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49th annual report and accounts

THE ARTS COUNCIL OF GREAT BRITAIN



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The Arts Council of Great Britain was formed in August 1946 to continue in peacetime the work begun with government support by the Council for the Encouragement of Music and the Arts. The Arts Council operates under a revised Royal Charter granted in 1967 in which its objects 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 throughout Great Britain;

(c) to advise and co-operate with departments of government, local authorities and other bodies.

The Arts Council, 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.

Cover picture: sculptor Edward Allington at work. He exhibited during 1994 at the Ikon Gallery, Birmingham.



I have long admired the work of the Arts Council. Since John Maynard Keynes established it in 1946 it has not only acted as the conduit for state support of the arts. It has sometimes coaxed or driven arts organisations into realising their potential; and sometimes responded with speed and prescience to cultural changes wrought by the organisations themselves. It is a focus for criticism, and this can be deserved. But if we did not have it we would have to invent some comparable body to take its place. The arm's-length principle, which the Government has reaffirmed, does not exist to thwart elected representatives. It serves them and the arts, and saves them and the arts.

I was therefore proud and grateful to be given the opportunity to serve the arts, together with my colleagues on the Council, our officers in London and our colleagues and officers among the Regional Arts Boards. The Arts Council of England is a new body with a new Royal Charter. In this funding year 1994/95 we are, in effect, a caretaker administration for decisions taken by the previous Arts Council of Great Britain last year. We shall be announcing our own dispositions late this Autumn to take effect in the Spring of 1995. I should like to welcome the newly-appointed members of the Council – Maggie Guillebaud, Sir Richard Rogers, Trevor Nunn, Stephen Phillips, Usha Prashar and Gavin Henderson – and to express my gratitude to those who continue to serve. We all congratulate our new Secretary-General, Mary Allen, and her deputy, Sue Hoyle, on their appointments.

The Council is having to deal with considerable difficulties this year. A cash cut of £3.2m in our grant – effectively almost twice that amount in real terms and the first ever imposed by government

since our foundation in 1946 – coincided with the effects of the recession on consumers and a decrease in both local authority funding and business sponsorship. Given economic difficulties and difficult political choices, the last two sources held up remarkably well. But I cannot hide that at present the Arts Council is engaged not in nurturing the arts (subsidy is, after all, only the infant feed of an active and hugely successful national industry) but in staffing an increasingly crowded casualty ward. I am beginning to feel like an understudy for Donald Sutherland's Hawkeye part in *M.A.S.H.*

There is a pervasive view in government circles (not, in my experience, restricted to one political party) that while arts subsidy may be small it is wholly open-ended: *Oliver Twist* always asks for more. There is some truth in this. The very success of the arts in Britain, not least because of the Arts Council, has led to a surge in interest and demand that no government, however Maecenian, could easily fulfil. Ten years ago the tabloid newspapers had little arts coverage; now the middle range offers a lot. But not being able to accede to demand is not the same as administering a selective and unfair cut, without logic or macroeconomic significance. The respective Secretaries of State gave Wales an uplift and Scotland a standstill grant. England was cut. This was particularly hard on my predecessor, Lord Palumbo, an enlightened and far-seeing man, and a poor reward for the service he gave.

It is nevertheless fair to say that some of the old Arts Council's wounds were self-inflicted. With the best possible will, the Council took some decisions which, at least in public perceptions, it had not thought through or felt unable to

implement when it came to the crunch. The provision for the London orchestras was a case in point.

Our task is to work for the restoration of our cut. Even if successful it will not lead to sunlit uplands. Because the Arts Council must respond to new sources of activity, and earmark developmental money for that purpose, unpopular decisions will still need to be made. But we will at least be able to survive under static funding (a substantial loss in real terms) over three years, which is the stated aim of Government policy. We have already undertaken a fierce reduction in our own overheads.

I remain concerned at some of the hoops we require the organisations we fund to jump through in order to justify a reward which, as often as not, fails to appear. I have asked Mary Allen to concentrate initially on our relations with our companies; I travel extensively round the country myself. We need the muscle of the arts world more than any eloquence or influence of our own to make our case. Restoring credibility in our own field is essential.

The greatest need is for the kind of ministerial and political will that says to the public: "Look, we know it's unpopular for us to spend your money on arts subsidy when arithmetic as much as ideology requires discipline in cherished areas, from health to defence. But the sums themselves – £3.2m out of more than £200 billion – are minuscule in per capita terms and it is even questionable whether 'subsidy' is the right word. From Elton John to Harrison Birtwistle, Liam Neeson to Howard Hodgkin, John le Carré to Darcy Bussell, the arts are perhaps the strongest component in our national life and – after the oil, pharmaceutical and financial services industries –

among our biggest contributors to overseas earnings and the tax take."

We ourselves might add that the crossover from the state to the private sector is more intense in this than in any other field. The career of one of our Council members, Trevor Nunn, is a case in point. He ran the Royal Shakespeare Company, a jewel in the subsidised crown. He directed Andrew Lloyd Webber's *Cats*, the most commercially successful show in the history of theatre. Nunn may be touched with genius but this kind of interaction between public and private in the arts is conventional enough.

I acknowledge, too, that there is a political temptation to say, "The arts get a fifth of the National Lottery proceeds. Other interests would give their right arms for less than that, so stop whinging." Ministers are indeed to be congratulated for getting the Lottery onto the statute book and into the system, and I should like to pay my own tribute to the former Secretary of State, Peter Brooke. The official Opposition, not without their Methodist traditions, should also be praised for their reception and the Liberal Democrats have been supportive. This is a welcome and overdue chance to repair the fabric of the arts, invest in facilities (including better facilities for disabled people) for tomorrow's visitors and audiences, and improve the quality of the built environment.

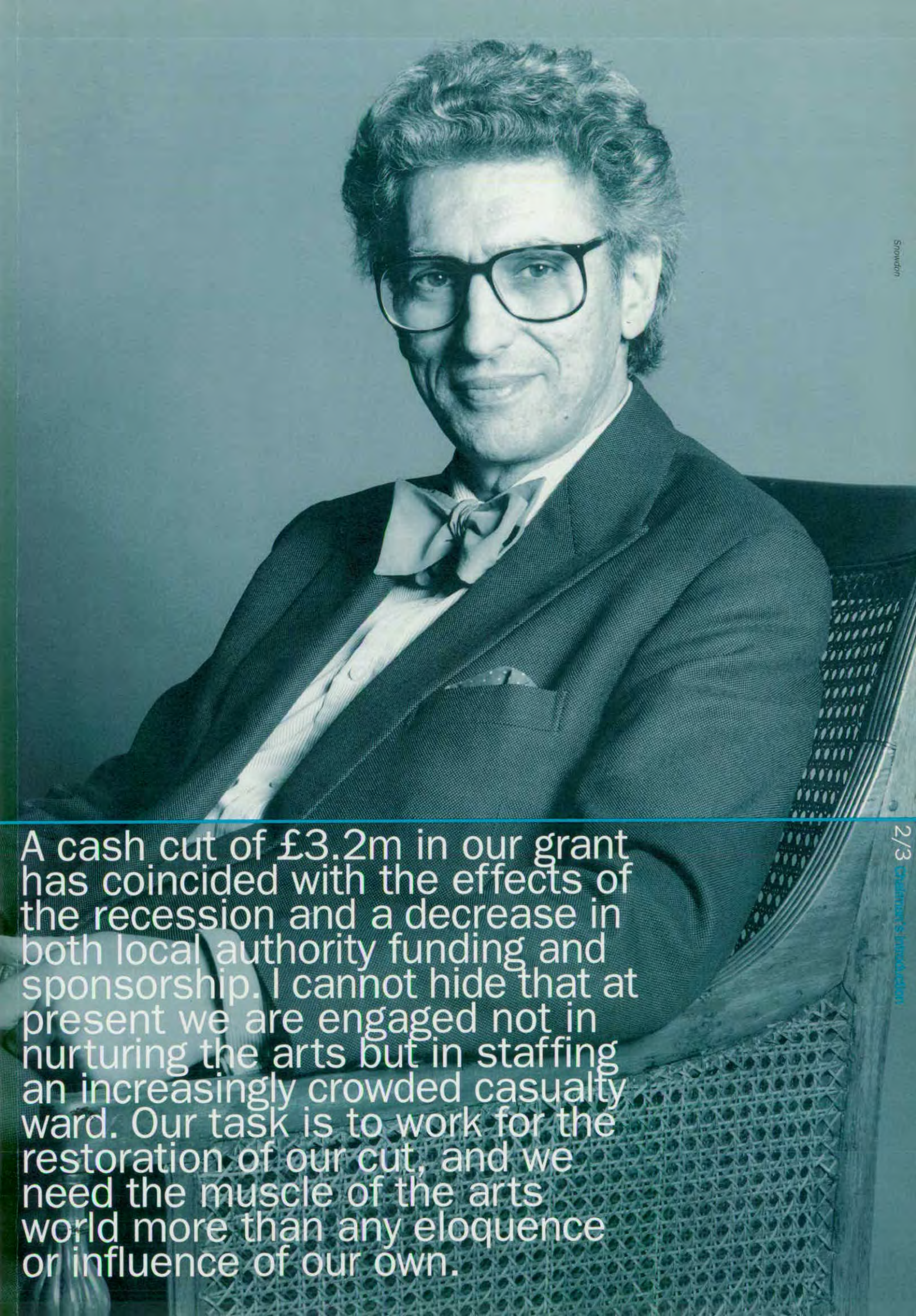
But ministers have, quite rightly, protected it from erosion by current funding requirements. The Council needs to demonstrate that it is no use having a marvellous new national centre for dance and ballet, for instance, if we cannot afford to pay people to dance in it, or if our best dancers are being trained to emigrate. Restoration of the cut would help us strike the balance even though, as I have said,

considerable difficulties would remain and controversial decisions would be required in order to overcome them. With regard to the Lottery itself, I wish to make it uncompromisingly clear that we shall not neglect applications from smaller or highly localised bodies. The Council intends the Lottery to celebrate our artistic life in its entirety. I have delivered this message on behalf of the Council to the new Secretary of State, Stephen Dorrell, whose appointment we have welcomed.

Plural funding – by way of local and central government, turnstiles and box offices, business sponsors and patrons – is the name of the game for the arts in Britain. I, for one, would not wish this to be different: the arts need nurturing, not cossetting. Making a career in this field was always hard, competitive, insecure and, overall, poorly paid. It probably always will be. In the last year of his miraculous life, Mozart fell victim to a fierce public expenditure squeeze in Vienna. Ironically, had he followed the advice of his friend and mentor, Haydn, and come to London he would have done very well and no doubt survived. Nevertheless he remained an optimist about life and the power of art to the end. So shall we.



Lord Gowrie
Chairman
Arts Council of England



A cash cut of £3.2m in our grant has coincided with the effects of the recession and a decrease in both local authority funding and sponsorship. I cannot hide that at present we are engaged not in nurturing the arts but in staffing an increasingly crowded casualty ward. Our task is to work for the restoration of our cut, and we need the muscle of the arts world more than any eloquence or influence of our own.

This report reviews the last year of the Arts Council of Great Britain. In April 1994 we became the Arts Council of England – with a new Chairman, a new Council and a new Charter.

It was a difficult final year. Solid achievements were obscured by controversy over London orchestras, regional theatres and broader issues such as the nature and purpose of arts funding. We faced harsh criticism, and heeded much of it. But the long-term issues underlying our difficulties remain unresolved.

In 1993/94, our grant was marginally higher than in the previous year – but after allowing for inflation it was in fact a reduction.

This year we have received an actual cash cut: the first since the Arts Council's inception in 1946. And there is worse to come. We have been told to plan for a cash increase of only £900,000 in 1995/96 and standstill in 1996/97. These figures are alarming enough in themselves, but their real value after inflation is even more alarming. On the Government's own inflation forecasts we will have sustained real-terms cuts totalling £36m in just four years.

The Government's plans to erode our grant came at a time when recession was biting into the arts and other sources of revenue were under threat. Understandably, there was a growing sense of crisis among arts organisations. This was the climate in which the Council met, in Spring 1993, to decide how best to allocate the diminishing public funds available.

To balance the budget the Government required us to cut our overheads sharply. Despite the uncomfortable period of internal restructuring that resulted, Arts Council staff maintained a high level of service to the arts and the work of the

Council. We are grateful for their dedication and energy.

By careful management we were able to pass on a standstill grant to all our funded organisations – with increases in dance, education and the visual arts, where we believed modest additional investment could bring the greatest benefits.

The redistribution of funds was not radical: it affected rather less than 1% of the Council's entire budget. But in some cases it aroused considerable public concern. We recognise that decisions on the pattern and provision of the arts must be long-term ones. Precipitate grant cuts necessitate precipitate action. There can be no doubt that our policy on the London orchestras, in particular, would have benefited from a longer period of consultation.

Unfortunately, for the time being, the problems we faced last year have become the new reality for the arts. Orchestral provision in England, for example, is still in crisis. As Lord Gowrie has stated, we will continue to press the case for a sustainable base level of funding for the arts. Meanwhile we must also plan for the current reality: a deepening cut in our grant over the next three years, taking £36m out of the support we can provide.

The new Arts Council of England will have to make further hard choices, no doubt generating further uncomfortable controversy. Continuing as before will not be an option: we shall have to rob Peter to pay Paul, which means deciding who will be Peter and who Paul.

We have a paradoxical duty to campaign for the cuts to be lifted while planning how to live with them: we can shirk neither task. However, we shall at least benefit from some important groundwork laid down by the Arts Council of Great Britain in

its final year, when the Government wholeheartedly endorsed the principle of an independent Arts Council empowered to determine – and implement – arts policy at arm's length from government.

I am grateful to my predecessor, Anthony Everitt, whose long experience in many fields of the arts maintained some sense of inspiration during a difficult period. The new Arts Council now has a unique chance to start from scratch, and we must use that chance to show that we are competent and committed, efficient and effective.

This year we will become a more focused organisation that speaks up strongly for its constituents in the arts world. We will become generally more open, consulting with them more often and more freely on the options we identify in response to change, and we will reduce the administrative burdens we place on them.

We will be formulating very carefully our procedures for distributing revenue from the National Lottery, which we hope will begin flowing in early 1995. Meanwhile, our newly developed procedures for allocating the government grant-in-aid will help us to take necessarily tough decisions with enlightenment and good sense.

Doubtless our choices will still be controversial at times; but we shall ensure that they are always well-informed, transparent and accountable.

Mary Allen
Secretary-General,
Arts Council of England

By careful management we were able to pass on a standstill grant to all our funded organisations – with increases in dance, education and the visual arts, where we believed modest additional investment could bring the greatest benefits. We will continue to press the case for a sustainable level of arts funding. Meanwhile we must plan for the current reality, which is a deepening cut in our grant over the next three years.



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1 Drama

IOU's production *Boundary* was commissioned by Bradford Festival and Bradford Theatres and co-produced with the Tramway Glasgow and Octoberfest Derry. In 1993/94 it toured to Warwick Arts Centre and Manchester City of Drama. Devised by IOU in collaboration with writer Sheila Hill and the performers including Kazuko Hohki (pictured), Nabil Shaban and Jag Plah, *Boundary* bore all the hallmarks of IOU at its inventive best.

2 Film Video and Broadcasting

Dance for the Camera is a series of programmes in which directors and choreographers collaborate to create new works specifically for television. The first four programmes in the continuing series attracted worldwide attention and were shown at 42 festivals in 1993/94.

3 Music

A particularly successful collaboration between composer and performers was Michael Berkeley's *Baa Baa Black Sheep* at Opera North. Its premiere at the Cheltenham Festival was followed by a North of England tour, radio and TV broadcasts, and commercial release on CD.

4 Literature

The *Asian Writers Series* published by Heinemann began as a suggestion by the Arts Council, backed by a grant of £30,000. The first six books in the series, all translations from Indian languages, were published during the year and sales have greatly exceeded expectations.

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5 Dance

Candoco Dance Company, which includes three wheelchair users, has the power to astonish and inspire its audiences. During its acclaimed Spring 1994 tour the company performed at 14 venues around the country to audiences averaging 97% capacity.

6 Touring

The Queen's Theatre Barnstaple, reopened in February 1994 after a £1.2m renovation, was one of three new touring venues that opened in an exceptional year (the others are in Newbury and Basingstoke). The rebuild has enabled the theatre to extend its programme considerably and promote productions such as Talawa Theatre Company's *King Lear*.

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7 Visual Arts

The Lucian Freud exhibition at London's Whitechapel Art Gallery attracted 100,000 visitors – and went on to draw another 350,000 at the Metropolitan Museum in New York.

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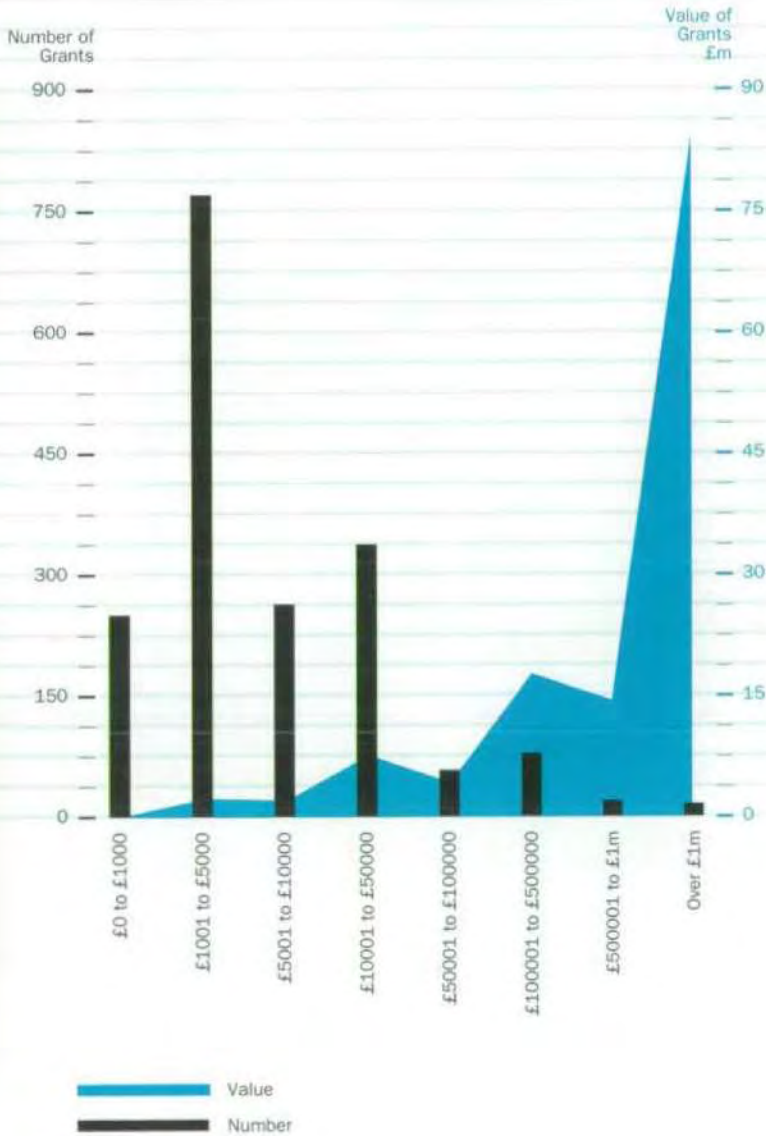


8 Combined Arts

The ICA continues to prove that contemporary and experimental work can attract big crowds. Its *Bad Girls* exhibition drew a record 50,000 visitors to see works that included *Bust* – one of several provocative pieces by Dorothy Cross.

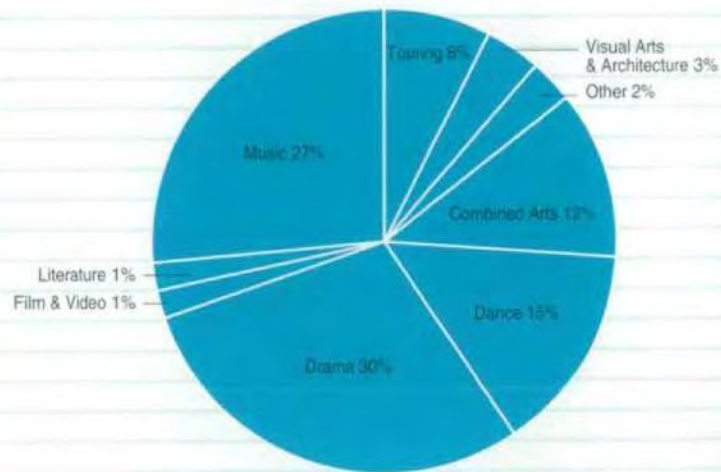
Financial summary

1993/94 grant size by number/value



1993/94 expenditure by art form

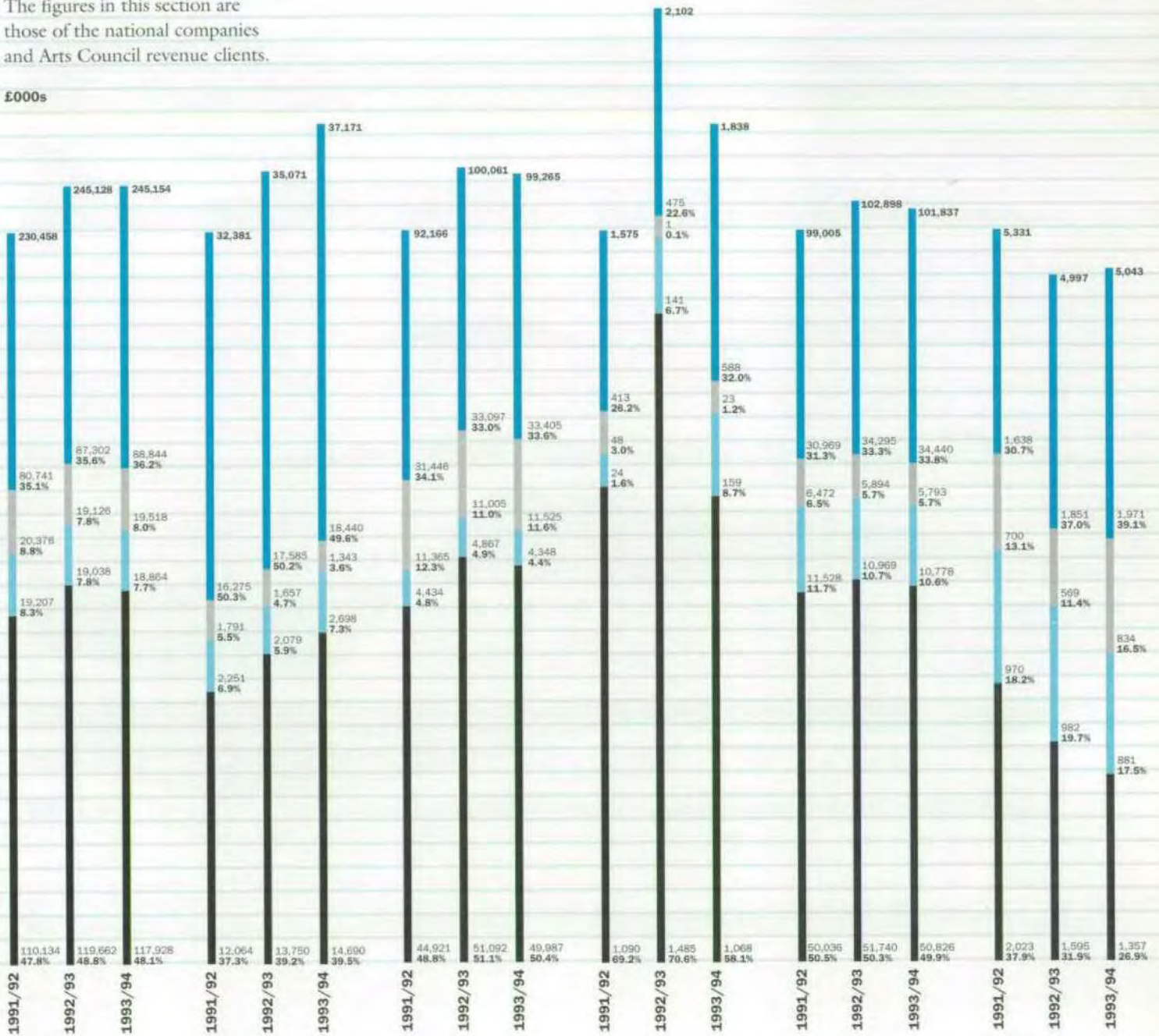
The chart shows how the Council divided the money available to art forms. This is Arts Council spending only and does not include Regional Arts Board spending.



Arts Sector incomes

The figures in this section are those of the national companies and Arts Council revenue clients.

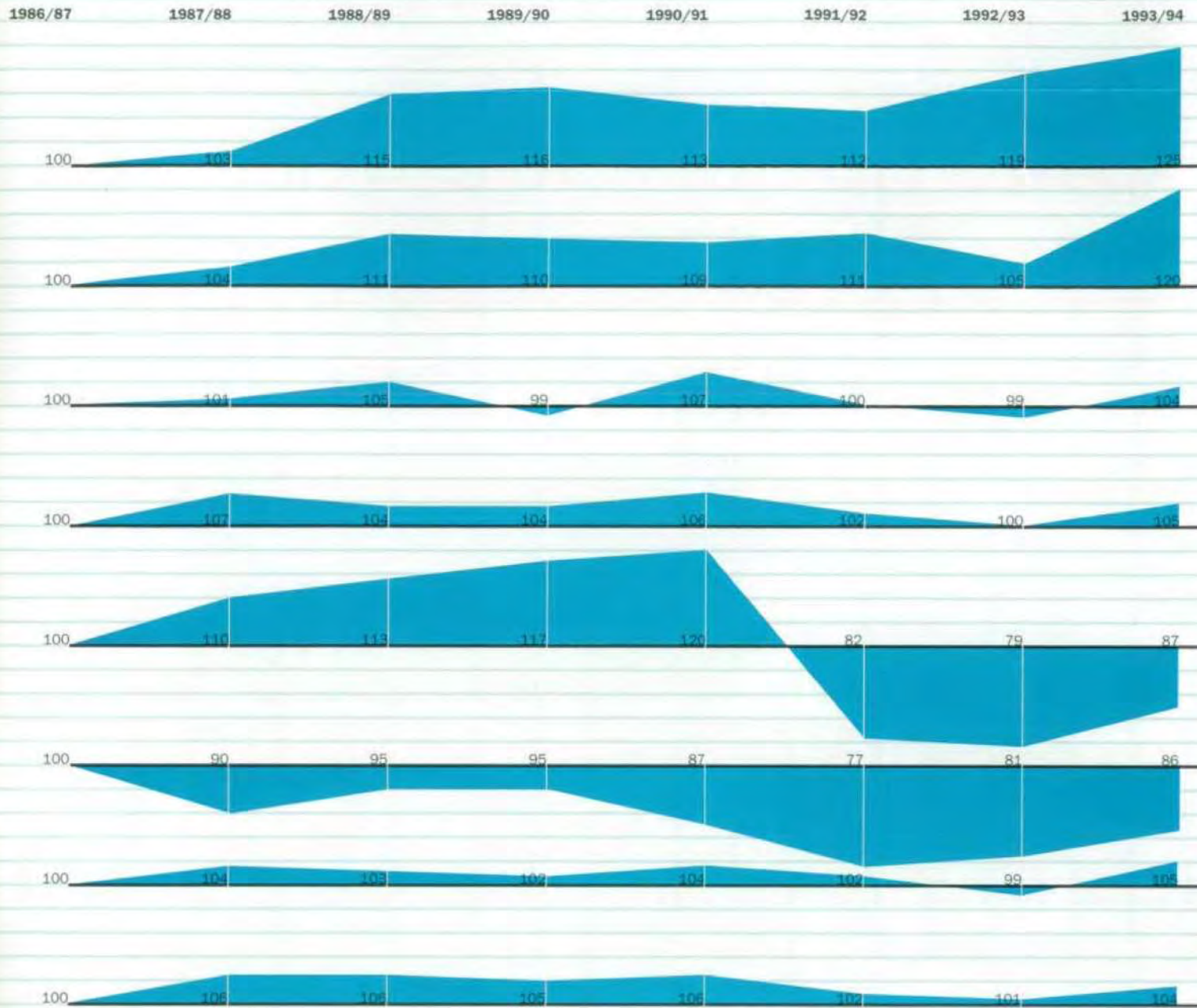
£000s



Totals Dance Drama Literature Music Visual Arts

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

Numbers attending arts events



Opera
3.0m attend, 6.6% of all adults

Ballet
3.1m attend, 6.8% of all adults

Classical music
5.5m attend, 12.2% of all adults

Plays
10.8m attend, 23.8% of all adults

Jazz
2.8m attend, 6.2% of all adults

Contemporary dance
1.6m attend, 3.4% of all adults

Art galleries
9.8m attend, 21.6% of all adults

Any of the 7
16.8m attend, 37% of all adults

These figures come from the Target Group Index (TGI), conducted by the British Market Research Bureau. TGI collects information each year from 25,000 adults in England, Scotland and Wales.

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 number of adults who attend arts events appears to be recovering from the impact of recession felt over recent years: all art forms showed improvement over 1992/93. Longer-term trends show opera and ballet maintaining strong growth, while the number who attend contemporary dance has improved over the past two years, following the earlier decline.



1

Combined Arts

Interest in collaborations between art forms continues to grow, both nationally and regionally. Artists from different disciplines want to work together, new university courses are heightening awareness among students, technology is creating opportunities to cross traditional boundaries, and new 'art clubs' are stimulating interest in live art.

The South Bank continued to broaden the programming in its halls, including more jazz and world music. This has successfully attracted new audiences to the Centre. During the *Ballroom Blitz* festival of dance over 18,000 people came to watch or take part. A rare concert by Jessye Norman sold out at the Festival Hall, as did a visit by the Glyndebourne Festival. The LPO continued its residency with Sir Harrison Birtwistle as composer in residence and the London International Orchestra series included successful visits from the Boston Symphony Orchestra and the Vienna Philharmonic.

The Hayward Gallery showed



Prof Merdock

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major exhibitions of work by Georgia O'Keefe and Salvador Dali, and a foyer exhibition including documentary photographs by Sebastiao Salgado attracted over 110,000 people.

The ICA continued to showcase the best contemporary and experimental work from Britain and overseas – from an electrifying performance by the late Ron Vanter of *Jack Smith/Roy Cohn* to a series of new Japanese and Chinese films including a visit by cult Japanese director and star Takeshi Kitano. The exhibition *Bad Girls*, part of a building-wide initiative, attracted a record 50,000 visitors.

We again supported the Notting Hill Carnival, contributing to the cost of designing and making costumes for 47 bands. Over the two days

of Carnival almost 5,000 people took part in making costumes and playing Mas.

Projects funded by the Live Art Development Fund included the first retrospective exhibition by Rose Garrard at the Cornerhouse in Manchester, where the artist spent a four-week residency during the exhibition.

Second Stride Dance Company produced a major work, *Escape at Sea*, with choreography by Ian Spink and Ashley Page, and toured it to Belfast, Glasgow, London and Salisbury. In Birmingham Fine Rats International staged *Under Spaghetti Junction*, attracting many people who had never attended an arts event before. In Manchester we funded the Black Arts Alliance and the Art Black Live Conference held in April 1994 commissioned three new works.

The International Initiatives Fund made 55 awards totalling £502,000. These helped to attract money from other sources – including local authorities, the Soros Foundation, American Airlines, the Association Française d'Action Artistique, the Henry Moore Foundation and the Danish Government. In every case, support from the Arts Council was more than matched by other funding. Projects included the acclaimed exhibition at the Whitechapel Art Gallery by American artist Bill Viola, visits to Hull and Bristol by Chicago's Goat Island Performance Group, and Robert Lepage's Canadian production of *Coriolan* at the Nottingham Playhouse.

Dance

At the beginning of the year the Council identified dance as a priority. This helped us to provide increased support for a number of leading choreographer-led dance companies and for developing the network of National Dance Agencies.

The year was marked by important changes of artistic direction at Rambert Dance Company and the Contemporary Dance Trust. Towards the end of the year Christopher Bruce took over as Artistic Director of Rambert Dance Company with

46
46-94

The Arts Council's original charter was shaped by John Maynard Keynes: "Not a man for wandering minstrels and amateur theatricals. He believed in excellence." His memorial was the Royal Opera House, reopened in 1946.





Combined Arts From the Notting Hill Carnival to *Ballroom Blitz*, *Bad Girls* at the ICA to Fine Rats' *Under Spaghetti Junction*, events that cross conventional art form boundaries are attracting large new audiences.

- 1 Jimmie Durham's *We Have Made Progress* at the ICA
- 2 Second Stride Dance Company's *Escape at Sea*
- 3 Goat Island's *Can't Take Johnny to the Funeral*
- 4 Chris Squire and Pamela L. Johnson, *Other People's Shoes*

12/13

Eileen Ryan



3

- 1 London Contemporary Dance Theatre's *Waiting*
- 2 Adzido Pan African Dance Ensemble's *Oya's Choice*
- 3 The Royal Ballet's *Swan Lake*



Chris Nash

51
46-94

Keynes was succeeded as Chairman by Sir Ernest Pooley, and the Government confirmed its faith in the Arts Council by giving the Council artistic responsibility for celebrating the Festival of Britain in 1951.



plans to increase the number of dancers. In December Contemporary Dance Trust, which has been spearheading the development of contemporary dance and its audiences in Britain for over a quarter of a century, announced its intention to close London Contemporary Dance Theatre and relaunch the organisation under Richard Alston, including a smaller-scale company.

One of the year's most exciting success stories was Northern Ballet Theatre which, with Christopher Gable as Artistic Director, has gone from strength to strength. Its highly original version of *Cinderella* achieved popular and critical acclaim, and its *Romeo and Juliet* was broadcast on Christmas Day.

Derek Deane became Artistic Director of English National Ballet at the beginning of the year and his priority has been to improve performance standards. His repertory plans include his own version of *Giselle*, a new full-length ballet, and a new work which he has approached the ice skater Christopher Dean to produce for the middle-scale tour.

The Royal Ballet introduced *Dance Bites*, which toured to Cambridge, Leicester and Blackpool – reaching new audiences and providing a platform for the work of young choreographers from the company. Dame Ninette de Valois celebrated her 95th birthday, which the Birmingham Royal Ballet marked with a revival of her ballet *Job*. Another revival by the company, Leonide Massine's *Choreatium*, won a Society of West End Theatres Award and Sir Peter Wright's achievements were recognised in the Queen's Birthday Honours.

For the third year running dance was the overall winner in the Prudential Awards, the country's largest arts awards scheme. The top prize went to Shobana Jeyasingh, whose unique blend of classical South Asian and contemporary dance and music is winning growing audiences.

Another of the year's major achievers was Candoco Dance Company, whose dancers include

three wheelchair users. This innovative company performed for the Princess of Wales at Nottingham Playhouse to launch East Midlands UK Region of Dance 1993, which included over 1,400 dance events. Candoco was also the highlight of *Spring Collection*, a weekend showcase of British contemporary dance that attracted promoters from throughout Europe.

We published *Community Dance: a Progress Report*, which showed the impact of the work of some 300 community dance practitioners. And Sainsbury's Arts Education Awards made possible important education projects by Phoenix Dance Company, English National Ballet and Shobana Jeyasingh.

The declining availability of discretionary grants for dance training and the lack of full-time training in African Peoples' and South Asian dance forms continue to threaten the long-term future of dance. However, in 1994/95 we look forward to a rich variety of new work including a national tour by Michael Clark, a ballet by Ashley Page for The Royal Ballet and an adaptation of *La Sylphide*, entitled *Highland Fling*, by Matthew Bourne and his company, Adventures in Motion Pictures.

Drama

As one of the Arts Council's largest spending departments, Drama was hard hit by the budget reductions for 1993/94. The cuts took effect in a year when box office returns were decreasing as a result of the recession and local authority funding and sponsorship were also under pressure.

Regional theatres cannot endure indefinitely against this combination of pressures. Nevertheless, the profession has responded positively, reasserting the interdependence of companies working in all scales and contexts. Many companies have developed policies to anchor themselves more firmly in their communities. Through touring co-productions, visiting productions and educational work many theatre companies have made their buildings available to a wide



Dance Increased funding has helped us provide stronger support for dance and several companies have taken important steps forward artistically. Over 21,000 copies of *Dance in Schools* have now been distributed.





1 variety of international work, dance and other art forms.

New writing and drama projects bore the brunt of the funding reductions. As with R&D investment in industry, the full impact of these cuts will not be felt immediately but in a few years' time. Compared with the previous year, cuts in project grants cost 177 weeks' touring and 1,738 weeks' employment. However, the reduced programme still reached over 100 venues and contained 39 national and 10 small-scale tours, three new writing tours, eight experimental tours, eight mime projects, five cultural diversity projects and seven disability theatre projects.

The Venue Managers' Development Fund enabled 16 venue managers to visit countries across Europe on short, intensive tours. Among the co-productions and tours that will result are a collaboration with Amsterdam's Toeneelgroep, an exchange performance with Romanian artists in 1994 and a Dutch/Flemish season in 1995.

The David Glass New Mime Ensemble and Right Size Theatre Company, both developed by project funding, have been offered three-year franchises from 1994 onwards, while the funding for Theatre for Young People companies has been delegated to Regional Arts Boards.

More and more regional theatres are bringing education closer to the centre of their activities. Although traditional 'theatre in education' companies have suffered as a result of local education authority funding reductions, 24 regional theatres now have education posts.

The Drama Department's fundamental purpose is to work with Regional Arts Boards to maintain a network of theatres covering the whole country and to ensure an adequate provision of quality touring productions. Today, even that core activity is in the balance. One of the nation's greatest cultural assets, its provincial theatres, remains on the brink of an irreversible spiral of decline.

In order to stimulate debate on the future of regional theatre we held the *Post-Rep* conference in Leeds in May 1993. Recognising that repertory theatres must evolve or die, the conference set a practical agenda for regional theatres seeking a more diversified role. Regrettably, rumours that were already rife about the threats to drama funding did much to distract the conference from its purpose.

Under long-standing 'parity agreements', repertory theatres receive funding from local authorities which matches their funding from Regional Arts Boards. With one exception – due to be reinstated for 1994/95 – these agreements continue to be honoured. But some Regional Arts Boards are coming under pressure from local authorities to carry a larger proportion of the cost. We are strongly encouraging them to resist; as authorities' budgets are squeezed ever more remorselessly, we regard abandonment of parity agreements as the greatest single threat to English publicly-funded theatre.

Film Video and Broadcasting

With several TV series now well established, the department has consolidated its work with television and achieved encouraging audience ratings. The 60 programmes broadcast during the year reached a UK audience totalling 19m. We commissioned, jointly with broadcast partners, 36 arts programmes and works for television by film and video artists, ranging in length from a minute to an hour. Joint Arts Council/broadcaster schemes commissioned 16 works for television by film and video artists.

Through partnerships with television the Department transforms the Arts Council's smallest art form budget into significant total funding that makes possible much new and experimental work which would otherwise not be seen on TV. Our financial input of £752,000 over the year attracted a further

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46-94

Four years before becoming Chairman of the Arts Council in 1953, Sir Kenneth Clark had told a Commons committee that he was against increasing the Council's grant: "It will simply get itself into trouble".



Wrestling School's
Hated Nightfall
The David Glass
Ensemble's
Gormenghast

Geometric Fudge

2

Drama Subsidies, sponsorships and box office returns were all under pressure. But the profession responded positively, reasserting the interdependence of companies and opening buildings to a wide variety of international work, dance and other art forms.

10/17 Departmental Reports



£1.191m from broadcasters, making available total funds of £1.942m. The Film and Video Library increased its earnings, taking over 1,000 bookings for educational use, and gross sales of programmes to international television increased by 40%.

Films and programmes supported by the Arts Council won a wide range of international awards. Among them, *Should Accidentally Fall* won the top Viewers' Choice Award at Cameradance in Vancouver, *The Temptation of Sainthood* won Best Experimental Film at Oberhausen, and *Opera Imaginaire* won computer animation awards almost everywhere. In addition, the first four programmes in the *Dance for the Camera* project achieved 42 festival screenings worldwide.

Opera Imaginaire, a series of arias animated with leading-edge computer techniques, began with £50,000 seed money from the Arts Council which attracted a further £800,000 from international sources. It has now been transmitted by 30 broadcasters and is one of W H Smith's best-selling videos. Philips releases it in September on one of the first-ever 5-inch video CDs.

One of our most important current objectives is *Original Works for Television*, which aims to involve artists directly in making programmes. Two series, commissioned jointly with BBC2, are already well established as part of this project: *Dance for the Camera* and *Sound on Film* involve directors collaborating with choreographers and composers respectively to create new works for television. Further series in this broad conceptual area include *Picture House*, a series of five-minute films in which movie directors examine in their own style a work of art they have personally chosen.

Synchro, a scheme for new black directors organised with Carlton, has given eight directors the opportunity to make their first arts documentaries for television.

New technologies play an increasingly important part in all aspects of the department's work.

As well as commissioning around 20 works using new technologies during the year, we also organised conferences on virtual reality and interactive media, awarded grants to 10 video artists for hi-tech training and ran a course in interactive media for independent directors.

In February 1994 we formally agreed with Channel 4 and six facilities companies to establish The Hi-Tech Fund. This will act as a seedbed for new visual ideas and techniques.

Literature

Literature was one of only three art forms to receive increased funding for 1993/94. The extra £240,000, although allocated on a one-off basis, greatly enhanced the department's scope and flexibility.

The bulk of the additional money, £190,000, enabled the creation of the Poetry Initiatives Fund. This provided increased project funding for poetry, more money for poetry magazines, a supplementary grant to the Arvon Foundation and additional Writers' Bursaries (now renamed Writers' Awards). We received 280 applications for Writers' Awards and were able to increase the number awarded from 12 to 16.

A further £50,000 went to support translation, not least by increasing the grant to the British Centre for Literary Translation. We have funded the Centre since its inception four years ago, and during the year we agreed to support it on an annual rather than a project basis. The Translations Fund, the main fund available in England to support translation, was able to commission 35 books rather than the 20 originally planned. We funded an international conference of the Translators' Association, held in Britain for the first time, and increased the number of tours by overseas writers from three to four.

Meanwhile, a seed grant made in the previous year bore fruit in the first six volumes of Heinemann's *Asian Writers Series*. The series was initiated at the Arts Council's prompting →



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09
46-94

The regions were not Lord Cottesloe's primary concern – his priority was to build the National Theatre. But his chairmanship saw the revival of regional theatre in Britain as a network of theatres was built across the country with support from a new Arts Council building fund.



Universal Pictures/Press



Film, Video and Broadcasting
The 60 programmes broadcast during the year reached a UK audience of 19m. International sales grew 40% and *Opera Imaginaire* was transmitted by 30 broadcasters. Literature Increased funding brought considerable benefits. We increased our support in many worthwhile areas and staged by far the biggest and best-attended literary event ever held at the South Bank.

- 1&2 Pierce Biermann and Jerome Charyn on the International Crime Writers Tour
- 3 *Lakmé*, from the *Opera Imaginaire* series
- 4 *Up in the Clouds*, produced under the Arts Council/Channel 4 Experimenta scheme
- 5 *Ragga Gyal D'bout*, produced under the Arts Council/Carlton Synchro scheme

- 1 The Folkworks *Fiddles on Fire* tour
- 2 *Die Zauberflöte*, a new production at the Royal Opera House in association with Scottish Opera
- 3 Opera North's *Gloriana*
- 4 Mecklenburgh Opera's *The Emperor of Atlantis*

and sales to date have greatly exceeded expectations.

The David Cohen Family Charitable Trust renewed its commitment of £30,000 prize money for the Arts Council-administered British Literature Prize, the country's largest literary award, and Coutts Bank renewed its sponsorship. The 1993 winner, V S Naipaul, nominated biographer Rosemary Hill to receive a £10,000 Arts Council award as part of the terms of his prize.

We commissioned three opera libretti instead of the planned two. The new work will be presented by the Almeida Theatre, Cultural Industry and Opera Factory.

In June 1993 we set up a specialist committee, with representatives from each Regional Arts Board and the Arts Council, to establish funding criteria for literary magazines. It approved public funding for a national network of magazines, giving new or enhanced funding to 12 titles in addition to the eight already receiving annual support from the Arts Council.

After two years' planning we staged a four-day convention on black British literature, *Out of the Margins*, at the South Bank Centre in November 1993. Over 70 writers participated, most events were sold out, and it was by far the biggest and best-attended literary event ever held at the South Bank.

Music

Throughout 1993/94 there were a large number of achievements across a broad spectrum of musical forms, although early in the year media attention was heavily focused on the Council's proposals for the funding of orchestras in London.

Bournemouth Orchestras celebrated its centenary with a range of special commissions, recordings and events, and the Bournemouth Symphony Orchestra made a highly successful centenary tour of the USA.

Productions of *Die Meistersinger* by the Royal Opera and *Gloriana* by Opera North



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received high critical acclaim and our two small-scale opera franchise holders, Pimlico Opera and Mecklenburgh Opera, continued to develop: both featured in significant television documentaries.

Our Composer in Association scheme has grown to the extent that almost all funded orchestras now have formal links with an individual composer. During 1994/95 we plan to expand the scheme to include opera companies. Other examples of successful collaboration between composer and performers included Michael Berkeley's acclaimed *Baa Baa Black Sheep*. This was premiered during the year by Opera North and is scheduled to be seen on television and released on CD.

We supported a wide range of tours featuring jazz, improvised, Asian, African and Caribbean music to provide opportunities for audiences throughout the country to enjoy a wide range of music and also to develop young British artists. We also began a review of jazz provision around the country.

A remarkable total of 10,000 people around the country participated as performers or audience in the *Fiddles on Fire* tour promoted by Folkworks. This was a highly encouraging response to our first major initiative in this area. Amateur performers and promoters are also benefiting from a national training programme, *Making More of Music*. This three-year scheme was launched during 1993/94 by the National Federation of Music Societies under the direction of an Arts Council-funded development worker.

The state of instrumental teaching in schools continues to give cause for concern. In partnership with other organisations who are concerned



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Elk Walton

65
46-94

The 1960s partnership of the first-ever Arts Minister, Jennie Lee, and the Council's Chairman, Lord Goodman, brought a 'golden age' in which national arts institutions grew, the avant-garde flourished and the Council gained a broader charter.





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Music Despite funding problems, most organisations maintained audience levels in a year of achievements across a broad spectrum of musical forms.



4

Alastair Muir

79
46-94

As Britain's economic problems deepened in the 1970s, the Council's expansion effectively ceased. Under Lord Gibson's chairmanship it entitled its 1976 annual report *The Arts in Hard Times*.



Bill Cooper

about education and training, we commissioned a report on current practice around the country, and we will be acting on the results in the year ahead.

The *Arts 2000* initiative, launched in 1992 with Birmingham City of Music, will have renewed impact on music in 1997, when the Year of Opera and Musical Theatre will be centred on the East of England. The award of the Year to an entire region resulted from an impressive bid focusing on the development of small and middle-scale opera and music theatre, and audiences for this work, throughout the East of England in the run-up to 1997. This will provide a powerful stimulus to small and middle-scale companies, a constituency we have been championing in recent years as a rich source of innovative new work.

Touring

Regional theatres had a hard year in 1993/94, as the recession continued to hit both box office receipts and sponsorship. Against this difficult background we maintained the number of Arts Council funded middle-scale touring weeks and increased the number of large-scale weeks.

We also began to see the benefits of the Venue Development Fund which we launched in the previous year. The fund enables venues to enhance the diversity, adventurousness and quality of the programmes they want regional audiences to experience. During the year the fund helped 17 venues to attract audiences to performances that might otherwise have seemed too risky. Our growing emphasis on this kind of funding, and the regular meetings we now hold with venue managers, have greatly stimulated communication among regional theatres.

One of our aims is to help theatres to attract new audiences that are not normally drawn to conventional venues. A particular success during the year was a tour by the black group The Posse, which introduced some radical approaches to marketing through local radio, pubs and clubs.

The Posse's tour was just one of a wide range of tours by Afro-Caribbean companies. Venue managers' interest in taking such tours was stimulated by *ACT Now*, a week-long showcase of Afro-Caribbean theatre productions at Birmingham Repertory Theatre which enabled us to conduct valuable audience research at the same time as introducing new productions to invited venue managers.

The total number of theatres grew during the year. Although one closed temporarily and a couple of others experienced considerable difficulties, none closed permanently – and three new venues were opened. The Queen's Theatre in Barnstaple, the Newbury Corn Exchange and the Basingstoke Anvil all reflect the support and encouragement given by the Arts Council over several years. Further openings are planned for this year.

One of the year's most successful touring programmes came from Welsh National Opera, whose work included a revival of their acclaimed *Falstaff*, widely praised new versions of *Ariodante* and *Turandot*, the first touring production for many years of *Tristan und Isolde* (a co-production with Scottish Opera) and an extraordinary *Cinderella* project. This involved four productions – sharply differing operatic interpretations of the classic fairy tale by Massenet, Rossini, Maxwell-Davies (a production for schools) and a new community version with a cast mixing amateurs and professionals.

Tours by international companies also covered an impressive range. They included the Beijing Jing-Ju, an Indian version of Lorca's *Yerma*, the American Doug Elkins Dance Company and Yukio Ninagawa's international co-production of *Peer Gynt*.

Visual Arts

While recession and the virtual disappearance of part-time teaching in art schools put further pressure on artists and photographers, there were some encouraging trends. At home, private sector sponsors showed

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- 1 Welsh National Opera's touring *Falstaff*
- 2 The Doug Elkins Dance Company on tour
- 3 The first touring *Tristan und Isolde* for many years, a co-production by Scottish Opera and Welsh National Opera

Touring Three new theatres opened, the Venue Development Fund helped many theatres to make their programmes more adventurous, and tours by groups such as The Posse helped venues reach new audiences.



Bill Cooper

Sir Kenneth Robinson chaired the Council into the Thatcher era. As budgets were tightened, he was forced to axe smaller clients in 1981 to preserve the flagship companies – but fought to protect the Council's independence from government.



- 1 Rousseau's *Tiger in a Tropical Storm* (National Gallery)
- 2 *Khomenie*, an illuminated icon by Sean Taylor from the EAST touring exhibition
- 3 Untitled picture by Franklyn Rodgers from the Black British Photography show
- 4 Architect Sir Richard Rogers at one of the Building Experiences Trust workshops founded by the Architecture Unit



increased interest in risk ventures; and abroad, British artists, photographers and architects continued to build unprecedented international reputations.

Recognising the growing importance of an international outlook, the department established inIVA, the Institute of International Visual Arts, during the year. The first inIVA international conference, at the Tate Gallery, was a resounding success: extra space had to be found to accommodate delegates. Five exhibitions organised for inIVA were well received in eight venues around Britain. Artists shown included Michael Platt from Washington and the British painter Eugene Palmer. Two other black British artists, one an inIVA franchise holder, were involved in preparations for the Johannesburg Biennale in 1995.

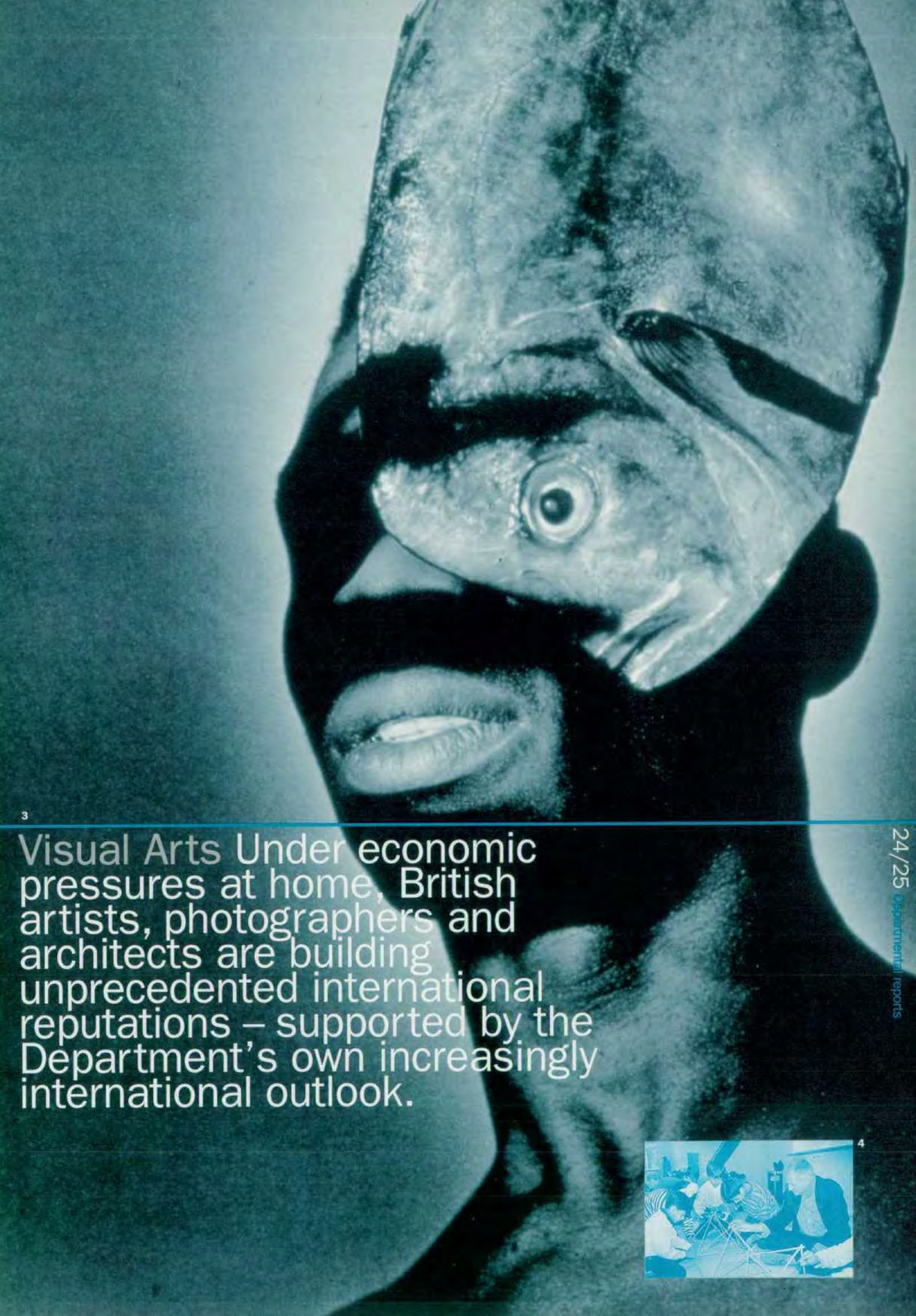
At home, many galleries struggled. Sheffield's Mappin Art Gallery was reprieved only after an intense local campaign and London's Serpentine Gallery was seriously threatened with closure. At the same time one of our flagship photographic magazines, *Ten 8*, was forced to suspend publication pending agreement with a potential commercial publisher. Nevertheless, our funded galleries and other agencies had notable successes. The Whitechapel Art Gallery's Lucian Freud exhibition attracted 100,000 visitors in London. *Navigations*, the third National Photography Conference held in Bristol at the Watershed Media Centre and the Arnolfini, was the best-attended to date. *Ten 8* magazine collaborated with Autograph agency on a Black British Photography show which was highly acclaimed at the Arles International Festival of Photography. The Arts Council award for an outstanding

individual contribution to innovation and creativity in the arts, in conjunction with the Prudential Awards, went to Jenni Lomax of Camden Art Centre, London, which has a touring exhibition franchise.

Among 25 funded touring exhibitions, Norwich Institute of Art and Design's EAST provided important support for younger, unestablished artists and attracted wide and favourable press coverage. The year also saw the first of a series of tours featuring individual paintings from the national collections: Rousseau's *Tiger in a Tropical Storm* from the National Gallery was seen by 50,000 visitors in Southampton, Leicester and Leeds. The museums accompanied the showing with innovative educational programmes.

Among other educational initiatives, we established two teacher development posts in photography and media education and published *Photography, Art and Media in Education* as a resource for teachers. Students on the Royal College of Art's unique new MA course in Visual Arts Administration and Commissioning Contemporary Art organised their first exhibitions, which were well received.

Our Architecture Unit provided core funding to the Architecture Foundation in London for a range of exhibitions and events. It funded eight feasibility studies for architecture centres and 36 projects including *Open House*, a pilot study on public response to guided tours of modern and historic architecture.



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Visual Arts Under economic pressures at home, British artists, photographers and architects are building unprecedented international reputations – supported by the Department's own increasingly international outlook.



4



David Downie

Training

A significant challenge in arts training today is to find new, more economical ways of providing quality learning experiences: rather than send people on expensive courses away from the workplace, managers are taking greater interest in 'work-based learning' and in training staff as trainers. The National Theatre, for example, has developed its own in-house courses, all involving on-the-job training, to the point where it can offer places to other arts organisations.

In October 1993 we held the first-ever UK Arts Management Training Conference. This highly-successful event clearly met a long-felt need: it attracted a wide audience, interested in all aspects of arts training, and resulted in the formation of two continuing networks. A steering group is planning a second conference in 1995 and we hope to make it a biennial event.

The National Network of Regional Training Centres advanced its plans for an induction programme for new and untrained arts administrators. This will run throughout the country, and the manual on which it will be based is about to be commissioned. The Network is also developing a Trainer of Trainers package, which began pilot trials with East Midlands Arts in June this year.

During the year we very successfully overhauled the system under which the Arts Council, Regional Arts Boards and arts organisations collaborate to undertake training projects. The result was a higher standard of applications and a more focused approach. We also further developed our 'fast track' traineeships scheme, which identifies skill gaps in the arts world and trains selected individuals to fill them. We extended the scheme and provided additional funding to create more opportunities for people with disabilities – six of whom were among the 18 trainees on the scheme during the year.

An important development over the past year has been the

growing willingness of Training Enterprise Councils (TECs) to fund arts projects and activities. An increasing number of TECs are recognising that the arts are a major employer and that investment in our projects can be a highly effective way of helping people to get jobs and become more mobile. TECs in the West Midlands, Yorkshire and Humberside, London and the South have proved particularly responsive, and Lincolnshire TEC made a significant contribution to the cost of running the Arts Management Training Forum in its area.

In the current year we shall be taking an increasing interest in National Vocational Qualifications. This is one example of the way in which traditional divisions between education and training are blurring. In recognition of this trend, the Arts Council of England has brought together its Education and Training Units into a single department from 1 July 1994.



Education

The Council identified education as one of its priority areas and increased our budget for 1994/95. Our work will also benefit from the creation of a single department combining the former Education and Training Units, as mentioned above. The improvement in our funding and status is timely: continuing upheaval in the education sector is fragmenting traditional infrastructures, and independent arts organisations are being expected to play a fuller role in curriculum development both in schools and in higher education.

Our primary concern is to create a sympathetic climate of enthusiasm and support for the arts in the education sector. For our work to be effective, it needs to be rooted in thorough research

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Publication of *The Glory of the Garden* in 1984, under Lord Rees-Mogg's chairmanship, marked a major effort to decentralise decision making to the Regional Arts Associations and brought a new partnership between the Council and local authorities.



and an understanding of the education sector's own needs and concerns. Our approach to arts agencies during 1993/94 was a case in point. We began with a research exercise to map the arts education advisory structures in Local Education Authorities (LEAs) throughout the country. Based on this work we published a report, *Looking Over the Edge: the Survey*, and established a database of the growing number of arts agencies.

We then organised three regional seminars and a national convention, where delegates included Regional Arts Boards, arts organisations, independent artists and representatives from the education sector. A follow-up report, *Looking Over the Edge: the Debate*, summarised the debates and made recommendations to a number of key bodies. Arts and education unions and associations, the Department for Education (DfE) and the Department for National Heritage have all expressed interest in this initiative.

We published a report on training needs for black artists in schools and, jointly with Regional Arts Boards, ran courses for 24 black artists wanting to work in schools. Subjects covered included representation and identity, race issues in the classroom, marketing and fundraising.

With support from nine Regional Arts Boards we worked with Lancaster University to design *Opportunity not Sympathy*, a course for artists who want to work in special needs contexts. We also published a report based on research into the special needs policies and practices of two LEAs and selected arts companies.

Governors can play an extremely important part in creating a more sympathetic climate for the arts in schools and other institutions. That is why we have worked in partnership with the national governor training bodies to establish *Valuing the Arts*, our governor training initiative. This has proved highly popular: in its second year, 20 new LEAs took part and 10 of the previous year's LEAs held

follow-up days. Many are now producing their own videos and booklets for governors.

By underpinning our work with relevant and topical research we have earned an increasingly influential position. Many projects have had a greater impact than originally envisaged, and as a growing number of educational bodies seek our advice and expertise we are building a growing weight of support for the arts in education.

Arts and Disability

Stella Robinson became chairman of the Arts and Disability Monitoring Committee in June 1993: for the first time the committee is chaired by a disabled person.

One of the Arts and Disability Unit's major projects is the Initiative to Increase the Employment of Disabled People in the Arts, known as the Employment Initiative. It is now chaired by Lord Snowdon and bearing significant fruit.

Since the March 1993 launch in the House of Lords of the report on the Initiative, four seminars have been run to explore its recommendations with arts employers. These involved arts organisations from Wales and the Eastern, Southern, South East and South West arts regions: the aim was to break down barriers to employing disabled people, for example by explaining how to obtain financial support for installing special equipment.

From 1993 under the Employment Initiative the Arts Council has established an Apprenticeship Scheme with a →



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- 1 Aerialist Jackie Sysum training at the Circus Space
- 2 Training Day for Manchester Camerata at Christ the King Primary School, Salford
- 3 Participants in Lancaster University's course for artists who want to work with young people who have special educational needs
- 4 The Arts Council-funded *Disability Arts Magazine*



Under Lord Palumbo the Council set out its vision for the arts in the 1993 document *A Creative Future*, while the Government imposed the first-ever cash cut to the arts.



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budget of £120,000. This encourages arts organisations to train and employ disabled people. The first apprenticeships under the scheme have begun at the Royal Shakespeare Company. In addition to this scheme, the Training Unit agreed three traineeships for disabled people – at MOMA, the Bolton Octagon and (jointly) Graeae and the National Theatre.

The Arts Council substantially increased support for the National Disability Arts Forum and NDAF is now well established as the country's lead body for disability arts. The Council continues to support the work of disabled artists with new projects including research into the creativity of disabled people in black communities and the setting up of a Deaf Arts Audit.

The Arts Council has agreed that the provision of access for disabled people will be a basic criterion for all grants made from the National Lottery. We hope that the Unit's Access to Arts Venues project will establish national access standards for arts buildings.

Women in the Arts

The Council's adoption of the two-year Women in Arts Action Plan was the culmination of consultations that began with the symposium *Women in the Arts' Notions of Equality* and ended with a number of regional arts boards identifying action to advance the position of women in the arts. Individual art form departments were asked to identify the action they intend to take under the plan, and the Women in Arts Monitoring Committee was convened during 1993/94 with Stella Robinson as Chair. This committee will oversee the implementation and evaluation of the plan and makes its first report to the Council in Autumn 1994.

Following the completion of an equal opportunities survey among regularly funded organisations, the Women in Arts Unit has begun work on mechanisms for monitoring equal opportunities in the arts funding system. A consultation seminar on

equal opportunities monitoring and grant giving is planned for the coming year.

At a time of scarce resources, the Unit is concentrating its relatively small financial resources on identifying opportunities for arts organisations and artists, and encouraging access to other sources of support. It has maintained its support for the development of a forum for women in the arts, located within the National Alliance of Women's Organisations. This has attracted co-financing from the Gulbenkian Foundation as well as generous support from a range of arts organisations.

To support change at local level, in line with recommendations from the *Women in the Arts' Notions of Equality* symposium, we made several small grants for artist-led initiatives. These included the *Women in Dance* symposium, a fax art publication and the Anglo-Romanian Project, a seminar with performance on women in classical music. Small grants from the Unit enabled all these projects to attract additional support from other sources, stimulating the development of partnerships that might not otherwise have happened.

At a European level, the Women in Arts Project, in collaboration with Eastern Arts Board, sought to upgrade the International Database on Women in Arts. The year also saw the launch of the publication *Women in the Arts Creating Networks*, in partnership with the Pan-European Women's Network for Inter-Cultural Action and Exchange and with support from the European Commission. Its purpose is to stimulate international networking while providing information for arts organisations and artists on the diverse funding available to advance the position of women.

During the year the Women in Arts Project was able to increase its budget for 1993/94 by 80%. In accordance with the Council's commitment "to assist the preservation and renewal of the arts of the past", this increase in revenue was used to support arts-

led work aimed at raising the profile of the artistic contribution of women past and present. Awards were made to Women in Music, Women's Arts Library, Matrix and the London Borough of Greenwich.

Cultural Diversity

In 1993/94 the Cultural Diversity Unit (CDU) sought to address the needs of various artistic communities in the UK: specifically practitioners of African, Caribbean, Asian, South-East Asian and Chinese descent. The Unit has focused on delivery of information and access to resources, opportunities for collaboration, and employment. To deliver these, the Unit has concentrated funding on research, travel, networks, training, and consolidating key agencies such as Asian Arts Access, Artrage and the British Chinese Arts Association.

An important partner in much of this work is Artrage Intercultural Development Agency, formerly MAAS. With CDU support, Artrage moved in early 1994 to more accessible London premises and updated the *Cultural Contacts Directory*, a database for organisations and individuals in the UK and abroad. The new version, doubled to 2,000 entries, will be published in book form and on disk in October 1994.

Research-based work continued with Project BAD. The Joseph Rowntree Trust, Eastern Arts Board and the Unit jointly funded a feasibility study on establishing an agency to develop business sponsorship for black arts.

In May 1993 the European Connections Seminar, held in conjunction with Birmingham City Council and West Midlands Arts Board, drew 200 delegates from 11 countries. In response to the recommendations arising from this event the Unit has worked with Regional Arts Boards to develop regional and national 'arts networks' to further the development of black and Asian arts. The establishment of these was one of the year's most significant achievements. Another major conference was the Asian Arts Conference in

Hounslow, organised with Asian Arts Access (AAA) in March 1994. This attracted some 70 representatives, and AAA has received financial support to follow-through the conference's recommendations.

To raise the profile of Chinese arts the CDU continued to support the new British Chinese Artists' Association, which now produces a newsletter and has staged several showcase events.

From September 1994 all these initiatives will be managed through the Combined Arts Department with support from the Policy, Planning & Research Department.

Many of the CDU's successes have stemmed from modest financial support and collaborative projects. For example, the Unit helped Autograph take its British Black Photographers show to the Arles Festival in France, resulting in significant commissions and further exhibitions. Similarly, the Women's Fax Art Project was funded to tour Britain and is to tour Belgium and Portugal. The travel opportunities scheme sent UK representatives to Africa and the USA, resulting in collaborations and employment for artists at Panafest 94, Ghana, Africa 95, The American South at the South Bank, Manchester City of Drama and the Open Dialogue Festival, Horsham. Collaboration with the Arts and Disability Unit yielded funding for four disabled arts practitioners to attend international conferences, and the Black Arts Towards 2000 Conference was organised with Onyx Consultancy and Equator International.

The Council has shown its continuing commitment by establishing an Advisory and Monitoring Group for Cultural Diversity, chaired by Usha Prashar and informed by the national networks. By encouraging and guiding the work of the art form departments and Regional Arts Boards in cultural diversity matters, this group is expected to ensure that the progress begun by the Unit is maintained.

- 1 Fax art by Sue Young
- 2 *Grimm* by New Breed Theatre Company, a group of actors with disabilities which is funded by the Council's Drama Department



- 1 The new Arts Council funding acknowledgement logo
- 2 Press coverage of the campaign against the reduction in the Council's grant
- 3 A RADA production of Edward Bond's *The Pope's Wedding* – the picture was used in the campaign over discretionary grants for dance and drama students

External Relations

External Relations Department led a public campaign against the Government's proposed reduction in the Council's grant, explaining the benefits that arts funding brings while warning of the dangers posed by a reduction. The Campaigns Unit, together with Policy and Planning, commissioned research in support of our continued campaign to solve the problems caused by discretionary grants for dance and drama students. The issues raised in the Arts Council's response to the Green Paper on the future of the BBC bore fruit in the subsequent White Paper, and the Council contributed to the successful public campaign against the imposition of VAT on books.

At the request of the Secretary of State for National Heritage, the Arts Council is working to increase its public accountability through a series of events including an open forum, public meetings and press briefings on each of the art forms, an annual lecture, and wider publication of policy documents and recommendations.

Our Public Relations Unit has supported this move towards greater accountability by publishing *How the Arts Council Works* and the first concise version of *Projects and Schemes*, a guide for artists and arts organisations seeking Arts Council funding.

The change from Arts Council of Great Britain to Arts Council of England provided the opportunity to commission a new and improved corporate identity – including a new funding acknowledgement logo designed to be more legible, consistent and easy to reproduce.

The Marketing and Market Research Unit helps funded organisations to market themselves more effectively. During the year it published *Boxing Clever*, a manual on using computerised box office information in ticket sales, and supported this with a conference for arts organisations at the Barbican.

Jointly with the BBC we commissioned research into why many people with an interest in

orchestral music do not attend concerts; and we joined forces with the Southern Arts Board, South West Arts Board and Bournemouth Orchestras to commission research into ticket pricing for orchestral concerts and repertory theatre performances.

This was the first year in which the Arts Council Board Development Programme was fully operational. There were 10 weekend courses, run by Regional Arts Boards and the Arts Councils of England and Scotland. Board members from a varied range of arts organisations across England took part in the two-day residential programmes. As another initiative to help organisations make the most of individuals' contributions we compiled a free resource pack on legacy fundraising. We also commissioned large-scale research into the role played by volunteers in arts organisations, for a report to be published this year.

The International Affairs Unit provides information and advice to support arts organisations' international contacts and activities. During the year it continued to monitor European Union and international policies and legislation for their cultural impact. It also commissioned research for two publications: a revised version of *Who Does What in Europe?* and a guide to touring the arts in Europe, *On the Road*.

Policy and Planning

The Policy and Planning Unit devoted considerable effort during the year to helping develop the system of planning and accountability for the Arts Council and the 10 Regional Arts Boards.

In particular, it focused on specific issues raised by the Secretary of State for National Heritage in the House of Commons in December 1992. These included developing an integrated policy framework, drawing up a system for reviewing the Regional Arts Boards' plans and linking this with the allocation of grant-in-aid for them.

The new systems and procedures were incorporated



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into a revised *Planning Guidance* document, issued in June 1993. We also devised a framework enabling the Regional Arts Boards to assess their operational effectiveness.

In order to help consolidate the integration process and improve communications, we supported the establishment of a forum linking second-tier managers in the Regional Arts Boards with the Unit. This meets regularly and is a useful medium for information exchange and policy development.

Another important part of the Unit's work is to develop the Arts Council's relationships with local authorities: in particular, we have been maintaining close links with the three local authority associations and the Regional Arts Boards over the activities of the Local Government Commission.

In January 1994 we published the findings of a survey on local authority spending on the arts. This comprehensive and rigorous analysis of patterns and trends met a long-felt want and was warmly welcomed in many quarters. Carried out in association with the local authority associations and Regional Arts Boards, the survey achieved an excellent response rate and will now be conducted annually. The data will provide a useful baseline for examining the impact of the National Lottery.

In conjunction with our Dance and Drama Departments and the Campaigns Unit we commissioned a major piece of research on dance and drama training which provides crucial evidence to further the debate over discretionary grants in these areas.

Another study, due for publication in 1994, has centred on analysing a wide range of data from the 1991 Census on the characteristics of the arts labour force. Its findings will provide a unique insight into the regional distribution, ethnicity and recent growth of this segment of the labour market.

Finance and Resources

For the Finance and Resources Division, the year was dominated

by two restructuring projects. One resulted from the Price Waterhouse report on the Arts Council commissioned by the Department of National Heritage. In response to this report Finance identified savings in administrative costs amounting to £566,000 a year and Personnel began the process of reorganisation required to meet these targets.

Further restructuring was required to create the Arts Council of England as a separate entity from its Scottish and Welsh counterparts, although this exercise had no direct impact on staff numbers.

Personnel contributed to the restructuring both by defining new structures and by assisting individuals through the period of change.

Personnel's role as an advisory resource for arts organisations has increased as this service has become more widely known. The department is currently encapsulating its expertise in a 'good practice manual' of personnel policies and procedures which will be available for all interested organisations later in 1994/95.

During the year, Finance co-ordinated the pilot testing of new funding agreements between the Council and its funded organisations. The new agreements meet the call in our policy document *A Creative Future* for greater clarity in specifying what each organisation is being funded to do. The system is being introduced by the Arts Council and Regional Arts Boards during 1994/95.

Office Services succeeded in disposing of surplus premises in Yarmouth Place, saving significant future rental costs.

Under its constant review of our financial systems, Finance made improvements to capital budgeting, authorisation procedures and debtor chasing – and also revised the financial conditions under which grants are given to Regional Arts Boards. In preparation for Jeremy Newton's appointment as our first National Lottery Director the department began developing a framework for

administering lottery funds. It has also been working with the Information Department to prepare our computer systems for the additional data processing workload involved.

The Information Department has been working with Regional Arts Boards and other funding bodies to develop a national information systems strategy for the next decade. This will enable funders to achieve better efficiency and value for money, freeing more money for the arts. We are currently introducing a national electronic mail system which will cut communication costs and increase efficiency.

The Department has also been applying IT to enhance its library services. With a database of arts organisations, and the library collection fully catalogued on computer, we can now respond better to enquiries. To help the many organisations and individuals asking how the funding system works, Information produced the *Arts Funding System* pack in April 1993. The original 3,500 copies have been distributed and the department has produced a revised edition incorporating information on the recent changes.



Regional Arts Boards

The 10 Regional Arts Boards (RABs) are charged with developing, funding and promoting the arts throughout England. They are independent limited companies with charitable status, drawing funding of over £50m from the Arts Council, the British Film Institute, the Crafts Council, local authorities and private subscriptions.

Economic conditions during 1993/94 were inauspicious. Added to the general impact of the recession were the pressures on local government finance and structures, and mounting concern about the Government's forecasts for the future. Despite the resulting enforced preoccupation with planning, assessment and review, RABs furthered their commitment to increasing opportunities for people to be involved, moved, excited and inspired by the arts.

Commissioning new work was a theme across the country, with renewed emphasis on the needs of individual artists. In the visual arts, perhaps the most spectacular examples were Claes Oldenburg's 30ft steel *Bottle of Notes* in Middlesbrough (Northern Arts) and Rachel Whiteread's *House* (commissioned by Artangel with funds from the London Arts Board).

The Public Art Unit of South West Arts raised over £600,000 for new projects in 1993/95. Eastern Arts' first year of operating funding agreements with designated 'key strategic organisations' committed them all to allocate at least 5% of their turnover to commissioning new work. Organisations funded by East Midlands Arts commissioned 90 new works across the art forms.

Massive collaborative ventures produced new operas in Newcastle-Upon-Tyne (*Cullercoats Tommy*, which played to capacity audiences) and Plymouth (where *Arion and the Dolphin* reached the final stages of preparation). Artists' residencies were established across the country – from the English String Orchestra at Malvern and South East Arts' imaginative initiative with BAA to employ the painter Shanti Thomas at Gatwick, to writers in prisons and a host of

more publicly accessible places.

Arts 2000 brought the Year of Dance to the East Midlands in 1993 and the Year of Drama to Manchester in January 1994. The Year of Dance created an explosion of activity, much of which left longer-term legacies. It included 1,327 different workshops, events or performances, 25 professional companies from overseas and 39 dance premieres.

The destabilising effect of the Local Government Commission's restructuring consultations and proposals throughout England's shire counties added impetus to the development of local authority arts policies, plans and audits. Despite an adverse climate, local authority discretionary arts expenditure has on the whole held up well or even increased.

RABs have helped local authorities with the artistic content of their City Challenge Action Plans. The wide-ranging impact of the evolving National Curriculum has prompted a substantial number of RAB initiatives. Boards are rapidly developing new partnerships – for example on enterprise training with TECs and, in the West Midlands, with English Heritage to support contemporary artists at heritage sites. During the year they also prepared to take over funding responsibility from the Arts Council for a significant number of arts organisations.

Access remains an important policy objective. Boards outside London steadily implemented rural arts policies, generating worthwhile initiatives and new venues such as those for dance and drama in Cheshire. Suffolk Dance was designated a National Dance Agency. Yorkshire & Humberside Arts launched specific policies for rural and South Asian arts, and in Cornwall the South West Screen Commission was launched. Boards have been exploiting the opportunities now offered by expanding community radio developments, and a project supported by West Midlands Arts in rural Staffordshire became the model for a storyline in Radio 4's *The Archers*.

Capital development, soon to be accelerated through funds

from the National Lottery, continues to provide better conditions and access for artists and audiences alike. During the year, in Southern's region alone, construction of a Regional Film Theatre began in Southampton, refurbished major arts buildings reopened in Basingstoke and Newbury, and in Basingstoke a new 1,400-seat concert hall, The Anvil, was opened.

All 10 RABs focused strongly on business development and sponsorship, emphasising help in kind and leverage: West Midlands estimated that its £1m investment in open access schemes generated an additional £4.5m in matching funds and earned income. Its Business in the Arts (BiA) initiative achieved its 100th successful skills placement during the year. London Arts Board's successes have totalled 178.

Southern Arts' younger BiA scheme reached 38 placements. East Midlands Arts established a BiA organisation – and noted a 50% increase in sponsorship over the year. Eastern Arts laid the foundations for a BiA organisation and recorded its greatest number and value of BSIS awards to date. Organisations supported by North West Arts had a record number of first-time sponsorship deals and South West Arts recruited four new Business Partners in the Arts, taking the total to 10.

International exchange and networking continued to develop. Yorkshire & Humberside Arts worked in partnership with Portugal 600 and hosted the Slovak Festival. South East and Southern Arts were both involved in new dance initiatives across the Channel. And the year saw the culmination of South East Arts' bold Cross-Channel Photographic Mission, which commissioned some of Britain's finest talents to express a variety of feelings about the coming of the Tunnel.

This range of achievements was made possible through dynamic partnerships with other agencies and through careful targeting of resources. And, in defiance of financial difficulties, artists and arts organisations produced an extraordinary quantity and diversity of work.

1



Andrew Dixon

- 1 Claes Oldenburg's *Bottle of Notes* in Middlesbrough
- 2 Rachel Whiteread's *House* in London
- 3 The new Anvil concert hall in Basingstoke
- 4 *Arion and the Dolphin* at HMS Drake in Plymouth



2



3



4

Shirley

Contact information

Eastern Arts Board

Cherry Hinton Hall
Cherry Hinton Road
Cambridge CB1 4DW
Tel: 0223 215355
Fax: 0223 248075
Area covered: Bedfordshire,
Cambridgeshire, Essex,
Hertfordshire, Norfolk,
Suffolk and Lincolnshire
Chief Executive:
Richard Evans (from
December 1994)
Chair: Dr David Harrison

East Midlands Arts Board

Mounthills House
Epinal Way, Loughborough
Leicestershire LE11 0QE
Tel: 0509 218292
Fax: 0509 262214
Area covered: Derbyshire
(excluding High Peak
District), Leicestershire,
Northamptonshire and
Nottinghamshire
Chief Executive:
John Buston
Chair: Maxwell Hutchinson

London Arts Board

Elme House
133 Long Acre
Covent Garden
London WC2E 9AF
Tel: 071 240 1313
Fax: 071 240 4580
Area covered: 32 London
Boroughs and the City
of London
Chief Executive:
Timothy Mason
Chair: Clive Priestley

Northern Arts Board

9-10 Osborne Terrace
Newcastle-Upon-Tyne
NE2 1NZ
Tel: 091 281 6334
Fax: 091 281 3276
Area covered: Cleveland,
Cumbria, Durham,
Northumberland,
Metropolitan Districts of
Newcastle, Gateshead,
North Tyneside, Sunderland
and South Tyneside
Chief Executive:
Peter Hewitt
Chair: Cllr Stella Robinson

North West Arts Board

12 Harner Street
Manchester M1 6HY
Tel: 061 228 3062
Fax: 061 236 5361
Area covered: Lancashire,
Cheshire, Merseyside,
Greater Manchester and
High Peak District of
Derbyshire
Chief Executive:
Brian Matcham (resigned
August 1994)
Chair: Professor Brian Cox

Southern Arts Board

13 St Clement Street
Winchester SO23 9DQ
Tel: 0962 855099
Fax: 0962 861186
Area covered: Berkshire,
Buckinghamshire,
Hampshire, Isle of Wight,
Oxfordshire, Wiltshire and
East Dorset
Executive Director:
Susan Robertson
Chair: David Reid

South East Arts Board

10 Mount Ephraim
Tunbridge Wells
Kent TN4 8AS
Tel: 0892 515210
Fax: 0892 549383
Area covered: Kent, Surrey,
East and West Sussex
Chief Executive:
Christopher Cooper
Chair: Brian Nicholson

Arts Board South West

Bradminch Place
Gandy Street
Exeter EX4 3LS
Tel: 0392 218188
Fax: 0392 413554
Area covered: Avon,
Cornwall, Devon, Dorset
(except Districts of
Bournemouth,
Christchurch and Poole),
Gloucestershire and
Somerset
Chief Executive:
Christopher Bates
Chair: Maggie Gullebaud

West Midlands Arts Board

82 Granville Street
Birmingham B1 2LH
Tel: 021 631 3121
Fax: 021 643 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
Chair: Bob Southgate

Yorkshire & Humberside Arts Board

21 Bond Street, Dewsbury
West Yorkshire WF13 1AX
Tel: 0924 455555
Fax: 0924 466522
Area covered:
Metropolitan Districts of
Barnsley, Bradford,
Calderdale, Doncaster,
Kirklees, Leeds,
Rotherham, Sheffield,
Wakefield, Humberside
and North Yorkshire
Executive Director:
Roger Lancaster
Chair: Sir Ernest Hall

1



Glasgow Herald

- 1 Part of the M8 Project
- 2 Edinburgh's Festival Theatre
- 3 The Fruit Market Gallery, Edinburgh



On 1 April 1994 the Scottish Arts Council (SAC) became an autonomous body responsible to, and funded by, the Scottish Office.

During 1993/94 we took responsibility for crafts in Scotland with a grant of £300,000 from the Scottish Office, routed through the Crafts Council in London. We established a small department and an advisory committee chaired by Professor Eric Spillar, formulating policies and funding schemes after extensive consultation with the crafts constituency.

Calls to the SAC Help Desk continue to increase. We published the first three in a series of factsheets on *Funding Sources*, *Training* and *Local Authorities and the Arts*; launched a new bi-monthly *Information Bulletin*; produced a new annual *Guide to all SAC Funds and Schemes* and published SAC's first four-year plan.

Working with the British Council and the Scottish Museums Council we secured additional funding from Scottish Enterprise and Highlands and Islands Enterprise to launch an International Cultural Desk based at the British Council offices in Glasgow. This provides information and advice to Scottish artists and arts organisations to help them operate more effectively in an international context.

Other successful partnerships included a post, jointly funded with Highlands and Islands Enterprise, to assist local enterprise companies to develop the arts; collaboration with selected local authorities resulting in the appointment of jointly-funded arts officers in Central Region, East Kilbride, Moray and Dumbarton District Councils; and a major arts and tourism initiative involving all the national cultural, tourism, economic development and local authority agencies.

The merger of the BBC Scottish Symphony Orchestra and the Scottish Opera Orchestra,

proposed by both managements and supported by SAC, faced opposition from the musicians. An independent review chaired by Helen Liddell concluded that the status quo was untenable. Its proposal that managements and musicians should investigate less formal means of combining marketing and management is still being considered.

The Fruit Market Gallery in Edinburgh reopened in August 1993 after a highly imaginative refurbishment. It literally raised the roof to create more exhibition space and improved natural light. It was also thrilling to watch the Edinburgh Festival Theatre take shape – the faithful restoration of the exquisite 1928 auditorium within an entirely modern structure of glass and steel to create a 1,900-seat theatre with the largest stage in Britain.

Fotofeis, Scotland's first International Festival of Photography, made an impressive start and the M8 Project was the first of its kind in Britain: launched in September 1993, it will eventually feature 20-30 large-scale works of art alongside the M8 motorway between Edinburgh and Glasgow.

In our first year as an independent Council we pay tribute to our former colleagues in the ACGB, who always proved supportive and understood the needs of the arts in Scotland. We wish them and our friends at the Arts Council of Wales well. Thanks are also due to those members of the Scottish Arts Council who, having completed their terms, did not move into the new independent Council: Peter Cochrane, Douglas Dunn, Elizabeth Fairbairn, Andrew Kerr, Colin Mackay, John Angus Mackay, Mary Marquis, Linda Ormiston and Frances Walker.

Seona Reid
Director, Scottish Arts Council

The past year has seen major changes in the way the arts are funded in Wales. Plans to merge the three Regional Arts Associations and the Welsh Arts Council into a unified organisation were completed, and on 1 April 1994 the autonomous Arts Council of Wales was established. Funded by the Welsh Office, it has offices and staff in Bangor, Cardiff, Carmarthen, Cwmbran and Mold. The Council looks forward to working more closely with the Welsh Office and other bodies that can help to promote the cause of the arts and artists in Wales, while maintaining close links with the other national Arts Councils.

Constitutional and funding concerns notwithstanding, the work of nurturing and developing arts activity in Wales continued apace during the year. Trusts were established to develop a major centre for visual arts in Mid-Wales and to develop The Old Library as an arts centre in the middle of Cardiff. The North Wales Theatre neared completion during the



year and was opened by HRH The Prince of Wales in July 1994. An architectural competition to design the new Cardiff Bay Opera House was launched and attracted worldwide interest. The Wales Film Council was founded as an autonomous organisation and has attracted funding from the Welsh media as well as from the BFI and the Welsh Arts Council.

The new way in which schools are funded has necessitated a re-examination of the way professional artists are employed in Welsh schools. We published a report on the subject, *Artists in*

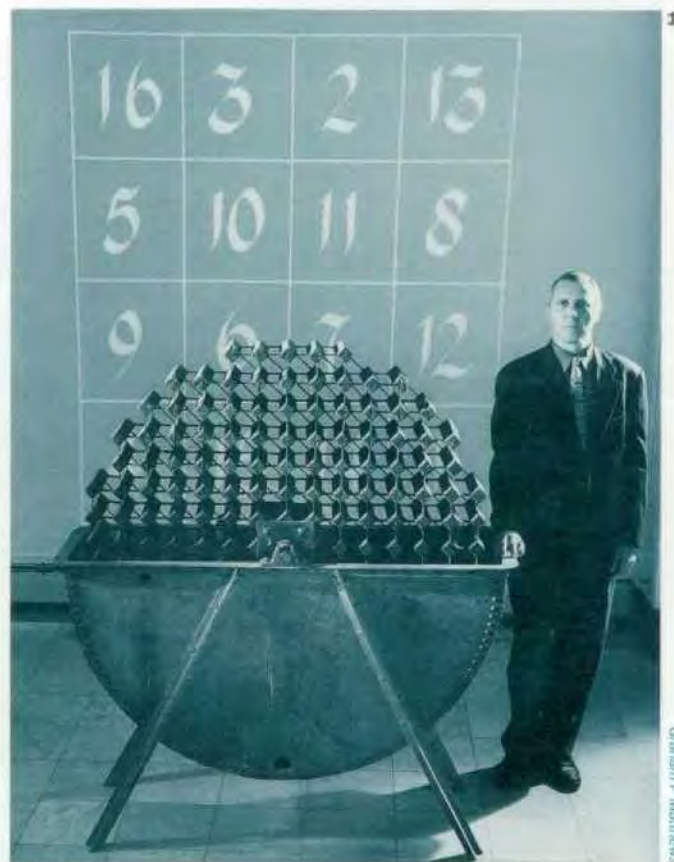
Schools, earlier this year, and after extensive consultation throughout Wales we will put forward specific proposals to the Welsh Office.

The Bill reorganising local government in Wales is on its way through Parliament at the time of writing and new unitary authorities are expected to take over from the present county and district authorities in April 1996. As in other parts of the UK, Welsh local authorities are major partners in the funding of the arts and the changes envisaged by the Bill will have a radical effect on this partnership with the Council. We held a programme of regional seminars and discussions with local authorities during the year and will soon have completed an audit of the support local government currently provides for the arts. Maintaining and extending our valuable partnership with local authorities will be a major preoccupation of the new Council.

The year brought to a close Mathew Prichard's chairmanship of the Council. He can look back with pride at the Welsh Arts Council's achievements during his long and excellent service on the Council and especially during his eight years in the chair.

The Welsh arts community will forever be in his debt and it is good to know he will still be active in the arts in Wales. Our heartfelt thanks to him and all the other retiring members of the Welsh Arts Council: David Lewis (Vice-Chairman), Sheryllyn Bankes, Lord Elis-Thomas, Hugh Hudson-Davies, Robert Maskrey, Dr Ann Robinson, Julia White, David Williams and Huw Tregelles Williams.

Emyr Jenkins
Director, Welsh Arts Council



Graham P Matthews

- 1 Peter Greenaway's *Some Organising Principles* in Swansea
- 2 Cardiff's Old Library as it was before renovation
- 3 *Farmworkers*, from the Will Roberts retrospective at Oriel Mostyn, Llandudno



The Arts Council of Great Britain 1946-1994

For almost 50 years the ACGB aimed to raise – and spread – the quality of the arts nationwide. Cultural historian Robert Hewison makes a personal assessment of its success.



In November 1949 Sir Kenneth Clark told a House of Commons committee that he was against increasing the Arts Council's annual grant of £575,000 "because I think it will simply get itself into trouble". Clark was a great patron of the arts and served as Chairman of the Arts Council from 1953 to 1960, but he must be the only person in the Arts Council of Great Britain's not quite 50-year existence who thought its problems came from having too much money and not too little.

Throughout its history the Council tried to resolve two contradictory impulses: to raise the standard of achievement throughout the arts, and to make work reaching that standard available to as many people as possible. It always had to compromise. Looking back, we can see the contradictions at work even in its precursor, the Council for the Encouragement of Music and the Arts (CEMA).

CEMA came into being in January 1940 because the Board of Education thought it essential "to show publicly and unmistakably that the Government cares about the cultural life of the country". Initially a joint venture with the private Pilgrim Trust, it was utterly different from what the Arts Council later became. It was principally concerned to promote amateur activity and was to keep right out of London. However, the vicissitudes of war meant that professional organisations and artists began to depend on its support. As Mary Glasgow, CEMA's Secretary and later the Arts Council's first Secretary-General, wrote: "There was a built-in conflict between the claims of art and those of social service".

In 1942 the claims of art and professional artists strengthened decisively when the Council became entirely government-funded. The Government's key economist, John Maynard Keynes, was installed as Chairman – bringing to the future Arts Council the high, mandarin tastes of Bloomsbury. Kenneth Clark, for one, welcomed the

appointment: "He was not a man for wandering minstrels and amateur theatricals. He believed in excellence."

Under Keynes CEMA's 'missionary' impulse fell back in favour of 'standards'. In June 1945 the caretaker Conservative Government announced that CEMA would continue, as the Arts Council of Great Britain (ACGB): a Royal Charter was granted in August 1946. Sadly, Keynes died at Easter 1946. But it was he who shaped the charter's commitment to professionalism – although it still enshrined ambitions about increasing accessibility and improving standards that would prove contradictory in practice.

Keynes decided that the Council's advisory panels should lose their executive function: the Council would always give the appearance of consulting experts, and this consultation was mostly genuine, but the real power of decision lay with Council members and their executive officers. Keynes's memorial was the creation of the Covent Garden Trust, which reopened the Royal Opera House. It was his hope that theatres and arts centres would be opened across the land and that, once the Arts Council had primed the pumps with public money and people had seen the value of the arts for themselves, the need for subsidy would wither away. For reasons that include the self-perpetuating tendency of bureaucracies, that was not to be.

The Government confirmed its faith in the Arts Council by giving it artistic responsibility for celebrating the Festival of Britain in 1951. But Keynes was succeeded as Chairman by Sir Edward Pooley – whom Kenneth Clark, among others, regarded as a nonentity. His only significant decision was to replace Mary Glasgow as Secretary-General with the flamboyant W E Williams, a founder member of CEMA. In spite of his 'missionary' background, in successive annual reports Williams asked the question, "Raise or spread?" and answered it with: "Few, but roses". Yet the regional

roses wilted as the Council closed its regional offices, leaving a gap that was gradually filled by the Regional Arts Associations that emerged from 1956 onwards.

It was not until the 1960s that the Council was for a time able both to raise and to spread. The partnership between the first-ever Arts Minister, Jennie Lee, and Lord Goodman, who became Chairman in 1965, was close and the Council received substantial increases in its grant. The national institutions grew – the Royal Shakespeare Company became firmly established in London, the National Theatre was launched and Sadler's Wells Opera became English National Opera. A network of regional theatres, orchestras, galleries and arts centres was put in place, the avant-garde flourished and substantial sums were spent on capital projects. The Council was given a new charter which expanded its commitment beyond the "fine arts exclusively", and the Arts Councils of Scotland and Wales gained greater autonomy.

Goodman's 'golden age' was genuine, but even then demand exceeded supply. In his 1976 Gulbenkian report Lord Redcliffe-Maude wrote that large areas of Britain "constitute a Third World of under-development and deprivation in all the arts and crafts".

The libertarianism of the 1960s gave artists a taste for democratic participation; but, though the Council was on the side of the angels over censorship, it would not agree to members of its advisory panels being elected by their peers. Under Goodman, who retired in 1972, such tensions had been contained by the steady rise in the Council's budget, which allowed it gently to expand the institutional definition of the arts in a policy of 'response'. But from 1975, as Britain's economic problems deepened and the postwar cultural consensus began to break up, expansion effectively ceased.

With the arrival of the 1979 Conservative Government a demoralised Arts Council was confronted by the values of the new enterprise culture.

The celebrated 'arm's-length principle' distancing the Arts Council from government appeared to be abbreviated, with the successive appointments of two Chairmen, Lord Rees-Mogg from 1982 to 1989 and then Lord Palumbo, who were sympathetic to the new values being asserted. Both men believed the Council had to adapt to survive, though both found themselves publicly criticising the lack of generosity of the Government they supported.

The first clear change of direction was the great plan, published as *The Glory of the Garden* in 1984, to answer accusations of metropolitan bias by transferring resources and responsibilities from London to the Regional Arts Associations. The scheme was derailed by the abolition of the metropolitan county councils and the Greater London Council, which meant

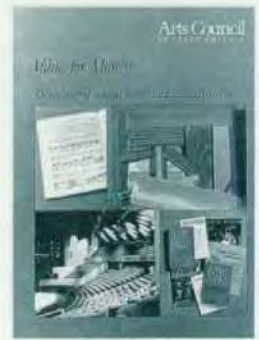
from other sources, and driving down the proportion of public subsidy in its clients' total turnover. Yet a Minister for the Arts, Richard Luce, could still complain about the 'welfare state mentality' of many who worked in the arts. In 1988 Luce commissioned a report from the head of the Office of Arts and Libraries, Richard Wilding. This concluded that there was too much bureaucracy and duplication of effort between the Arts Council and the Regional Arts Associations, and proposed a radical devolution of responsibilities to the regions (to be administered by new Regional Arts Boards), leaving the Arts Council with major 'national' clients, touring, and responsibilities such as the Poetry Society. It also found that the "main cause of uneasiness" among the Council's clients was its "lack of any longer-term

before the 1992 election, remarked: "Majorism has a kindlier face towards the arts".

But it was John Major who created the Department of National Heritage. This, though welcomed by the Council, made the ACGB the client of a much more powerful institution which, as a *de facto* ministry of culture, was expected to take on greater responsibility for national cultural policy. Major also decided that from April 1994 the Councils of Scotland and Wales should have complete autonomy alongside a new and smaller Arts Council of England. This new body would begin life with the first-ever cash cut to the arts – in preparation for which the ACGB was forced in its final year into disastrous policy proposals that it was unable to carry through.

The national Councils that have inherited the ACGB's responsibilities still face the dilemmas that confronted the ACGB, and CEMA before it. They have to protect the network of companies and facilities that it was the ACGB's achievement to construct, and it is essential that they rebuild a sense of confidence and true partnership between themselves and the practitioners of the arts they have been created to serve. In spite of the compromises forced upon it between access and achievement, the ACGB did both raise and spread the quality of the arts in this country. It helped to create the national companies and established a network not just for drama but for opera, dance, art and music throughout the country. Above all, it raised our expectations of what a civilised nation deserves.

Robert Hewison's book, *Culture and Consensus: England, Art and Politics since 1940*, will be published by Methuen in 1995.



1&3 Signs of the times: the Arts Council's 1975/76 annual report was titled *The Arts in Hard Times* and its successor, presciently, *Value for Money*
2 Keynes's memorial: the reopening of the Royal Opera House in 1946



that even more responsibilities were acquired in London, including the South Bank complex. Lord Rees-Mogg later admitted that the net transfer of funds to the regions was "a tiny shift", at most 3%. Proposed cuts provoked a mood of revolt in the Council's already disgruntled arts constituency, who began to see it as an arm of government, and respect for the Council began to fall away. The gain was a new partnership between the Council and local authorities called upon to take up the arts funding responsibilities of the abolished metropolitan councils.

The Council enthusiastically adopted the rhetoric of the enterprise culture – promoting business sponsorship, insisting on better marketing, business efficiency and matching funds

vision" about how the arts should develop. The report coincided with the worst-ever economic crisis in the arts, with many companies – including the Royal Opera House and the RSC – carrying crippling deficits.

While the Secretary-General, Luke Rittner, resigned in 1990 over the delegation issue, the Arts Council sought to prove that it had the vision Wilding claimed it lacked by undertaking an expensive consultation process that led to the 1993 publication of the policy document *A Creative Future*. This the Government politely ignored. Fortunately a 20% increase in the grant-in-aid brought some financial respite between 1990 and 1993. Reflecting on Mrs Thatcher's decade Timothy Renton, the last Arts Minister

The Council

The Council, left to right, top to bottom: Lord Gowrie PC, Sir Richard Rogers, Professor Christopher Frayling, Maggie Guillebaud, Peter Gummer, Sir Ernest Hall, Gavin Henderson, Michael Holroyd, Thelma Holt, Trevor Nunn, Stephen Phillips, Usha Prashar, Clive Priestley, Stella Robinson, Prudence Skene, Robert Southgate



Members of the Arts Council of England from 5 July 1994, the date when the Council's membership was finalised.

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. As an author, he has published several books on politics and the arts.

Sir Richard Rogers VICE-CHAIRMAN

Sir Richard is Chairman of Richard Rogers Architects. He was educated at the

Architectural Association, Yale University and 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 current projects include the European Court of Human Rights in Strasbourg, the proposed Terminal 5 at Heathrow Airport and the headquarters of Channel 4 in London and Mercedes-Benz in Berlin.

Professor Christopher Frayling

Christopher Frayling is Pro-Rector, Professor of Cultural History and Head of the Humanities Faculty

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.

Maggie Guillebaud

Maggie Guillebaud graduated in English from Exeter University and 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 boards of both Cheltenham Literature Festival and the Cheltenham International Music Festival and is Director of the British 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. She

chairs the South West Arts Board.

Peter Gummer

Peter Gummer is Chairman and Chief Executive 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 contributor to marketing, advertising and public relations publications both in the UK and abroad and regularly lectures around the world. He holds a number of non-executive positions – on the London board of the Halifax Building Society and the National Health Service Policy Board, amongst others – and is Chairman

of the Understanding Industry Trust and the Marketing Group of Great Britain. His main leisure interests are opera, music, rugby and cricket.

Sir Ernest Hall CBE DL

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 turned in the late 1970s 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. He chairs the Yorkshire and Humber Arts Board.

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 Director Designate of the Bournemouth Festival, and his wide experience of working with orchestras includes a period as General Manager of the Philharmonia. He is also President of the National Piers Society, Chairman of the British Arts Festivals Association, Executive Board Member of the European Festivals Association and a Governor of the University of Brighton.

Michael Holroyd CBE

Biographer Michael Holroyd has written lives of Lytton Strachey, Augustus John and Bernard Shaw. He was born in London, attended Eton College, and read literature at the Maidenhead Public Library. The monumental intervals between his books are partly attributable to his having been Chairman of the Society of Authors 1973-74, Chairman of the National Book League (now Book Trust) 1976-78, a member of the Royal Society of Literature's Council 1977-87, President of English PEN 1985-88 and currently Chairman of the Strachey Trust. He served on the Arts Council's Advisory Panel on Literature in the early 1980s and was appointed its Chairman in 1992.

Thelma Holt CBE

After a successful career as an actress, Thelma Holt opened and ran the Open Space Theatre, pioneer of the fringe theatre in the UK. She subsequently spent eight years as Director of The Roundhouse and is now an independent producer. Among recent works, Miss Holt brought Shakespeare back to the West End in 1993 with a much-acclaimed production of *Much Ado about Nothing*, produced a multinational production of *Peer Gynt* in 1994, and returned to the West End with Diana Rigg in *The Seagull*.

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 *The Pier*. 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 since 1990.

Usha Prashar

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 PSL.

Clive Priestley CB

Clive Priestley studied history at Nottingham University and government at Harvard. As a civil servant (1960-83), he worked in the Prime Minister's Office, as chief of staff to Sir Derek

Rayner and as head of the Efficiency Unit. In 1983 he carried out for the Government the special financial scrutinies of the Royal Opera House and the Royal Shakespeare Company and he was a director of British Telecom from 1983 to 1988. He is Chairman of the London Arts Board, a member of the Advisory Council of the Buxton Festival, a governor of the RSC and Vice-President of the Council of St Bartholomew's Hospital Medical College. He reviewed arts funding in Northern Ireland for the Government in 1992 and the status of the directors of national museums, galleries and libraries throughout the UK in 1994.

Stella Robinson

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, which she has chaired since 1990. She has been a Labour Councillor in Darlington and County Durham since 1972, chairs Durham County Council's Arts, Libraries and Museums Committee, is 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 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

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 both West Midlands Arts Board and 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

Council

Arts Council of Great Britain – changes to Council during 1993/94: Thelma Holt was appointed as a Council member from December 1993. Bryan Magee resigned from the Council in January 1994.

Honours

Our congratulations to the following who received honours during the year: Christopher Davies (OBE), former Acting Head of Arts and Disability at the Council; Hugh Hudson-Davies (CVO), former member of the ACGB Drama Panel and member of the Welsh Arts Council; Veronica Lewis (MBE), formerly a member of the Dance Panel; Robert Scott (Knighthood), former member of the Touring Board; Angus Stirling (Knighthood), former Deputy Secretary-General of the Council.

Obituaries

We record with great sorrow the following deaths: Peter Bird, former member of staff; Dr Hedley Marshall CBE, Council member from 1965 to 1975; Walter Llewellyn Rees, Drama Director of the Council from 1947 to 1949.

Arts Council of Great Britain

List of departments and staff as at 31 March 1994. A current list of departments and staff for the Arts Council of England is available from the Information Unit.

Secretary-General's Office

Anthony Everitt**
Secretary-General
Brenda Whitehead

Arts Development Division

Iain Reid**
Director
Angela Cook

Combined Arts

Sally Stote
Head of Unit
Daniela Karsten
Jo Scanlan

Dance

Sue Hoyle*
Director
Julia Carruthers
Anna Hayward
Brendan Keaney
Valerie Olteanu*
Jeanette Siddall
Ruth Trueman

Drama

Ian Brown*
Director
Paul Barnard
Sue Bradford
Vicky Costelloe
Sian Ede*
Karin Gartzke
Kathleen Hamilton
Charles Hart
Terry Hawkins*
John Johnston
Penny Lalloz
Mary Ling
Claire Templeton

Film Video and Broadcasting

Rodney Wilson
Director
Will Bell
David Curtis
Richard Gooderick
Jem Legh
Alicia Matthews
Sarah-Jane Meredith
Carla Mitchell
Anne Sinclair
Gary Thomas

Literature

Alastair Niven*
Director
Anne Bendall
Gary McKeone*
Jilly Paver*
Tamara Smith**
Iain Stewart

Music

Kathryn McDowell,
Acting Director
Celia Hill
Rajan Hooper
Olivia Lowson*
Kathryn McDowell
Andrew Pinnock
Deborah Smith

Touring

Andrew Kyle*
Director
Judith Ackrill
Mei Chapman*
Madelyn Cohen
Jon Feldmann*
Denagh Hacon
Sirrka Kirkby
Rose Langer
Clarie Middleton
Vivienne Moore
Deborah Rees*
Dorothy Wright

Visual Arts

Marjorie Allthorpe-
Guyton*
Director
Jane Bilton
Lucy Brettell*
Rory Coonan*
Eileen Daly
Hannah Daws
Barry Lane
Mary McDonagh*
Jane Placca*
Vivienne Reiss*
Mark Stewart**
Andrew Wheatley**
Jeremy Theophilus**

Cross-Departmental Units

ARTS AND DISABILITY

Wendy Harpe
Head of Unit
Alison Smith

CULTURAL DIVERSITY

Peter Blackman
Head of Unit
Carole Morrison

EDUCATION

Maggie Semple
Head of Unit
Stephanie Kerber

TRAINING

Pat Shimon
Head of Unit
Helen Furlong
Anya Newstead**

Policy and External Relations Division

Mary Allen**
Deputy Secretary-General
Jac Shannon

Policy and Planning

Howard Webber*
Assistant Director
Alex Ankrab**
Jenny Bernard
Donna Cooper
Julia Crookenden
Gill Dix
Andy Feist
Pat Swell
Charlotte Vignoles*

Secretariat

Lawrence Mackintosh
Head of Secretariat
Brenda Carruthers-Jones*

External Relations

Perdita Hunt**
Director
Jo Baldwin
Zelda Baveystock*
Mary Ellems
Anne-Marie Enemaku-
White
Rod Fisher
Fiona Gallagher*
Sarah Gooderson
Jeremy Greensmith
Olivia Lacey*
Caroline Leech
Vanessa Rawlings-
Jackson*
Sue Rose
Jean Stevens*
Sue Simpson*
Monica Tross
Peter Verwey

Finance and Resources Division

Low Hodges**
Director
Margaret Shackleton

Finance

Peter Greig
Financial Controller
Chris Austin
Jackie Baptiste
Ian Blatchford
Monica Chestnovitch
Cathy Ching
Andrea Davidson
Janet Day*
Sonia Dressekie
Lyn Gathercole
Laurelie Gifford
Camilla Haughton*
Elgrina Labadie
Shirley Larbi
Rosemarie Lewis**
Jennifer Oakley
Emer O'Sullivan
Janet Robinson
Elizabeth Sell
Jill Stokes
Carol Stone
Vanessa Truss

Information

Annie Thackeray
Head of Department
Teresa Bean
Stephen Chappell
Jon Feldmann*
Nigel Wilkie

Office Services

Sam Turner
Head of Department
Cornelius Desmond
Mike Fouracre
Kathleen Hanstein
Pamela Hurst*
Steven Gould
Tony Patience*
Eric Pickersgill
Judith Rein
William Roache
Jean Stevens*
Alan Wheatley
Roy Wood
Walter Woodley
Glenford Williams

Personnel

Mary Wratten
Director
Marion Brown
Amanda Hunnings
Marjorie James
Louise Nunn

* fixed-term contract

** member of the Senior Management Team

+ part-time

Scottish Arts Council
as at 31 March 1994

Director's Office
Seona Reid
Director
Louisa Cross

Finance and Administration
Graham Berry
Director
Sylvia Adams
Eileen Cowper
Syd Fraser
Fiona Gillespie
Joan Holland
Liz Laing
Tom Lonsdale
Isabella Middlemas
Doreen Pryde
Lynne Ramsay
Philip Reilly
Jean Sandford
Moiria Sinclair
Bob Train
Dot Tubby
Gina Wallace

Planning and Development
Christine Hamilton
Director
Susan Galloway
Denise Gibbons
Paolo Vestri

Communications
Christine Galey
Margaret Kilgour
Chris McLean
Virginie Renard

Combined Arts
John Murphy
Director
Lyn Lockhart

Crafts
Dr Helen Bennett
Director
Jacqui Campbell

Literature
Walter Cairns
Director
Catherine Allan
Shonagh Irvine

Performing Arts
Anna Stapleton
Director
Charles Bell
Mary Charleton
Patricia Eckersley
Jean Hannah
Helen Jamieson
Monica Reid
Matthew Rooke
Carole Ross
Jan Tonner
Geraldine Wilson

Visual Arts
Andrew Nairne
Director
Anne Barlow
Ronnie Baxter
Maggie Bolt
Jackie Broadfoot
Irene Campbell
Amanda Catto
Alison Chisholm
Susan Christie
Elisabeth Hutchings
Mike Mason
Sue Pirrie

National Lottery
David Bonnar
Director

Welsh Arts Council
as at 31 March 1994

Director's Office
Emyr Jenkins
Director
Gwenith Morgan

Finance and Administration
Andrew Malin
Director
Janet Boyle
Hilary Farr
Janice Feehan
Jane Gotts
Sharon James
Heather Sinclair
Margaret Small
Christine Towndrow
David Woodliffe

Art
Peter Jones
Director
Rhian Basten
Hugh Chilcott
Neil David
Judith Garrow-Smith
Tessa Hartog
Isabel Hitchman
Margaret Leonard
Linda Shakespeare
Valmai Ward
David Wilde

Craft
Roger Lefevre
Director
Sandra Bosanquet

Dance
Maldwyn Pate
Director
Diane Hebb

Drama
Michael Baker
Director
Judy Purdy
Yvette Vaughan-Jones

Literature
Tony Bianchi
Director
Gwyneth Evans
Nan Griffiths
Angela Howells
Marlene Powell
Emyr Williams

Music
Roy Bohana
Director
Gina Evans
Keith Griffin
Daphne MacBean

Oriel Gallery
Jenni Spencer-Davies
Head of Gallery
Peta Grimshare
Maureen Holland
Hazel Hughes
Meryl Jones
Janet Rowlands
Netta Wooles

Bookshop
Peter Finch
Head of Bookshop
Julie Davies
Nick Davies
Mari Gordon
Rhian Hogg
Catherine Jones
Glenys Jones
Mair Lewis
David Llewellyn

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, serve voluntarily for up to four years, and are generally specialists in the relevant arts discipline: working artists, arts administrators, scholars and critics. Listed here are the members of the advisory committees of the Arts Council of Great Britain and the Scottish and Welsh Councils (which during 1993/94 were themselves committees of the Council) as at 31 March 1994. Capitals indicate Chairman/Chair, or Vice Chairman/Chair. Abbreviations used are:

AETC, Arts and Entertainments Council

BC, British Council

BFI, British Film Institute

CC, Crafts Council

CMW, Council of Museums in Wales

DSS, Department of Social Security

HMI, Her Majesty's Inspector

RAA, Regional Arts Association (Wales)

RAB, Regional Arts Board

SAC, Scottish Arts Council

SBC, South Bank Centre

SC, Sports Council

WAC, Welsh Arts Council

WBC, Welsh Book Council

WO, Welsh Office

Advisory Panel on Visual Arts

PROFESSOR CHRISTOPHER FRAYLING

Helen Chadwick

David Elliott

William Furlong

Tess Jaray

Rita Keegan

Jenni Lomax

Sarat Maharaj

Helen Rees

Adam Reynolds

Observers:

Peter Jones, WAC

Andrew Nairne, SAC

Andrea Rose, BC

Amanda Ryan, RAB

Art Projects Committee

JULIA PEYTON-JONES

Tony Arefin

Louisa Buck

Michael Corris

Emma Dexter

Francis Gomila

Robert Hopper

Keith Piper

Isabel Vasseur

Advisory Group on Photography

ANDREW DEWDNEY

Phil Goodall

Joy Gregory

David Hevey

Amanda Hopkinson

Janet Ibbotson

Val Lloyd

Mark Sealy

Jem Southam

Kim Walden

Advisory Group on Architecture

PROFESSOR COLIN

ST JOHN WILSON

Richard Burton

Joanna Drew CBE

Eldred Evans

Professor Ben Farmer

Michael Hopkins CBE

David Lea

Eric Parry

Hugh Pearman

Andrew Saint

Chris Shepley

Victoria Thornton

Jennifer Williams

Combined Arts Committee

PROFESSOR CHRISTOPHER FRAYLING

Beverly Anderson

Thelma Holt

Michael Holroyd

Clare Mulholland

Prudence Skene

Advisory Panel on Dance

PRUDENCE SKENE

Peter Badejo

Christopher Bannerman

Terry Braun

Peter Brinson

Karen Donovan

Kate Flatt

Elaine Foster

Nigel Hinds

Stephanie Jordan

Graham Morris

Ashley Page

Piali Ray

Observer:

Tim Butchard, BC

Dance Education and Outreach Committee

ELAINE FOSTER

Kate Castle

Sanjeevani Dutton

Linda Jasper

Veronica Jobbins

Nicky Reid

Nigel Warrack

Dance Development Advisory Team

Theresa Beattie

Siobhan Davies

Emma Gladstone

Sarah Hill

Jean Johnson-Jones

Ross McGibbon

Anthony Peppiatt

Advisory Panel on Drama

THELMA HOLT (from December 1993)

Paul Allen

Roger Chapman

John Gale

Hilary Hammond

Bush Hartshorn

Vikki Heywood

Phyllida Lloyd

Penny Mayes

Deborah Paige

Jenny Topper

Jatinder Verma

Observers:

Roger Williams, HMI

Tim Butchard, BC

Brian Debenham, RAB

Drama Projects Committee

HILARY HAMMOND

Bush Hartshorn

Vikki Heywood

Carolyn Lucas

Penny McPhillips

Penny Mayes

Nona Shepphard

Charles Washington

Denise Wong

Theatre Writing and Bursaries Committee

PAUL ALLEN

Giles Croft

Deborah Paige

Nona Shepphard

Jenny Topper

Michael Wilcox

Rita Wolf

Maggie Woolley

Advisory Panel on Film, Video and Broadcasting

CLARE MULHOLLAND

Karen Brown

Ian Christie

Paul Corley

Mick Csaky

Kim Evans

Cresta Norris

Mike O'Pray

Gillian Reynolds

John Wyver

Observers:

John Bradshaw, RAB

Dr Sean M Lewis, BC

Arts Films Production Committee

MICK CSAKY

John Ellis

Maureen McCue

Yugesh Walla

Jane Wellesley

Artists' Film and Video Committee

MICHAEL O'PRAY

Alnoor Dewshi

Vivienne Dick

Simon Field

Chrissie Iles

Tina Keane

Anna Ridley

Tony Wareus

Advisory Panel on Literature

MICHAEL HOLROYD

Fleur Adcock

Alison Blair-Underwood

Professor Marilyn Butler

Pat Coleman

John Coldstream

Ferdinand Dennis

David Godwin

Suniti Namjoshi

James Runcie

Marina Warner

Advisory Panel on Music

RICHARD BERNAS (Acting Chairman January - June 1994)

Professor Margaret Bent

Dr Graham Dixon

Jonny Harrison

Dr Jane Manning

Dr Janet Ritterman

Janis Susskind

Gail Thompson

Contemporary Music Network

DAVID PATMORE

Bruce Cole

Tony Dudley-Evans

Sally Groves

Brian Morton

Observers:

Mark Monument, RAB

Graham Sheffield, SBC

Advisory Board on Touring

BEVERLY ANDERSON

Stephen Browning

Graham Devlin

Brian McMaster

Ruth Mackenzie

Lucy Neal

David Patmore

Stephen Phillips

Bob Ramdhanie

Ian Reekie

Judi Richards

Observers:

John Buston, RAB

Mike Baker, WAC

Seona Reid, SAC

Representatives:

Roger Chapman, Drama Panel

Grahame Morris, Dance Panel

Education Committee

DENYS HODSON CBE
Professor Eric Bolton CB
Bruce Gill
Geraldine Hurl
Nargis Rashid MBE
Neil Rathmell
Professor Peter Renshaw
Observer:
Tony Knight

Arts and Disability Monitoring Committee

STELLA ROBINSON
Audrey Barker
Chris Davies
Kwabena Gyebo
Mary Holland
Busty Kelly
Bill Kirby
Paddy Masfield
Pam Roberts
Katherine Walsh
Paul Whittaker
Observer:
Paul Smith, DSS

Training Committee

ANTHONY SMITH
Helen Cracknell
Fergus Early
Malcolm Kerrell
Stuart Laing
Genista McIntosh
David Pease
Janet Ritterman

Women in the Arts Monitoring Committee

STELLA ROBINSON
Paul Allen
Shelley Collins
Graham Devlin
Fiona Ellis
Kim Evans
Bruce Gill
Jane Grant
Nigel Hands
Suniti Namjoshi
Janet Ritterman

Budget Committee

DENYS HODSON CBE
Peter Gummer
Mathew Prichard
Prudence Skene

Scottish Arts Council

Council

DR WILLIAM BROWN
FIONA WALKER
Dr Sheila Brock
Peter Cochrane
Paul Dowds
Professor Douglas Dunn
The Hon Mrs Elizabeth Fairbairn
Gordon Hallowell
Sheriff Peter Hamilton
Keth Ingham (to June 1993)
Andrew Kerr
Dr Rita McAllister
Douglas McArthur (to June 1993)
Dr Ian McGowan
Colin McKay
John Angus McKay
Mary Marquis
Linda Ormiston
Lesley Thomson
Frances Walker
Margaret Maclean
Scottish Office Education Department Assessor

Planning and Resources Committee

DR WILLIAM BROWN
FIONA WALKER
Peter Cochrane
The Hon Mrs Elizabeth Fairbairn
Andrew Kerr
Seona Reid

Combined Arts Committee

JOHN ANGUS MACKAY
Margaret Bennett
Angela Dobbie
Alastair McCallum
Bridget McConnell
Anne Marwick
Ian Ritchie
David Taylor
Jenny Wilson

Crafts Committee (interim)

PROFESSOR ERIC SPILLER
Tony Franks
Jane Harris
Dale Idiens
Alison Kinnaird
Michael Lloyd
Faith Shannon

Dance Committee

SHERIFF PETER HAMILTON
Caroline Docherty
Joan Henderson
Sarah Hill
Andrew Howitt
Raymond Kaye
Paulene Laverty
Martin Milne
Peter Royston
Lesley Thomson
Sheila Whyte
Mamta Yadav

Drama Committee

DOUGLAS MCARTHUR (to May 1993)
ANDREW KERR (from June 1993)
Peter Clerke
Kathie Finn
Gordon Hallowell
Joy Hendry
David McKail
Michael Mackenzie
Mary Marquis
Aileen Ritchie
Catherine Robins
Robert Robson
Sheila Thomson

Literature Committee

DR IAN MCGOWAN
Tom Adair
Dr Jenni Calder
Professor Douglas Dunn
Frederic Lindsay
Dr Ann Matheson
Book Awards Panel
DR JENNI CALDER
John Linklater
Catherine Lockerbie
Dr Elaine Petrie
Dr David Robb
Grants to Magazines Panel
DR IAN MCGOWAN
Dr Jenni Calder
Dorothy McMillan
Grants to Publishers Panel
DR IAN MCGOWAN
Peter Cochrane
Caroline McCreath
Dr Robyn Malsack
Dr Colin Milton
Writers' Bursaries Panel
PROFESSOR DOUGLAS DUNN
Tom Adair
Jenny Brown
Ian MacDonald

Music Committee

DR RITA MCALLISTER
Richard Chester
Halldi Hallgrímsson (to June 1993)
Colin MacKay
Carol Main
Linda Ormiston
Michael Sudlow
William Sweeney
Sheena Wellington

Visual Arts Committee

DR SHEILA BROCK
Richard Calvoceossi (from October 1993)
Paul Dowds
Ian Downs
Edward Gage
Martin Hopkinson
Ciaran Monaghan (from October 1993)
Sue Pirnie (October 1993 to February 1994)
Frances Walker
Nicola White (from October 1993)
Awards Panel
BILL SCOTT
Doug Aubrey
Lucy Byatt (to October 1993)
Gloria Chalmers
Thomas Joshua Cooper
Alan Cowie
Matthew Dalziel
Andrew Guest
Jan Howard
Tracy McKenna
Exhibitions Panel
CIARAN MONAGHAN (to February 1994)
David Bett
Edward Gage
Margaret Mackay
Sue Pirnie (to February 1994)
Paul Stirton
Nicola White
Tom Wilson

Welsh Arts Council

Council

MATHEW PRICHARD
DAVID LEWIS
Sherilyn Banks
Jane Davidson
Hugh Hudson-Davies
Meirion Edwards
Lord Elis-Thomas
Peter Griffiths
Caroline Ireland
R Gerallt Jones
Robert Maskrey
Professor Gwyn Thomas
David Williams
Hugh Tregelles Williams

Art

PETER GRIFFITHS
Sherilyn Banks
Rosemary Butler
Richard Cox, RAA
Gareth Davies, CMW
Robert Gretham
Ivor James, HMI
Mary Lloyd Jones
Howard Morgan
John Rogers
Ron Stanley
Sian Owen
Muriel Wilson, BC

Craft

ROBERT MASKREY
Cefyn Burgess
David Colwell
Richard Cox, RAA
Gareth Evans
Tony Ford, CC
Mike Francis
Peter Griffiths
Stuart Neale
Barclay Price, CC
Moirá Vincentelli

Dance

DAVID LEWIS
Margaret Ames
Richard Bolton, BC
Roy Campbell-Moore
Jessica Cohen
Marilyn Godfrey, SC
Caroline Ireland
Julie Meehan
Prydwen Elfed Owens
Jill Piercy
Sue Phillips
John Prior, RAA
Ruth Prosser
Kiran Ratna

Drama

MEIRION EDWARDS
Sherilyn Banks
Richard Bolton, BC
Sybil Crouch
Jane Davidson
Hazel Walford Davies
Roger Fox
Virginia Graham
Hugh Hudson-Davies
Gronw Ab Islwyn
John Prior, RAA
Christine Pritchard
Judi Richards
Huw Roberts
Carwyn Rogers, RAA
David Rowe
Ceri Sherlock
Carys Tudor Williams
Sandra Wynne, RAA

Literature

GWYN THOMAS
Sandra Anstey
Hedd ap Emlyn
Anne Cluysenaar
Hywel Teifi Edwards
Phil George
Gwerfyl Pierce Jones, WBC
John Clifford Jones, RAA
Wyn Owens
D Hywel E Roberts
William Owen Roberts
Lord Elis-Thomas
Ned Thomas
Iola Thomas, HMI

Music

DAVID WILLIAMS
Lady Crickhowell
Nigel Emery, RAA
Edmund Fivet
Caroline Ireland
Terry James
Jean Stanley Jones
Geraint Lewis
David Seligman
Robert I Swain, HMI
Wyn Thomas
Hugh Tregelles Williams
Anthony Woodcock

The Arts Council and the arts funding system

Until 31 March 1994 the Arts Council was the main funding and development agency for the arts in Great Britain. In April 1994 the Scottish and Welsh Arts Councils, previously sub-committees of the Arts Council, became autonomous – directly accountable to their respective Secretaries of State, through whom they draw their own funding.

The Arts Council of England has a new Royal Charter to carry on the work of the old Arts Council in England. It remains a non-political body that distributes public money at arm's length from the Government to a wide range of arts organisations and projects.

These notes outline how the Council works and how it is evolving to perform its new role efficiently.

The Arts Council of England (ACE) is responsible to the Secretary of State for National Heritage, through whom it draws its annual grant-in-aid from the Government. In addition to the expertise of Council members and its staff, it draws on a network of unpaid art-form advisers, both formally appointed to panels and informally reporting on productions, exhibitions, projects, trends and developments.

Partners

ACE works closely with the 10 Regional Arts Boards – independent regional arts funding and development agencies. Under the new structure, these Boards are now responsible for funding arts organisations in their own regions. ACE and the Regional Arts Boards both work in partnership with local authorities, who together spend at least as much on the arts as the Arts Council itself.

ACE also has strong links with other public bodies responsible to the Secretary of State for National Heritage, including the Crafts Council, the Sports Council, the British Film Institute, English Heritage and the Museums and Galleries Commission.

Cost reduction

During the past year the Arts Council has been re-examining its administration costs and staffing structure in the light of its changing responsibilities and the unfavourable economic climate. As a result of its own review and a study commissioned by the Government from Price Waterhouse it has defined a plan to reduce costs by over £0.5m a year.

Core functions

The Council has agreed with the Secretary of State that it will focus more clearly on specific core functions:

- To develop and improve knowledge, understanding and practice of the arts.
- To increase the accessibility of the arts to the public throughout England.
- To advise and co-operate with government departments, local authorities and other bodies.
- To sustain the relationship between the Council and the Regional Arts Boards.
- To provide a strategic policy framework for the arts at national level.
- To manage the grant-in-aid.
- To monitor and appraise arts organisations.
- To act as an advocate for the arts.

ACE will be operationally efficient, ensuring that its policies can be implemented effectively. And it is committed to more openness, consultation and communication.

Staffing structure

The revised organisation is structured more tightly around the core functions, although some of the services supporting these functions will have to be curtailed or withdrawn. The structure is still based on art-form departments with specialist expertise in the funded disciplines; some cross-departmental functions (cultural diversity, arts and disability and women in the arts) are being integrated into these departments. During 1994/95 a unit will be established to manage the Council's responsibilities as a distributor of funds from the National Lottery.

Key elements of the new structure will be:

- Art-form departments responsible for Combined

Arts, Dance, Drama, Education and Training, Film Video & Broadcasting, Literature, Music, Touring and Visual Arts. These will continue to be the heart of the Council's expertise, developing and implementing policy in their specialist disciplines.

- A Senior Management Team and Secretariat, reporting to the Council, which will focus more on policy development, implementation, monitoring and evaluation.
- A Press and Public Affairs Department to work closely with the Secretary-General in explaining and promoting the Council's objectives and policies to its external audiences. In particular the department will address issues of openness, accountability and public relations.
- A Policy Research and Planning Department to support the overall development and implementation of policy and to work closely with the Regional Arts Boards.
- A Finance and Resources Division to provide services in personnel, finance, information, building and office services, and business and planning.

Timing

The staff restructuring will take place in stages until 1995, so the full savings of over £0.5m a year will be achieved from 1995/96 onwards. Meanwhile, the Council's initiative in changing its structure will aid the process of rethinking managerial philosophies and practices to meet new demands. The new structure provides a firm foundation for the Arts Council's work in the second half of the 1990s.

Annual accounts

For the year ended 31 March 1994

- 46 Finance Director's notes
- 47 Arts Council of Great Britain accounts
- 79 Scottish Arts Council accounts
- 101 Welsh Arts Council accounts
- 118 Arts Council spending by region
- 119 Arts Council Collection purchases

1. Accumulated surplus at the year end

The accumulated surplus at 31 March 1994 was £3.101m. Of this figure £2.611m represents underspending in 1993/94 and the Council has agreed that this figure can be carried forward into 1994/95.

2. Surplus for the year

The accounts show that the Council made a surplus of £0.241m in the year. After allowing for carry-forward differences between 1992/93 and 1993/94 this represented an overspend of £0.551m. The Scottish Arts Council showed a surplus of £0.511m and the Welsh Arts Council a deficit of £0.108m.

3. The arts funding structure

Three new bodies incorporated by Royal Charter took over the responsibilities of the Arts Council of Great Britain with effect from 1 April 1994. These bodies are the Arts Council of England, the Scottish Arts Council and the Arts Council of Wales, and they are funded by the Department for National Heritage, the Scottish Office, and the Welsh Office respectively. All the assets, rights and liabilities of the Arts Council of Great Britain were transferred to these new bodies on 1 April 1994. The Arts Council of Great Britain will be formally wound up after its accounts for the year ending March 1994 have been agreed.

All the activities recorded in the income and expenditure account fall into the category of 'discontinued activities' as defined by Financial Reporting Standard 3.

4. Regional Arts Boards

The Regional Arts Boards are independent companies and grants to them from the Arts Council are subject to conditions which were renegotiated in 1993/94. The Council made operating grants of £44.211m to Regional Arts Boards in 1993/94, as detailed in Schedule 2 to the accounts. In addition, the Council made further grants of £0.739m to Regional Arts Boards for a wide variety of projects and other activity. These grants are itemised in the relevant section of Schedule 1.

5. Management and services

Following a review, the Secretary of State invited the Council to produce an assessment of the scope for savings in the Council's management and services costs. Based on this work, the Secretary of State decided that a reduction of approximately £550,000 should be achieved, with effect from 1995/96. The Council is in the course of implementing a new staffing structure to meet this target. Some of the costs of this restructuring have been incurred in 1993/94, and a provision of £293,000 has been retained to meet further costs anticipated for 1994/95.

6. VAT

The Council has been in dispute with Customs and Excise about its VAT status, which resulted in a formal hearing before a VAT Tribunal in December 1993. The findings of the Tribunal will result in an assessment on the Council of approximately £1.778m of VAT for the period from April 1991 to March 1994. In addition, approximately £0.6m will be added to the annual operating costs for future years. Of the total of £1.778m, £1.038m has been provided for within the accounts for previous years, and the charge to the current year's income and expenditure relates to the balance of £0.74m. The Council has expressed its regret that the Government's support for the arts has had to be returned directly to the Government through VAT.

7. Yarmouth Place

During the year the Council made arrangements to dispose of its redundant premises in Yarmouth Place. Although this disposal resulted in a net cost to the Council of £1.653m, future savings of about £3m made this a worthwhile transaction. The savings are reflected in the reduction in management and services costs (see note 5), and they will be used in support of the arts in future years.

8. Delegation

With effect from April 1994, the responsibility for funding 51 organisations (approximately £14.6m) has been delegated to the Regional Arts Boards, and in future years the

Arts Council's grants to the Boards will be higher, and its direct arts spending will be correspondingly lower. Of the total of 51 organisations, 45 are in drama (£13.4m), and the other six were funded from the Combined Arts, Dance, Music, and Visual Arts budgets (£1.2m).

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

Under the Royal Charter the Council is required to prepare a statement of accounts for each financial year in the form and on the basis determined by the Secretary of State for National Heritage, with the consent of the 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 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 a 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. The relevant responsibilities as Accounting Officer, including the responsibility for the propriety and regularity of the public 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 Officer Memorandum.

Lew Hodges

Director of Finance & Resources

The Certificate of the Comptroller and Auditor General to the Arts Council of Great Britain

See also report of the Comptroller and Auditor General

I have audited the financial statements on pages 49 to 58 which have been prepared under the historical cost convention and the accounting policies set out on page 52.

Respective responsibilities of the Council and Secretary-General and Auditors

As described on page 46 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 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 Great Britain and of its surplus and cashflows for the year ended 31 March 1994 and have been properly prepared in accordance with the directions made by the Secretary of State for National Heritage.

N. Gale

Associate Director for
Comptroller and Auditor General
National Audit Office
157-197 Buckingham Palace Road
Victoria, London SW1W 9SP
1 August 1994

Report of the Comptroller and Auditor General to The Arts Council of Great Britain

Transfer of assets

Background

1) The Arts Council of Great Britain (the Arts Council) is a charitable body constituted by Royal Charter in 1967 as amended by Supplemental Charter in 1985. Its main objectives, which relate to the whole of Great Britain, are to develop and improve the knowledge, understanding and practice of the arts; to increase the accessibility of the arts to the public throughout Great Britain; and advise and co-operate with departments of government, local authorities and other bodies.

2) Under the Royal Charter the Arts Council appointed committees, called the Scottish Arts Council and the Welsh Arts Council, to exercise, or advise it on the exercise of, its functions in Scotland and Wales. The committees had a degree of autonomy and discretion in awarding and administering grants within an overall budget determined by the Council.

3) The Royal Charter requires the Arts Council to prepare an annual report and accounts and submit them to the Secretary of State for National Heritage. Reflecting the autonomy granted to the Scottish and the Welsh Arts Councils, separate reports and accounts are prepared for each. All three accounts are audited by the Comptroller and Auditor General and laid before Parliament.

Establishment of separate Councils

4) Following a review of the role of the Arts Council, the Government announced on 9 March 1993 that the Arts Council would be dissolved and separate Councils established for England, Scotland and Wales. This change was intended to enable the Scottish and Welsh Arts Councils to respond more effectively to the needs of the arts in their countries.

5) The three new Councils were constituted by Royal Charters on 30 March 1994 and started work immediately. Each of the three Councils is a registered charity. To ensure an orderly transfer of functions, all rights, property and liabilities of the

Councils were transferred to their successor bodies on 1 April 1994. This included grant commitments entered into before 31 March 1994 so as to preserve the continuity of funding to arts organisations.

6) Following the completion of the transfers and the submission of the annual report and accounts to the Secretary of State, the Arts Council of Great Britain will be dissolved.

New Councils: financial and audit arrangements

7) From 1 April 1994 the Councils have been funded directly by their sponsoring department – the Department for National Heritage, the Scottish Office and the Welsh Office. The grants will be subject to conditions of a Financial Memorandum issued by each sponsoring Department to their Council. These conditions include provision for the preparation of annual financial statements.

8) The draft Financial Memorandum for the Arts Council of England provides that the financial statements will be audited by the Comptroller and Auditor General. In Scotland and Wales discussions preliminary to the appointment of the Comptroller and Auditor General as auditor will be concluded shortly. Under Section 6 of the National Audit Office Act 1983, the Comptroller and Auditor General may also undertake examinations of the economy, efficiency and effectiveness with which each of the Councils has used its resources.

The framework for transfer

9) Against this background the National Audit Office examined the arrangements for the transfer of assets, liabilities and undertakings to the new Councils. They found that the transfer was subject to a Framework Agreement (dated 1 April 1994) between the Arts Council of Great Britain and the three new Councils. This agreement was prepared by the Council's legal advisers with advice from the Treasury Solicitor.

10) The Agreement provided for the new Councils to inherit the assets, liabilities and undertakings ascribed to

their counterpart Committees within the Arts Council as at 31 March 1994. This included the accumulated surpluses which stood in total at £4.6m, art collections valued in total at £23.8m and staff liabilities which were preserved under the Transfer of Undertakings (Protection of Employment) Regulations 1981.

11) The pension rights of the staff employed by the Arts Council are vested in the Arts Council of Great Britain Pension Scheme, an independent trust whose assets total some £18m. The trust deed of the pensions scheme is being amended so that the Arts Council of England becomes the principal employer, and the Scottish Arts Council and Arts Council of Wales become participating employers. The scheme has not otherwise been affected by the change and staff continue to be members under the same terms and conditions.

Conclusions

12) The accounts of the Arts Council note the transfer of assets, liabilities and undertakings to the new Councils on 1 April 1994. The transactions will form part of the accounts of the Arts Council for the period from 1 April 1994 to the date of dissolution.

13) On the basis of the information obtained by the National Audit Office, I consider that the administrative arrangements and legal agreements for the transfer of assets, liabilities and undertakings from the Arts Council to the three new Councils were properly planned and implemented. They occurred on 1 April 1994 and all assets of the Arts Council have been accounted for and have been taken at their 31 March 1994 carrying values into the accounts of the successor bodies.

N. Gale

Associate Director for Comptroller and Auditor General National Audit Office 157-197 Buckingham Palace Road Victoria, London SW1W 9SP 1 August 1994

Income and expenditure account

For the year ended 31 March 1994

	1994		1993	
	£000s	£000s	£000s	£000s
	<i>See Finance Director's Note 3 regarding discontinued operations</i>		<i>Discontinued operations</i>	
Income				
Parliamentary grant-in-aid: <i>Note 2</i>		225,830		221,200
Other income: <i>Note 3</i>		1,509		1,501
		227,339		222,701
Expenditure				
Grants and guarantees – England: <i>Note 8</i>	133,184		129,508	
Grants to Regional Arts Boards	44,211		43,441	
Grants to Scottish Arts Council	23,246		22,691	
Grants to Welsh Arts Council	13,020		12,708	
Incentive Funding Scheme: <i>Note 15</i>	–		1,605	
Other activities: <i>Note 9</i>	3,807		3,674	
General expenditure on the arts in Britain		217,468		213,627
Management and services: <i>Note 4</i>		8,220		8,790
		225,688		222,417
Operating surplus/(deficit)		1,651		284
Exceptional item: <i>Note 7</i>		(1,653)		–
Interest receivable		273		272
Surplus (deficit) for the year		271		556
Transfer (to)/from reserves & provisions:				
Transfer from redundancy reserve: <i>Note 14</i>		57		–
Incentive Funding Scheme reserve: <i>Note 15</i>		–		625
Capital reserve: <i>Note 22</i>		(87)		(61)
Net surplus/(deficit): <i>Note 10</i>		241		1,120
Accumulated surplus brought forward		2,860		1,740
Accumulated surplus carried forward		3,101		2,860

The Arts Council has no recognised gains or losses other than the income and expenditure statement for the period

Balance sheet

For the year ended 31 March 1994

		1994		1993	
		<i>Discontinued operations</i>		<i>Discontinued operations</i>	
		£000s	£000s	£000s	£000s
Fixed assets	Tangible assets: <i>Note 11</i>		3,613		3,701
	Investments: <i>Note 12</i>		3		3
			3,616		3,704
Current assets	Stocks: <i>Note 13</i>	32		44	
	Debtors and prepayments:				
	Grant-in-aid receivable: <i>Note 2</i>	11,874		11,874	
	Other	1,091		1,700	
	Grants and guarantees paid in advance	3,812		2,870	
	Cash at bank and in hand	319		-	
		17,128		16,488	
Current liabilities	Grants and guarantees outstanding	12,153		12,035	
	Creditors: amounts falling due within one year	3,349		2,553	
	Scottish Arts Council	-		500	
	Bank overdraft	-		133	
		15,502		15,221	
	Net current assets		1,626		1,267
	Total assets less current liabilities		5,242		4,971
Financed by	Redundancy & early retirement costs: <i>Note 14</i>		293		350
	Income and expenditure account		3,101		2,860
	Capital reserve: <i>Note 22</i>		1,848		1,761
			5,242		4,971

Mary Allen
Secretary-General

Peter Gummer
Member of the Arts Council of Great Britain

21 July 1994

Cashflow statement

For the year ended 31 March 1994

	1994		1993	
	<i>Discontinued operations</i>		<i>Discontinued operations</i>	
	£000s	£000s	£000s	£000s
Net cash inflow/(outflow) from operating activities: Note 24		406		(443)
Returns on investments and servicing of finance:				
Interest received on short term cash deposits		257		314
Investing activities:				
Fixed assets purchased	(216)		(205)	
Fixed assets sold	5		5	
Net cash outflow from investing activities		(211)		(200)
Increase/(decrease) in cash and cash equivalents		452		(329)
Cash and cash equivalents at beginning of period		(133)		196
Cash and cash equivalents at end of period		319		(133)

Notes to the accounts

For the year ended 31 March 1994

1 Accounting policies

A) These financial statements are prepared under the historical cost convention. The accounts 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.

Significant departures from the above are disclosed in the notes to these accounts and the financial effect is quantified where it is practicable to do so.

On 30 March 1994, the Arts Council of England, Scottish Arts Council and Arts Council of Wales were established by Royal Charter.

All property rights and liabilities of the Arts Council of Great Britain, Scottish Arts Council and Welsh Arts Council were transferred to the new Councils on 1 April 1994. Because of the continuity, these accounts have been prepared with assets and liabilities valued at the lower of cost and net realisable value.

B) Accruals convention

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

(ii) 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 new Arts Council of England, Scottish Arts Council and Arts Council of Wales accepted responsibility for undischarged grants and guarantees, and grants and guarantees paid in advance.

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

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 22). 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) Consolidation

The Arts Council of Great Britain is legally responsible for the affairs of the Scottish Arts Council and Welsh Arts Council, which are by constitution committees of the Council. However, in view of the powers delegated to those committees they present separate accounts which are not consolidated with those of the Arts Council.

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 Great Britain as a registered charity (No 313039) 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 total pension cost arising in 1993/94, including the Welsh and Scottish Arts Councils, was £574,220 (1993 £413,625).

The Arts Council provides a defined benefit pension scheme for its employees.

I) Restatement of 1992/93 figures

Other income, staff costs, operational costs and other funded activities expenditure figures for 1992/93 have been restated to include income and expenditure previously disclosed separately under a direct promotions note. These restatements do not affect reported results or reserves.

2 Grant-in-aid

Parliamentary grant-in-aid is voted to meet the Council's cash payments falling due during the financial year. The Council accounts for its expenditure on an accruals basis, and incurs liabilities during a financial year which will not need to be satisfied by cash payments until future financial years. The grant-in-aid shown in the income and expenditure account includes a sum to finance these unmatured liabilities, which will be met from the cash grant-in-aid receivable in future financial years.

The Parliamentary grant-in-aid as shown in the income and expenditure account reconciles with the cash sum voted by Parliament in 1993/94 as follows:

Cash grant-in-aid voted by Parliament and paid in full in 1993/94 as published in the Parliamentary Supply Estimates Class XII Vote 2	£000s 225,630
Supplementary grant-in-aid made available for arts funding within the general purposes of the Council Supply Estimates Class XII Vote 2	200
Less: Debtor for grant-in-aid accrued at 1 April 1993	11,874
	213,956
Plus: Debtor for accrued grant-in-aid outstanding at 31 March 1994	11,874
Grant-in-aid shown in income and expenditure account	225,830

3 Other income

	1994	1993
	£000s	£000s
Grants, Sponsorship and Donations received	166	193
Joint funding for traineeships	13	26
Conference fees	35	171
Publications and royalties	70	62
Profit on sale of fixed assets	-	1
Grants and guarantees accrued in past years, not now required	491	274
Contemporary Music Network income	108	197
Film production income	569	462
Sundry income	57	115
	1,509	1,501

The grants, sponsorship and donations are analysed as follows:

British Council	22	
David Cohen Trust	25	
English Estates	30	
London Arts Board	64	
Other	25	
	166	
	£000s	£000s

4 Management and services

Staff costs: <i>Note 5</i>	4,108	3,830
Operational costs: <i>Note 6</i>	3,767	4,676
Depreciation: <i>Note 11</i>	288	284
Redundancy and early retirement costs: <i>Note 14</i>	57	-
	8,220	8,790

	1994	1993
	£000s	£000s
5 Staff costs		
Salaries and wages	3,434	3,312
Employer's National Insurance	293	268
ACGB Retirement Plan (1975)	381	250
Subtotal	<u>4,108</u>	<u>3,830</u>

The Chairman, Council and panel members are not paid for their services.

Pension fund contributions are based on the actuarial valuation of 1 April 1990 using the Project Unit Method.

This assumed a long-term investment return of 9%, pensionable salary increases of 7.5% and pension scheme increases of 5.5% and showed net market value of the scheme assets amounting to £13,149,940 representing 104% of accrued benefits. The Council contributed at 11.4% of pensionable salaries in 1993/94.

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

The Scheme is funded 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 1993 were £20,440,518.

The South Bank Centre, previously an associated employer in the Council's Retirement Plan, set up an independent scheme as at 1 April 1993. A share of the assets of the Arts Council Plan will be transferred to the South Bank Centre which will also be responsible for the payment of benefits to the transferred members in respect of pensionable service before 1 April 1993.

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

	No	No
Administration of subsidies and services	155	161
	<u>155</u>	<u>161</u>

6 Operational costs

	£000s	£000s
Travelling, subsistence & entertainment	398	394
Rent & rates	1,570	1,908
Fuel, light & house expenses	244	259
Publicity & promotions	57	92
Postage & telephone	141	160
Agency staff costs	41	57
Professional fees	109	136
Accrued Value Added Tax	740	1,038
National Arts & Media Strategy	-	97
Office & sundry	376	535
Loss on sale of fixed assets	11	-
Arts Council of England set-up	68	-
National Lottery set-up	12	-
	<u>3,767</u>	<u>4,676</u>

The Council is in dispute with Customs & Excise regarding the amounts of Value Added Tax it is entitled to recover. It is anticipated that the case will be settled during 1994/95. The accrued amount of £740,000 represents a supplementary estimate of the outcome were the case to be lost. This brings the total amount accrued to £1.778m.

7 Note on exceptional item: Yarmouth Place

During the year the Council disposed of its leasehold interest in premises at 1/4 Yarmouth Place. This was achieved by purchasing the freehold premises for £5.5m and then immediately reselling them for £3.9m, thus realising a loss on disposal of £1.6m before professional costs. This transaction, which had the consent of the Department of National Heritage, was considered worthwhile because it relieved the Council of expenditure obligations under the lease of approximately £3m over the next five years.

This transaction has not been treated as an acquisition and disposal of fixed assets as reported in *Note 11*.

The following costs were incurred:

	£000s
Loss on disposal	1,600
Professional fees	53
	<u>1,653</u>

	1994 Grants to clients £000s	1994 Project grants £000s	1994 Total grants £000s	1993 Total grants £000s
8 Grants by Art Form				
Architecture Unit	-	237	237	150
Combined Arts	14,535	1,170	15,705	15,088
Cities of Culture	-	270	270	250
Cross-disciplinary initiatives	220	265	485	312
Dance	19,685	1,284	20,969	20,359
Drama & Mime	38,351	2,299	40,650	39,706
External Relations	-	12	12	0
Film, Video & Broadcasting	13	324	337	403
International Initiatives Fund	-	510	510	498
Literature	683	806	1,489	1,473
Music	35,749	1,554	37,303	36,027
Policy and Planning	-	158	158	44
Touring	7,161	3,388	10,549	10,817
Training	185	445	630	645
Visual Arts	2,458	1,422	3,880	3,736
	119,040	14,144	133,184	129,508

	£000s	£000s
9 Other funded activities		
Architecture Unit	78	23
Combined Arts	82	45
Cross-disciplinary initiatives	320	303
Dance	96	102
Drama & Mime	26	70
External Relations	362	639
Film, Video & Broadcasting	1,609	1,063
Literature	151	191
Music	39	22
Touring (including Contemporary Music Network)	822	1,009
Training	63	75
Visual Arts	159	132
	3,807	3,674

'Other funded activities' includes 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).

	1994	1993
	£000s	£000s
10 Surplus for the year	241	1,120
Stated after charging		
(a) Auditors' remuneration	51	51
(b) Operating leases	1,548	1,825
(c) Employees (including the Secretary-General) receiving remuneration over £30,000:	No	No
£30,001 - £35,000	4	4
£35,001 - £40,000	8	8
£40,001 - £45,000	2	2
£45,001 - £50,000	1	-
£50,001 - £55,000	-	-
£55,001 - £60,000	1	1

(d) The total remuneration of the Secretary-General, including taxable benefits, was £65,272.

He was an ordinary member of the Council's pension scheme.

The Secretary-General left office on 31 March 1994 and was paid, with the approval of the Department of National Heritage, a lump sum of £57,080 and a payment of £3,315 was made on his behalf to the Arts Council Retirement Plan.

	Land and buildings	Equipment fixtures & fittings	Vehicles	Works of art	Total
	£000s	£000s	£000s	£000s	£000s
11 Tangible fixed assets					
Cost at 1 April 1993	1,991	1,038	11	1,761	4,801
Additions	19	110	-	87	216
Less: disposals	103	87	-	-	190
Less: works of art written off	-	-	-	-	-
Cost at 31 March 1994	1,907	1,061	11	1,848	4,827
Depreciation at 1 April 1993	319	770	11	-	1,100
Provided for 1993/94	68	220	-	-	288
Less: Depreciation on disposals 1993/94	103	71	-	-	174
Depreciation at 31 March 1994	284	919	11	-	1,214
NBV at 1 April 1993	1,672	268	-	1,761	3,701
NBV at 31 March 1994	1,623	142	-	1,848	3,613
		1994		1993	
			£000s		£000s

The net book value of land and buildings comprises:

Freehold	289	289
Short leasehold improvements	1,334	1,383
	1,623	1,672

The net book value as at 31 March 1994 includes assets with an historical cost of £808,502 which have been fully depreciated. Losses on assets sold in the year have been included in operational costs (*Note 6*)

Art collection

The Arts Council collection has been valued by the curator at £18.96m at 31 March 1994

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.

1994	1993
------	------

	£000s	£000s
12 Investments		
Cost of Equities Investment Fund for Charities 5,870 units (market value £41,178)	3	3
13 Stock		
Films	16	20
Stationery	11	17
Publications	5	6
Bar	-	1
	32	44
14 Provisions for redundancy and restructuring costs	£000s	
Provision at 1 April 1993	350	
Transfer from provision	(57)	
Provision at 31 March 1994	293	

In previous years the Arts Council set aside a provision to cover the costs of future redundancy and restructuring costs. During 1993/94, the Council agreed a plan for restructuring with the Secretary of State for National Heritage. As a result, costs of £57,000 were incurred during 1993/94 and the remainder of the provision will be required in 1994/95. Under the reorganisation of the Arts Council of Great Britain into three successor bodies, all employment contracts were transferred and no additional liability to redundancies arose.

	1994	1993
	£000s	£000s
15 Reserve for incentive funding		
Grant-in-aid allocation	-	980
Annual grant expenditure	-	1,605
Transfer to/(from) reserve	-	(625)
Reserve at 1 April 1993	-	625
Reserve at 31 March 1994	-	-
	£000s	£000s
16 Grant commitments		
Forward funding:		
1993/94	-	203,245
1994/95	167,368	1,130
1995/96	408	33
1996/97	63	-
	167,839	204,408

These figures represent the total value of the grants committed for the years indicated at 31 March 1994.

Forward commitments at 31 March 1994 are significantly lower than at 31 March 1993, reflecting the independence of the Scottish and Welsh Arts Councils from 1 April 1994. These commitments have been accepted by the Arts Council of England.

17 Leases	At 31 March 1994 the Council had annual commitments under non-cancellable operating leases as set out below.		Buildings		Land & other	
	Buildings	Land & other	Buildings	Land & other	Buildings	Land & other
	£000s	£000s	£000s	£000s	£000s	£000s
Operating leases which expire:						
Within one year	-	1	-	-	-	-
Two to five years	5	-	5	75	-	75
Over five years	1,236	-	1,749	-	-	-
	1,241	1	1,754	75	-	75

	1994	1993
	£000s	£000s
18 Capital commitments		
Authorised but not contracted	-	-
Contracted	48	-
	48	-
19 Tax and social security creditors	102	91

20 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 the light of the terms of the lease, no value has been placed on these assets in the accounts.

21 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 the light of the terms of these lease and licence arrangements, no value has been placed on these assets in the accounts.

	£000s
22 Capital reserve	
Balance at 1 April 1993	1,761
Appropriations in 1993/94	87
Balance at 31 March 1994	1,848

As stated in *Note 11*, the Council's art collection is not held for the purposes of investment or resale. Accordingly, although the assets are not depreciated, the Council sets aside a capital reserve equal to the cost of additions to the collection, net of disposals and write-offs.

23 Enhancement funding

In November 1990 the then Minister for the Arts announced that a sum of £22.5m would be made available over a period of three years from 1 April 1991 for the establishment of an Enhancement Fund with the following objectives: to strengthen leading arts organisations across the country and further enhance their current high standards; to improve business and financial planning; and to provide a challenge, where appropriate, for matching funds. In 1991/92 (the first year of operation for the fund) the Council committed £7.318m of this fund. In 1992/93 this figure was absorbed into the baseline grants for those organisations in receipt of funding. The equivalent commitment for 1992/93 was £7.907m. The remaining balance (£7.275m) was fully allocated in 1993/94.

The Enhancement Fund is not shown separately in the accounts as grants made from it have been subsumed in the allocations made to the Scottish Arts Council, Welsh Arts Council, Regional Arts Boards and allocations made as per *Note 8*.

24 Cashflow reconciliation

	£000s	£000s
Reconciliation of operating surplus/(deficit) to net cash inflow/(outflow) from operating activities		
Operating surplus/(deficit) before interest receivable	1,651	284
Grants and guarantees made in previous years not now required	(491)	(274)
Depreciation charges	288	284
Exceptional item	(1,653)	-
(Profit)/loss on disposal of fixed assets	11	(1)
(Increase)/decrease in stocks	12	(4)
(Increase)/decrease in debtors and prepayments	625	(205)
(Increase)/decrease in grants and guarantees paid in advance	(942)	(1,114)
Increase/(decrease) in grants and guarantees outstanding	609	(1,052)
Increase/(decrease) in creditors	796	1,139
Increase/(decrease) in amounts due to SAC	(500)	500
Net cash inflow/(outflow) from operating activities	406	(443)

Schedule 1 to the Accounts

For the year ended 31 March 1994

	£	£		£	£
Architecture			Annual and Franchise Clients		
Projects			Artangel Trust	35,000	
A3 Times	5,000		Artec	25,000	
Accademia Italiana	1,500		Fine Rats International	20,000	
Aldeburgh Cinema	1,000		Hull Time Based Arts	22,000	
Architectural Association Publications	5,000		Live Art Listings	60,000	
The Architecture Foundation	74,000		Second Stride	87,600	
Architecture Gallery	4,000				
Arts and Architecture Projects	5,450				
Arts Board South West	2,000				
Birmingham Design Initiative	7,000				
Bristol Centre for the Advancement of Architecture	2,000		Total client grants		249,600
Bristol Society of Architects	450				14,534,700
Building Experiences Trust	3,000		Building for the Arts		
Canterbury Urban Studies Centre	7,500		Africa Centre	4,000	
Cathedrals Through Touch and Hearing	2,500		Aldeburgh Foundation	2,000	
Docomomo – UK	2,000		Artspace Studios	6,000	
Friends of Kensal Green Cemetery	2,250		Blackheath Conservatoire of Music	1,000	
The Georgian Group	1,000		Borough of Torbay	4,000	
Hammersmith Community Trust	2,100		Brighton Dance Agency	2,000	
Hampshire Education Business Partnership	3,000		Bristol Old Vic Trust	4,000	
Anna Harding	5,000		Carlisle City Council Arts Unit	3,000	
Ikon Gallery	3,000		Chelmsford Borough Council	3,000	
Liverpool City Council	7,500		Chipping Norton Theatre	2,300	
Liverpool Design Initiative	2,500		Chisenhale Dance Space	3,000	
Pippa Mansel and Anne Thorne	1,000		Corby Borough Council	2,500	
Movement, Architecture and Performance	1,325		Cultural Partnerships	2,500	
National Museum and Galleries on Merseyside	1,500		Dorset County Council	2,000	
North Kent, Medway Towns	10,000		Duke's Playhouse Company	2,000	
Open House	5,000		English Stage Company	1,500	
The Pavilion Trust	1,500		Free Form Arts Trust	1,000	
Plymouth Architectural Trust	8,500		Greenwich Artists Studio Association	3,000	
Public Art Forum	2,500		Hall Place Studios	3,000	
RIBA Housing Group	5,000		Howdenshire Live Arts	1,000	
RIBA Northern Region	4,000		Isle of Wight Visual Arts Centre	4,000	
RIBA West Midlands Region	3,000		Kingsgate Workshops	1,000	
Royal Institute of British Architects	17,200		Kirklees Media Centre	1,500	
South Bank Board	9,000		L'Ouverture Theatre	2,570	
University of Sussex	9,000		LARCAA	1,500	
University of Nottingham	7,500		Lewisham Art House	3,000	
Women in Construction Alliance	2,500		Maltings Art Press	1,000	
		237,275	Manchester Young People's Theatre Co	3,000	
Total Architecture		237,275	Mavis Studios	750	
			Merlin Theatre	750	
Arts 2000/Cities of Culture			Museum of Modern Art (Oxford)	5,000	
Manchester City of Drama	270,000		Music at Oxford	750	
		270,000	Opera Factory	6,000	
Total Arts 2000/Cities of Culture		270,000	Paddington Arts	3,500	
			Palace Theatre Trust	1,000	
Combined arts			Play Resource Centre	1,000	
Revenue clients			Portland Sculpture Trust	6,000	
Institute of Contemporary Arts	890,700		Preston County Library	750	
Notting Hill Carnival Enterprise	64,000		Public Arts	500	
South Bank Board	13,330,400		Royal National Theatre	1,500	
		14,285,100	S.C.C.A.T.	750	
			Sheepcote Street Project	6,000	
			Slough Borough Council	3,000	
			South London Art Gallery	1,000	
			South Wansdyke Community Arts Centre	2,000	
			Theatre Royal Plymouth	2,000	
			Tunbridge Wells Borough Council	2,500	
			Visionfest	2,000	
			Wolverhampton Grand Theatre	1,000	
			Women's Media Resource Project	1,000	
			Womens Playhouse Trust	5,000	
			Wyre Forest District Council	2,400	
			Y Theatre	3,750	
					130,270

	£	£		£	£
Franchise Development Fund					
Arts Administration	10,000				
Hybrid Publishing	900				
Second Stride	530				
Shinkansen	<u>22,000</u>				
		33,430			
Live Art					
Arnolfini Gallery	8,000				
Hull Time Based Arts	1,000				
Institute of Contemporary Arts	10,000				
Locus +	10,000				
London International Festival of Theatre	2,000				
Picture This Independent Film and Video	5,500				
Serpentine Gallery	8,000				
The Showroom	<u>5,500</u>				
		50,000			
New Collaborations					
Acting Up	20,000				
Art Computers	4,370				
Basement Video Project	30,000				
John Carson and Conor Kelly	4,200				
Contemporary Archives	30,000				
F Multimedia	5,000				
Film & Video Umbrella	25,000				
Fine Rats International	25,000				
Ewan Forster & Alan J Read	4,890				
The Handsome Foundation	4,800				
Sheila Hill	5,000				
Illuminations Interactive	30,000				
Rufus Knightwebb	5,000				
Richard Layzell	5,000				
Alan McLean & Nicholas Lowe	9,210				
Mayhew and Edmunds	18,850				
Greta Mendez	5,000				
Pa-Boom	5,000				
Pirate Productions	5,000				
Platform	20,000				
Pleasure Research	4,000				
Ra-Ra Zoo	18,000				
Fiona Raby	5,000				
Reckless Sleepers	19,484				
Resonance	20,000				
Salisbury Festival	5,000				
Shinkansen	10,913				
Solid State Opera Company	22,000				
Gary Stevens	5,000				
Walk the Plank	15,650				
Walsall Museum & Art Gallery	9,500				
Ali Zaidi	<u>5,000</u>				
		400,867			
Notting Hill Carnival Bands					
Academicos De Madureira	1,500				
Afro Caribbean Cultural Association	1,500				
Balisaye Carnival Club	2,500				
Bayie Busuofu	2,510				
Burrokeets Cultural Club	1,500				
Camden Black Parents & Teachers Group	1,500				
Caribbean Carnival Club	850				
Caribbean Sunset Club	1,500				
Chats Palace	2,500				
Children & Parents Carnival Association	1,500				
Cocoyea	4,500				
Coffee Boys International	1,500				
Colombian Carnival Group	1,500				
Colville School	850				
Dallaway Masquerade Band & Cultural Association				1,500	
Dalston Children's Centre				1,500	
Damayan People's Theatre				2,500	
Dominica Sisseron Carnival Club				850	
Dragon Sporting Cultural Club (UK)				1,500	
Elimu Mas				3,300	
Flamboyant Carnival Club				3,300	
Flamingo Carnival Club				4,000	
Genesis Carnival Group				3,500	
Hackney United Carnival Club				1,500	
Harambee Cultural & Social Organisation				1,500	
Lambeth Carnival Arts & Crafts				850	
Lion Youth Carnival Band				3,100	
London School of Samba				1,500	
Mahogany Carnival Club				2,500	
Mangrove Steel Band				1,500	
Mas-O-Rama Arts				2,500	
Masquerade 2000				2,500	
New Dimensions				1,280	
Peoples War Carnival Band				1,500	
Perpetual Beauty Carnival Club				4,000	
Phoenix Carnival Costume Band				1,500	
Pioneers and Their Offspring				1,500	
Quilombo Do Samba				850	
South Connections				3,500	
Spektakular				850	
St Clement & St James Community Project				2,500	
St Mary of the Angels				1,500	
Stamford Hill Carnival Club				1,500	
Stardust Mas				2,500	
Trinidad & Tabago Carnival Club				1,500	
Twelfth Century Carnival Designs				3,500	
West Indian Development Organisation				1,500	
Yaa Asantewaa Arts Centre				<u>2,500</u>	
					97,090
National Review of Live Art					
New Moves				<u>75,000</u>	
					75,000
Multi-disciplinary – unallocated					
3d Theatre Company				1,000	
Arts Administration				5,000	
Blast Theory				495	
Paulette Terry Brien				500	
Susan Brind				4,160	
Cornerhouse				2,000	
Anna Douglas				1,500	
Institute of Contemporary Arts				4,000	
Prema Arts Centre				<u>830</u>	
					19,485
Youth Arts Fund – umbrella organisations					
Aditi				25,000	
Artswork				19,750	
British Federation of Young Choirs				8,000	
British Youth Opera				12,500	
National Association of Youth Orchestras				8,500	
National Association of Youth Theatres				20,000	
National Youth Brass Band of Great Britain				13,250	
National Youth Choir				6,000	
National Youth Dance Company				13,500	
National Youth Orchestra				12,500	
National Youth Theatre of Great Britain				20,000	
National Youth Wind Orchestra				6,000	
World Student Drama Trust				10,000	

	£	£		£	£
Young Persons Concert Foundation	10,000		Great Britain Touring Fund:		
Youth Clubs UK	<u>15,000</u>		Cultural Diversity		
		200,000	Black Arts Alliance	<u>35,000</u>	
					35,000
Youth Arts Fund – Positive Action Scheme			Great Britain Touring Fund:		
Beechurst Video Project	2,000		Live Art Development		
Eastside Women's Group	500		Contemporary Archives	5,000	
Girls from the Green	1,940		Grey Suit	5,000	
Madeley Music Project	2,000		Locus +	5,000	
Safe Women	2,000		Marginalia	<u>5,000</u>	
Sarah Hampton	2,000				20,000
Sexual Suspects	1,870		Great Britain Touring Fund:		
Shropshire Women's Radio Project	800		Live Art Commissions		
Take a Break	<u>500</u>		Bluecoat Arts Centre	9,000	
		13,610	Ferens Art Gallery, Hull	10,000	
Youth Arts Fund – Make a Difference Scheme			Hull Time Based Arts	4,000	
Acrosol Artists	1,000		Institute of Contemporary Arts	2,000	
Banana Moon Live Music Co-Operative	750		Prema Arts Centre	<u>10,000</u>	
Bentinck Estate Video Group	1,200				35,000
Jesse Boot	350		Great Britain Touring Fund:		
Brain Plastic Productions	500		Travel and Research Fund		
Buzz Video Project	1,500		Arnolfini Gallery	750	
Lisa Carter	700		Philip Courtenay	500	
Daudi Costello	1,000		Hermine Demoriane & C Binnie	750	
City Pulse	2,000		Katerina Elhaj	750	
Cockroach	1,500		Nicole Falber	750	
Curried Goat	400		Limn Gaza	750	
D J Group	1,400		Bruce Gilchrist	700	
Hayley Dodd	1,000		Mayhew and Edmunds	750	
Distortion	1,000		Nosepaint	700	
Doo the Moog	1,000		Donna Rutherford	750	
Drop Out Boogie Productions	1,500		Jonathon Stone	740	
Elbow Room Theatre Company	435		Stuart Taylor	700	
Fisheyes	950		Catherine Ugwu	1,000	
From the Inside	500		Vision Chips 95	<u>750</u>	
Giants Youth Action	300				10,340
Golden Eagle Club	640		Great Britain Touring Fund:		
Grope	800		Small Scale Projects		
Hardie and Paul	500		Cornerhouse	2,845	
Hens	600		Adrian Heathfield	985	
Hooton 3 Car	1,500		Alan McLean	3,824	
Loudmouth Theatre Company	1,000		Prema Arts Centre	<u>2,345</u>	
Alison Morrell	500				9,999
Musicians Collective	700		Total project grants		<u>1,170,091</u>
My Band	500		Total Combined Arts		<u>15,704,791</u>
Naatuk Arts Group	450				
Next Generation	400		Cross-Disciplinary Initiatives		
Organised Kayoss	200		Arts and Disability – annual clients		
Oxford Bands	625		Graec Theatre Company	15,000	
Paddington Arts Dance Group	800		National Disability Arts Forum	35,000	
Rave Art Works	980		Yorkshire & Humberside Arts Board	<u>40,000</u>	
Reality Underground	2,000				90,000
Saturday Tara Group	1,500		Arts and Disability – general projects		
Gavin Scollen	2,000		British Film Institute	19,500	
Shock Corridor	120		Bill Mckinlay	<u>700</u>	
Skunk Comix	700				20,200
Stone Youth Enterprise	1,000		Total Arts and Disability		<u>110,200</u>
Studiograph Sound System	700				
Theatre Frolics	375				
To Yield Press	500				
Wake Up Chelmsford	250				
Andrew Ward	1,000				
Zoe Alambicum Projects	<u>675</u>				
		40,000			

	£	£		£	£
Cultural Diversity – revenue client			Women in the Arts – action planning		
Minorities Arts Advisory Service	<u>130,060</u>		Feminist Art News	<u>4,000</u>	
		130,060			4,000
Cultural Diversity – European development			Women in the Arts – equal opportunities monitoring		
Academy of Indian Dance	155		Northern Arts Board	<u>2,000</u>	
Aditi	1,000				2,000
African and Asian Visual Artists Archive	200		Women in the Arts – national networks		
Freddie Annan	160		National Alliance of Womens Organisations	<u>13,500</u>	
Autograph	1,000				13,500
Grand Union	135		Women in the Arts – strategic initiatives		
PEWNIAE	5,000		Abasindi African Cultural Theatre Co-op	300	
Rukhsana Ahmad	200		Fanny Adams	500	
Society of Black Architects	<u>3,500</u>		Yvette Brechon	200	
		11,350	Caroline Collingridge	500	
Cultural Diversity – intercontinental development			Makeda Coaston	500	
Aditi	800		Johanna Dahn	300	
Makeda Coaston	1,500		Sarah Dawson	300	
Chinese Arts Centre	1,047		Feminist Art News	8,500	
Kwabena Gyedu	530		Forge Mill Needle Museum	200	
Nia Centre	750		Hilary Hughes	200	
Ifemu Omari	900		Rita Keegan	500	
Amon Saba Saakana	865		London Borough of Greenwich	2,500	
David Thompson	500		Matrix	6,000	
Zabalaza	<u>2,200</u>		Michele Meikle	300	
		9,092	Permanent Waves	300	
Cultural Diversity – national development			Griselda Pollock	500	
African and Asian Visual Artists Archive	2,000		Shaping Our Lives	300	
Arts Board South West	3,500		Symposium 94: Women in Dance	500	
Asian Arts Access	5,000		Vera Productions	500	
Black Arts Network	3,200		Women in Arts Management (Lincolnshire)	300	
Black Theatre Forum	6,500		Women in Music	8,000	
Brams Arts and Management Services	6,000		Women's Art Library	<u>10,000</u>	
British Chinese Artists Association	6,500				41,200
Heights	3,500		Total Women in the Arts		<u>60,700</u>
Hue Francis Organisation	353		Cross-disciplinary client grants		220,060
North West Arts Board	3,500		Cross-disciplinary project grants		<u>264,470</u>
Northern Arts Board	3,500		Total-Cross disciplinary		<u>484,530</u>
South East Arts Board	3,500				
Yorkshire & Humberside Arts Board	<u>3,500</u>		Dance		
		50,553	National clients		
Cultural Diversity – strategic initiatives			Royal Opera House	<u>10,940,000</u>	
Freddie Annan	500				10,940,000
Cultural Co-operation	3,500		Revenue clients		
Focus Consultancy	5,000		Adzido Dance Company	572,400	
Brenda Rattray	950		Contemporary Dance Trust	942,600	
Windsor Fellowship	<u>2,625</u>		English National Ballet	3,603,000	
		12,575	Northern Ballet Theatre	969,800	
Total Cultural Diversity		<u>213,630</u>	Rambert Dance Company	<u>876,000</u>	
Education – general projects					6,963,800
British American Arts Association	20,000		Annual and franchise clients		
Charlotte Mason College	9,000		Aditi	72,100	
Guildhall School of Music And Drama	25,000		Adventures in Motion Pictures	77,300	
National Foundation for Educational Research	16,000		The Cholmondeleys	142,000	
National Institute of Adult Continuing Education	20,000		Community Dance and Mime Foundation	63,000	
Policy Studies Institute	<u>10,000</u>		Creative Dance Artists Trust	30,200	
Total Education		<u>100,000</u>	Dance Umbrella	145,800	
			Siobhan Davies Dance Company	120,500	
			DV8 Physical Theatre	100,000	
			Pushkala Gopal and Unnikrishnan	40,000	

	£	£		£	£
Green Candle	90,000		Matthew Hawkins Dance Company	10,000	
Shobana Jeyasingh	126,600		Motionhouse	43,000	
Kokuma	134,800		Gregory Nash	10,000	
The Kosh	169,200		Pan Project	17,500	
		1,311,500	The Place Theatre	17,000	
National dance agencies			Patsy Ricketts	10,000	
Birmingham National Dance Agency	50,000		RJC Dance Theatre	17,000	
Dance 4	55,000		Sadler's Wells Trust	7,000	
Dance City	70,000		Alpana Sengupta	15,000	
Dance UK	25,000		Nahid Siddiqui	28,500	
Greenwich Dance Agency	15,000		Small Axe	25,000	
The Place Theatre	75,850		UK Summer Special Olympics	1,900	
Suffolk Dance	40,000		Union Dance Company	20,000	
Thamesdown Dance Studio	75,600		V-Tol	44,000	
Richard Witts	300		Fin Walker	5,000	
Yorkshire Dance Centre	63,000		Jamie Watton and Fiona Edwards	4,000	
		469,750			753,700
Total client grants		19,685,050	Management Placement Scheme		
			Contemporary Dance Trust	8,250	
Black dance development			East Midlands Arts Board	8,380	
Adzido Dance Company	2,000		London Arts Board	16,750	
Badejo Arts	24,000		Northern Arts Board	4,000	
The Blackie	500		West Midlands Arts Board	11,000	
Bullies Ballerinas	2,500				48,380
Hilary Carty	1,500		Education and outreach		
Brenda Edwards	1,000		Aditi	9,500	
Sandra Golding	1,000		Candoco	600	
Harlemation Dance Company	2,500		Community Dance and Mime Foundation	6,500	
Irie Dance Company	2,000		Contemporary Dance Trust	5,000	
Jean Johnson Jones	500		Dance Theatre Journal	1,865	
Kokuma	2,000		Illuminations Interactive	3,350	
Onyx Consultancy	1,000		Naseem Khan	400	
H Patten	5,500		National Dance Teachers Association	2,635	
		46,000	Open College of the Arts	10,000	
Composers for dance			South Asian Dance Education Forum	2,000	
Pushkala Gopal and Unnikrishnan	6,300				41,850
Jonathan Burrows Group	7,100		Training		
The Place Theatre	5,500		Academy of Indian Dance	3,000	
Nahid Siddiqui	5,100		Aditi	6,000	
		24,000	Gaby Agis	600	
Independent projects			Cheshire Dance Trust	2,000	
Amici	10,000		Community Dance and Mime Foundation	9,000	
Benesh Institute	20,000		Dance City	4,000	
Bima Dance Company	20,000		Dance Umbrella	1,265	
Laurie Booth	50,000		Michele Fox	2,000	
Nina Cambow	11,000		Jakki Hall	950	
Candoco	25,000		Holborn Centre for the Performing Arts	1,000	
Carousel	5,850		Independent Dancers Resettlement Trust	7,500	
Chitrleka and Company	20,000		Independent Theatre Council	250	
Emilyn Claid	19,250		International Workshop Festival	5,000	
Company Terrace	5,000		Daniel O'Neill	2,000	
Dance City	28,500		Monisha Patil-Bharadwaj	260	
Dance Quorum/Yolande Snaith	65,000		Phoenix Dance Company	5,000	
Divas	10,000		Physical State International	7,500	
The Hairy Marys	9,200		The Place Theatre	4,000	
Wendy Houston	8,000		Mary Prestidge	2,000	
Inlata	20,000		James Ramsey	400	
Irie Dance Company	30,000		Richard Riddle	2,000	
Jan Ryan Productions	25,000		Shinkansen	10,000	
Jiving Lindy Hoppers	35,000		Justine Simons	1,500	
Jonathan Burrows Group	55,000				77,225
MacLennan Dance and Company	7,000				

	£	£		£	£
Drama special initiatives					
Birmingham Repertory Theatre	1,000		Clean Break Theatre Company (Anne Reynolds & Jackie Kay)	4,670	
Independent Theatre Council	10,000		Collaborators (Jude Alderson)	2,000	
New Everyman Theatre	20,000		Community Arts Mobile Workshop Team (NW) (Lemn Sissay)	2,069	
Red Shift Theatre Company	20,000		D.A.R.E. (Tunde Ikoli)	2,500	
Talawa Theatre Company	<u>28,000</u>		Eastern Angles Theatre Company (Philip Goulding)	2,070	
		79,000	Fire Dragon Project (Jyoti Patel & Jez Simons)	2,000	
Theatre writing – resident dramatist attachments					
Besht Tellers (Robbie Gringras)	8,000		Foursight Theatre (Cath Kilcoyne)	1,583	
Black Theatre Co-operative (Bonnie Greer)	4,000		Gay Sweatshop (John Binnie & Malcolm Sutherland)	4,250	
Clean Break Theatre Company (Anne Reynolds)	8,000		Gut Reaction (Peter Quilter)	2,075	
English Stage Company (Phyllis Nagy)	4,000		Half Moon Young People's Theatre (Lin Coghlan)	2,000	
Gate Theatre Company (Meredith Oakes)	8,000		Hoxton Hall (Pete Brooks)	2,500	
Interact (Ray Herman)	4,000		Inner City Theatre Company (Dave Simpson)	2,590	
M6 Theatre Company (Neil Duffield)	4,000		Insomniac (Lucy Bailey & Jeremy Peyton-Jones)	2,000	
Major Road Theatre Company (Mick Martin)	8,000		Live Theatre Company (Pauline Hadaway & Tom Hadaway)	4,000	
Northcott Devon Theatre & Arts Centre (Robert Shearman)	4,000		Louder Than Words Theatre Company (Pete Brooks)	2,069	
Soho Theatre Company (Paul Goetzee)	4,000		Major Road Theatre Company (Chrys Salt & Garry Lyons)	4,500	
Talawa Theatre Company (Biyi Bandele-Thomas)	4,000		Midnight Theatre Company (Phyllis Nagy)	2,000	
Warehouse Theatre (Roy Smiles)	4,000		Proteus Theatre Company (Lisa Evans)	2,000	
West Yorkshire Playhouse (Adam Pernak)	8,000		Quondam Arts (Julia Darling)	2,070	
Women's Theatre Workshop (Jan Ruppe)	<u>4,000</u>		Raw Cotton Theatre Company (Bernard Brown)	2,070	
		76,000	Shaker Productions (Stephen Plaice)	2,000	
Theatre writing – bursaries					
John Antrobus	3,000		Shared Experience (Helen Edmundson)	1,250	
Marion Baraitser	3,000		Snap People's Theatre Trust (Kathleen McCreery & Diane Samuels)	5,000	
Penny Bernard	3,000		Stage One Theatre Company (Steve Gooch)	2,069	
Anne Caulfield	3,000		Tamasha Theatre Company (Abhijat Joshi)	1,920	
Michael Cook	1,500		Theatre Absolute (Peter Wynne-Willson)	1,900	
Della Couling	3,000		Theatre of Thelema (Roger McGough)	1,500	
Deborah Freeman	3,000		Walks On Water (Rose English)	2,000	
Noel Greig	3,000		Women's Theatre Workshop (Cheryl Robson)	2,000	
Tyrone Huggins	1,500		Workhouse Theatre (Nelson Antrobus)	2,000	
David Izod	3,000		Wrestling School (Howard Barker)	2,000	
Sarah Kane	1,500		Y Touring (Peter Johnson & Judith Johnson)	4,000	
Julia Kearsley	3,000		Yorkshire Women Theatre Company (Jane Eyre)	<u>1,000</u>	
James Keller	3,000				94,758
Roy Kendall	5,000		Theatre writing		
Bernard Kops	3,000		– Theatre Translators' Scheme		
Stephanie McKnight	1,500		Gate Theatre Company (Ranjit Bolt & Meredith Oakes)	2,350	
Tinch Minter	3,000		London City Theatre (Penny Black)	1,250	
Eileen Murphy	4,000		Magnificent Theatre Company (Kenneth McLeish)	1,250	
Sarah Phelps	1,500		Northern Broadways (Blake Morrison)	2,000	
Winsome Pinnock	3,000		Red Shift Theatre Company (Ranjit Bolt)	2,500	
Debbie Plentie	1,500		Sphinx (Diane Esguerra)	1,000	
James Robson	1,500		Tamasha Theatre Company (Sudha Bhuchar)	<u>1,125</u>	
Anthony Vivis	3,000				11,475
T-Bone Wilson	5,000		Theatre writing – John Whiting Award		
Jeff Young	<u>1,500</u>		Martin Crimp	<u>6,000</u>	
		68,000			6,000
Theatre writing – Commission or Option Awards					
Action Transport Theatre Company (Neil Duffield)	4,015		Theatre writing – other		
Actors' Touring Company (Paul Godfrey)	1,750		Harriet Cruickshank	<u>1,530</u>	
Alarmist Theatre (Rukshana Ahmad)	2,069				1,530
Basildon District Arts Association (Laurence Sach)	2,100				
Besht Tellers (Robbie Gringras)	1,750				
Black Theatre Co-operative (Bonnie Greer)	2,069				
Boddington's Manchester Festival of Arts & Television (Marvin Close)	1,350				

	£	£		£	£
Great Britain Touring Fund:			Artists' Film and Video Initiatives Fund		
Middle scale touring			Animation Festival	7,500	
Cambridge Theatre Company	25,000		Cinema City	1,500	
English Touring Theatre	55,000		Film & Video Umbrella	4,750	
Northern Broadsides	12,000		Ikon Gallery	1,500	
Oxford Stage Company	50,000		Lighthouse Film & Video	1,250	
	<hr/>	142,000	Manchester City Art Gallery	3,000	
			Chris Meigh-Andrews	3,800	
Great Britain Touring Fund:			Metro Photography	5,000	
Venue manager development			Museum of Modern Art (Oxford)	600	
Stephen Barry	1,500		Pix	6,550	
Michael Dalton	350		Prema Arts Centre	4,500	
Vikki Heywood	150		Cordelia Swann	4,870	
NOROC	3,400		Tyne International	5,000	
Deborah Paige	1,500		University of Humberside	3,810	
Jonathan Reekie	268			<hr/>	53,630
Deborah Rees	350				
Jan Ryan	800		Artists' Film and Video Touring Initiatives		
Stephen Unwin	480		Cambridge Darkroom	3,000	
Neil Wallace	10,000		Camerawork	2,600	
	<hr/>	18,798	Film & Video Umbrella	8,475	
			Hull Time Based Arts	4,200	
Total project grants		2,299,488	Institute of Contemporary Arts	23,800	
Total Drama		40,650,488	London Filmmakers Co-Operative	2,500	
			London Video Access	4,000	
External Relations			Matt's Gallery	3,881	
General projects			Merseyside Moviola	18,872	
City University	1,000		Museum of Modern Art (Oxford)	10,000	
Classic FM	5,000		The New Contemporaries (1988)	2,000	
GreenNet	6,250		Usher Gallery	5,000	
	<hr/>	12,250	Whitechapel Art Gallery	9,500	
				<hr/>	97,828
Total External Relations		12,250			
			Great Britain Touring Fund:		
Film, Video and Broadcasting			general		
Annual clients			Film & Video Umbrella	48,800	
London Video Access	12,800		Merseyside Moviola	25,800	
	<hr/>			<hr/>	74,600
Total client grants		12,800			
			Total project grants		324,399
Small Awards			Total Film, Video & Broadcasting		337,199
Leonard Cohen	3,000				
Annette Kennerley	2,500		International Initiatives Fund		
Julie Kuzminska	3,792		Artists' Agency	9,500	
Roz Mortimer	3,311		Bath Festivals Trust	20,000	
Carol Morley	4,652		Birmingham National Dance Agency	18,000	
Ruth Novaczek	5,000		Black Triangle Arts	8,000	
Hannah O'Shea	3,000		Brighton Festival Society	15,000	
Vicky Smith	3,423		Brith Gof	4,500	
	<hr/>	28,678	Camden Arts Centre	18,000	
			Centre for Performance Research	10,000	
Large Awards			Chapter Arts Centre	10,000	
Clio Barnard	4,000		Chorus International	6,000	
Cerith Wyn Evans	6,522		Como No!	4,018	
Inger Lise Hansen	6,000		De Montfort University	3,000	
Jo Ann Kaplan	8,540		East Midlands Arts Board	6,000	
Orlagh Mulcahy	3,957		Ferens Art Gallery, Hull	35,000	
Vera Neubauer	9,000		Fifth Amendment	4,000	
Chris Newby	2,644		Firebird Trust	1,500	
Sarah Pucill	8,000		Folkworks	6,020	
Alan Renton	3,000		Fotofeis	25,000	
John Smith	9,000		Gay Sweatshop	8,500	
Cordelia Swann	9,000		Huddersfield Contemporary Music Festival	3,500	
	<hr/>	69,663	Ikon Gallery	10,000	
			Jakmandora Productions	5,000	
			LARCAA	1,500	
			Leicester Arts Centre	15,000	
			London International Festival of Theatre	13,000	

	£	£		£	£
London Musicians' Collective	4,500		Edward Toman	7,000	
Mayfest	10,000		Gerard Woodward	7,000	
Merseyside Moviola	15,000				112,000
Tom Morris	6,500				
Mostyn Gallery	5,000		Cultural Diversity		
Moti Roti Company	6,000		African Literature Forum	3,310	
Museum of Modern Art	15,000		Ranjana Ash	500	
New Moves	18,000		Commonwealth Institute	7,500	
Norwich Gallery	2,550		Martin Glynn	400	
Nottingham Theatre Trust	10,000				11,710
Michael Pinsky	1,500				
Public Art Commissions Agency	8,000		Disability projects		
Tate Gallery, Liverpool	18,000		Calibre	1,500	
Test Department Productions	15,000		National Library For The		
TNT (The New Theatre)	2,200		Handicapped Children	6,000	
Tramway	9,000		Survivors' Poetry	6,800	
Tyne International	30,000		Westminster Health Care	5,000	
University of Kent at Canterbury	4,000				19,300
Vidusaka	7,500				
Watermans Arts Centre	15,000		Education		
Whitechapel Art Gallery	10,000		Book Trust	4,552	
William Wilkinson	11,000		Channel Four Television	20,000	
Wren Trust	1,000		Commonwealth Institute	5,000	
Yorkshire Sculpture Park	15,000		Institute of Commonwealth Studies	2,600	
Zap Art	10,000		National Association of Writers in Education	15,400	
International Initiatives			Open University	2,375	
– total project grants		509,788	Readathon Promotions	4,600	
			Reading University	2,500	
			Westminster College	5,400	
					62,427
Literature					
Revenue clients			Libraries		
Anvil Press Poetry	61,600		Asian Librarians & Advisors Group	1,000	
Arvon Foundation	93,700		Avon County Council	2,500	
Book Trust	62,500		Birmingham Library Services	3,750	
Carcenet Press	66,500		Bradford Libraries and Information Service	6,650	
Password Books	81,700		Brent Council	7,312	
Poetry Book Society	47,600		Buckinghamshire County Council	10,000	
Poetry Society	147,800		Durham County Council	1,000	
		561,400	Leicestershire Libraries & Information Service	3,000	
			London Borough of Sutton	7,500	
Annual clients			Oxfordshire County Council	6,000	
Agenda & Editions Charitable Trust	13,720		Solihull Metropolitan Borough Council	6,000	
Ambit	8,570				54,712
Carcenet Press	17,240		Libretti		
Federation of Worker Writers	21,420		Almeida Theatre Company	4,000	
Interzone	4,290		Cultural Industry	5,000	
London Magazine	22,850		Opera Factory	3,000	
London Review of Books	27,100				12,000
Wasafiri	6,860				
		122,050	Literature Development Workers		
Total client grants		683,450	Arts Board South West	12,000	
			Community Dance and Mime Foundation	4,500	
Bursaries			East Midlands Arts Board	12,000	
Jacqueline Brown	7,000		Eastern Arts Board	12,000	
Amit Chaudhuri	7,000		London Arts Board	7,000	
Stephen Duncan	7,000		National Association for		
U.A. Fanthorpe	7,000		Literature Development	9,817	
John Figueroa	7,000		North West Arts Board	7,000	
Tibor Fischer	7,000		Northern Arts Board	7,000	
Mimi Khalvati	7,000		South East Arts Board	7,000	
Stephen Knight	7,000		Southern Arts Board	7,000	
Nicki Jackowska	7,000		West Midlands Arts Board	7,000	
Bryony Lavery	7,000		Yorkshire & Humberside Arts Board	12,000	
David Morley	7,000				104,317
Kathy Page	7,000				
Graeme Rigby	7,000				
Elizabeth Russell-Taylor	7,000				

	£	£		£	£
Magazine Development			General Project Fund		
Bete Noire	10,500		British Broadcasting Corporation	1,050	
Carcanet Press	5,925		Dangaroo Press	2,450	
Metropolitan	3,000		English Centre of International Pen	2,700	
The North	5,000		Institute of Contemporary Arts	2,250	
Panurge	2,500		National Life Story Collection	5,000	
The Printer's Devil	11,295		Society of Authors	16,000	
Rialto	5,000		Wilfred Owen Association	5,000	
Scratch	3,000				34,450
Second Shift	2,000				
Storm	4,000		Writers & Prisons		
Wasafiri	5,000		HM Prison Bristol	5,000	
Writing Women	2,500		HM Prison Brixton	5,000	
		59,720	HM Prison Durham	5,000	
			HM Prison Erlestoke	2,500	
Poetry Initiatives			HM Prison Ford	3,000	
57 Productions	3,015		HM Prison Frankland	5,000	
Arvon Foundation	8,000		HM Prison Gartree	6,000	
British Council	2,624		HM Prison Risley	2,500	
Michael Franklin	2,900		HM Prison Shepton Mallet	5,000	
Peterloo Poets	5,000		HM Prison Wakefield	5,000	
Poetry Book Society	4,500				44,000
Poetry Society	11,000				
South Bank Board	11,000		Great Britain Touring Fund		
Speak a Poem Competition	4,600		– Residency		
Turning Heads Poetry Group	5,000		Arts Board South West	6,000	
		57,639	East Midlands Arts Board	4,000	
			East Sussex County Library	3,150	
Small Presses			Essex Festival	4,300	
Absolute Press	333		Northern Arts Board	12,000	
Aurora Metro Publications	390		West Midlands Arts Board	3,500	
Dedalus	500				32,950
Forest Books	3,000				
Mantra Publishing	550		Great Britain Touring Fund		
Peepal Tree Press	910		– Regional Touring Network		
Serif	650		Arts Board South West	2,000	
Stride Publications	384		Arts Marketing Company	965	
Tamarind	520		East Midlands Arts Board	2,000	
		7,237	London Arts Board	4,500	
			North West Arts Board	10,400	
Translations			South East Arts Board	2,000	
Absolute Press	9,530		West Midlands Arts Board	2,750	
Aidan Ellis Publishing	2,500		Yorkshire & Humberside Arts Board	4,000	
Allison & Busby	2,700				28,615
Atlas Press	7,327				
Aurora Metro Publications	6,525		Great Britain Touring Fund		
Bloodaxe Books	1,500		– Touring Co-ordination		
British Centre for Literary Translation	50,000		Forest Books	500	
Children's Literature Research Centre	2,590		Harland Walshaw	4,000	
Commonwealth Institute	4,000		Poetry Society	3,000	
Dedalus	7,600		Survivors' Poetry	3,750	
Essex Festival	880				11,250
Flambard Press	1,000				
Forest Books	4,666		Great Britain Touring Fund		
Garnet Publishing	10,428		– Writers On Tour		
King's College	4,300		Write Thing	1,472	
Littlewood Arc	2,300				1,472
Making Waves	1,200				
Norvik Press	3,874		Total projects grants		805,124
Passport	1,215		Total Literature		1,488,574
Serpent's Tail	12,190				
Society of Authors	5,000				
Storm	2,500				
Translators Association	7,500				
		151,325			

	£	£		£	£
Music					
National clients					
English National Opera	11,655,000		His Majesties Sagbutts & Cornetts	2,300	
Royal Opera House	<u>8,581,000</u>		Keele Concerts Society	150	
		20,236,000	King's Consort	500	
			Le Nouveau Quatuor	1,650	
			Les Elements	1,500	
			Les Vents Devienne	500	
			London Bach Society	4,000	
			London Handel Society	5,000	
			Musical Offering	2,000	
			New Chamber Opera	2,800	
			Orlando Consort	1,100	
			Palladian Ensemble	261	
			Parley of Instruments	4,000	
			Purcell Quartet	1,000	
			Rekonstruktsiya Trust	4,000	
			Romanesca	2,000	
			Rose Consort of Viols	500	
			Shakespeare Globe Trust	1,950	
			Sinfonye	700	
			Union Chapel Project	2,500	
			York Early Music Festival	<u>4,000</u>	
					73,887
			Revenue clients		
African & Caribbean Music Circuit	199,000		EOB Replacement Fund		
Asian Music Circuit	195,000		Southern Arts Board	45,000	
Bath Festivals Trust	50,000		Yorkshire & Humberside Arts Board	<u>30,000</u>	
Bournemouth Orchestras	1,634,400				75,000
City of Birmingham Symphony Orchestra	1,149,000				
Early Music Centre	73,200				
Eastern Orchestral Board	331,000				
Halle Concerts Society	1,251,000				
London Philharmonic Orchestra	1,128,500				
London Symphony Orchestra	1,128,500				
Northern Sinfonia Concert Society	625,800				
Opera North	3,815,000				
Philharmonia	711,500				
Royal Liverpool Philharmonic Society	1,482,800				
Royal Philharmonic Orchestra	400,000				
Sinfonietta Productions	407,200				
Society for the Promotion of New Music	51,000				
Sonic Arts Network	<u>117,000</u>				
		14,749,900			
			Annual clients		
British Music Information Centre	38,000		Albert Ayler Project	500	
Jazz Services	127,500		China Pig Trio	1,675	
National Federation of Music Societies	25,000		Diggers	1,950	
National Youth Jazz Orchestra	7,600		Full Monte	1,600	
Opera Factory	120,000		Hession/Wilkinson/Fell	1,145	
Wigmore Hall Trust	262,000		John Law/Louis Moholo Duo	2,000	
Youth and Music	<u>50,000</u>		Loverly	460	
		630,100	Maintenance	1,850	
			Orchestra of Dreams	3,000	
			Osmosis	1,715	
			Patterns Duo	2,410	
			Scatter	1,500	
			Something Else!	1,740	
			Stromboli	500	
			Williams/Marshall/Noble	<u>2,000</u>	
					24,045
			Franchise clients		
Mecklenburgh Opera	50,000		London-based chamber orchestras		
Pimlico Opera	50,000		City of London Sinfonia	35,000	
Sound Sense	18,000		English Chamber Orchestra & Music Society	20,000	
Womad	<u>15,000</u>		Orchestra of St John's Smith Square	<u>35,000</u>	
		133,000			90,000
			Total client grants		
		35,749,000			
			Music and Disability		
Ark	10,000		Academy of St Martin in the Fields		
The Basic Theatre Company	3,000		(Sally Beamish)	3,000	
Genie Cosmas	7,000		Akademie Schloss Solitude (Ian Willcock)	1,500	
Heart 'n' Soul	12,500		Aldeburgh Foundation		
Huddersfield Contemporary Music Festival	<u>550</u>		(Mark-Anthony Turnage)	3,000	
		33,050	Basbwe Education Trust (Thea Musgrave)	2,500	
			Bath Festivals Trust (Michael Nyman, Michael Daugherty, and John Surman)	6,000	
			Birmingham Contemporary Music Group		
			(Aaron Jay Kernis)	3,000	
			British Federation of Young Choirs		
			(John Gardner)	1,875	
			Tracey Chadwell (Gillian Whitehead)	600	
			Chagall Trio (David Matthews)	2,400	
			Chamber Music Company (John Woolrich)	1,500	
			Early Music Projects		
Avison Chamber Ensemble	500				
Cambridge Early Music Summer Schools	2,250				
Campion Singers	1,400				
Castalian Band	2,250				
Channel Arts Link	2,000				
Cheltenham Arts Festivals	1,931				
Combattimento	4,000				
Consort of Musicke	775				
Countess of Huntingdon's Hall	150				
Early English Opera Society	7,000				
Ex Cathedra	6,000				
Fiori Musicali	<u>3,220</u>				

	£	£		£	£
Charnwood Choral Society (David Earl)	2,000		National Federation of Music Societies		
Lawrence Cherney (Gavin Bryars)	3,500		(Michael Berkeley)	2,250	
City of London Sinfonia			New London Orchestra (Richard Blackford)	2,000	
(Richard Rodney Bennett)	3,000		George Newson	1,207	
Coma (James Harnson, Edward McGuire,			Anna Noakes (Martin Yates)	1,000	
Alasdair Nicolson and William Sweeney)	5,345		Northern Ballet Theatre (Dominic Muldowney)	4,000	
Coull String Quartet (Michael Blake Watkins)	2,000		Northern Sinfonia Concert Society		
Creative Jazz Orchestra	1,500		(Benedict Mason)	3,500	
Fiona Cross (Adrian Williams)	2,000		Opera Theatre Company (Kenneth Chalmers)	2,500	
East London Late Starters Orchestra			Orchestra of St John's Smith Square		
(Michael Finnissy and William Sweeney)	4,000		(Diana Burrell)	4,000	
Eastern Orchestral Board (Sarah Rodgers)	3,000		Philharmonia (Michael Berkeley)	3,500	
Ebony Steelband Trust			Piano Circus (Jane Gardner)	1,500	
(Leslie Charles (Billy Ocean))	2,000		Ppartnerships (Django Bates)	3,500	
Eccentric Management (Billy Jenkins)	1,500		Gregory Rose (James Clarke)	2,300	
Electric Lives (Jeremy Arden, David Benke,			Rova Saxophone Quartet (Barry Guy)	2,500	
Evelyn Ficarra, Andy Visser, Barnaby Olivier,			Royal College of Organists (Thomas Wilson)	1,000	
Martin Archer and C. Bywater)	2,100		Royal Liverpool Philharmonic Society	2,500	
Elision Contemporary Music Ensemble			Selfmade Music Theatre (David Bedford and		
(Alistair MacDonald)	1,500		Avril Anderson)	6,500	
Emperor String Quartet (Paul Kellett)	2,500		Serious Speakout (Norma Winstone and		
English National Opera			Steve Swallow)	3,000	
(Todd McNeal and Gavin Bryars)	11,950		Sheffield Philharmonic Chorus (Geoff Poole)	3,000	
Ensemble Bash (John Hardy)	2,000		Smith Quartet (Stephen Montague)	2,000	
Ensemble Tromboncino (Peter Cowdrey,			Victoria Soames (Thea Musgrave)	5,000	
Christopher Fox, Robert Boyle)	3,000		Sonic Arts Network (Katharine Norman,		
European Community Chamber Orchestra			Kathleen Tamplin, Liz Cairns,		
(John McCabe)	2,000		Rodolfo Caesar, Sarah Collins, Peter Cusack,		
Ricardo Gallardo (Michael Rosas Cobian)	3,000		Paul Lansky, Jean-Claude Risset, and		
Gemini (Philip Grange)	750		Michael Rosas-Cobain)	13,500	
Evelyn Glennie (Robert Godman)	3,000		Sound Affairs (Chris Batchelor)	2,000	
Stefan Grasse (Edward McGuire)	700		Sounds Positive (Julia Usher)	1,000	
Guitar Foundation (John Duarte)	750		South Bank Board (Jonathan Lloyd)	4,000	
Peter Hill (Douglas Young)	2,000		Spitalfields Festival (John Buller)	3,500	
Hilliard Ensemble (Elena Firsova)	1,500		Angel Stankov (George Newson)	4,000	
Roy Howat (Robin Orr)	750		Triangulus (Wendy Hiscocks)	700	
Huddersfield Contemporary Music Festival			Trio Phoenix (Ian Gardiner)	1,000	
(Stefan Niculescu)	1,500		Robert van Sice (James Wood)	2,000	
International Arts (David Sawyer)	5,000		Raphael Wallfisch (Ivan Moody)	1,000	
International New Music Centre			Timothy Walker (Baluji Shrivastav)	1,000	
(Piers Hellawell)	1,650		Hugh Webb (Ian Dearden)	2,500	
Jazz Services (Carol Grimes, Najma Akhtar					250,827
and Janette Mason)	2,500		Non-Western music		
W. Richard Jones (Gary Carpenter)	1,650		Abdul Raheem – Tayaman	4,000	
Kronos Quartet (Foday Musa Suso)	2,250		Apna Arts	5,000	
Lerchenborg Music Days (Deidre Gribbin)	1,500		Arts Administration	6,750	
Lionel Tertis International Viola Comp.			Bessa Band	2,500	
(Michael Berkeley)	500		Bravo Bravo	2,500	
London Musicians' Collective (Steve Beresford)	1,000		C A C I L F	4,000	
London New Music (Matteo Fargion and			Ethiopian World Federation	2,000	
Howard Skempton)	2,500		Gaspar Lawal and the Oro Band	3,000	
London Sinfonietta (Simon Bainbridge,			Horizen	3,000	
John Lunn and Alfred Schnittke)	8,000		Indian Classical Music Circuit	4,000	
London Symphony Chorus (John Tavener)	4,000		Inwood Promotions	2,500	
London Symphony Orchestra			Jakmandora Productions	4,000	
(Sir Michael Tippett)	5,000		Juwon Ogungbe Ensemble	3,500	
Jonathan Darnborough & Claire-Louise Lucas			Kclefa	4,000	
(John McCabe)	1,800		Gasper Lawall	2,000	
Frances M. Lynch (Alejandro Vinao)	1,000		London Chinese Orchestra	3,000	
Lyric Quartet (Sean Gregory)	2,000		London Veena Music Group	1,500	
Gerald McChrystal (Gary Carpenter and			Kanyinda Mukala	1,500	
Alasdair Nicolson)	2,000		Paapa J. Mensah	3,500	
Major Road Theatre Company (Felix Cross)	5,000		Negussa Design Promotions	4,000	
Melinda Maxwell (Simon Holt)	1,000		Noor Shimaal	1,800	
Jenny Miller (George Newson)	3,300		P A A M A	5,000	
Moving Forward (Hermeto Pascoal)	5,000		Pan Afrikan Kultural Movement	3,500	
Moving Music Theatre (William Sweeney)	5,000		Barbara Pukwana	4,000	
Musica Nel Chostro (Jonathan Dove)	2,000				

	£	£		£	£
Sabor Latino Entertainment	4,500		Paul Hancock	650	
Sugumugu Sunday	3,500		Haydn-Mozart Society	10,000	
Sword Lion Records	2,000		Jonathan Impett	2,500	
Nana Tsiboe	5,000		Mark Ingleby	4,000	
Vincent Rhone & AWG Band	2,421		John Kenny	3,000	
World Circuit Arts	2,000		Aleksander J Kolkowski	1,200	
Y M M Agency	<u>9,500</u>		Mark Levy	1,660	
		109,471	Enid Luff	850	
Opera/music theatre development			Kaffe Matthews	3,040	
Lucy Bailey	12,000		Judith Mitchell	1,100	
Cavatina	5,000		Gillian Moore	5,000	
Cultural Industry	10,000		Juwon Ogungbe	3,500	
English National Opera	31,000		Trefor Owen	800	
Fifth Floor	2,000		Place Theatre	3,000	
Jonathan P. Graham	2,500		Royal Liverpool Philharmonic Society	10,000	
Green Light Music Theatre	3,000		Eugene Skeef	3,000	
High Peak Theatre Trust	20,000		Kathryn Tickell	2,500	
International Arts	9,600		Nicola Walker-Smith	2,000	
Leicester Theatre Trust	5,000		Andrew Watts	2,500	
Lumiere & Son	2,000		Kate Westbrook	4,860	
Modern Music Theatre Troupe	10,000		Viv White	1,200	
Music Theatre Wales	2,000		John Williams	2,790	
Opera Factory	10,000		Trevor Wishart	2,924	
Opera North	15,000		Young Concert Artists Trust	<u>8,000</u>	
Opera Restor'd	2,000				134,013
Paines Plough	2,000		Recordings		
Royal Opera House	25,000		33 Records	11,300	
Serious Speakout	<u>10,000</u>		Collins Classics	28,000	
		178,100	EFZ	4,220	
Period instrument development and touring			Flying Elephant Records	3,000	
Brandenburg Consort	12,000		Hue Francis Organisation	4,500	
Collegium Musicum 90	4,800		Jazz Warriors Records	7,000	
Early Music Centre	5,685		Metronome Recordings	6,450	
English Bach Festival Trust	4,000		NMC Recordings	15,000	
The English Concert	22,500		No Masters Voice Cooperative	6,000	
Gabrieli Consort and Players	5,500		Progression Records	2,845	
Hanover Band	30,000		Round Music	4,500	
London Baroque Players	34,000		Slam Productions	4,855	
New London Consort	14,610		Stern's Records	4,500	
New Queen's Hall Orchestra	14,000		World Circuit Records	<u>7,500</u>	
Tallis Scholars Trust	<u>12,000</u>				109,670
		159,095	Strategic Research and Project Fund		
Artist Research and Development Fund			Access To Music	8,000	
Stephanie Antoine	2,500		Bath Festivals Trust	2,800	
Matthew Barley	3,250		British Institute of Organ Studies	3,750	
Barry Bermange	2,500		City of Birmingham Symphony Orchestra	2,400	
Nsimba Foggis Bitendi	5,000		Community Dance and Mime Foundation	4,000	
Cave Productions	2,000		Cumbria Arts in Education	600	
Rodolfo Caesar	2,500		East Midlands Arts Board	9,000	
Richard Cheetham	2,500		Folkworks	1,500	
City of London Sinfonia	9,200		Philip Herbert	300	
Caroline Collingridge	203		Nick Hill	2,500	
Lindsay Cooper	2,500		Jazz Services	2,000	
Lol Coxhill	3,000		George Matheson	175	
Jon Dobie	3,000		National Music Council	3,000	
Dowland Consort	2,250		National Music Day Events	80,000	
Stephen Cottrell	950		Performing Rights Society	1,200	
Claire Doyle	500		Singing From Scratch	800	
Nicholas Duncan	1,000		Sound Sense	<u>2,000</u>	
David Ebbage	1,900				124,025
Richard Edgar-Wilson	1,486		Training		
Simon Fell	2,000		Association of British Orchestras	6,000	
Fifth Floor	3,500		Bournemouth Orchestras	10,000	
Michael Hajimichael	2,200		Yorkshire & Humberside Arts Board	<u>3,750</u>	
					19,750

	£	£		£	£
Great Britain Touring Fund – general			Millstream Touring	59,740	
West Midlands Arts Board	20,000		Visiting Arts	<u>175,100</u>	
Early Music Centre	<u>30,000</u>				<u>2,181,380</u>
		50,000	Total client grants		<u>7,161,180</u>
Great Britain Touring Fund – folk/roots tours			Dance projects		
Folkworks	<u>11,000</u>		Cultural Co-Operation	3,000	
		11,000	English National Ballet	90,000	
Great Britain Touring Fund – jazz tours			Kate Flatt and Sally Jacobs	5,000	
Ascension Music	4,000		The Kosh	17,000	
Frontline Productions	6,000		Scottish Ballet	140,000	
Gary Crosby's Nu Troupe	5,000		Shobana Jeyasingh	<u>15,500</u>	
Keith Waithe & The Macusi Players	4,500				270,500
Kent Moped Orchestra	4,500		Drama projects		
Bukky Leo	5,000		Alternative Theatre Company	50,000	
Robin Jones & King Salsa	5,000		Bibi Crew	27,400	
Serious Speakout	<u>5,000</u>		Birmingham Repertory Theatre	26,800	
		39,000	Channel Theatre Company	16,000	
Great Britain Touring Fund – small scale opera touring			Communicado Theatre Company	35,000	
Almeida Theatre Company	6,000		English Shakespeare Company	121,900	
Cultural Industry	10,940		Glass Mime	30,000	
Huddersfield Contemporary Music Festival	9,000		Gloria Theatre	31,000	
Lontano	7,000		Good Company Theatre Productions	35,000	
Major Road Theatre Company	<u>15,500</u>		Magnificent Theatre Company	29,944	
		48,440	Manchester City of Drama	25,000	
Great Britain Touring Fund – small scale orchestral touring			Merseyside Everyman Theatre Company	30,500	
Eastern Arts Board	9,850		New Shakespeare Company	44,000	
Yorkshire & Humberside Arts Board	<u>15,000</u>		Northern BroadSides	30,000	
		24,850	Royal Exchange Theatre Company	140,400	
Total project grants		<u>1,554,223</u>	Royal National Theatre	315,415	
Total Music		<u>37,303,223</u>	Talawa Theatre Company	40,100	
Policy and Planning			Theatre Centre	57,000	
General project			Thelma Holt	97,400	
Policy Studies Institute	8,100		Whirligig Theatre	<u>20,000</u>	
Theatre Museum	100,000				1,202,859
Voluntary Arts Network	<u>50,000</u>		International projects		
Total Policy and Planning		<u>158,100</u>	Dance Umbrella	27,800	
Touring			London International Festival of Theatre	48,800	
Revenue clients			Manchester City of Drama	49,600	
Opera North	721,000		Nottingham Theatre Trust	16,900	
Royal Shakespeare Company	550,800		South Bank Board	2,935	
Welsh National Opera	<u>3,708,000</u>		Tramway	17,582	
		4,979,800	Vidusaka	<u>30,000</u>	
Annual clients					193,617
City of Birmingham Touring Opera	160,650		Marketing subsidy commitments		
English Touring Opera	676,870		Arts Marketing Hampshire	2,000	
Glyndebourne Productions	859,020		Bristol & Bath Arts Marketing Agency	1,500	
London City Ballet Trust	<u>250,000</u>		Bristol Arts Marketing	2,200	
			Coventry and Warwickshire Arts Marketing	10,000	
			Derngate Theatre Trust	16,000	
			Max – Marketing the Arts in Oxfordshire	2,000	
			Midlands Arts Marketing	9,000	
			Siobhan Davies Dance Company	2,500	
			Strategic Arts Marketing Initiative	15,000	
			Sussex Arts Marketing	4,000	
			Team	800	
			Welsh National Opera	1,500	
			Yorkshire & Humberside Arts Board	<u>30,000</u>	
					96,500

	£	£		£	£
Opera/music theatre projects			Great Britain Touring Fund:		
Compact Opera	18,453		orchestral touring		
Crystal Clear Opera	15,000		Philharmonia	1,050	
Opera North	15,000		Royal Philharmonic Orchestra	81,420	
Scottish Opera	<u>300,000</u>				<u>82,470</u>
		348,453	Great Britain Touring Fund:		
Venue/promoter development			venue/promoter development		
English Shakespeare Company	500		Arts Centre	24,500	
Hawth Theatre	2,000		Chichester Festival Theatre – Minerva St	10,000	
Leicester Arts Centre	25,000		Crucible Theatre Trust	12,500	
London City Ballet Trust	4,300		Darlington Civic Theatre	27,500	
Oxford Playhouse	17,400		The Green Room	20,000	
Tync Theatre Trust	<u>10,000</u>		Midlands Arts Centre	7,500	
		59,200	Nottingham Theatre Trust	30,000	
Great Britain Touring Fund:			Theatre Royal Bath	6,484	
dance projects			Theatre Royal, Bury St Edmunds	10,000	
Adzido Dance Company	37,000		Watford Civic Theatre Trust	10,000	
London City Ballet Trust	1,350		Worthing Connaught Theatre	<u>15,000</u>	
Phoenix Dance Company	26,000				<u>173,484</u>
Scottish Ballet	<u>75,000</u>		Total project grants		3,387,602
		139,350	Total Touring		10,548,782
Great Britain Touring Fund:			Training		
drama projects			Annual clients		
Almeida Theatre Company	70,000		Arts Board South West	20,000	
English Shakespeare Company	150,000		Arts Training South	20,000	
Gale Productions	50,000		Fooltime Centre for Circus Skills	16,400	
Kirsten Oploh	<u>35,000</u>		Independent Theatre Council	20,000	
		305,000	National Opera Studio	<u>108,100</u>	
Great Britain Touring Fund:			Total client grants		184,500
drama projects			RAB development		
English Touring Opera	150,000		Arts Board South West	3,000	
Opera North	98,000		Arts Training South	6,000	
Welsh National Opera	<u>93,500</u>		East Midlands Arts Board	3,800	
		341,500	Eastern Arts Board	3,000	
Great Britain Touring Fund:			London Arts Board	3,000	
international projects			North West Arts Board	3,000	
Dance Umbrella	28,000		University of Northumbria	2,500	
London International Festival of Theatre	<u>29,889</u>		West Midlands Arts Board	5,000	
		57,889	Yorkshire & Humberside Arts Board	<u>3,000</u>	
Great Britain Touring Fund:					32,300
music projects			Research projects		
Birmingham Jazz	<u>7,000</u>		Artec	4,000	
		7,000	Arts and Entertainment Training Council	10,500	
Great Britain Touring Fund:			Community Dance and Mime Foundation	5,000	
opera/music theatre projects			Dance Services	3,000	
Lucy Bailey	8,000		De Montfort University	6,500	
Eastern Touring Agency	5,750		East Midlands Arts Board	5,000	
Leicester Theatre Trust	6,000		Grandmet Trust Fullemploy	5,000	
Matrix Ensemble	12,000		London Arts Board	10,000	
Music Theatre Wales	23,030		North West Arts Board	2,500	
Opera Circus	8,000		University of North London	<u>7,500</u>	
Opera Factory	5,000				59,000
Pimlico Opera	12,000		Traineeships		
Scottish Opera	<u>30,000</u>		Sharmilla Beezmohun	9,000	
		109,780	Giuseppe Belli	9,000	
			Peter Mackie Burns	9,000	
			Margo Chapman	9,000	
			Ann Cockerton	9,000	
			Pieta Das Gupta	9,000	
			Catherine Denford	9,000	

	£	£		£	£
Matthew Forrester	10,400		Physical State International	3,000	
Bernadette Garcia	9,000		Theatrical Management Association	4,914	
Jakki Hall	12,000				<u>28,414</u>
Rachel Harland	10,000		Total project grants		445,084
Karen Irwin	9,000		Total Training		629,584
Jacob Lushington	750				
Rebecca Oliver	2,000		Visual Arts		
Rebecca Palmer	2,250		Revenue clients		
Edith Pasquier	9,000		Arnolfini Gallery	232,000	
James Ramsay	12,000		Free Form Arts Trust	80,000	
Damien Robinson	9,000		Ikon Gallery	278,500	
Donald Rodney	3,000		Museum of Modern Art	335,000	
Indhu Rubasingham	4,500		The Photographers' Gallery	312,000	
Catherine Sutton	9,000		Serpentine Gallery	228,000	
Fiona Vacher	9,000		Whitechapel Art Gallery	441,000	
Matthew Wright	9,000				<u>1,906,500</u>
		182,900			
One-year projects			Annual clients		
Aditi	4,555		African and Asian Visual Artists Archive	38,000	
Administration Research Training Service	2,525		Artic Producers Publishing Co	32,000	
Arnolfini Gallery	2,000		Autograph	52,000	
Bibi Crew	2,695		Axis	50,000	
Neil Blunt	500		Creative Camera	54,000	
Centre for Arts Management	10,000		Royal College of Art	70,000	
Circomedia	5,000		Ten.8	27,000	
City University	1,000				<u>323,000</u>
Crick-Crack Circuit	2,500		Institute of New International Visual Arts		
Dance UK	5,000		(inIVA) Development		
De Montfort University	8,375		Black Umbrella	60,000	
East Midlands Shape	3,000		Eddie Chambers	60,000	
Graeae Theatre Company	5,000		inIVA	32,000	
Sally Hartshorne	200		The Organisation for Visual Arts	76,920	
International Workshop Festival	7,000				<u>228,920</u>
Jane Keith	500		Total client grants		2,458,420
Leicester Theatre Trust	5,000				
Library Association	6,000		Art Development Strategy		
Jakesh Mahey	1,500		Artec	23,500	
Motionhouse	3,620		Arts About Manchester	18,000	
National Association for Gallery Education	5,000		Association of Photographers	2,000	
Northern Arts Board	1,000		Contemporary Art Society	30,000	
Open Theatre Company	5,000		Design and Artists Copyright Society	10,000	
Oxford Stage Company	5,000		Eastern Arts Board	20,000	
Pioneer Theatres	2,500		National Artists Association	22,600	
Place Theatre	5,000		Norfolk Institute of Art & Design	3,370	
Clive Rawson	500		Public Art Forum	10,000	
University of Warwick	1,500		West Midlands Arts Board	25,000	
David Watt	500				<u>164,470</u>
Women Artists Slide Library	5,000		Black exhibition franchises		
Yorkshire & Humberside Arts Board	8,000		East Midlands Arts Board	19,000	
Zippo & Company	5,000				<u>19,000</u>
		119,970	Disability projects		
Two-year projects			Public Art Commissions Agency	3,500	
Administration Research Training Service	5,000				<u>3,500</u>
Circus Space	5,000		Visual arts education		
Leeds Theatre Trust	5,000		National Association for Fine Art Education	5,000	
Mime Action Group	2,500		National Association for Gallery Education	15,000	
Norwich Puppet Theatre	5,000		Open University	50,000	
		22,500			<u>70,000</u>
Three-year projects					
Arts Board South West	2,500				
Association of British Orchestras	8,000				
Music Unlimited	5,000				
North East Media Training Centre	5,000				

	£	£		£	£
Exhibitions and events			Watershed Trust	15,600	
The Akehurst Gallery	5,000		Yorkshire & Humberside Arts Board	2,000	
Art Project	5,000				54,781
Artangel Trust	15,000		Public art posts and initiatives		
Book Works London	14,000		Lancashire County Council	5,000	
Camden Arts Centre	11,000		Public Art Commissions Agency	2,000	
Chisenhale Gallery	11,000		Sheffield City Council	6,000	
Cornerhouse	13,000				13,000
Huddersfield Art Galleries	5,825		Photography publications		
Impressions Gallery	9,000		Autograph	8,561	
Institute of Contemporary Arts	10,450		Bild Books	11,391	
James Hockey Gallery	6,000		British Film Institute	5,000	
John Hansard Gallery	6,000		Cornerhouse	18,000	
Middlesbrough Art Gallery	5,000		John Darwell	6,433	
Museum of Installation	6,000		Mark Durden	4,000	
National Disability Arts Forum	10,000		Jonathan Cape	10,000	
Network Photographers	10,000		Manchester University Press	19,500	
The New Contemporaries	10,000		Reportage	4,000	
Northern Centre for Contemporary Art	4,000		Rivers Oram Press	14,874	
Northumberland County Council	2,500		Scarlet Press	7,566	
Norwich Gallery	19,425		Valid	3,099	
The Phoenix Appeal	10,000		Watershed Trust	4,500	
South London Art Gallery	4,205				116,924
University of Essex Gallery	8,350		Production and Studios		
Walsall Museum & Art Gallery	5,455		Norfolk Institute of Art & Design	5,200	
Zone Gallery	3,000				5,200
		209,210	Photography strategic initiatives		
Interactive multimedia			National Sound Archive	5,000	
Liverpool Design Initiative	3,990		Photo Call	7,000	
		3,990	Watershed Trust	88,000	
Magazines					100,000
Art Monthly	24,000		Visual arts publications		
Audio Arts	18,000		Architectural Association Publications	2,000	
Beelzebub and Venom	3,000		Artangel Trust	7,390	
Durian Publications	19,000		Block	6,400	
Kala Press	40,000		Book Works London	3,000	
Women Artists Slide Library	21,000		Chance Books	6,000	
		125,000	Cornerhouse	2,000	
Art Development Fund			Ikon Gallery	4,000	
Art and Society	3,000		Institute of Contemporary Arts	3,000	
Birmingham Arts Trust	5,000		Matt's Gallery	4,042	
Camerawork	1,242		Portland Sculpture Trust	2,000	
John Hansard Gallery	2,000		Routledge	3,000	
London Disability Arts Forum	2,300				42,832
London Lighthouse	4,000		Visual arts strategic initiatives		
Maidstone Borough Council	2,100		European Visual Arts Centre	25,000	
Alan McLean & Nicholas Lowe	4,000		National Artists Association	498	
Norwich Gallery	10,500		Public Art Commissions Agency	10,000	
Projects Environment	2,500		Public Art Forum	250	
		36,642	Visual Arts and Galleries Association	12,000	
Photography education			West Midlands Arts Board	5,000	
The Art of Change	500				52,748
Association for Media Education in England	1,500		Great Britain Touring Fund:		
English and Media Centre	1,200		international travel and research		
Eye to Eye	500		Ajamu	1,308	
Lighthouse Film & Video	1,200		Emma Anderson	670	
Manchester Metropolitan University	16,781		Autograph	1,500	
Media Education Magazine	2,000		Barbican Art Gallery	1,500	
Monocrone	500		Iwona Blazwick	392	
Northumberland County Council	5,000		Henry Bond	1,183	
The Photographers' Gallery	4,300				
South East Arts Board	2,500				
Ultralab	1,200				

	£	£		£	£
Helen Cadwallader	1,500		Bradford Art Gallery	5,000	
Camden Arts Centre	2,729		British Deaf Association	3,000	
Camerawork	1,500		Cabinet Gallery	3,000	
Chinese Arts Centre	1,200		Charities Aid Foundation	5,000	
Chisenhale Gallery	500		Chinese Arts Centre	4,610	
Michael Collins	1,500		Anne-Marie Creamer	1,446	
Cornerhouse	1,000		Marie-Luiza De Melo Carvalho	5,000	
Equator Communications Group	1,475		Festival of Womens' Photography	5,000	
Festival of Womens' Photography	1,500		Anna Harding	4,850	
Mario Flecha	1,000		Huddersfield Art Galleries	3,000	
Anna Fox	1,500		Institute of Contemporary Arts	4,647	
Heights	1,190		James Hockey Gallery	985	
Institute of Contemporary Arts	1,440		John Hansard Gallery	3,920	
Interim Art	500		Museum of Modern Art	6,050	
James Hockey Gallery	750		Marie O'Mahony	1,500	
Manchester City Art Gallery	586		Panchayat Partnership	3,500	
Metro Photography	350		Photofusion	3,000	
National Museum of Photography, Film & Television	1,500		South London Art Gallery	1,595	
Cat Newton-Groves	900		Val Williams	4,000	
Norwich Gallery	1,000				79,853
Oldham Museum and Art Gallery	1,500		Great Britain Touring Fund: venue development and pilot posts		
Public Art Commissions Agency	1,000		East Midlands Arts Board	3,000	
Daniel Saul	1,500		EMACA Visual Arts	13,000	
Serpentine Gallery	990		Serpentine Gallery	5,000	
The Showroom	1,015		South East Arts Board	11,000	
South London Art Gallery	500		West Midlands Arts Board	9,710	
Kathryn Standing	1,378		Yorkshire & Humberside Arts Board	15,000	
Ingrid Swenson	1,090				56,710
University of Leeds	1,149		Total project grants		1,422,022
Tracey Warr	650		Total Visual Arts		3,880,442
Whitechapel Art Gallery	1,500				
Val Williams	1,340				
Zone Gallery	1,860				
		45,645			
Great Britain Touring Fund: National Collections Touring Franchise					
National Gallery	21,000				
National Museum of Photography, Film & Television	20,000				
Victoria & Albert Museum	27,600				
		68,600			
Great Britain Touring Fund: photography centres					
Open Eye Gallery	18,000				
The Side Gallery	8,200				
Untitled Gallery	15,000				
		41,200			
Great Britain Touring Fund: photography touring and exhibition touring					
Bernard Oglesby – Publishers	8,467				
Camerawork	21,250				
Festival of Women's Photography	10,000				
Laing Art Gallery	6,600				
Light House Media Centre	18,800				
Routledge	10,000				
Watershed Trust	21,000				
Yorkshire & Humberside Arts Board	16,600				
		112,717			
Great Britain Touring Fund: touring exhibition development					
Angel Row Gallery	2,000				
David Bailey	4,750				
Barbican Art Gallery	4,000				

Schedule 2 to the accounts

For the year ended 31 March 1994

Regional Arts Boards	£	£
Main grants		
Eastern Arts Board	4,035,100	
East Midlands Arts Board	2,709,200	
London Arts Board	10,510,100	
Northern Arts Board	5,183,900	
North West Arts Board	5,040,000	
Southern Arts Board	2,838,100	
South East Arts Board	2,635,700	
Arts Board South West	2,880,500	
West Midlands Arts Board	3,773,600	
Yorkshire & Humberside Arts Board	4,638,500	
		44,244,700
Reform implementation costs		
South East Arts Board	10,667	
Yorkshire & Humberside Arts Board	10,745	
Reduction in restructuring costs provision	(55,000)	
		(33,588)
Total Regional Arts Boards		44,211,112

Scottish Arts Council

Finance Director's report

For the year ended 31 March 1994

Introduction

In 1993/94 the Scottish Arts Council (SAC), continued as an integral part of the Arts Council of Great Britain (ACGB), with responsibility for implementing the ACGB's objectives in Scotland. All staff of the SAC were employed by the ACGB and enjoyed common conditions of service. The grant administered by the Scottish Arts Council is allocated by the Arts Council of Great Britain on a formula basis.

1. Transfer of undertaking

The close of the financial year saw an end to the position described above with the granting of a Royal Charter to a new and independent Scottish Arts Council to which all assets, liabilities, rights, obligations and staff of the largely autonomous Scottish division of the ACGB, are to be transferred at net book value.

The new SAC has undertaken to meet all the obligations which existed at the year end in relation to grants as yet unpaid.

These accounts are therefore the final ones to be prepared in this format.

From 1 April 1994 this new organisation, with the same name as the previous one, will be funded by the Scottish Office Education Department.

2. Results for the year

The accounts show that the total income of the SAC for the year including interest earned, was £23,789,079 (1993 £22,952,076). Expenditure for the year totalled £23,268,083 (1993 £22,786,509) leaving a surplus for the year, before transfers to reserves, of £520,996 (1993 £165,567).

This relatively large surplus was partly due to an effective programme of cost savings introduced during the year and also because of a greater than expected fall back of funds offered but not taken up. A significant proportion of this surplus will be made available for distribution in 1994/95.

3. Accumulated surplus

The accumulated surplus now stands at £1,452,302. As noted in (2) above, further distribution of grant in

1994/95 will reduce this sum. As in previous years a proportion of the reserve has been earmarked for specific activities.

4. Fixed assets

SAC has continued to increase its investment in the current year by enhancing and extending its computer facilities. However, the main addition to fixed assets involved a major improvement of the Council's premises in Sauchiehall Street, Glasgow, where a programme of upgrading of basic facilities such as electrical wiring and ventilation was completed during the year.

5. Expenditure

Total expenditure on the arts increased over the previous year by £523,220 to £21,576,077 (1993 £21,052,857), representing 92.72% of the total expenditure of the Council compared with 92.4% in 1993.

Operating costs during 1993/94 reduced by £41,646 to £1,692,006 making the proportion of operating costs of total expenditure 7.28% (1993 7.6%).

6. Crafts

During 1993/94 the Council assumed responsibility for supporting the development of Crafts in Scotland for the first time. This development was accompanied by the award of a grant of £300,000 which the SAC received from the Crafts Council in London. Of the total grant awarded by the Crafts Council a sum of £64,860 was retained by them to meet the cost of certain central facilities which the Crafts Council organise on a UK basis. The balance of funds made available directly to the SAC is accounted for in these accounts. In future years the sum allocated to crafts will be received directly from the Scottish Office as part of the normal revenue grant.

7. Statement of Scottish Arts Council Committee's and Secretary-General of the Arts Council of Great Britain's responsibilities

The Scottish Arts Council is a committee appointed by the Arts Council of Great Britain to exercise, or advise it of the exercise of, its functions in Scotland.

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

Although the ultimate responsibility rests with the Arts Council of Great Britain, the Scottish Arts Council prepares its own accounts and 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 a 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 of the Arts Council of Great Britain as the Accounting officer for the Council. The relevant responsibilities as Accounting officer, including the responsibility for the propriety and regularity of the public 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 officer Memorandum.

Graham Berry

Director of Finance and Administration

The Certificate of the Comptroller and Auditor General to the Scottish Arts Council Committee of the Arts Council of Great Britain

See also reports of the Comptroller and Auditor General (pages 47 and 48)

I have audited the financial statements on pages 81 to 88 which have been prepared under the historical cost convention and the accounting policies set out on page 84.

Respective responsibilities of the Arts Council of Great Britain, the Secretary-General and auditors

As described on page 46 the Arts Council of Great Britain 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 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 Scottish Arts Council Committee of the Arts Council of Great Britain and of its surplus and cashflows for the year ended 31 March 1994 and have been properly prepared in accordance with the directions made by the Secretary of State for National Heritage.

N. Gale

Associate Director for
Comptroller and Auditor General
National Audit office
157-197 Buckingham Palace Road
Victoria, London SW1W 9SP
1 August 1994

Income and expenditure account

For the year ended 31 March 1994

		1994		1993	
		<i>Discontinued activities</i>		<i>Discontinued activities</i>	
		£000s	£000s	£000s	£000s
Income	Grant from Arts Council of Great Britain: <i>Note 2</i>		23,246		22,691
	Grant from Crafts Council		235		-
	Other operating income: <i>Note 3</i>		58		56
			<u>23,539</u>		<u>22,747</u>
	Grants and guarantees accrued in previous years, now not required		168		108
			<u>23,707</u>		<u>22,855</u>
Expenditure	Administration of subsidies and services				
	Staff costs: <i>Note 4</i>	939		873	
	Depreciation: <i>Note 9</i>	64		65	
	Operational costs: <i>Note 5</i>	689		796	
			<u>1,692</u>		<u>1,734</u>
	Grants and guarantees: <i>Note 6</i>	21,285		20,769	
	Other activities: <i>Note 6</i>	151		129	
	Direct promotions: net costs: <i>Note 7</i>	140		155	
	General expenditure on the arts in Scotland: <i>Note 6</i>	21,576		21,053	
				<u>23,268</u>	
Operating surplus		439		68	
Interest receivable		82		98	
Surplus for financial year		521		166	
Transfer to capital reserve: <i>Note 13</i>		(10)		(31)	
Net surplus: <i>Note 8</i>		511		135	
Accumulated surplus brought forward		941		806	
Accumulated surplus carried forward		<u>1,452</u>		<u>941</u>	

All gains and losses have been recognised in this statement

Balance sheet

For the year ended 31 March 1994

		1994		1993	
		<i>Discontinued activities</i>		<i>Discontinued activities</i>	
		£000s	£000s	£000s	£000s
Fixed assets	Tangible assets: <i>Note 9</i>		941		772
Current assets	Debtors and prepayments:				
	Other	96		78	
	Grants & guarantees paid in advance	1,177		1,320	
	Cash at bank and in hand: <i>Note 14</i>	1,156		659	
		<u>2,429</u>		<u>2,057</u>	
Current liabilities	Grants & guarantees outstanding	1,385		1,313	
	Creditors: amount falling due within one year	122		174	
		<u>1,507</u>		<u>1,487</u>	
			922		570
	Total assets less current liabilities		<u>1,863</u>		<u>1,342</u>
Financed by	Income and expenditure account		1,452		941
	Capital reserve: <i>Note 13</i>		411		401
			<u>1,863</u>		<u>1,342</u>

Mary Allen
Secretary-General
Arts Council of Great Britain

Peter Gummer
Member
Arts Council of Great Britain

21 July 1994

Cashflow statement

For the year ended 31 March 1994

	1994		1993	
	<i>Discontinued activities</i>		<i>Discontinued activities</i>	
	£000s	£000s	£000s	£000s
Net cash flow from operating activities: <i>Note 15</i>		674		350
Return on investments:				
Interest received on short term cash deposits		83		100
Investing activities:				
Fixed assets purchased	(273)		(209)	
Fixed assets sold	13	(260)	1	(208)
Increase in cash and cash equivalents: <i>Note 16</i>		497		242

Notes to the accounts

For the year ended 31 March 1994

1 Accounting policies

A) The financial statements are prepared under the historical cost convention. Without limiting the information given, the accounts meet the requirements of the Companies Act 1985, and of the Statements of Standard Accounting Practice issued by the Accounting Standards Board, with the exception of the requirement contained in FRS 3 for the inclusion of a note showing historical cost profits and losses. Significant departures from Statements of Standard Accounting Practice are disclosed in the notes to these accounts and the financial effect is quantified where practicable to do so.

On 30 March 1994, the Arts Council of England, Scottish Arts Council and Arts Council of Wales were established by Royal Charter. All property rights and liabilities of the Arts Council of Great Britain, Scottish Arts Council and Welsh Arts Council were transferred to the new Councils on 1 April 1994. Because of the continuity, these accounts have been prepared with assets and liabilities valued at the lower of cost and net realisable value.

B) Accruals convention

(i) All income and expenditure is taken into account in the financial year to which it relates. Setting up costs incurred on an exhibition promoted by the Council are charged to the year in which that exhibition is officially opened to the public. Setting up costs incurred in a year prior to that opening are treated as pre-payments.
(ii) Subsidy expenditure is incurred in the form of grants and guarantees which are formally offered to and

accepted by the Council's clients. 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 as liabilities in the balance sheet and any advance payments to the client in anticipation of grants and guarantees to be charged in the following financial year are shown in the balance sheet as assets.

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 buildings	Over 50 years
Leasehold buildings	Over the life of the lease
Fixtures and fittings	Over 4 years
Motor vehicles	Over 4 years

Freehold land is not depreciated. 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 13). This reflects the fact that works of art are not assets which have a finite useful economic life and are unlikely to diminish in value.

D) Leases

The Council holds no material finance 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.

E) Pensions

The total pension cost arising in 1993/94 was £87,786 (1993 £69,420).

The Arts Council provides a defined benefit pension scheme for its employees. The scheme is funded by payments by the Council and the employees to a trustee-administered fund independent of the Council's finances. These contributions are invested in a managed fund run by a leading insurance company.

Contributions payable in the financial year 1993/94 are based on an actuarial valuation of the scheme as at 1 April 1990, carried out using the Projected Unit Method, and are charged against the income and expenditure account.

The actuarial valuation assumed a long-term investment return of 9%, pensionable salary increases of 7.5% per annum and pension increases of 5.5%, and showed net market value of the scheme assets amounting to £13,149,940 representing 104% of accrued benefits.

The Council contributed at 11.4% of pensionable salaries in 1993/94. During 1993/94 a new actuarial valuation of the scheme was carried out. The actuary concluded that assets fully covered accrued liabilities as at 1 April 1993. With effect from 1 April 1994, and in accordance with the advice of the actuary, the employer's contribution will be increased to 13.2%.

		1994		1993	
		£000s	£000s	£000s	£000s
2 Grants from the Arts Council of Great Britain	Revenue grant		<u>23,246</u>		<u>22,691</u>
3 Other operating income	Sundry income		18		12
	Rental income		41		42
	Profit/(loss) on sale of fixed assets		(1)		1
			<u>58</u>		<u>55</u>
4 Administration of subsidies & services	Salaries and wages		794		753
Staff costs	Employer's National Insurance		65		57
	Arts Council of Great Britain Retirement Plan (1975)		80		63
			<u>939</u>		<u>873</u>
	The Chairman, Council and committee members were not paid for their services.				
	The average weekly number of employees during the year was made up as follows:				
			No		No
	Administration of subsidies and services		53		51
	Direct promotions		6		6
			<u>59</u>		<u>57</u>
	Employees (excluding the Director) receiving remuneration within the range £30,000 – £39,999		<u>1</u>		<u>1</u>
	The total remuneration of the Director of the Scottish Arts Council including taxable benefits was £44,178. The Director is an ordinary member of the Arts Council Pension Scheme.				
5 Administration of subsidies & services	Travelling and subsistence		59		67
	Rent and rates		125		126
	Fuel, light and house expenses		52		70
	Publicity and entertainment		86		63
	Postage and telephone		40		50
	Stationery and printing		132		165
	Professional fees		13		28
	Office and sundry		151		163
	Agency staff		11		24
	Staff recruitment costs		20		20
	Loss on reclassification of fixed assets		-		10
	Contribution to ACGB Information Strategy		-		10
			<u>689</u>		<u>796</u>

	1994		1993	
	£000s	£000s	£000s	£000s
6 Expenditure by art form				
Music				
Grants and guarantees		8,036		7,858
Dance and Mime				
Grants and guarantees		2,271		2,213
Touring				
Grants and guarantees		232		215
Drama				
Grants and guarantees		4,056		3,879
Art				
Grants and guarantees	1,678		1,524	
Net cost of exhibitions: <i>Note 7</i>	158		168	
Provision of studio – Amsterdam	3		3	
Operating surplus from collection: <i>Note 7</i>	(18)		(13)	
Lecture scheme	20		21	
Artists in Schools	4	1,845	3	1,706
Film				
Grants and guarantees		-		36
Literature				
Grants and guarantees	766		688	
Poetry readings	5		6	
Writers in Schools and in Public	94		77	
Other activities	-		1	
Scottish/Canadian Writers Fellowship	6		3	
Magazines to Libraries Scheme	6		8	
Readers' fees and book purchases	13	890	7	790
Festivals				
Grants and guarantees		932		935
Combined Arts				
Grants and guarantees		1,526		1,425
Crafts				
Grants and guarantees		138		-
Reports, surveys and seminars				
		34		17
Development Funds				
Grants and guarantees		58		176
Central Funds				
Grants and guarantees		818		910
Enhancement Fund				
Grants and guarantees		690		790
Housing the Arts				
Grants and guarantees		50		103
General expenditure on the arts in Scotland		21,576		21,053
Summary				
Grants and guarantees		21,285		20,769
Other activities		151		129
Direct promotions: <i>Note 7</i>		140		155
		21,576		21,053

		1994		1993	
		£000s	£000s	£000s	£000s
7 Direct promotions	Income	<u>11</u>		<u>9</u>	
	Exhibitions				
	Staff costs:				
	Salaries	(81)		(84)	
	Employer's National Insurance	(7)		(7)	
	Arts Council of Great Britain Retirement Plan (1975)	(7)		(7)	
		<u>(95)</u>		<u>(98)</u>	
	Operational costs	(68)		(73)	
	Depreciation	(6)		(6)	
			(158)		(168)
	Collection				
	Income	22		19	
	Operational costs	(4)		(6)	
			<u>18</u>		<u>13</u>
	Net deficit		<u>(140)</u>		<u>(155)</u>
8 Surplus for the year			511		135
	Stated after charging or (crediting)				
	(a) Auditors' remuneration		20		25
	(b) Leases in this financial year:				
	Land and buildings		133		133
	Others		37		34
	(c) Rental income		(41)		(42)

9 Tangible fixed assets

	Land and buildings £000s	Fixtures & fittings £000s	Motor vehicles £000s	Works of art £000s	Total £000s
Cost at 1 April 1993	333	261	115	401	1,110
Additions	158	29	53	14	254
Disposals at 31 March 1994	-	(3)	(33)	(4)	(40)
	<u>491</u>	<u>287</u>	<u>135</u>	<u>411</u>	<u>1,324</u>
Depreciation at 1 April 1993	89	167	83	-	339
Provided 1993/94	12	36	22	-	70
Less: depreciation on disposals at 31 March 1994	-	(3)	(22)	-	(25)
	<u>101</u>	<u>200</u>	<u>83</u>	<u>-</u>	<u>384</u>
Net book value at 1 April 1993	<u>244</u>	<u>95</u>	<u>32</u>	<u>401</u>	<u>772</u>
Net book value at 31 March 1994	<u>390</u>	<u>87</u>	<u>53</u>	<u>411</u>	<u>941</u>

Art Collection

The Council's art collection was valued on 31 March 1991 by Aitken Dott PLC at £1.9m. In the opinion of the Council, the value of the collection on 31 March 1994 is not less than this figure.

The purpose of the Council's art collection is to increase the understanding and appreciation of contemporary art and to widen its audience through loans to organisations and installations and for exhibitions. It is not held for investment or resale.

	1994	1993
Art Collection (continued)	£000s	£000s
Depreciation is allocated to subsidies and services	64	65
Direct promotions: <i>Note 7</i>	6	6
	<u>70</u>	<u>71</u>
The net book value of land and buildings comprises:		
Freehold	355	205
Short leasehold improvements	35	39
	<u>390</u>	<u>244</u>

Freehold land and buildings are occupied by third parties under the terms of an operating lease.

10 Leases

At 31 March 1994 the Council had annual commitments under non-cancellable operating leases as set out below:

	Land and buildings £000s	Other £000s	Land and buildings £000s	Other £000s
Operating leases which expire:				
Within one year	-	-	-	9
In the second to fifth years inclusive	-	27	-	1
Over five years	133	-	133	24
	<u>133</u>	<u>27</u>	<u>133</u>	<u>34</u>
		£000s		£000s
11 Capital commitments				
Contracted		19		-
Authorised but not contracted		10		154
		<u>29</u>		<u>154</u>
12 Grant commitments		17,859		18,526
13 Capital reserves				
Balance at 1 April 1993		401		370
Appropriations in 1993/94		10		31
Balance at 31 March 1994		<u>411</u>		<u>401</u>
14 Cash at bank, in hand and in transit				
Cash in transit (balance due from Arts Council of Great Britain)		-		500
Other cash		1,156		159
		<u>1,156</u>		<u>659</u>
15 Net cash flow from operating activities				
Operating surplus		439		68
Depreciation charges		70		71
(Profit)/loss on sale of fixed assets		1		(1)
(Increase)/decrease in debtors & prepayments		(18)		45
Decrease in grants & guarantees paid in advance		143		196
Increase/(decrease) in creditors		(33)		45
Increase/(decrease) in grants & guarantees outstanding		72		(84)
Loss on reclassification of fixed assets		-		10
		<u>674</u>		<u>350</u>
		1994	1993	Change in Year
16 Increase in cash and cash equivalents		£000s	£000s	£000s
Analysis of the balance of cash and cash equivalents				
Cash at bank, in hand and in transit		<u>1,156</u>	<u>659</u>	<u>497</u>

Schedule 1 to the accounts

For the year ended 31 March 1994

	£	£		£	£
Music			Other activities		
Opera			Commissions	39,900	
Scottish Opera	4,460,000		Composers Bursaries	40,000	
		4,460,000	Compositions	11,450	
Concert Promoters			Early Music	4,000	
– performing companies			Enterprise Music Scotland Ltd	158,000	
Assembly Direct	75,000		Music Awards	5,250	
Capella Nova Ltd	14,200		Music in the Community	13,700	
Edinburgh Chamber Music Trust	10,200		Performing Materials	6,250	
ECAT	23,025		Other Applications	43,370	
National Federation of Music Societies	52,225		The Queen's Hall (Edinburgh)	3,000	
Paragon Ensemble	33,000		The Council for Music in Hospitals	2,000	
Scottish Early Music Association	15,300		The Scottish Music Information Centre	61,500	
The Chamber Group of Scotland	10,000		Traditional Music & Song Association		
The Hebrides Ensemble	15,300		of Scotland	4,500	
The John Currie Singers	20,000				392,920
The Leda Trust	5,100		Traditional music		
The Royal Scottish Orchestra	1,821,750		– projects		
The Scottish Baroque Ensemble	100,000		Adult Learning Project	6,000	
The Scottish Chamber Orchestra	880,000		Berneray Community Association	850	
		3,075,100	Balnain House Trust	2,000	
Concert Promoters			Barra Piping Society	1,000	
– others			Banff & Buchan District Council	4,500	
Aberdeen Jazz Society	3,000		Comunn Na Clarsaich	1,000	
Asian Artists Association	3,000		Cultur's Coel Na Coigich	1,000	
Asian Cultural Association (Tayside & Fife)	350		Dumfries and Galloway Arts Association	3,500	
Bengali Cultural Association	350		Ealain Tir A'Mhurain	500	
Chorus International	2,000		Easterhouse Arts Project	1,150	
Enterprise Music Scotland	1,000		Fiddleforce	400	
Georgian Concert Association	10,000		Folkworks	2,000	
Live Music Now (Scotland)	3,000		Glasgow Folk and Traditional		
Music in Blair Atholl	2,000		Arts Trust Ltd	9,000	
Platform Inverness	3,000		Highland Regional Council	4,000	
		27,700	Hardie Press	1,500	
Concerts in schools			Inform (DATA) Ltd	8,000	
Breadalbane Academy	75		Lewis and Harris Piping Society	800	
Dalziel High School	60		Ewan McVicar	3,000	
Elgin Academy	75		North East of Scotland Heritage Trust	5,000	
Grantown Grammar School	75		National Gaelic Arts Project	9,000	
Langholm Academy	75		Ross and Cromarty District Council	2,000	
Malaig High School	50		Scottish Traditional Music Trust	500	
Perth Academy	75		Traditional Music & Song Association		
		485	of Scotland	3,000	
Education & training					69,700
An Tuireann Arts Centre	500		Total per Note 6		8,035,680
Confluence	3,900		Dance & Mime		
Grampian Regional Council	600		Edinburgh		
Highland Regional Council	500		Community Dance Scotland	2,000	
Live Music Now (Scotland)	475		Dance Base Limited	14,200	
The National Youth Orchestra of Scotland	1,000		The Dance Company	8,500	
Regal Productions in Music	750		Dance Productions Limited	15,000	
Scottish Baroque Ensemble	1,350		Edinburgh District Council (Dance Base)	1,000	
Visualise	200		Edinburgh Grand Opera Society	360	
Young Musicians of Mull	500		Georgian Concert Society	250	
		9,775	Stephen Hooper	1,800	
			Incognita	2,000	
			Bridgid McCarthy	125	
			Katrina McPherson	4,500	
			National Youth Jazz Dance Festival	7,921	
			Scottish Youth Dance Festival Limited	15,000	
			Susan Hay Administrations/Dance		
			Initiatives	700	
			Soft Bodies, Hard Metal		
			Physical Theatre Company	10,000	

	£	£		£	£
The X Factor	20,000		Lothian		
Errol White	<u>1,000</u>		National Youth Jazz		
		104,356	Dance Festival	<u>1,000</u>	1,000
Glasgow					
Anatomy Performance Company	15,000		Island Authorities		
Jacqueline Anderson	1,645		Acair	1,500	
Asian Artistes Association	2,500		Shetland Arts Trust	<u>5,000</u>	6,500
Bengali Performing Arts	2,000				
Rosina Bonsu	1,230		Other		
The Dance Bothy	5,000		Christine Devaney	125	
Dance Construction	10,000		V-TOL	1,500	
Glasgow Folk and Traditional			Sundry	<u>516</u>	2,141
Arts Trust Ltd	3,000				<u>2,276,161</u>
Jazz Art UK	10,000		Collaboration Scheme (Drama)		(5000)
New Moves Ltd	30,935		Total per Note 6		<u>2,271,161</u>
Randomoptic	8,500				
The Scottish Ballet Limited	1,906,000		Touring		
Vanessa Smith	174		Edinburgh		
Geetha Sridhar	1,000		King's Theatre	40,000	
TAG Theatre Company	10,000		The Queen's Hall (Edinburgh) Ltd	<u>10,300</u>	50,300
Christinn Whyte	<u>1,500</u>				
		2,008,484			
Borders					
Borders Dance Committee	<u>3,632</u>		Glasgow		
		3,632	New Moves Ltd	2,203	
			Theatre Royal	<u>67,000</u>	69,203
Central					
Pauline Brooks	<u>1,000</u>		Fife		
		1,000	The Adam Smith Centre	<u>12,000</u>	12,000
Dumfries & Galloway					
Bill Clement	250		Grampian		
Dumfries & Galloway Arts Association	6000		His Majesty's Theatre	<u>85,000</u>	85,000
Vida E Hedley	<u>160</u>				
		6,410	Strathclyde		
Grampian			Gaiety Theatre	<u>5,000</u>	5,000
Asian Social and Cultural Association	928				
Banff & Buchan District Council	8,000		Others		
Dance Around Festival	10,000		Visiting Arts office of Great Britain		
Claire Osborne	<u>810</u>		and Northern Ireland	<u>10,500</u>	10,500
		19,738	Total per Note 6		<u>232,003</u>
Highland					
Highland Regional Council	3,000		Drama		
Caroline Reagh	400		Edinburgh		
Skye & Lochalsh Arts Council	<u>3,000</u>		Boilerhouse Theatre Company Ltd	23,865	
		6,400	Benchtoours	20,000	
Strathclyde			Communicado Theatre Company	159,624	
Sheridan Nicol	300		The Chamber Group of Scotland	4,000	
Renfrew District Council	<u>4,000</u>		Edinburgh Puppet & Animation Festival		
		4,300	Association	10,000	
Tayside			Edinburgh Puppet Company	15,000	
Asian Cultural Association (Tayside & Fife)	2,500		Edinburgh Playwrights Workshop	1,000	
Dundee College of Further Education	2,500		Edinburgh Touring Circuit	3,000	
Dundee Repertory Dance Company	105,000		Stewart Ennis	400	
Villmore James	500		Fifth Estate Limited	34,000	
Motional Precipices	<u>1,700</u>		Jane Garven	150	
		112,200	The Grassmarket Project	500	

	£	£		£	£
Hullabaloo Children's Theatre	20,000		Grampian		
Pat Keysell	300		Aberdeen District Council	9,000	
The Mime Forum	4,000		The Lemon Tree Trust	860	
Paul Pinson	150		Moray District Council	1,000	
Royal Lyceum Theatre Company Limited	563,296		North East Arts Touring	5,000	
Scottish International Children's Festival	20,000				15,860
The Traverse Theatre (Scotland) Limited	336,024		Highlands		
Theatre Workshop Edinburgh Limited	12,000		Eden Court Theatre	6,000	
Theatre Scotland	3,000		Clown Jewels	20,000	
Benjamin Twist	135		Alexandra MacLeod	200	
	<u>1,230,444</u>				26,200
Glasgow			Lothian		
Arches Theatre Company Ltd	12,000		East Lothian District Council	55,141	
Annexe Theatre Company	15,000				55,141
Michael Boyd	150		Strathclyde		
Mari Binnie	100		Black Box Puppet Theatre Trust	3,000	
Birds of Paradise	13,000		Borderline Theatre Company Limited	158,250	
Citizens Theatre Ltd	540,377		Mull Little Theatre Limited	28,000	
Clanjamfrie	6,000		Wildcat Stage Productions Limited	193,222	
Cat 'A' Theatre Company Ltd	15,000				382,472
Clyde Unity Theatre	34,000		Tayside		
Fablevision	19,822		Dundee Repertory Theatre Limited	292,291	
Nicola Fury	300		Pitlochry Festival Society Limited	240,282	
Giant Productions Limited	200		Perth Theatre Limited	281,852	
Glasgow City Council/City of Glasgow District Council	3000				814,425
Glasgow Drama Workshop	500		Island Authorities		
Golden Age Theatre	14,868		Drama Na H'Alba: National Gaelic Arts Project	30,000	
Glasgay	100				30,000
Pene Herman-Smith	300		Others		
Stewart Laing	500		Commotion	1,000	
Keith B MacPherson	2,000		The Children's Theatre Association Ltd	1,000	
Kathleen McArthur	300		Geese Theatre Company of Great Britain	2,000	
Paragon Ensemble Limited	5,000		Half Moon Young People's Theatre Company Limited	2,000	
Performance Exchange	2,500		Mike Maran	4,000	
Raindog	20,000		Northumberland Theatre Company	1,733	
Rebecca Robinson	400		The Oily Cart Company Limited	2,000	
Scottish Mask & Puppet Centre	10,000		Trestle Theatre Company Limited	3,494	
7:84 Theatre Company (Scotland) Limited	179,616		Talking Pictures	1,500	
Scottish Youth Theatre Limited	24,500		Sundry	4	
Scottish National Assoc of Youth Theatre	1,000				18,731
Tron Theatre Limited	207,653				4,050,654
TAG Theatre Company	146,322		Collaboration Scheme (Dance & Mime)		5,000
Visible Fictions	16,000		Total per Note 6		<u>4,055,654</u>
Winged Horse Touring Productions (Edinburgh) Ltd	21,000		Visual arts		
Wildcat Stage Productions Limited	4,000		Edinburgh		
Wiseguise Productions	500		Adult Learning Project (Formerly Gorgie/Dalry Photo Workshop)	425	
	<u>1,316,008</u>		Aerial	2,500	
Borders			Art in Partnership: Scotland	17,649	
Borders Regional Council	300		Artlink (Edinburgh & The Lothians)	6,000	
Borders Festival Limited	500		The Artists' Collective Gallery	22,250	
Rideout Theatre Company	13,701		Jane Brettle	8,000	
Howard Purdie	2,000		Christopher Byrne	350	
	<u>16,501</u>		Andrew Brown	400	
Central			Jonathan Colin	2,000	
Maenad Limited	3,000		Anthony Cooper	6,250	
	<u>3,000</u>				
Fife					
Bonnar Keenlyside	13,500				
Byre Theatre of St Andrews Ltd	128,372				
	<u>141,872</u>				

	£	£		£	£
Gillian Curran	400		Janice McNab	250	
Edinburgh Fringe Film & Video Festival	3,350		Jonathan Monk	600	
Robert Euman	150		Susan Montford	350	
Edinburgh Sculpture Workshop	25,000		Ewan Morrison	6,000	
Edinburgh Printmakers Workshop & Gallery	65,200		Roger Palmer	300	
East & Midlothian Unit Art Fund:			Nicola Percy	400	
Eastern General Hospital	300		Project Ability Ltd	3,700	
Edinburgh District Council	12,903		Phillip Reeves	300	
Fruitmarket Gallery	332,287		Murray Robertson	350	
Fringe Film & Video Festival	2,800		Julie Roberts	500	
Catriona Grant	400		Craig Richardson	300	
Alastair Hogg	250		Scottish Photography Group Limited –		
Illustrators in Scotland	2,000		Stills Gallery	55,000	
Matthew Jones	300		Ross Sinclair	500	
Joanna Kessel	450		Springburn Museum Trust	750	
Lothian Regional Council	1,040		Andrew Squire	350	
Locate	5,000		Simon Starling	300	
Lothian Health Board	1,500		Gillian Steel	6,000	
Gerald McGowan	200		University of Strathclyde	1,000	
Duncan MacMillan	200		Scottish Film Council	2,500	
Robert MacLaurin	350		Transmission Gallery	25,450	
Milestone House Hospice	2,750		Lorraine Turley	400	
Ashley McCormick	350		Variant Magazine	21,000	
Photography Workshop (Edinburgh) Ltd	54,000		Workshop & Artists Studio Provision		
Royal Observatory (Edinburgh) Trust	2,000		(Scotland) Ltd	60,000	
Roots of Caledon	1,500		Cathy Wilkes	300	
John Reiach	250				421,439
Scottish Photography Group Ltd –					
Stills Gallery	13,000		Borders		
Scottish International Festival of			Borders Museum Forum	1,200	
Photography/Fotofeis Ltd	50,000		Ettrick and Lauderdale District Council	1,425	
Talbot Rice Art Centre	36,361		Mark Haddon	350	
University of Edinburgh	1,910		Harestanes Countryside Visitor Centre	1,000	
WHALE	550		Tweeddale District Council	1,225	
		682,575			5,200
Glasgow			Central		
Tina Addison	400		Falkirk Community Arts Project	1,200	
Sam Ainsley	400		Lys Hansen	200	
Alice Angus	500		MacRobert Arts Centre	225	
Nicola Atkinson-Griffith	1,500		Scottish Sculpture Trust	21,839	
Bearsden & Milngavie District Council	3,100		The Smith Art Gallery and Museum	2,100	
Belvidere Hospital	440		Stirling District Council	550	
Christine Borland	500				26,114
Breathe	5,000		Dumfries & Galloway		
Jim Buckley	250		Dumfries & Galloway Regional Council	3,965	
Centre for Contemporary Arts	6,496		Stewartry District Council	300	
Cranhill Arts Project	21,000		John Stewart Young	260	
Thomas J Cooper	500				4,525
Louise Crawford	7,000		Fife		
Jackie Donachie	300		Crawford Arts Centre (St Andrews) Ltd	44,200	
Anne Elliot	5,000		Dunfermline District Council	700	
Eventspace	10,350		Fife Regional Council	4,500	
Helen Flockhart	300		Kirkcaldy District Council	2,000	
Glasgow Print Studio	85,000		Mateusz Fahrenholz	300	
City of Glasgow District Council	6,922		Roths Halls	465	
Glasgow Photography Group Limited –			Scottish Touring Exhibitions Consortium	1,500	
Street Level Gallery	40,556				53,665
Glasgow Sculpture Studios	30,515		Grampian		
Jill Henderson	400		Aberdeen District Council	8,550	
Kenny Hunter	460		Banff & Buchan District Council	6,600	
Shaz Kerr	250		Doug Cocker	3,000	
Pauline Law	500		Gordon District Council	1,500	
Gwyneth Leech	6,000				
Christina McBride	400				
Gerry McCann	500				
Colin McFarlane	300				

	£	£		£	£
Grampian Hospital Arts Trust (Moray Health Services)	2,000		Others		
Grampian Hospital Arts Project	5,500		Bookworks (London) Limited	2,000	
Grampian Regional Council	3,250		Gerri Morris	5,000	
Kinesis Artists' Group	1,460				7,000
Peacock Printmakers (Aberdeen) Ltd.	83,000		Total per Note 6		1,678,165
Scottish Sculpture Trust	40,400				
Allan Watson	186		Literature		
	<hr/>	155,446	Association for Scottish Literary Studies	19,500	
Highland			Book Trust Scotland	47,500	
An Tuireann Arts Centre	3,630		Edinburgh Book Festival	20,500	
Highland Printmakers Workshop & Gallery Ltd.	38,000		Gaelic Books Council	95,500	
Highland Regional Council	26,320		Scottish Poetry Library Association	25,973	
Invergordon Community Arts Project	400		Scottish Publishers Association	77,500	
The Robert Gordon University	2,000				286,473
Ross and Cromarty District Council	6,810				
	<hr/>	77,160	Magazines		
Lothian			Books in Scotland	13,200	
Matthew Inglis	5,750		Cencrastus	12,750	
Kenny Munro	250		Chapman	12,800	
West Lothian District Council	668		Edinburgh Review	6,500	
	<hr/>	6,668	Gairm Publications	15,000	
Strathclyde			Gairfish	2,300	
John Cairns	150		Lallans	2,400	
David Livingstone Centre	1,325		Lines Review	8,750	
The Dick Institute	2,500		Scottish Book Collector	3,000	
East Kilbride Arts Council	445		Tocher	2,000	
East Kilbride Development Corporation	6,000		Verse	2,250	
Wendy Gunn (& Gavin Renwick)	400		West Coast Magazine	3,999	
Irvine Development Corporation	2,437				84,949
Inverclyde District Council	6,000		Literary events		
Kilmarnock & Loudoun District Council	11,000		Anderston Mel – Milaap Centre	500	
MacLaurin Gallery	3,000		Edinburgh Urdu Circle	500	
M8 Art Project	15,000		Edinburgh District Council	450	
Michael McDonough	500		Highland Regional Council	1,300	
Daniel Reeves	6,400		Institut Francais D'Ecosse	1,000	
Anne Vance	500		Ross & Cromarty District Council	700	
	<hr/>	55,657	The Scottish Storytelling Festival/Forum	4,500	
Tayside			Scottish PEN.	400	
Angus District Council	7,100		Transmission Gallery	1,000	
City of Dundee District Council	4,925				10,350
Dundee Printmakers Workshop Limited	100,000		Grants to publishers		
Dundee Public Art Programme	11,000		Argyll Publishing –		
Healthcare Arts Scotland	9,500		‘Everwinding Times’ by Mary McCabe	1,000	
Meadowhill Artists	280		Balnain Books		
Park Place Nursery School	1,000		‘Maxwell’s Ghost’ by Richard Frere –		
Perth Partnership Public Art Programme	2,000		(reprint)	1,000	
Royal Dundee Liff Hospital	1,916		‘Barbara’ by Franz Jacobson, translated		
	<hr/>	137,721	by Robert Alan Jamieson and Liev Schei	1,500	
Island Authorities			B & W Publishing –		
An Lanntair Limited	4,500		‘Hunting Tower’ by John Buchan (reprint)	600	
Michele David	200		‘My Scottish Youth’ by R H Bruce Lockhart		
Steve Dilworth	6,500		(reprint)	750	
Calum Angus Mackay	2,500		‘The Wax Trilogy’ by Guy McCrone (reprint)	750	
Pier Arts Centre	28,945		‘My Schools & Schoolmasters’ by		
Sails in St. Magnus	1,100		Hugh Miller (reprint)	1,000	
Soulisquoy Printmakers Ltd	1,250		‘The Shipbuilders’ by George Blake		
	<hr/>	44,995	(reprint)	1,000	
			‘The Courts of the Morning’ by John Buchan		
			(reprint)	750	
			‘The Ragged Man’s Complaint’ by		
			James Robertson	1,000	
			‘John Burnet of Barns’ by John Buchan		
			(reprint)	750	
			‘The Free Fishers’ by John Buchan (reprint)	750	

	£	£		£	£
'Scenes and Legends of the North of Scotland' by Hugh Miller (reprint)	1,500		Interiors' edited by Gavin Stamp and Sam McKinstry	3,000	
'The New Road' by Neil Munro (reprint)	1,000		Floris Books –		
'A Tongue in yer Heid' edited by James Robertson	2,000		'Carmina Gadelica 2nd Edition' by Alexander Carmichael	2,500	
Black Ace Books –			'Power of Raven, Wisdom of Serpent' by Noragh Jones	1,250	
'The Sound of my Voice' by Ron Butlin (reprint)	1,250		Fountain Publishing –		
'A Weekly Scotsman' by David Daiches	1,000		'One Road' by Angus Peter Campbell	750	
'Kintalloch' by Mercedes Claraso	1,000		Gairm Publications –		
Canongate Publishing –			'Companion to Gaelic Scotland' by Derick Thomson	2,000	
'James I' by Michael Brown	1,250		Harper Collins Publishers –		
'Scottish Fantasy Literature: A Critical Survey' by Colin Manlove	1,000		'Looking for the Spark – Scottish Stories 1994'	4,837	
'Black Lamb and Grey Falcon' by Rebecca West	7,000		Mainstream Publishing –		
'The Early Life of James McBey' by James McBey	1,750		'The Collected Short Stories of Robert Louis Stevenson' edited by Ian Bell	4,000	
'City of Dreadful Night' by James Thompson	1,250		'Glasgow's People: 1956-1988' by Oscar Marzaroli	3,000	
'Listen to the Voice' by Iain Crichton-Smith	390		'Mungo's Tongues' by Hamish Whyte	2,500	
'Scottish Ballads' edited by Emily Lyle	450		'Scotland: A Concise Cultural History' edited by P H Scott	3,000	
'Blackburn's Birds' by Jemima Blackburn, edited by Rob Fairly	1,500		'Alex: A Biography of Sir Alexander Gibson' by Conrad Wilson	1,000	
'Folk Tradition and Folk Medicine in Scotland. The Writings of David Rorie' edited by David Buchan	1,000		'Walking the Line' by Kevin T Brophy	1,500	
'Quest for a Queen: The Jackdaw' by Frances Mary Hendry	1,000		Mercat Press –		
'Sir John Lavery' by Kenneth McConkey	2,500		'Adam Blair' by J G Lockhart, introduction by Professor Ian Campbell	1,000	
'Golden Treasury of Scottish Poetry' edited and selected by Hugh MacDiarmid with a forward by Michael Grieve (reprint)	1,000		'Annals of the Parish' and 'The Ayrshire Legatees' by John Galt (reprint)	1,000	
'Wild Men and Holy Places' by Daphne Brooks	1,250		'Scotland and Ulster' edited by Ian S Wood	1,250	
'Burns Now' by Kenneth Simpson	750		Morning Star Publications –		
'Selected Poems 1969-1992' by William Neill	1,000		Folios 4/2, 4/3, 4/4, 5/1	650	
'Last Lessons of the Afternoon' by Christopher Rush	750		Polygon –		
'The Horsie man' by Duncan Williamson	1,500		'The Speak of the Mearns' by Lewis Grassick Gibbon, edited by Ian Campbell and Jeremy Idle	2,500	
'A Twelve month and a Day'	2,500		'Scottish Traditional Tales' by Alan Bruford and Donald Archie MacDonald	2,900	
'Scottish Ballads'	2,500		'The New Companion to Scottish Culture' by David Daiches	3,000	
'Nua Bhardachd Ghaidhlig'	2,250		'Dream State: The New Scottish Poets' edited by Danny O'Rourke	1,500	
Chapman –			'The Romance of the American Livingroom' by Peter Plate	800	
'Horridge' by Hugh McMillan	500		'Footsteps and Witnesses' edited by Bob Cant	750	
'Hert's Bluid' by David Purves	500		'The Last Flight' by Sian Hayton	1,000	
Diehard –			'The Bank of Time' by George Friel	1,000	
'Gang Doon Wi A Sang' by Joy Hendry	350		'A Passion for Ideas' by George Davie	1,000	
John Donald Publishers –			Ramsay Head Press –		
'Defoe in Edinburgh and Other Papers' by Paul H Scott	1,000		'The Meduza Dozen' by Tessa Ransford	500	
Dualchas –			Saltire Society –		
'Sfalick' by Mary Mooney	500		'Walter Scott and Scotland' by P H Scott (reprint)	750	
'Damaged Goods' by Martin McCardie	600		'Robert Burns, The Poet' by David Daiches (reprint)	1,000	
Edinburgh University Press –			'Scotland's Relations with England' by William Ferguson (reprint)	1,000	
'From the Accession of the Stewarts to the Reformation 1371-1560' by Richard Fawcett	2,000		'Andrew Fletcher and the Treaty of Union' by P H Scott (reprint)	1,000	
'Lochiel of the '45' by John S Gibson	1,250		'Highland Warrior' by David Stevenson (reprint)	1,000	
'Scottish Country Houses' by Ian Gow and Alistair Rowan	1,250		Schilttron Publishing (cassettes) –		
'Liz Lochhead's Voices' edited by Robert Crawford and Anne Varty	1,250		'Poems in Scots' by James S Adam	200	
'An Introduction to Gaelic Poetry' by Derick Thomson (reprint)	1,000		'Portrait of Isa Mulvenny' by Tom Gallacher	450	
'"Greek" Thomson Neoclassical Architecture Theory Buildings and			'Erchie, My Droll Friend' by Neil Munro	400	
			'Three Plays' by John Cargill Thompson	250	

	£	£		£	£
'Oh! Christina' by J J Bell, narrated by Gwynneth Guthrie	350		Festivals		
'The Heart of Midlothian' by Sir Walter Scott, narrated by Eileen McCallum	750		Edinburgh		
'The Strange Case of Dr Jekyll and Mr Hyde' by Robert Louis Stevenson, narrated by Robert Trotter	350		Craigmillar Festival Society	21,000	
Scotsoun (cassettes) –			Edinburgh Folk Festival	5,400	
'21 Poems in Scots' by Robert Louis Stevenson	500		Edinburgh Harp Festival	1,625	
'The Poems of Sheena Blackhall' by Sheena Blackhall, narrated by Sheena Blackhall, Robbie Shepherd, Freda Morrison and Alastair Taylor with introduction by James Michie	400		Edinburgh International Festival	684,500	
'The Poems of Ken Morrice' by Ken Morrice, narrated by Ken Morrice, Robbie Shepherd, Freda Morrison and Alastair Taylor with introduction by James Michie	400		Edinburgh Festival Fringe	24,000	
Scottish Cultural Press –			Mendelssohn on Mull	5,000	
'Canty and Couthie' edited by Anne Forsythe	500				741,525
'Dan' by Kenneth C Steven	750		Glasgow		
Taranis Books –			Arts is Magic	7,725	
'Melodrama' by Alan Mason	500		Glasgow Folk Festival	1,750	
'Dream Songs' by Anne Trail	400		Glasgow International Jazz Festival	6,500	
'Having Been in the City' by Alison Prince	400		Glasgow Folk & Traditional Folk Festival	500	
'The Golden Goose Hour' edited by Brian Johnstone and Rosalind Brackenbury	500		Indian Cultural and Festival Committee	1,000	
University of Edinburgh –			Mayfest	72,000	
Volume 8 of Greig Duncan Folk Song Collection – editorial work	8,000		Glasgay	9,000	
The Windfall Press –					98,475
'Providence II' by Iain Stephen	500		Borders		
		129,927	Borders Festival	6,000	
			Melrose Music Festival	500	
					6,500
			Fife		
			Auchtermuchty Festival Society	500	
					500
			Highland		
			Feis Chataibh	500	
			Feisan Nan Gaidheal	10,000	
			Feis Na H-Oige (Inbhir Nis)	500	
			Feis Spe	1,000	
			Feis Rois	4,600	
			Highland Traditional Music Festival	325	
			Inverness Folk Festival	1,000	
			Seall	4,000	
					21,925
			Strathclyde		
			Arran Celtic Music Festival	500	
			Commun Feis Mhuile	500	
			Feis Arainn	500	
			Isle of Bute Folk Festival	750	
			Islay Festival Association	1,689	
					3,939
			Tayside		
			Glenfarg Folk Festival	272	
			Kirriemuir Festival	500	
			Perth Festival of the Arts	18,300	
			Southern Summer Music Festival	250	
					19,322
			Island Authorities		
			Comunn Feis Bharraidh	2,500	
			Feis Eilean Na Fhraoich	1,100	
			Orkney Traditional Folk Festival	1,500	
			Shetland Folk Festival	1,400	
			St Magnus Festival	19,000	
					25,500
Book awards	13,000				
Bursaries & travel grants	94,500				
Children's book groups	3,250				
Scottish/Canadian Fellowship	10,450				
Neil Gunn Fellowship	9,150				
Readership development	13,500				
Translation Fund	8,500				
Tutors' and readers' fees	14,000				
General development reserve	7,000				
Total per Note 6	765,965				

	£	£		£	£
Others					
North Lands Festival	10,000				
Scottish Youth Dance Festival	1,500				
St Magnus Festival (Orkney Islands) Ltd	3,000				
		<u>14,500</u>			
Total per Note 6		<u>932,186</u>			
Combined Arts					
Edinburgh					
Artlink (Edinburgh & Lothians) Ltd	12,000				
Theatre Workshop Edinburgh Ltd	112,115				
		<u>124,115</u>			
Glasgow					
Bearsden & Milngavie Arts Guild	450				
Bengali Performing Arts	1,500				
Centre for Contemporary Arts	345,000				
Glasgow District Council	200,000				
Glasgow Folk & Traditional Arts Trust Ltd	6,650				
Project Ability Ltd	16,200				
Scottish Trades Union Congress	24,500				
		<u>594,300</u>			
Central					
MacRobert Arts Centre	165,000				
		<u>165,000</u>			
Dumfries & Galloway					
Dumfries & Galloway Arts Association	58,000				
		<u>58,000</u>			
Fife					
Fife Regional Council	13,400				
		<u>13,400</u>			
Grampian					
The Lemon Tree Trust	20,000				
		<u>20,000</u>			
Highland					
An Tuireann Arts Centre	1,250				
Ballachulish Community Arts Society	250				
Eden Court Theatre	211,000				
Invergordon Community Arts Project	1,200				
Lyth Arts Centre	8,400				
Seall	850				
Skerry Community Hall Committee	250				
Ullapool Entertainments	2,400				
West Coast Arts	1,100				
		<u>226,700</u>			
Lothian					
Lamp of Lothian Collegiate Trust	3,715				
Traditional Music and Song Association of Scotland (National Branch)	31,000				
		<u>34,715</u>			
Strathclyde					
Cumbernauld Theatre Trust Ltd	103,600				
Harbour Arts Centre (Irvine) Ltd	1,450				
Islay Arts Association	900				
Mid Argyll Arts Association	1,200				
Paisley Arts Centre Theatre in Education Ltd	16,750				
Strathaven Arts Guild	600				
		<u>124,500</u>			
Island Authorities					
An Comunn Gaidhealach	6,850				
An Lanntair Ltd	50,000				
National Gaelic Arts Project	72,000				
Orkney Arts Society	2,426				
Shetland Arts Trust	34,560				
		<u>165,836</u>			
Total per Note 6					<u>1,526,566</u>
Crafts					
Edinburgh					
Association for Applied Arts	6,450				
Joanne Barker	2,400				
Gillian Finlay	3,480				
Keiko Makaide	3,712				
Cathie Pilkington	1,299				
Scottish Gallery	1,500				
Sarah-Jane Selwood	630				
		<u>19,471</u>			
Glasgow					
Peter Chang	5,000				
Cranhill Arts Project	3,000				
John Creed	5,000				
Glasgow School of Art	2,000				
Nicola Jane Holland	2,400				
Alistair David McAuley	1,190				
Georgina McLeod	2,400				
Project Ability Limited	2,400				
Jillann Stewart	4,463				
Strathclyde Regional Council	2,500				
Shannon Tofts	2,400				
		<u>32,753</u>			
Borders					
Louise Donaldson	2,500				
Tweed Guild of Weavers, Spinners & Dyers	310				
		<u>2,810</u>			
Dumfries & Galloway					
Scottish Touring Exhibitions Consortium	6,300				
Will Marshall	3,434				
		<u>9,734</u>			
Fife					
Crawford Arts Centre (St Andrews) Ltd	2,000				
		<u>2,000</u>			
Grampian					
Aberdeen District Council	3,165				
		<u>3,165</u>			
Highlands					
An Tuireann Arts Centre	1,511				
Highland Regional Council	825				
Highland Printmakers Workshop & Gallery Limited	7,600				
Eva Lambert	501				
Robin Miller	1,463				
		<u>11,900</u>			
Lothian					
David Swift	725				
		<u>725</u>			

	£	£		£	£
Strathclyde			Glasgow		
Clydesdale District Council	<u>2,865</u>		Dance Construction	3,000	
		2,865	New Moves Ltd	2,000	
			Scottish Music Information Centre	<u>5,000</u>	10,000
Tayside					
Healthcare Arts Scotland	9,000		Highland		
Robert Sannderson	10,000		Feisean Nan Gaidheal	<u>4,000</u>	4,000
John Souter	<u>6,113</u>	25,113			
			Strathclyde		
Island Authorities			Association for Scottish Literary Studies	<u>4,000</u>	4,000
Roxanne Permar & Susan Timmins	<u>2,000</u>	2,000			
			Other		
Other			Business in the Arts	10,000	
Commissions	23,148		Sundry Expenditure	<u>36</u>	10,036
Sundries	<u>2,134</u>	25,282	Total per Note 6		<u>58,036</u>
Total per Note 6		<u>137,818</u>			
			Enhancement Fund		
Reports, surveys and seminars			Edinburgh		
Arts and broadcasting	<u>10,650</u>	10,650	Art in Partnership – Scotland Ltd	10,000	
			The Artists' Collective Gallery Ltd	15,000	
Conferences & seminars			Edinburgh Festival Society Ltd	75,000	
Edinburgh –			Edinburgh Book Fair Ltd –		
Artlink (Edinburgh & The Lothians) Ltd	545		Edinburgh Book Festival	5,000	
Locate	2,750		The Scottish Chamber Orchestra Ltd	100,000	
SAC	5,500		Scottish Poetry Library Association	15,000	
Salvo	<u>423</u>	9,218	The Traverse Theatre (Scotland) Ltd	<u>75,000</u>	295,000
Glasgow –			Glasgow		
Birds of Paradise	180		Citizens Theatre Limited	75,000	
Fablevision	180		Cranhill Arts Project	15,000	
University of Glasgow	3,000		The Scottish Ballet Limited	175,000	
The Scottish Ballet Limited	2,300		Scottish Opera Limited	100,000	
Scottish Early Music Assoc Ltd	<u>180</u>	5,840	Street Level Gallery	15,000	
			TAG Theatre Company	<u>15,000</u>	395,000
Central –			Total per Note 6		<u>690,000</u>
Scottish Sculpture Trust	<u>138</u>	138			
			Housing The Arts		
Grampian –			Edinburgh		
The Robert Gordon University	<u>1,000</u>	1,000	Fruitmarket Gallery	20,000	
			Royal Lyceum Theatre Company Limited	<u>10,000</u>	30,000
Lothian –					
Gail Boardman	<u>100</u>	100	Glasgow		
			The Piping Trust	<u>3,500</u>	3,500
Others –					
British Federation of Young Choirs	1,000		Fife		
National Artists Association	950		Byre Theatre of St Andrews Ltd	<u>5,000</u>	5,000
Sundries	<u>4,822</u>	6,772			
			Grampian		
Total per Note 6		<u>33,718</u>	Scottish Sculpture Workshop	<u>4,000</u>	4,000
Development Funds					
Edinburgh					
The Scottish Chamber Orchestra Ltd	10,000				
Scottish Poetry Library Association	5,000				
Scottish International Festival of Photography/Fotofeis Ltd	<u>15,000</u>	30,000			

	£	£		£	£
Tayside			Island Authorities		
Dundee Repertory Theatre Limited	7,500		Drama Na H-Alba: National Gaelic Arts Project	20,000	
		7,500	Shetland Arts Trust	7,900	
Total per Note 6		50,000			27,900
Central Funds			Others		
Touring ACGB			Theatre de Complicite	12,000	
Edinburgh			Sundry	85	
Assembly Direct Ltd	40,000				12,085
The China Connection	2,000		Total touring ACGB		423,235
Communicado Theatre Company	2,500		Cross media		
Dance Productions Ltd	52,000		Edinburgh		
Edinburgh Book Fair	4,000		Artlink (Edinburgh & The Lothians)	4,000	
Susan Hay Administrations/Dance Initiatives	2,500		Fruitmarket Gallery	1,833	
Heartbeat World Music	2,250		Allan Scott-Moncrieff	4,600	
Portfolio Gallery	11,000		Scottish Youth Dance Festival	1,500	
Royal Lyceum Theatre Company Ltd	20,000		Slide Workshop	3,500	
The Scottish Chamber Orchestra Ltd	21,000				15,433
Scottish International Festival of Photography/Fotofeis	15,000		Glasgow		
Scottish International Children's Festival	15,000		Anatomy Performance Company	2,000	
Scottish Poetry Library Association	10,500		Tapselteeie Limited - NVA	30,000	
Scottish Publishers Association	2,500		Theatre Process 10 28	4,000	
Still Gallery	8,000				36,000
Talbot Rice Art Centre	8,000		Central		
		216,250	MacRobert Arts Centre	6,693	
Glasgow					6,693
Asian Artistes Association	3,000		Grampian		
Richard Brewster	7,000		The Lemon Tree Trust	1,000	
Gaelic Books Council	2,000		Moray Badenoch & Strathspey Arts Network Group (MNBS)	2,500	
Glasgow 1990 Steel Band	750				3,500
The Scottish Ballet	24,000		Tayside		
Scottish Early Music Association	5,000		Paprika Productions	5,000	
Scottish Opera	35,000				5,000
TAG Theatre Company	35,000		Island Authorities		
Tramway-City of Glasgow District Council	10,000		St Magnus Festival (Orkney Islands)	3,000	
Neil Wallace	5,000				3,000
		126,750	Total Cross Media		69,626
Dumfries			Research & consultancy		
Dumfries & Galloway Arts Association	7,500		Edinburgh		
		7,500	Artlink (Edinburgh & The Lothians)	375	
Fife			Assembly Direct	2,500	
Byre Theatre of St Andrews	6,000		Edinburgh District Council	3,000	
		6,000	Lung Ha's Theatre Company	2,000	
Grampian			Lothian Regional Council	2,000	
Aberdeen Alternative Festival	1,000		Living Arts	2,000	
The Lemon Tree	2,250		Kerry Napuk	1,763	
		3,250	SAC	10,000	
Strathclyde			The Traverse Theatre	3,000	
Lise Bech	500		Theatre Workshop	2,000	
		500			28,638
Tayside			Glasgow		
Asian Cultural Association (Tayside & Fife)	2,000		Centre for Music, Tradition & The Arts	2,500	
Dundee Repertory Dance Company	21,000		Eastwood District Council	2,138	
		23,000			

	£	£		£	£
Glasgow City Council	5,000		Glasgow		
Glasgow Folk & Trad Arts Trust	3,000		Claire Gibbons	90	
Glasgow Photography Group-Street Level Gallery	3,000		Shan McHale	60	
Glasgow Sculpture Studios	2,800		Tron Theatre	<u>240</u>	
New Moves	5,000				390
St Andrews College of Education	7,000		Central		
Isabel Vasseur & Associates	<u>4,000</u>		MacRobert Arts Centre	<u>385</u>	
		34,438			385
Borders			Grampian		
Rideout Theatre Company	<u>4,000</u>		The Lemon Tree Trust	480	
		4,000	Scottish Sculpture Workshop	<u>120</u>	
					600
Central			Highlands		
MacRobert Arts Centre	<u>8,500</u>		An Tuireann	255	
		8,500	Highland Printmakers Workshop & Gallery	<u>100</u>	
Fife					355
Crawford Arts Centre	<u>525</u>		Lothians		
		525	Linda Hunter	<u>300</u>	
					300
Grampian			Strathclyde		
Invercauld Festival Theatre Trust	2,500		Mull Little Theatre	<u>120</u>	
Strichen Old School Project	<u>2,500</u>				120
		5,000	Tayside		
			Perth Theatre	120	
Highlands			Sheena Younger	<u>300</u>	
Eden Court Theatre	2,000				420
Inverness & Nairn Enterprise	10,000		Island Authorities		
Peacock Printmakers	3,000		Pier Arts Centre	<u>90</u>	
Strathpeffer Pavilion Arts	<u>3,000</u>				90
		18,000	Total training		<u>24,044</u>
Tayside					
Dundee Repertory Theatre	<u>3,780</u>		Strategic initiatives		
		3,780	Edinburgh		
Island Authorities			Association for Business Sponsorship for the arts (ABSA)	10,000	
An Lanntair	4,000		Photography Workshop (Edinburgh)	3,700	
Feis Bharraidh	<u>2,000</u>		The Queens Hall	<u>5,000</u>	
		6,000			18,700
Others			Glasgow		
Arts Council of Great Britain	2,250		Independent Review Committee	<u>7,640</u>	
Arts Marketing Association	500				7,640
North Lands Festival	4,000		Grampian		
Sundry	<u>2,378</u>		Traditional Music and Song Association of Scotland	<u>1,045</u>	
		9,128			1,045
Total research & consultancy		<u>118,009</u>	Highland		
			Highlands & Islands Arts	<u>10,000</u>	
Training					10,000
Edinburgh			Lothian		
AMTIS	20,000		East Lothian District Council	<u>3,400</u>	
Boilerhouse Theatre Company	65				3,400
The Artists' Collective Gallery	90				
Edinburgh Printmakers Workshop & Gallery	154				
Edinburgh Festival Fringe Society	175				
Heartbeat World Music	120				
Victoria Molloy	325				
National Youth Jazz Dance Festival	120				
Stills Gallery	120				
Theatre Workshop	<u>215</u>				
		21,384			

	£	£
Other		
Management Centre Trust	<u>4,700</u>	
		<u>4,700</u>
Total strategic initiatives		<u>45,485</u>
Local authority development		
Central Regional Council	15,500	
Dumbarton District Council	16,500	
East Kilbride District Council	9,800	
Moray District Council	<u>9,500</u>	
Total Local Authority Development		<u>51,300</u>
Market research		
Edinburgh		
Royal Lyceum Theatre	6,000	
Scottish International Festival of Photography/Fotofeis	4,000	
System Three Scotland	<u>7,000</u>	
		17,000
Glasgow		
Scotsearch Partnership	<u>25,000</u>	
		25,000
Fife		
Byre Theatre of St Andrews	<u>7,000</u>	
		7,000
Total market research		<u>49,000</u>
International policy		
The British Council	20,000	
Bonnar Keenlyside	<u>2,350</u>	
Total International Policy		<u>22,350</u>
Arts & Tourism	5,875	
Education	6,000	
Board Development Programme	<u>3,165</u>	
Total Central Funds Per Note 6		<u>818,089</u>

Welsh Arts Council

Finance Director's Notes

For the year ended 31 March 1994

1. Statement of responsibilities of the Welsh Arts Council and the Secretary-General of the Arts Council of Great Britain

The Welsh Arts Council is a committee appointed by the Arts Council of Great Britain to exercise, or advise it on the exercise of, its functions in Wales.

Under the Royal Charter the Arts Council of Great Britain is required to prepare a statement of accounts for each financial year in the form and on the basis determined by the Secretary of State for National Heritage, with the consent of the 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.

Although the ultimate responsibility rests with the Arts Council of Great Britain, the Welsh Arts Council prepares its own accounts and 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 of the Arts Council of Great Britain as the Accounting officer for the Council. The relevant responsibilities as Accounting officer, including the responsibility for the propriety and regularity of the public 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 officer Memorandum.

2. Formation of the Arts Council of Wales

With effect from 31 March 1994 the Arts Council of Great Britain has ceased to operate and all of its assets, liabilities and undertakings in Wales at that date were transferred to a new body, the Arts Council of Wales, which was incorporated by Royal Charter and began operating with effect from 1 April 1994. The Arts Council of Great Britain will be formally wound up after its accounts for the year ending 31 March 1994 have been approved.

With effect from 1 April 1994 the Arts Council of Wales also became responsible for the assets, liabilities and undertakings of the three independent Regional Arts Associations in Wales which will be wound up when their accounts to 31 March 1994 have been approved.

3. Result for the year

The accounts show that the total income of the Welsh Arts Council for 1993/94 was £13.3m, £12.3m of which was spent on the Arts in Wales. After accounting for general administrative and operating costs a net deficit of £108,000 was recorded. Of this £62,100 related to expenditure out of the 1992/93 surplus.

4. Accumulated surplus

The accumulated surplus, reduced by the deficit for the year, now stands at £69,000. Other reserves total £914,000 but the Welsh Arts Council's fixed assets are not fully covered by long-term financing. This situation has existed for several years and is not expected to cause operating problems in the foreseeable future.

5. Review of activities

The report of the Director of the Welsh Arts Council includes a review of activities and highlights of the arts in Wales during 1993/94.

6. Grants and guarantees

Schedule 1 to the accounts details the grants and guarantees offered by the Welsh Arts Council in 1993/94.

7. Value of freehold properties

During the year the Welsh Arts Council received from chartered surveyors a valuation as at 31 March 1993 of its freehold properties. Assuming untenanted buildings and the opportunity for alternative uses, the open market values total approximately £1,070,000. This compared with a book value at the same date of £797,000.

However, the existence and nature of the tenancies means that the Welsh Arts Council's freehold interests in the properties have only nominal value. In addition, part or all of the proceeds from a future sale of the Sherman Theatre could be repayable to the Treasury. In these circumstances the balance sheet records the book value, based on historical cost or initial value of the freehold properties, offset by the deferred capital grant account.

The Certificate of the Comptroller and Auditor General to the Welsh Arts Council Committee of the Arts Council of Great Britain

See also reports of the Comptroller and Auditor General (pages 47 and 48)

I have audited the financial statements on pages 103 to 111 which have been prepared under the historical cost convention and the accounting policies set out on page 106.

Respective responsibilities of the Arts Council of Great Britain, the Secretary-General and auditors

As described on page 46 the Arts Council of Great Britain 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 have examined the financial statements referred to above in accordance with 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 Welsh Arts Council Committee of the Arts Council of Great Britain, and of its deficit, and cash flows for the year ended 31 March 1994 and have been properly prepared in accordance with the directions made by the Secretary of State for National Heritage.

N. Gale

Associate Director for
Comptroller and Auditor General
National Audit office
157-197 Buckingham Palace Road
Victoria, London SW1W 9SP
1 August 1994

Income and expenditure

For the year ended 31 March 1994

		1994		1993	
		<i>Discontinued operations</i>		<i>Discontinued operations</i>	
		£000s	£000s	£000s	£000s
Income	Grant from Arts Council of Great Britain: <i>Note 2</i>		13,020		12,708
	Grant from Crafts Council		98		96
	Grant from British Film Institute		68		59
	Other operating income: <i>Note 3</i>		52		39
			13,238		12,902
	Grants and guarantees accrued in previous years, not now required		15		30
			13,253		12,932
Expenditure	Administration of subsidies and services				
	Staff costs: <i>Note 4</i>	660		677	
	Operation costs: <i>Note 5</i>	391		400	
	Depreciation: <i>Note 9</i>	63		46	
		1,114		1,123	
	Grants and guarantees: <i>Note 6</i>	11,267		10,800	
	Other activities: <i>Note 6</i>	199		210	
	Direct promotions: net deficit: <i>Note 7</i>	822		772	
	General expenditure on the arts in Wales: <i>Note 6</i>	12,288		11,782	
			13,402		12,905
	Operating (deficit)/surplus		(149)		27
	Interest receivable		41		85
(Deficit)/surplus for the financial year		(108)		112	
Transfer (to)/from capital reserve: <i>Note 15</i>		-		(1)	
Net (deficit)/surplus: <i>Note 8</i>		(108)		111	
Accumulated surplus brought forward		177		66	
Accumulated surplus carried forward		69		177	

The Welsh Arts Council has no recognised gains or losses other than the Income and Expenditure for the period.

Balance sheet

For the year ended 31 March 1994

		1994		1993	
		<i>Discontinued operations</i>		<i>Discontinued operations</i>	
		£000s	£000s	£000s	£000s
Fixed assets	Tangible assets: <i>Note 9</i>		1,149		1,192
Current assets	Stocks: <i>Note 10</i>	132		134	
	Grants and guarantees paid in advance	190		214	
	Other debtors and prepayments: <i>Note 11</i>	404		342	
	Cash at bank and in hand: <i>Note 12</i>	60		69	
		786		759	
Current liabilities	Grants and guarantees outstanding	730		590	
	Creditors: amounts falling due within one year: <i>Note 13</i>	222		252	
		952		842	
	Net current liabilities		(166)		(83)
	Total assets less current liabilities		983		1,109
Financed by	Income and expenditure account		69		177
	Deferred capital grant account: <i>Note 14</i>		771		789
	Capital reserve: <i>Note 15</i>		143		143
			983		1,109

Mary Allen
Secretary-General

Peter Gummer
Member of the Arts Council of Great Britain

21 July 1994

Cashflow statement

For the year ended 31 March 1994

	1994		1993	
	<i>Discontinued operations</i>		<i>Discontinued operations</i>	
	£000s	£000s	£000s	£000s
Net cash flow from operating activities: Note 16a		(21)		(181)
Return on investments and servicing of finance				
Interest received on short term cash deposits	<u>55</u>		<u>86</u>	
Net cash inflow from returns on investments and servicing of finance		55		86
Investing activities				
Fixed assets purchased	<u>(43)</u>		<u>(58)</u>	
Net cash outflow from investing activities		(43)		(58)
(Decrease) in cash and cash equivalents: Note 16b		(9)		(153)

Notes to the accounts

For the year ended 31 March 1994

1. Accounting policies

A) The financial statements are prepared under the historical cost convention. The accounts 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. Significant departures from Statements of Standard Accounting Practice are disclosed in the notes to these accounts and the financial effect is quantified where practicable to do so.

On 30 March 1994, the Arts Council of England, Scottish Arts Council and Arts Council of Wales were established by Royal Charter. All property rights and liabilities of the Arts Council of Great Britain, Scottish Arts Council and Welsh Arts Council were transferred to the new councils on 1 April 1994. Because of the continuity, these accounts have been prepared with assets and liabilities valued at the lower of cost and net realisable value.

B) Accruals convention

- (i) All income and expenditure is taken into account in the financial year to which it relates. Setting up costs incurred on any event promoted by the Council are charged to the year in which that event takes place. Setting up costs incurred in a year prior to that opening are treated as a prepayment.
- (ii) Subsidy expenditure is incurred in the form of grants and guarantees which are formally offered to and accepted by the Council's clients.

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 as creditors in the balance sheet and any advance payments to clients in anticipation of grants and guarantees to be charged in the following financial year are shown in the balance sheet as debtors. The new Arts Council of England, Scottish Arts Council and Arts Council of Wales accepted responsibility for undischarged grants and guarantees, and grants and guarantees paid in advance.

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 buildings	Over 50 years
Leasehold buildings	Over the life of the lease
Fixtures and fittings	Over 4 years
Motor vehicles	Over 4 years
Freehold land	is not depreciated.

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 15). This policy reflects the fact that works of art are not assets which have a finite useful economic life.

D) Capital grants

Grants received towards the cost of fixed assets are taken to the income and expenditure account over the useful life of the asset concerned. The amount of such grants still to be taken to the income and expenditure account is shown on the balance sheet as a deferred capital grant account.

E) Stocks

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

F) Leases

Operating leases are taken into the income and expenditure account on a straight line basis over the life of the lease.

G) Pensions

The Arts Council provides a defined benefit pension scheme for its employees. The scheme is funded by payments by the Council and employees to a trustee-administered fund independent of the Council's finances which are charged against the income and expenditure account.

	1994	1993
	£000s	£000s
2 Grant from Arts Council of Great Britain		
Revenue grant	13,020	12,708
3 Other operating income		
Contributions towards research projects	8	–
Grant administration charges	8	8
Collectorplan charges	14	11
Sundry income	4	2
Transfer from deferred capital grant account: <i>Note 14</i>	18	18
	52	39
4 Administration of subsidies & services Staff costs		
Salaries and wages	523	567
Employer's National Insurance	67	44
Arts Council of Great Britain Retirement Plan (1975)	70	65
Redundancy payment	–	1
	660	677

The Chairman, Council and committee members are not paid for their services.
The average weekly number of employees during the year was made up as follows:

	1994	1993
	No	No
Administration of subsidies and services	39	42
Direct promotions	21	21
	60	63

Pension Fund contributions are based on the actuarial valuation of 1 April 1990. This assumed a long-term investment return of 9%, pensionable salary increases of 7.5% per annum and pension increases of 5.5%, and showed a net market value of the scheme assets amounting to £13,149,940, representing 104% of accrued benefits. The Council contributed at 11.4% of Pensionable salaries in 1993/94 (1992/93: 9.4%). The total cost of pensions for the year, before allocation to direct promotions, was £105,201 (1993: £93,664).

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

£111,681 (1993: £103,319) of administrative staff costs have been allocated to direct promotions detailed in *Note 7*.

	1994	1993
	£000s	£000s
5 Administration of subsidies & services Operational costs		
Agency staff costs	11	2
Contract hire charges – cars	2	17
Travelling and subsistence	81	92
Rent and rates	78	77
Fuel, light and house expenses	18	14
Public relations and hospitality	23	22
Postage and telephone	29	28
Stationery and printing	18	20
Professional fees	36	40
Office and sundry	39	36
Strategy and restructuring costs	53	51
Uninsured losses	3	1
	391	400

£21,372 (1993: £22,446) of operational costs have been allocated to direct promotions detailed in *Note 7*.

		1994	1993		
		£000s	£000s	£000s	£000s
6 Expenditure by art form	Music				
	Grants and guarantees	3,494		3,399	
	Scheme expenses	1		2	
	Concert programme: <i>Note 7</i>	279		249	
			3,774		3,650
	Musical festivals				
	Grants and guarantees		193		188
	Dance				
	Grants and guarantees	521		495	
	Dance promotion in Stuttgart	3		-	
	Scheme expenses	1		1	
			525		496
	Drama				
	Grants and guarantees	2,818		2,714	
	Research projects	13		12	
	Scheme expenses	3		-	
			2,834		2,726
	Art				
	Grants and guarantees	704		681	
	Exhibition services: <i>Note 7</i>	163		153	
	Collectorplan, Artists Register, Slide Library and other activities	24		24	
	Scheme expenses	6		2	
			897		860
	Film				
	Grants and guarantees	302		193	
	Other activities	-		25	
	Scheme expenses	2		10	
	International Fellowship	7		3	
			311		231
	Literature				
	Grants and guarantees	964		913	
	Scheme expenses	4		3	
	Competitions and events	6		12	
	Other activities	8		12	
	Marketing development project	2		9	
			984		949
	Regional				
	Grants and guarantees	2,147		2,057	
	Other activities	-		3	
	Marketing initiatives	56		9	
	Artists in Schools project	12		-	
			2,215		2,069
	Craft				
	Grants and guarantees	98		93	
	Showcase network and exhibitions	-		3	
	"Crefft" and craftsmen's register	16		16	
			114		112
	Special projects				
	Grants and guarantees	26		67	
	Stuttgart Festival expenses	1		-	
	Feasibility studies:				
	Cardiff Old Library	34		27	
	Mask and Puppetry Centre	-		17	
	National Dance and Choreography Centre	-		20	
			61		131

6 Expenditure by art form
(Continued)

	1994		1993	
	£000s	£000s	£000s	£000s
Oriel Bookshop and Gallery: Note 7		380		370
General expenditure on the arts in Wales		12,288		11,782
Summary				
Grants and guarantees		11,267		10,800
Other activities		199		210
Direct promotions: Note 7		822		772
General expenditure on the arts in Wales		12,288		11,782

7 Direct promotions

	1994		1993		1994		1993	
	Exhibition services		Concerts		Oriel Bookshop and Gallery		Total	
	£000s	£000s	£000s	£000s	£000s	£000s	£000s	£000s
Income	9	4	69	65	440	417	518	486
Staff costs								
Salaries and wages	82	83	10	10	221	237	313	330
Employer's National Insurance	6	6	1	1	17	16	24	23
Arts Council of Great Britain Retirement Plan (1975)	10	8	1	1	24	19	35	28
	98	97	12	12	262	272	372	381
Operational costs	69	53	336	302	540	486	945	841
Depreciation	5	7	-	-	18	29	23	26
Total costs	172	157	348	314	820	787	1,340	1,258
Net deficit	(163)	(153)	(279)	(249)	(380)	(370)	(822)	(772)

Staff and operational costs include a proportion of indirect overheads as detailed in notes 4 and 5.

8 (Deficit)/surplus for the year

	1994		1993	
	£000s	£000s	£000s	£000s
		(108)		111
Stated after charging or (crediting):				
(a) Auditors' remuneration		15		15
(b) Operating leases: buildings		218		192
motor vehicles		2		18
(c) Rental income		(62)		(62)
(d) Employees receiving remuneration over £30,000		No		No
£30,000 - £39,999		4		3
£40,000 - £49,999		1		1

The total actual remuneration including taxable benefits of the Director of the Welsh Arts Council was £48,233 (1993 total £46,062). The Director is an ordinary member of the Council's pension scheme.

	Land and buildings	Fixtures & fittings	Vehicles	Works of art	Total
	£000s	£000s	£000s	£000s	£000s
9 Tangible fixed assets					
Cost at 1 April 1993	1,120	375	109	143	1,747
Additions	1	18	24	-	43
Cost at 31 March 1994	1,121	393	133	143	1,790
Depreciation as at 1 April 1993	162	338	55	-	555
Provided 1993/94	29	32	25	-	86
	191	370	80	-	641
Net book value at 1 April 1993	958	37	54	143	1,192
Net book value at 31 March 1994	930	23	53	143	1,149

1994

1993

£000s

£000s

Depreciation is allocated to:

Subsidies and services	63	46
Direct promotions: <i>Note 7</i>	23	36
	86	82

The net book value of land and buildings comprises:

Freehold	779	797
Short leasehold improvements	151	161
	930	958

The freehold land and buildings are occupied by third-parties under the terms of operating leases.

The Welsh Arts Council intends to transfer to the National Museum of Wales the Council's art collection. Parliamentary approval has not yet been granted and negotiations with the Treasury are continuing. The value of the Council's art collection of some 1300 works at 31 March, 1994, in the opinion of its Art Director, was approximately £2.9m.

	£000s	£000s
10 Stocks		
Trading stocks	128	128
Other	4	6
	132	134
11 Other debtors and prepayments		
Collectorplan loans	135	99
Other	269	243
	404	342
12 Cash at bank and in hand		
Cash at bank	60	69
13 Creditors		
Amounts falling due within one year comprise:		
Taxation and social security	28	23
Other creditors	194	229
	222	252
14 Deferred capital grant account		
Balance at 1 April 1993	789	807
Transfer to income and expenditure account : <i>Note 3</i>	18	18
Balance at 31 March 1994	771	789

	1994	1993
	£000s	£000s
15 Capital reserve		
Balance at 1 April 1993	143	142
Transfer from income and expenditure account	-	1
Balance at 31 March 1994	<u>143</u>	<u>143</u>

Transfers to and from the capital reserve reflect additions to or disposals from the Council's art collection. *Note 1c.*

16 Notes to cashflow statement

a) Reconciliation of operating deficit to net cash inflow from operating activities		
Operating (deficit)/surplus	(149)	27
Transfer from deferred capital grant account	(18)	(18)
Depreciation charges	86	82
(Increase)/decrease in debtors and prepayments	(76)	44
Decrease/(increase) in stocks	2	(3)
Decrease/(increase) in grants and guarantees paid in advance	24	(39)
Increase/(decrease) in grants and guarantees outstanding	140	(276)
(Decrease)/increase in creditors	(30)	2
Net cashflow from operating activities	<u>(21)</u>	<u>(181)</u>

b) Analysis of the balances of cash and cash equivalents

	1994	1993	Change in year
	£000s	£000s	£000s
Cash at bank and in hand	<u>60</u>	<u>69</u>	<u>(9)</u>
17 Investments			
Unlisted investment	£		£
UAPT - Infolink PLC			
1,142 'A' Ordinary 25p shares	<u>Nil</u>		<u>Nil</u>

The Welsh Arts Council had been a member of the United Association for the Protection of Trade Limited in order to obtain credit references for loans made under its Collectorplan scheme. As a member of that Company, the Welsh Arts Council was allotted, free of any cost, 1,142 'A' Ordinary Shares of 25p each, fully paid, at a premium of 75p, in UAPT - Infolink PLC under a Scheme of Arrangement which became effective on 27 March 1987. The shares are not traded on the Stock Exchange but an offer worth £3.20 per share was made as part of an unsuccessful take-over bid for the company in June 1994. This would value the holding at £3,654.

18 Leases

As at 31 March 1994 the Council had annual commitments under non-cancellable operating leases as set out below:

	Land and buildings £000s	Land and buildings £000s
Operating leases which expire:		
Over five years	<u>218</u>	<u>192</u>
	<u>218</u>	<u>192</u>

19 Capital commitments

As at 31 March, 1994 the Welsh Arts Council had no contractual commitments for capital expenditure (1993 nil).

20 Forward commitments

a) Grants	£000s	£000s
Forward funding 1994/95 - grants formally offered	<u>-</u>	<u>398</u>
b) Other		

The Welsh Arts Council has formally approved the use in 1994/95, for projects originally planned for 1993/94, of £16,100 of its accumulated surplus at 31 March 1994.

21 Wales Film Council

On 1 April 1993 the Wales Film Council assumed direct responsibility for bookkeeping related to the Wales Film and Television Archive. Prior to 31 March 1994 the Welsh Arts Council provided a bookkeeping service for the Archive; the £898 balance in respect of the Archive at 31 March 1993 included in debtors at that date was paid to the Welsh Arts Council and there is no equivalent at 31 March 1994.

On 1 July 1993 the Welsh Arts Council transferred the staff and operations of its Film Department to the Wales Film Council. Under the terms of the transfer, the Welsh Arts Council has accounted in full for grants offered prior to 30 June 1993 to organisations and individuals funded by the Film Department.

Schedule 1 to the accounts

For the year ended 31 March 1994

	£	£		£	£
Grants and guarantees			Dance		
(including subsidies offered but not paid at that date)			Performing company		
			Diversions Welsh Repertory Dance Company		241,990
Music			Community dance		
Opera			Clwyd Dance	17,005	
Welsh National Opera		2,554,100	Dawns Dyfed	21,285	
Other Organisations			Dawns Gwynedd	7,025	
BBC Welsh Symphony Orchestra	524,100		Islwyn Dance Project	2,580	
Merlin Music Society, Monmouth	5,005		Powys Dance	32,020	
St David's Hall, Cardiff	72,640		Rhondda Community Arts	13,480	
University College of North Wales: Archive of Welsh Traditional Music	1,915		Valley and Vale Community Arts	6,570	
Welsh Amateur Music Federation	117,870		Welsh Dance Theatre Trust - Rubicon	46,320	
Welsh Jazz Society	30,620		Welsh Folk Dance Society	5,170	
Welsh Music Information Centre, University College, Cardiff	40,610		West Glamorgan Dance Project	16,450	
		792,760			167,905
Commissions to composers			GB Touring Fund		
Awards to individuals		37,055	Carlson Dance Company	2,340	
Awards for advanced study			Earthfall Dance	5,013	
Awards to individuals		12,090	Welsh Independent Dance	1,515	
Touring					8,868
Mid Wales Opera	13,120		Independent projects		
Music Theatre Wales	55,340		Carlson Dance Company	7,020	
North Wales Philharmonia	2,425		Consort de Danse Baroque	3,015	
National Youth Orchestra of Wales	2,595		Cwmni Dawns Camre Cain	14,020	
St Donats Arts Centre	6,020		Cwmni Sioned Huws	7,020	
Taliesin Arts Centre	1,515		Earthfall Dance Company	30,030	
		81,015	Euro Focus	2,015	
Publications			Gaskell and White	2,015	
Guild for the Promotion of Welsh Music		4,915	Kiran Ratna	5,015	
Projects			Striking Attitudes	7,020	
Cyngor Roc a Gwerin Cymru	510				77,170
Gower Festival	510		Training		
Lontano Records	1,010		Community Dance Wales	2,015	
Lyrta Recordings	10,020		Diversions Welsh Repertory Dance Company	2,015	
Society for the Promotion of New Music	710		Welsh Independent Dance	2,015	
		12,760			6,045
Total as Note 6 (page 108)		3,494,695	National Dance and Choreography Centre		
			Welsh Dance Theatre Trust		19,020
Festivals			Educational development projects		
Brecon Jazz Festival		8,270	Welsh Joint Education Committee		310
Cardiff Festival of Music		27,330	Total as Note 6 (page 108)		521,308
Fishguard Music Festival		25,430			
Gregynog Festival		3,015	Drama		
Llangollen International Musical Eisteddfod		37,030	Mainstream producing companies		
Llantilio Crossenny Festival of Music and Drama		5,620	Sherman Theatre	357,195	
Lower Machen Festival		5,570	Theatr Clwyd	480,392	
North Wales Music Festival		21,030	Theatr Gwynedd	174,217	
St David's Cathedral Festival		7,170	Torch Theatre	161,560	
Swansea Festival of Music and the Arts		27,330			1,173,364
Vale of Glamorgan Festival		24,780	Welsh Language producing companies		
Total as Note 6 (page 108)		192,575	Cwmni Hwyl a Fflag	109,383	
			Dalier Sylw	88,221	
			Theatr Bara Caws	120,883	
					318,487
			Theatre in Education and community touring		
			Arad Goch	116,271	
			Cwmni'r Frân Wen	54,219	

	£	£		£	£
Gwent Theatre	53,699		Cwmni'r Frân Wen	1,356	
Hijinx Theatre	100,490		Cwrs Drama Ieuntdid Cymru	2,590	
Spectacle Theatre	53,441		Dalier Sylw	210	
Theatre West Glamorgan	85,398		Drama Association of Wales	155	
Theatr Clwyd Outreach	51,983		ECTARC	1,515	
Theatr Iolo Morgannwg	49,820		Gwent Theatre	105	
Theatr Powys	90,830		National Youth Theatre of Wales	6,020	
		656,151	Pyramid Theatre	260	
Development production companies and projects			Sherman Theatre	510	
Brith Gof	120,478		St Donats Arts Centre	310	
Centre for Performance Research	64,030		Taliesin Arts Centre	310	
Made in Wales Stage Company	128,908		Theatre West Glamorgan	510	
Magdalena Project	35,565		University of Wales Aberystwyth Drama Department	155	
Volcano Theatre Company	39,372		Volcano Theatre Company	510	
		388,353	Wales Association for the Performing Arts	1,010	
Projects			Awards to individuals	8,845	
Aberystwyth Arts Centre	22,035				24,631
Cardiff and District Multicultural Arts Development	3,015		Total as Note 6 (page 108)		2,817,540
Cusan Tân	5,015		Art		
Dalier Sylw	5,015		Grants to galleries		
Green Ginger	7,020		Ffotogallery	77,580	
Jesus and Tracey	12,020		Clwyd County Council: Wrexham Library Arts Centre	58,030	
No Fit State Circus	10,020		Newport Borough Council: Newport Museum and Art Gallery	39,630	
Rhiniog	12,020		Oriel Mostyn	128,990	
South Wales Intercultural Community Arts	3,015		Oriel 31, Newtown: Davies Memorial Gallery	70,330	
Theatre West Glamorgan	21,030		Sculpture at Margam	26,930	
Theatrig	7,030		Swansea City Council: Glynn Vivian Art Gallery	40,530	
Theatr y Byd	7,020		University College of Wales, Aberystwyth: Aberystwyth Arts Centre	52,380	
Wales Actors Company	20,020				494,400
Y Cwmni	33,040		Grants for artists' exhibiting fees		
Y Gymraes	9,035		Bleddfa Trust	260	
		176,350	Cardiff City Council	2,915	
Touring Fund enhancement (GB Fund)			Cardiff Institute of Higher Education	205	
Canol y Ffordd	24,030		Cardmarthenshire College of Technology and Art	965	
Centre for Performance Research	8,520		Ceredigion District Council	1,010	
Green Ginger	3,010		Chapter	1,765	
Sherman Theatre	14,020		Clwyd County Council	1,340	
Theatr Gwynedd	6,020		Cowbridge Community Education College	385	
		55,600	Dyfed County Council	790	
Development schemes			Festival of the Countryside	420	
Theatre writing			Fishguard Festival	130	
Aberystwyth Arts Centre	3,015		Llanelli Borough Council	130	
Arad Goch	2,905		Llanover Hall Arts Centre	385	
Dalier Sylw	1,010		Llantarnam Grange Arts Centre	510	
Drama Association of Wales	369		Lliw Valley Borough Council	510	
Fallen Angels	1,010		Machynlleth Tabernacle Trust	1,265	
Hijinx	260		Mid Glamorgan County Council	510	
Radio Ceredigion	410		University College of North Wales	340	
Rhiniog	1,515		University of Glamorgan	385	
Spectacle Theatre	1,515		West Glamorgan County Council	1,140	
Theatr Bara Caws	1,515				15,360
Theatr Clwyd	1,010		Revenue grants to art organisations		
Theatr y Byd	1,515		Association of Visual Artists in Wales	14,420	
Valley and Vale Community Arts	1,010		Cyngord (Yr Uned Gelf/The Art Unit)	12,370	
Wales Actors Company	2,015		Cywaith Cymru.Artworks Wales	79,930	
Y Cwmni	4,015		Gweled	14,270	
Ystradgynlais Welfare Hall	1,515		The Pioneers	16,670	
		24,604			137,660
Training					
Arad Goch	260				

	£	£		£	£
Artists in residence			Gwasg Pantycelyn	6,465	
North Wales Arts Association	6,520		Kerin Publishers	1,515	
South-East Wales Arts Association	10,020		New Welsh Review	1,915	
West Wales Association for the Arts	8,520		Poetry Wales Press	8,930	
		25,060	Stride Publications	510	
Projects			Tafol	1,295	
South East Wales Arts Association		5,015	University of Wales Press	22,955	
			Yr Academi Gymreig	1,365	
					88,135
Travel, masterclass and industrial experience grants			Marketing grants		
Clock Live Art	1,065		Barn	1,865	
Awards to individuals	24,405		Bwrdd Cyhoeddi Eglwys Bresbyteriaidd	910	
		25,470	New Welsh Review	3,125	
Loans to artists			Planet	1,165	
Loans made	36,006		Poetry Wales Press	310	
Less amounts repaid	(34,692)		Yr Academi Gymreig	910	
		1,314			8,285
Total as Note 6 (page 108)		704,279	Children's literature		
Film			Gwasg Gomer	26,990	
Education			D Brown and Sons	1,515	
Creu Cof	16,470		Gwasg y Lolfa	2,265	
Media Education Centre	25,200		Awards to individuals	6,680	
Video Workshop	1,215				37,450
		42,885	Periodicals		
Exhibition and festivals			'Barddas'	8,415	
Taliesin Arts Centre	2,015		'Barn'	38,930	
Theatr Mwidan	860		'Bay Originals'	580	
Valleys Arts Marketing	7,230		'Cardiff Poet/Valleys Poet'	105	
Welsh International Film Festival	7,520		'Casglwr'	1,970	
		17,625	'Y Cardi'	145	
International film bursaries			'Y Dalen'	205	
Awards to individuals		2,425	'Golwg'	63,140	
Grants to organisations			'Y Llenfer Newydd'	250	
Filmworks	10,020		'Lyric'	155	
Red Flannel Films	9,440		'The New Welsh Review'	29,410	
Valley and Vale Community Arts	7,370		'Planet'	72,955	
Wales Film Council	212,576		'Poetry Wales'	16,280	
		239,406	'Taliesin'	17,530	
Total as Note 6 (page 108)		302,341	'The Pen'	105	
Literature			'Y Traethodydd'	6,240	
Grants to organisations			Projects		256,415
Cymdeithas Gerdd Dafod	42,890		Berw	710	
Gwasg Gomer	21,875		Butetown History and Arts Project	510	
Gwasg Gregynog	15,401		Ceredigion Libraries	1,715	
Hay Festival	13,670		City Centre Youth Project	510	
Honno	9,020		Clwyd Libraries	3,215	
Seren Books (Poetry Wales Press)	65,715		Gwasg Gregynog	510	
Taliesin Trust	44,900		Honno	1,970	
Welsh Books Council	75,030		One Voice	360	
Yr Academi Gymreig	93,630		Red Shark Press	3,080	
		382,131	Rhondda Community Arts	760	
Production grants			South East Wales Arts Association	410	
Cyhoeddiadau Barddas	3,265		Swansea: Year of Literature	24,330	
Gwasg Carreg Gwalch	1,815		Undeb Awduron Cymru	310	
Gwasg Gomer	35,725		University of Wales Press	6,530	
Gwasg Prifysgol Cymru	2,380		Valleys Community Project	1,215	
			Valley and Vale Community Arts	1,715	
			Welsh Union of Writers	910	
			Yr Academi Gymreig	1,010	
			Award to individual	1,515	
				51,285	

	£	£		£	£
Prizes			Cardiff Arts Marketing	22,255	
Awards to individuals		10,000	Swansea Arts Marketing	4,015	
			Valleys Arts Marketing	5,170	
Publishing design schemes			Wales Arts Festivals Initiative	1,010	
Berw		2,895	Welsh Books Council	510	
				<u>41,730</u>	
Writers on Tour			Total as Note 6 (page 108)		<u>2,147,246</u>
North Wales Arts Association	9,895				
South-East Wales Arts Association	9,895		Craft		
West Wales Association for the Arts	9,895	<u>29,685</u>	Residencies and regional activities		
			North Wales Arts Association	5,920	
Writers' Bursaries and Residencies			South-East Wales Arts Association	8,620	
North Wales Arts Association	6,135		West Wales Association for the Arts	6,120	
South-East Wales Arts Association	9,140				20,660
West Wales Association for the Arts	9,135		Exhibition Support Grants		
Awards to individuals	73,295	<u>97,705</u>	Aberystwyth Arts Centre	5,045	
			Brycheinog Association for the Arts	510	
Total as Note 6 (page 108)		<u>963,986</u>	Llantarnam Grange Arts Centre	1,520	
			Model House Craft and Design Centre	1,515	
Regional			Oriel Mostyn	310	
Arts Associations			Oriel Myrddin	1,675	
North Wales Arts Association	322,006		Oriel 31 Davies Memorial Gallery	1,265	
South-East Wales Arts Association	470,990		Ruthin Craft Centre	5,770	
West Wales Association for the Arts	292,676	<u>1,085,672</u>			17,610
			Special projects and awards		
Other organisations			Aberystwyth Arts Centre	3,525	
Chapter	429,250		International Potters Camp	2,515	
Drama Association of Wales	55,330		Llantarnam Grange Arts Centre	1,010	
Visiting Arts	7,120	<u>491,700</u>	Makers Guild in Wales	1,815	
			Model House Craft and Design Centre	1,430	
Multi-cultural arts			North Wales Potters	310	
Butetown History and Arts Project	2,515		Oriel Myrddin	1,010	
Cardiff City Council - St Davids Hall	2,515		Oriel 31, Welshpool	360	
Cardiff and District Multicultural			Pembrokeshire Craftsmens Circle	130	
Arts Development	5,015		Quilters Guild in Wales	310	
South Wales Intercultural Community Arts	12,335	<u>22,380</u>	Royal National Eisteddfod of Wales	1,215	
			Ruthin Craft Centre	2,015	
Programme Support Scheme			St Donats Arts Centre	1,510	
Grand Theatre, Swansea	9,020		South Wales Potters	1,725	
New Theatre, Cardiff	20,020		Awards to individuals	3,720	
North Wales Arts Association	137,879				22,600
South East Wales Arts Association	139,533		Showcases		
St Donats Arts Centre	3,215		Gwynedd County Council	1,070	
Theatr Gwynedd	10,020		Clwyd County Council	2,665	
West Wales Association for the Arts	109,252		Dyfed County Council	1,570	
Yr Academi Gymreig	4,030	<u>432,969</u>	Mid Glamorgan County Council	2,020	
			Powys County Council	1,010	
Arts and Disability projects					8,335
Arts for Disabled People in Wales	20,910		Regional craft Centres		
Gwent Theatre	105		Clwyd County Council	3,615	
North Wales Arts Association	20,120		Dyfed County Council	5,170	
South-East Wales Arts Association	17,360		Gwasg Gregynog	15,270	
West Wales Association for the Arts	14,300	<u>72,795</u>	University College of Wales, Aberystwyth:		
			Ceramics Archive	5,170	
Marketing					29,225
Arts Marketing Association	510		Total as Note 6 (page 108)		<u>98,430</u>
Arts Marketing in Dyfed	8,260				

	£	£
Special projects		
Training		
Arts and Entertainment Training Council	2,015	
Cardiff and District Multicultural		
Arts Development	158	
Community Music Wales	325	
Gwasg Gregynog	1,665	
Institute of Leisure and Amenity Management	205	
National Association for Gallery Education	1,515	
South Wales Intercultural Community Arts	162	
Valleys Arts Marketing	560	
	<hr/>	6,605
Projects		
Chapter	3,015	
Policy Studies Institute	1,515	
	<hr/>	4,530
Stuttgart Festival		
British Council	12,520	
South Wales Potters	2,015	
	<hr/>	14,535
Total as Note 6 (page 108)		<hr/> 25,670 <hr/>

Schemes and awards

For the year ended 31 March 1994

Music

Commissions to Composers

Charles Barber
Vale of Glamorgan Festival

Django Bates
Brecon Jazz Festival

Geoffrey Burgon
Cardiff Festival

Lyn Davies
Guild for the Promotion of Welsh Music

Graham Fitkin
Vale of Glamorgan Festival

Gareth Glyn
North Wales Music Festival
Côr y Brythoniaid

John Hardy
Music Theatre Wales
Sharon McKinley

David Harries
Fishguard Music Festival
Lower Machen Festival

Alun Hoddinott
Fishguard Music Festival
Criccieth Arts Association
New Chamber Ensemble of Wales

Brian Hughes
Guild for the Promotion of Welsh Music
Cantorion Teifi
Sirenian Singers

Daniel Jones
Gower Festival

John Pickard
Criccieth Arts Association

Peter Stacey
South Wales Intercultural
Community Arts

Malcolm Williamson
Elinor Bennett

Adrian Williams
Hay Festival
Lower Machen Festival

Gareth Wood
Parc and Dare Band

Awards for advanced study

Helen Ellis
Rhian Evans
Aled Hall
Gwyn Hughes Jones
Jennifer Trew
Jeremy Huw Williams

Drama

Training

Chrys Blanchard
Morfydd Hughes
Gareth Miles
Gillian Ogden
John Owen
Menna Price

Art

Travel, masterclass and industrial experience grants

Paul Beauchamp
Anne Carlisle
Terry Chinn
Charlotte Cortazzi
Richard Gant
Maria Godsmark
David Hurn
Mary Husted
Maredudd ab Iestyn
Maggie James
Deborah Jones
Megan Jones
Philip Mead
Susan Milne
Clinton Osborne
Cherry Pickles
Martin Roberts
Rhian Wyn Rushton
Emyr Wyn Williams
Kathy de Witt
David Woodfall

Loans to artists

Mary Anderson
Neil Anstes
Mark Atkins
Iwan Bala
Peter Bailey
Paul Bevan
Vincent Bevan
Richard Bowers
Christine Brewer
Nicholas Brown
Anne Carlisle
Chris Colclough
Rob Conybear
Andrew Cooper
Claire Davies
Huw Davies
Paul Davies
Lyn Llewelyn Davies
Bim Giardelli
Jane Hubbard
Maggie James
Lacrimosa
Katin Mathews
Jacqueline Morris
Philip Nicol
Phil Parry
Mary Peacock
Alan Perry
Cyril Reason
Martin Roberts
Tim Robinson
Christopher Rogers
Paula de Santis Smith
Sian Trenberth
Elizabeth Williams
Ieuan Williams
Maggie Williams

Film

Training bursaries

Philip John
Angharad Jones
Ceri Sherlock

Literature

Children's literature

Marian Delyth
Margaret Jones
Sian Lewis
Wil Rowlands
Dylan Williams

Projects

Kathryn Hughes

Literature prizes

Ruth Bidgood
Andrew Davies
Robin Llywelyn
Robert Minhinnick
Mihangel Morgan
John Rowlands

Writers' bursaries and residencies

Stephen Acton
Elizabeth Ashworth
Andrew Bennett
Margaret Bevan
David Callard
Graham Hartill
Rachel Jeremy
Angharad Jones
Gwen Redvers Jones
Eric Maddern
Kathy Miles
Robert Minhinnick
Twm Morys
Pamela Purnell
Julie Rainsbury
Manon Rhys
Philip Rowlands
Caryl Ward
Penny Windsor

Craft

Special projects and awards

Cefyn Burgess
Gill Clement
Carol Haywood
Robert Jakes
Jean Paul Landreau
Jack Lewis
Paul Spence
Tim Wade
Roger Guy Young

Arts Council spending by region In England 1993/94

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.

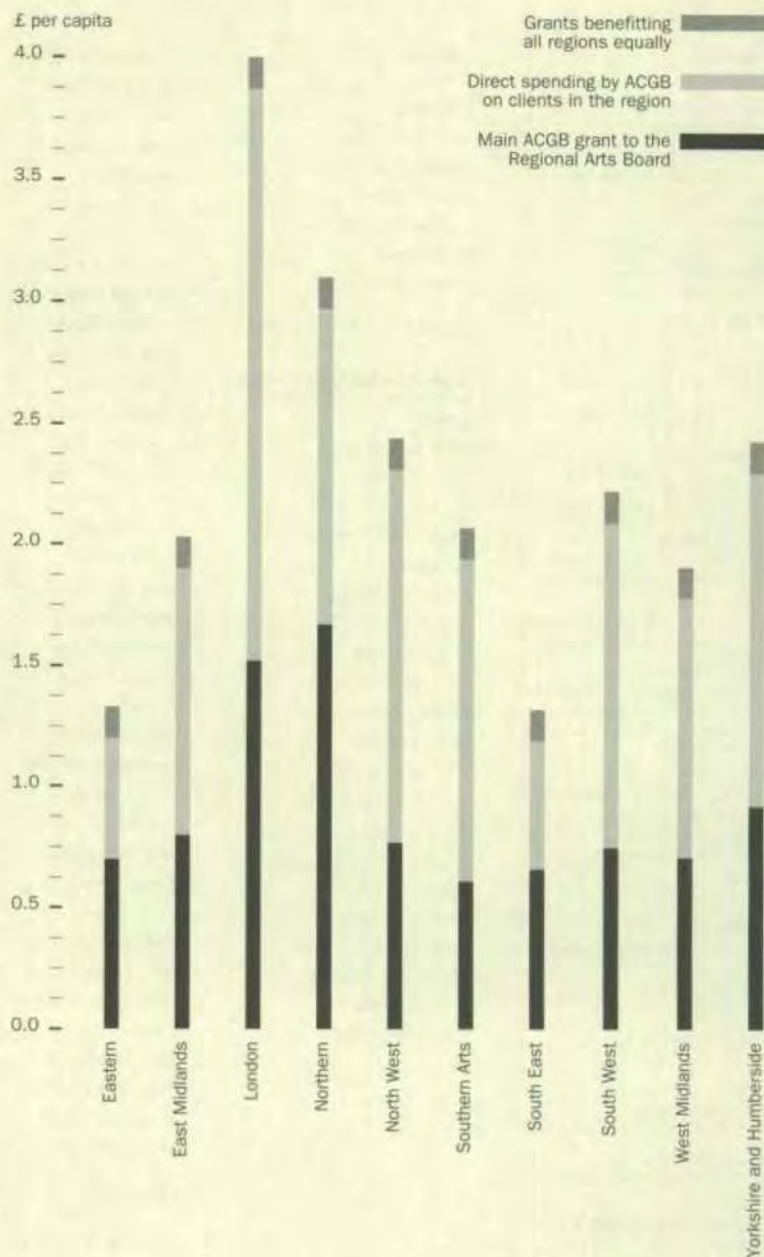
The graph also shows the amount allocated to the national companies per head of population in England. This expenditure is not included in the per capita analysis.

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 £177.4m.

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 £113.3m includes the sum of £44.2m which was offered directly to the Regional Arts Boards in 1993/94 and £62.9m on client spending by the Council.

The 1991/92 column shows regional spending figures following the reorganisation of the Regional Arts Associations and creation of the Regional Arts Boards with altered boundaries in some cases.



Region	Total grants £	1993/4 £ per capita	1992/3 £ per capita	1991/2 £ per capita
1 Eastern	7,688,807	1.33	1.26	1.03
2 East Midlands	6,853,264	2.03	2.12	1.58
3 London	27,638,008	4.00	4.11	3.44
4 Northern	9,607,597	3.10	2.86	2.45
5 North West	15,853,321	2.44	2.40	2.02
6 Southern Arts	9,565,027	2.07	2.06	1.76
7 South East	5,065,441	1.26	1.14	0.96
8 South West	8,736,687	2.28	2.37	1.90
9 West Midlands	10,078,045	1.91	1.86	1.75
10 Yorkshire & Humberside	12,165,146	2.43	2.51	2.44
	113,251,343	2.34	2.33	2.00
National companies	64,143,400	1.33	1.30	1.21
Totals	177,394,743	3.67	3.63	3.21

Arts Council Collection

The Arts Council Collection is the largest national loan collection of postwar British art. It has no permanent gallery but is widely seen in exhibitions and on longer-term loan to museums and buildings open to the public in this country. The Collection is run by the South Bank Centre on the Arts Council's behalf and is based at the Hayward Gallery and the Royal Festival Hall in London.

Two major exhibitions on tour from the Collection have provided opportunities for viewing new work. *Recent British Sculpture*, which opened in Derby in March 1993, includes works by Tony Cragg, Richard Deacon and Alison Wilding as well as by younger artists Jo Stockham, Abigail Lane and Neville Gabie. *New Painting*, first shown as part of *Moving into View*, an innovative display of the Collection at the South Bank Centre, contains canvases by Callum Innes, Fiona Rae, Nicholas May and Peter Doig. Francis Bacon and Jacqui Poncelet were added to the successful *Spotlight* series, which highlights individual paintings and sculptures in the Collection.

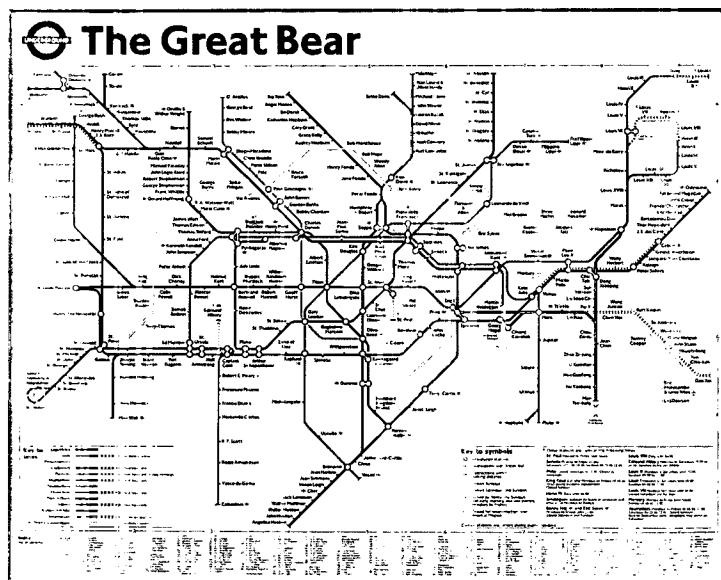
The Purchasing Committee between April 1993 and March 1994 consisted of: Isobel Johnstone (Curator), Marjorie Allthorpe-Guyton, Greg Hilty, Shirazeh Houshiary, Vongphrachanh Phaophanit and Adrian Searle.

Purchases

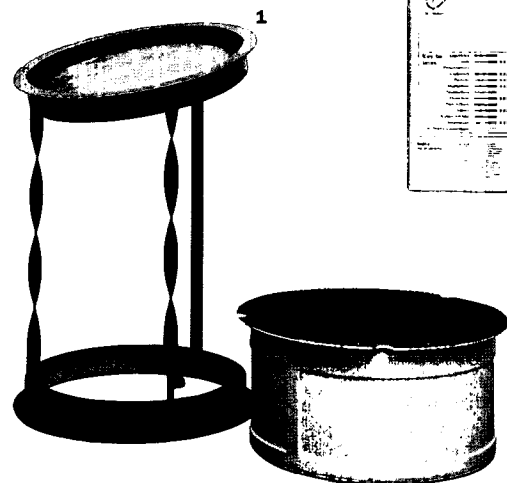
April 1993-March 1994

- Avis Newman
- Antony Gormley
- Hamish Fulton
- Eugene Palmer
- Henry Bond & Liam Gillick
- Henry Bond & Liam Gillick
- Robin Grierson
- Sarah Cawkwell
- Lucia Nogueira
- Marc Wallinger
- Simon Patterson
- Adam Chodzko
- Hermione Wiltshire
- Eric Bainbridge
- David Ward
- John Davies
- John Davies
- Simon Lanke
- Grenville Davey
- Gary Woodley
- Chris Ofili
- Ian Macdonald
- Glenys Johnson
- David Connearn
- Alison Marchant
- Gary Hume
- Bashir Makhoul
- Grenville Davey
- Zebedee Jones
- Basil Beattie

- La Scatola Dell'Uccello*
- Bearing Light*
- Fourteen Works*
- The Laughing Christ*
- Auction Contents Robert Maxwell*
- Evacuation/Closure Whitehall*
- Miner Coming off Shift*
- Putting my Hair up*
- Two into One Won't Go*
- Heaven*
- The Great Bear*
- Untitled Stile (Teenage version)*
- My Touch*
- in Heliotrope*
- Imagination, Dead Imagination*
- Elf Services Autoroute A25*
- Canadian Memorial*
- Untitled*
- Eye*
- Study 3, 4 & 5*
- The Visit*
- Southgate Teesmouth June 1989*
- Berlin*
- Coming-Going*
- Charged Atmospheres*
- Moonbeam Rising*
- Zigzag*
- Manubrium*
- Blue/Green*
- Untitled*



1 Grenville Davey's *Manubrium*
2 Simon Patterson's *The Great Bear*



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. Tel. 0171-333 0100

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