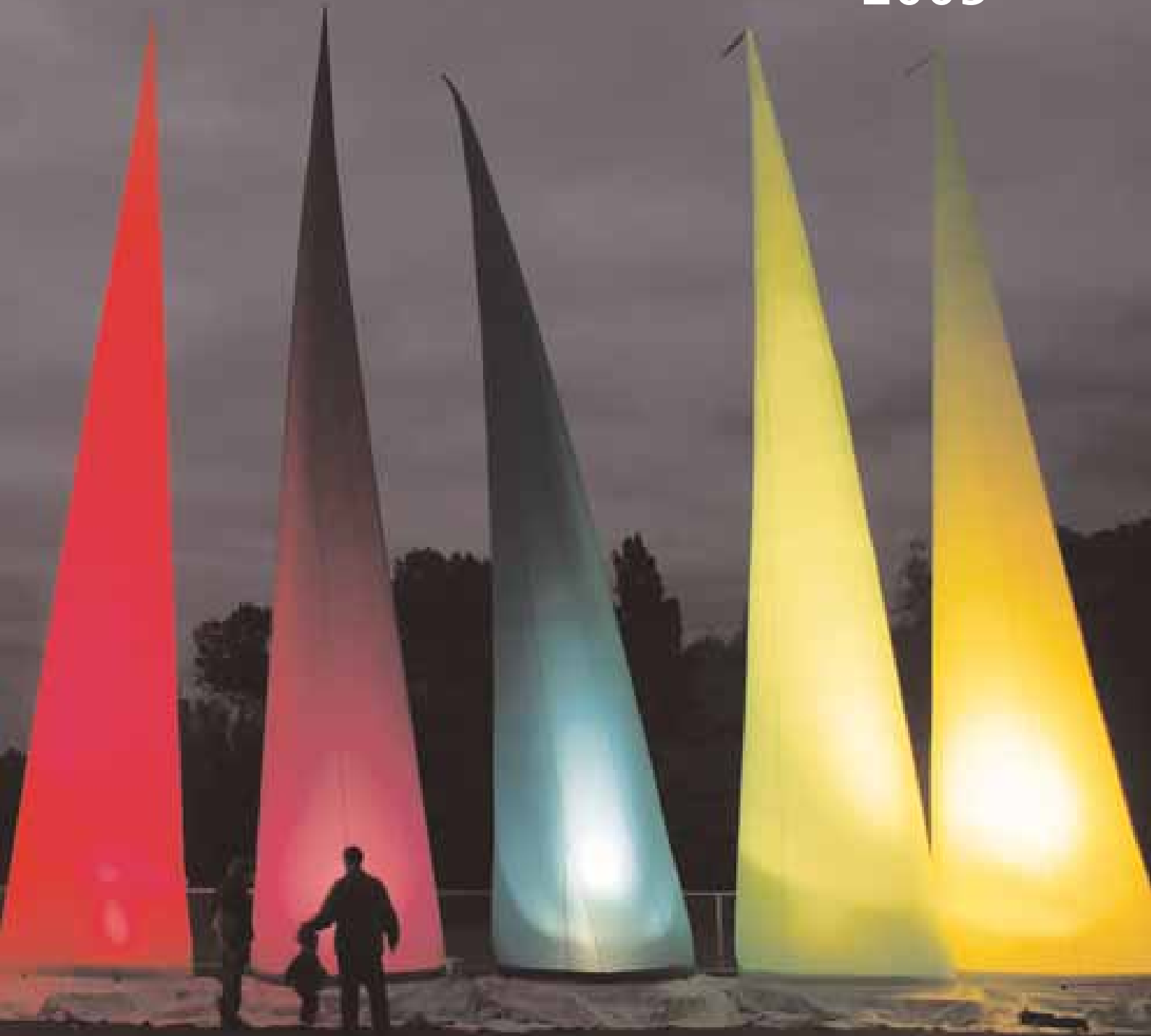


annual
review
2005



contents

1	welcome
2	chair's report
4	chief executive's report
6	april 2004
8	may 2004
11	june 2004
14	july 2004
16	august 2004
18	september 2004
19	october 2004
20	november 2004
23	december 2004
25	january 2005
29	february 2005
31	march 2005
34	highlighted information
35	reporting against our official commitments
37	Arts Council reorganisation
39	2004/05 financial results
39	Arts Council Collection
169	annually-updated information
170	Council and regional council members
172	attendance at arts events

You can download the following three sections at
www.artscouncil.org.uk

41	grant-in-aid accounts
96	lottery distribution accounts
146	National Lottery report

Cover image: *Rainbow Cones* by Space Cadets, *Garden of Delights* festival, Manchester, 2004. Run by Manchester International Arts, the festival has received £20,000 of lottery funding each year since 2003. Photo: Paul Herrmann/Profile Photo Agency

welcome

Arts Council England is the national development agency for the arts in England. As an independent body working at arm's length from government, we distribute public money from government and the National Lottery to artists and arts organisations. Between 2005 and 2008, we are investing £1.7 billion of public funds. This is the bedrock of support for the arts in England.

Our vision is to promote the arts at the heart of national life, reflecting England's rich and diverse cultural identity.

We believe that the arts have the power to transform lives and communities, and to create opportunities for people throughout the country.

For 2003 to 2006, our ambitions are:

- supporting the artist
- enabling organisations to thrive, not just survive
- championing cultural diversity
- offering opportunities for young people
- encouraging growth
- living up to our values

This review presents our work in backing the country's artistic talent and winning further support for the arts. If you would like to find out more, visit our website www.artscouncil.org.uk or phone us on 0845 300 6200.

The Sage Gateshead, which opened in December 2004.
See page 23 for details. Photo: Alex Telfer



chair's report

In 2005, the Arts Council was 60 years old. I had the opportunity to reflect on its many achievements in a lecture I gave in February at the Royal Society of Arts.

I was struck by the vision of the pioneers of the Arts Council and of the successive ministers with whom it worked. Together they created some of the great institutions that remain the bedrock of the arts. The National Theatre, the Royal Shakespeare Company, the South Bank Centre and – right up to date – The Sage Gateshead. These would not exist without the Arts Council and a firm belief in public investment in the arts.

More recently, we have supported new organisations which bring the perspectives of the diverse communities that make Britain such a cultural and creative crucible – Moti Roti and Rich Mix to name just two.

In some respects 2004 was a year when the temperature rose.

We saw passionate debate about freedom of artistic expression, as first *Bezhti* and then *Jerry Springer – The Opera* were subject to protests. The Arts Council is working with the Commission for Racial Equality on this – and also on forthcoming legislation about incitement to religious hatred, which has caused concern among artists and entertainers.

In Wales and Scotland, major changes happened in the relationship between the Arts Councils and government. Lines must be drawn between elected politicians or civil servants and an independent funding body, and we are monitoring developments in Wales and Scotland with some concern. In England, a restructured, strong and independent Arts Council has been able to look strategically and fruitfully at whole sectors of the arts, and work with theatre and dance is highlighted in this review.

Ever since I started as Chair, I have said that the Arts Council ought to be much more than a funding body. This means developing new ideas and working in new ways – and with new partners – to support



Sir Christopher Frayling
Photo: Pete Jones

the arts and artists. A development agency. A campaigning organisation. An Arts Council which is on the front foot.

One example of this is Own Art, an initiative to make buying original work by living artists easier by offering interest-free credit. I'm told the launch generated some of the keenest media interest we have ever had, including international coverage.

Equally important is our advocacy for the arts, making the case to put the arts at the heart of national life. When John Maynard Keynes founded the Arts Council in 1945, he spoke of it in the same breath as health and education, as part of a trinity of opportunities following the horrors of war.

The case for government support for the arts should be based on the impact that they can make in and for themselves. The arts can help young people develop into confident, well-rounded citizens. The arts can help bring about the regeneration of buildings and communities. And the arts can make a contribution to health, the rehabilitation of offenders, and the life chances of people from disadvantaged communities. But the art must be excellent in its own terms, or it will not deliver to society the wider benefits of a rich cultural life. As pioneering theatre director Joan Littlewood used to say, 'anything less than this is patronising'.

It is marvellous that London will host the Olympic Games in 2012, and I am sure its position as **the** cultural hub was a key factor. Before then, we have Liverpool European Capital of Culture in 2008. I look forward to working with our partners in Liverpool, London and elsewhere to get the best out of these opportunities.

Some people talk of 'the golden age' with nostalgia. They shouldn't. It is happening now. Our cultural life has never been richer, our arts organisations never more robust and inventive, and the opportunities to take part never more widely available.

Sir Christopher Frayling, Chair

chief executive's report

During the first four months of 2005, I was fortunate to be able to step outside my day job, and stand back and take stock in a strategic 'time out'.

I met some fascinating people, at home and internationally. Fantastic artists and leading-edge thinkers. People who brought the work of the Arts Council into perspective for me. They pointed out opportunities – and imperatives – to take the arts, and our organisation, in new and exciting directions.

An important part of my time out was to start a dialogue across the public sector and the public realm. To really get to know and understand the priorities of other agencies, institutions and government departments, and to talk to leaders across government about the role the arts can play for them. It is clear we are knocking on open doors and that there are many opportunities for partnership.

The past year has seen an emphasis on the Arts Council working internationally – supporting artists to go abroad, ensuring that artists from overseas come to Britain, and celebrating the contribution of the UK's diverse communities to our cultural life. We will support more international collaboration and new work that draws on different cultures and experiences.

The decibel programme legacy has delivered real progress for Black and minority ethnic artists. In 2004/05 the amount of money going to such individual artists through our Grants for the arts programme increased to 25 per cent. By 2007/08, we will meet our aim that more than 10 per cent of our regularly funded organisations are Black and minority ethnic-led.

Offering opportunities to young people is one of our ambitions. June 2005 saw the accreditation of young people's Arts Awards by QCA, and our Artsmark scheme went from strength to strength – by the same month over 3,000 schools held an Artsmark.



Peter Hewitt
Photo: Pete Jones

Our ground-breaking Creative Partnerships programme extended to 34 areas of England. By July 2005, we were working with almost 4,300 schools, transforming the way that creative practitioners work with teachers and young people.

2004 was the National Lottery's 10th birthday. The arts have received around £2 billion from the lottery, transforming the cultural landscape. The lottery has brought us iconic projects, such as the *Angel of the North*, and regenerated areas through projects like The Lowry at Salford Quays. But it has also supported thousands of local schemes which have brought communities together and enriched lives in countless ways.

Following our restructure as Arts Council England in 2002, I am delighted to report that by March 2005 we had achieved efficiency savings of £6.977 million compared to our target of £6 million. But we're not resting on our laurels. This is the beginning of a process of ongoing improvement.

The Government's Comprehensive Spending Review 2004 was a tough one, and arts and culture were no exception. With zero growth in our grant-in-aid between 2005 and 2008, we had to work closely with Government to get the best possible deal for arts organisations.

We were clear that we would continue to invest in excellence and strategic growth in the sector, and would make difficult choices rather than share standstill funding for all. We will support the sector in developing new funding streams and using resources more effectively. I was particularly pleased that, in his 2005 Budget speech, the Chancellor announced £12 million for the Arts Council and partners to promote cultural leadership.

In my time out I was constantly reminded of the power of the arts, how they can transform lives. I want us to lead the debate about how to measure the value of the arts and culture in a new, more sophisticated way – demonstrating the arts' immense contribution to individuals, communities and society as a whole.

Peter Hewitt, Chief Executive

Nottingham visual artist Hetain Patel with henna and Kanku paste, traditionally used in Hindu ceremonies. Hetain received a decibel bursary of £30,000 to help him develop his work until 2006.

Photo: Alan Fletcher



april 2004

decibel legacy

decibel was an Arts Council initiative which ran from May 2003 to March 2004 – with the long-term aim of raising the profile of African, Caribbean and Asian artists in England. There were showcases for new talent, research and publications, and strategic working behind the scenes. The decibel legacy project continues aspects of this work, ensuring that we remain firm in our commitment to put diversity at the heart of our work.

One of the most dynamic projects in 2004/05 was Freeness, a non-commercial music initiative conceived by the artist Chris Ofili to celebrate and profile new music created by people of African, Caribbean and Asian origin. The Freeness tour took place in 10 English cities, seeking new music from grass roots producers and musical innovators – those whose work may be created in bedroom studios and on laptops and sampling sequencers. A CD will be released in 2005, and it will be free.



Young people's Arts Award pilot

We have set up an Arts Award for young people, the first arts development and arts leadership scheme through which young people gain an accredited qualification. 2004/05 was

the second year of a two-year pilot – which was so successful that the award launches nationwide in October 2005. It is run in partnership with Trinity College London.

The Arts Award is for those in their teens and 20s, and can be taken at bronze, silver or gold levels. Young people choose an artform in which to explore and develop skills, using resources in their communities. They also run arts projects with others and look into training and employment options.

The Department for Culture, Media and Sport (DCMS) gave us £200,000 to fund the pilot. Nearly 1,000 young people took part, in 14 locations across England. More than 100 arts organisations, schools and youth projects were also involved.

The Qualifications and Curriculum Authority accredited the award as a qualification at Levels 1, 2 and 3 on the National Qualifications Framework. DCMS has allocated a further £700,000 to launching the award nationally, and we have committed £300,000 each year from 2006 until 2009.

may 2004

Theatre review

May saw the publication of our second piece of research into the impact of our additional investment of £25 million a year in theatre from 2003/04. This money supported implementation of our national policy for theatre in England. The policy was focused on enabling theatres to present a better range of high quality work and attracting more people to the theatre. Not counting the National Theatre and Royal Shakespeare Company, this represented a 72 per cent increase in our funding for theatres up and down the country.

Research from MORI showed that the increased investment has revitalised the theatre industry. The quality of work has improved; more new work is being commissioned; there are more and better employment opportunities; theatres are able to plan ahead and are more secure financially.

We studied the contribution that UK theatre makes to the economy through jobs and tourism. Just £121.3 million of public subsidy goes to theatres each year, but this investment returns an impressive £2.6 billion per year. The economic impact of theatre within London's West End is £1.5 billion, and beyond the West End is £1.1 billion.

The research also identified 16,000 volunteers working in the UK theatre sector.

Implementing the national policy for theatre in England.

Case studies: 1 and Economic impact study of UK theatre are both published by Arts Council England and available from www.artscouncil.org.uk

Brighton Festival

Brighton Festival is the largest annual arts festival in England. It is a contemporary celebration of all that's good in British and international performing arts. Our investment supports the organisers in commissioning, creating and presenting an exceptional programme of national and international work.

The Brighton Festival Society is one of our regularly funded organisations and receives £500,000 a year to produce the festival and manage the Dome arts complex.

Forced Entertainment is an international touring theatre company based in Sheffield, producing experimental work. Our regular funding, which rises from £250,500 in 2005/06 to £264,470 in 2007/08, supports a core administrative and creative team. Forced Entertainment, formed in 1984, is a group of six artists led by director and writer Tim Etchells. The group's work spans theatre, durational performance and live art, gallery installation, video and digital media. In 2004, Forced Entertainment toured a new production, *Bloody Mess*, across the UK and internationally.
Photo: Hugo Glendinning



On the Scent

On the Scent is a live performance in an ordinary house. Four audience members enter a room at a time, meeting the occupant and the aromas that surround that person. The characters and atmospheres are evoked as strongly by the smells as by anything the actors say.

This piece was created by London-based Curious (Helen Paris and Leslie Hill), who, with support from Brunel University and the Wellcome Trust, collaborated with a top neuroscientist in the field, in Bangalore, India. *On the Scent* toured England in May and November, also visiting Paris in October, and Hong Kong and Australia in January and February.

Curious used the intimacy of the event to ask each of their audience members to name a smell that makes them think about home or feel homesick. An archive of smell memories and associations, collected as the work toured, was transferred to DVD and a copy sent to each participant. *On the Scent* also formed part of *Essences of London*, a portrait of the artists' home city navigated by the sense of smell.

Curious received £45,263 of lottery funding from our Grants for the arts programme.



Leslie Hill in *On the Scent*.
Photo: Hugo Glendinning

june 2004

CIAO!

CIAO!, the Children's International Arts Organisation, ran a five-day children's international arts festival this month, exploring cultural similarities and differences expressed through the arts.

The festival, and accompanying Arts and Minds Conference, were held at South Hill Park Arts Centre in Berkshire. Artists and participants from 18 countries took part in the events, which were designed to expand opportunities for international programming within the south east. From this showcase, one production has since played its first Edinburgh Festival Fringe, and others have toured in England.

CIAO! received £63,000 of lottery funding through the Grants for the arts programme to stage the events and to consolidate itself as an organisation in its second year.

ENO performed Wagner's 'Ride of the Valkyries' at the Glastonbury Festival, Somerset.
Photo: Andy Butterson/PA

English National Opera

English National Opera (ENO) made history when it performed the first ever opera at Glastonbury, Europe's biggest music and performing arts festival. It appeared on the main Pyramid stage, on Sunday 27 June. There was an astonishing turnout for the last lunchtime of the three-day festival – at least 50,000 people.

ENO Music Director Paul Daniel conducted Act 3 of Wagner's *The Valkyrie*. The hour-long excerpt included the thrilling 'Ride of the Valkyries', performed by a 91-strong ENO orchestra and the full cast of 11 principal singers in costume. Wagner's revolutionary work was originally written for festivalgoers, and their counterparts in 2004 received it in the spirit intended, demanding five curtain calls.

English National Opera is one of our regularly funded organisations, internationally known for performing innovative opera in English.





Liverpool, by Roger McGough, commissioned by Fivearts cities. Hung 20 metres by 60 metres, opposite The Liver Building throughout September to stimulate a citywide poetry competition on Radio City.
Photo: Gerry McLoughlin/UNP

New Audiences Programme

The Arts Council ran the New Audiences Programme from 1998 to 2003. With funding of £20 million from DCMS, the programme explored new ways to encourage as many people as possible to participate in and benefit from the arts in England.

The programme was committed to identifying and understanding the most effective ways of reaching new audiences, and disseminating good practice to arts organisations. It published its comprehensive findings in June 2004. The report analysed the various marketing strategies used to engage particular audiences such as young people, families, culturally diverse groups, disabled people, older people and those living in rural areas.

The entire project archive of the programme is presented on www.artscouncil.org.uk/newaudiences in searchable format. Here you can find reports from all participating organisations, and independent evaluations of the areas of the programme.

Broadcast partnerships were a major part of the New Audiences Programme. Some new ideas have since become core projects with broadcast partners, such as the BBC and Arts Council *Roots* project.

One of the last New Audiences projects to come to fruition was Fivearts cities, a major new partnership between Five (formerly Channel 5) and the Arts Council. It launched in April 2004.

It is a year-long course of high profile programmes, events, exhibitions and educational initiatives focused on a single city. The first to be chosen was Liverpool, to support preparations for its time as European Capital of Culture in 2008. (See also our case study on Liverpool Biennial.) The project has worked with funded galleries and community organisations to encourage new visitors to arts events and to enable people to discover and develop their own creativity.



july 2004

Dance select inquiry

When the Culture, Media and Sport committee published its report into dance on 1 July, MPs, Peers and the staff of the Palace of Westminster were able to enjoy a performance by Random Dance to mark the occasion. Random Dance performed *Series*, a specially commissioned piece of contemporary dance choreographed by Artistic Director Wayne McGregor.

The report described dance as a 'rapidly growing sector,' with regular performances appreciated by many people throughout the country. It praises the support given by the Arts Council and calls on the government to set out a clear, overarching policy for dance. The committee said that although the building infrastructure of dance has improved thanks to investment by the Arts Council, often with National Lottery funds, more investment is needed to ensure that the whole population can access dance.

Random Dance performed *Series* at Portcullis House, London.
Photo: Andy Paradise

Opposite: New Perspectives performed *The Butterfly Lion* by Michael Morpurgo, adapted by Daniel Buckroyd, Rolleston Village Hall, Nottinghamshire.
Image copyright: Arts Council England

Rural touring

Our East Midlands office was awarded a 'Rural Charter' for dedication to work in the countryside by the East Midlands Rural Affairs Forum in early 2004. This is the first initiative of its kind, and encourages organisations to make a positive difference to people living in rural areas, offering them similar opportunities to those living in towns and cities.

The rural touring schemes across the East Midlands have continued to go from strength to strength, bringing a wide range of live performances.

In 2004/05, over 300 promoters organised nearly 600 events. Highlights included the first UK tour of international musician Pavlo and local regularly funded company New Perspectives, which has been creating and producing touring theatre in the East Midlands for over 30 years.



Regeneration

Artists and arts organisations play a major role in regeneration, from public art and environmental planning to participatory work helping build sustainable communities.

One example we are involved in is Arts Generate in the East region. This has become the catalyst for arts-led physical, social and economic regeneration in five deprived areas. Operating since 2002, Arts Generate now brings together our East office and all 54 local authorities in the region. Together they are working on projects that place the arts at the heart of communities, making the arts an integral part of regeneration.

In South Bedfordshire, Arts Generate projects have helped residents of Downside, a socially marginalised area, to revitalise their community. Arts-led initiatives have helped tackle the physical regeneration of the environment as well as engaging the residents and motivating them to take pride in their community.

In Thurrock, part of the Thames Gateway growth area, the Arts Generate programme, Visionary Thurrock, is breaking new ground. Informed by international expertise and drawing together all the agencies and organisations involved, Arts Generate is establishing cross-cutting cultural projects and high level investment partnerships. These are helping reshape the landscape and engage the communities of this rapidly expanding area.

Across the country, in Worcestershire, we are helping to fund pro/POSIT architects to work on a project to regenerate Stourport Canal Basins. The project aims to re-establish the economic and cultural role that the basins – the canals and their surrounding area – once played in Stourport. David Patten and Maurice Maguire of pro/POSIT are at the heart of the planning and design, working with British Waterways' architects and other staff, and local people, to place art and artists at the heart of the design process.

august 2004

Capital Age Festival

The 2004 pan-London Capital Age Festival took place on Sunday 8 August at Bernie Spain Gardens on the South Bank. Attended by thousands of older Londoners, families and friends, the free festival featured jive dance sessions led by the London Swing Dance Society and performances by Nostalgia, the oldest steel band in the UK, and the Natural Theatre Company. Many organisations funded by the Arts Council were profiled, including East London Dance, Entelechy Arts and Age Exchange.

The festival was organised by the London Older People's Strategies Group and supported by the Mayor of London, Association of London Government and Help the Aged as well as ourselves.

Fashion at Belsay

We award English Heritage £40,000 regular funding for exhibitions and cultural commissions at its properties in the north east. It invited 13 of Britain's most innovative fashion designers to respond to the magnificent neo-classical mansion Belsay Hall, Northumberland. They filled the hall, 14th century castle and the grade 1 listed gardens with art installations rather than garments.

Designers included Alexander McQueen, Zandra Rhodes, Paul Smith, Agent Provocateur, and Stella McCartney with one of the highlights of the exhibition, the stunning crystal horse *Lucky Spot*.

English Heritage and the Arts Council have also established the Belsay Fellowship, for artists to work in response to the site. Vien Le Wood, a former Graduate Fashion Week award winner, was selected from 12 graduating fashion students from Northumbria University. She created a beautiful, thickly encrusted dress that flows over a sculptured female form. Inspired by Gustav Klimt's paintings of decorative sensuality, *Tallulah – Running Water Dress* rises from a circular plinth, allowing water to run and erode her jewelled fabric.

Tallulah – Running Water Dress by Vien Le Wood.
Photo: Alex Telfer





september 2004

Milton Keynes Gallery

Milton Keynes Gallery celebrated its fifth birthday with an exhibition by Michael Craig-Martin, his largest in a British public gallery for more than 10 years. The exhibition included an exterior commission, transforming the gallery into painted artwork, and paintings.

The gallery was built for Milton Keynes Council with the help of a £20 million grant from the National Lottery. It presents innovative visual arts exhibitions with associated education and outreach work. We support the gallery with regular funding.

Milton Keynes Gallery with Michael Craig-Martin's exterior commission, 2004.
Image courtesy of Milton Keynes Gallery

Arts and health

Queen's Medical Centre (QMC) in Nottingham is leading the way among East Midlands hospitals with its arts and health programme, supported by the QMC NHS Trust.

This two-year project gives an 'arts boost' of monthly musical events, a poet in residence and other arts projects for patients, visitors and staff. For example, there was live music in the waiting area at the adult outpatients' department throughout autumn. The first event, in September, featured The University of Nottingham Music Society's Chamber Choir, and was much welcomed by patients and staff alike.

We awarded the centre £20,000 of lottery funds through our Grants for the arts programme for their scheme to integrate the arts within an acute hospital setting.

october 2004

Shrinking Childhoods

Kids Company, a South London voluntary organisation, works with vulnerable young people to reduce the impact of trauma and neglect and provide a belief in a more positive future. They do this through counselling, support and engaging young people in the arts.

Shrinking Childhoods was a Kids Company project exhibiting art work by young people exploring what it means to be young today. The exhibition was generated through a series of workshops held over summer 2004 at Tate Modern, local schools and at the Kids Company Centre. The workshops involved over 1,000 children and young people aged between four and 21 years.

From October 2004 to March 2005, the work was exhibited outside Tate Modern in a structure designed by David Adjaye. This was funded through the Grants for the arts programme. The exhibition space was created from old portacabins and surplus construction materials.



Liverpool Biennial

Over 350,000 people visited the 2004 Liverpool Biennial from 18 September to 28 November: 125,000 more than expected. This underlines the biennial's place as the UK's first and only international festival for contemporary visual art and culture. Highlights in 2004 included Shanghai-based artist Yang Fudong's new commission at FACT and Peter Johansson working with Michael Nyman and Jasper Morrison to create a sound work over four sites across the city.

Liverpool Biennial is working with the city council on public projects in the run up to the 2008 European Capital of Culture. Arts Council funding is part of our support for Liverpool in its role as Capital of Culture.

Gravity

Young people in West Sussex can experience contemporary club-based youth culture through Gravity. Sessions by experienced professional artists include workshops and performances in DJing, street dance, MCing, breakdance, music production and Bollywood dance.

Gravity is a partnership between West Sussex County Council Arts and Youth Services and five district councils. Our Grants for the arts programme is funding activities until September 2006, for up to 4,000 young people.

Gravity photo: Matt Gough

november 2004

Celebrating 10 years' National Lottery money for the arts

The National Lottery has transformed the cultural landscape in England, injecting almost £2 billion into the arts since it started in 1994. Audiences around the country enjoy new and refurbished arts buildings and an ever-widening range of arts activities.

So when the National Lottery celebrated its 10th birthday on 6 November, we were at the heart of the celebrations. We wanted to remind people how much the lottery has contributed to the arts.

It's now hard to imagine an England without the *Angel of the North*, The Lowry or Tate Modern. We've supported over 100 new arts buildings and around 500 buildings have been refurbished with lottery funds. We've also invested money in local and community projects, and public art projects.

Lottery spending by artform – the first 10 years

Music	£457m
Theatre/drama	£441m
Visual arts	£426m
Combined arts	£259m
Dance	£156m
General*	£102m
Literature	£16m

* this includes funding for training, development and marketing



Space for Sport and the Arts, a joint government and National Lottery initiative, has invested £134 million to improve opportunities for both pupils and communities to participate in arts and sport in deprived areas, by providing new, or modernising existing, primary school facilities. In Saxby, Leicestershire, a former dole office was transformed into the entrance of the new Sparkenhoe Community Theatre for Sparkenhoe Community Primary School.

One of our most important achievements has been to improve access for disabled people to arts buildings. All our lottery-funded new and refurbished buildings have incorporated access for disabled people.

In 2004/05, lottery money funded grants to organisations and national touring from our Grants for the arts programme. Although there are fewer large projects beginning – around three quarters of the lottery awards we make now are for under £100,000 – England is still benefitting from new buildings as current large projects complete.

Our 10th birthday celebrations started on 21 October, with the gala reopening of Watford Palace Theatre, which aims to become a national hothouse for new writing. We awarded the theatre £5.2 million towards its £8.7 million refurbishment.

A week later, Patrick Street Studios in Leeds opened its doors. With the help of a £550,000 capital grant, the building now offers 28 individual artist's studios, six open plan studios for new graduates and central resources for artists.

In the week leading up to the 10th birthday, and on the day itself, numerous arts events took place around the country. These included a series of events at lottery-funded venues such as Buxton Opera House and The Castle, Wellingborough; behind the scenes tours of the Brighton Dome; a Black Voices concert at the Drum, Birmingham; and a *Banned! Network* gig to showcase three local unsigned bands in Cheshire.



The National Lottery funded a £4.5 million refurbishment of the Snape Maltings concert hall in Suffolk, including better disability access, lighting and acoustics. DanceEast commissioned dancers from Richard Alston Dance Company to appear there as part of the 10th birthday celebrations. Photo: Paul Nixon

John Baxter from Broughton Brass Band. Brass bands from across the north east celebrated the National Lottery's 10th birthday under the *Angel of the North*, Gateshead. Photo: Doug Hall/i2i Photography





Own Art

In November, we launched a nationwide scheme – Own Art – that provides interest-free loans to members of the public to buy original, contemporary art and craft.

People are using their loans of up to £2,000 to buy paintings, glass, ceramics, furniture, sculpture, photography, jewellery and textiles – anything by a living artist. It is also possible to commission works of art. By March 2005, £1.6 million of loans had been taken out through 250 galleries.

Own Art builds on earlier schemes run through the regional offices and on findings in the Arts Council report *Taste Buds: how to cultivate the arts market*. This was a major research project involving over 6,000 artists, buyers, dealers and galleries.

We received £250,000 from DCMS to launch Own Art with its benefits for the contemporary visual arts market and regional cultural tourism. It is operated by HFC Bank Ltd in partnership with ArtCo Trading Ltd, a wholly owned subsidiary of the Arts Council.

Royal Shakespeare Company

Founded in 1961, the Royal Shakespeare Company is one of the world's best known theatre companies with a reputation for producing world-class classical and modern theatre to audiences across the UK and internationally. It receives regular funding from us for its work in presenting Shakespeare in a vibrant and living context.

Under the leadership of Artistic Director, Michael Boyd and Executive Director, Vikki Heywood, the company had many critical successes in 2004. One example was its first ever co-production with The Little Angel Theatre, to put on a new version of Shakespeare's erotic poem *Venus and Adonis*. Adapted by Associate Director Gregory Doran, and inspired by both Japanese Bunraku Puppets and Jacobean Court Masque, this production told the story with marionettes, rod, shadow and table-top puppets. It was well received by audiences and critics alike.



Venus and Adonis, Royal Shakespeare Company (RSC) and Little Angel Theatre. Photo by Robert Day, © RSC

december 2004

The Sage Gateshead

The Sage Gateshead, the stunning new home for music in the north east, opened in December 2004 and is proving to be a major success. It is a significant centre for music performance, production, education and professional development. Facilities include two performance spaces, rehearsal rooms, music education centre, brasserie, cafe and bars.

Northern Sinfonia, the orchestra of The Sage Gateshead, is central to its extensive classical music programme and Folkworks – the folk development agency for the north of England – is a part of the performance, learning and participation programmes.

Situated on the south bank of the river Tyne, near BALTIC Centre for Contemporary Art, The Sage Gateshead is a major element of the regeneration of Newcastle Gateshead. A lottery-funded capital award of £47 million supported the main construction costs and The Sage Gateshead is now one of our regularly funded organisations.

In its first six months, there were 254 performances, enjoyed by 374,500 music lovers. There have also been 6,750 learning and participation sessions.

Capture West Midlands

Our West Midlands office is running a two-year programme to develop an infrastructure for dance and moving image installations in the region. As part of this, the *Capture 3* touring exhibition was hosted at four West Midlands galleries from December 2004 to January 2005: New Art Gallery, Walsall; Leamington Pump Rooms; Worcester Art Gallery; and Old Market Hall Shrewsbury. *Capture* is our national annual dance commissioning programme.

Galleries were also involved in a programme led by Arts and Media Training that developed opportunities for choreographers, dancers, sound and image makers to work together.

The final selection of work led to four regional dance commissions, produced by Wanjiku Nyachae and funded through the Grants for the arts programme. These installations were presented in the galleries from June 2005.

Arts in England 2003: attendance, participation and attitudes – some key findings

- Four out of five people had attended at least one arts event in the previous 12 months
- The percentage of people agreeing that 'Arts and cultural projects should receive public funding' increased from 74% to 79%
- Almost nine out of 10 people had participated in at least one arts activity in the previous year
- 74% of people thought that arts from different cultures contribute a lot to this country

The full report is a rich source of data for policy-makers, audience development agencies, programmers and venue managers. We are using the data to assess the success of our commitment to widening and diversifying audiences for the arts.

Download the report from www.artscouncil.org.uk

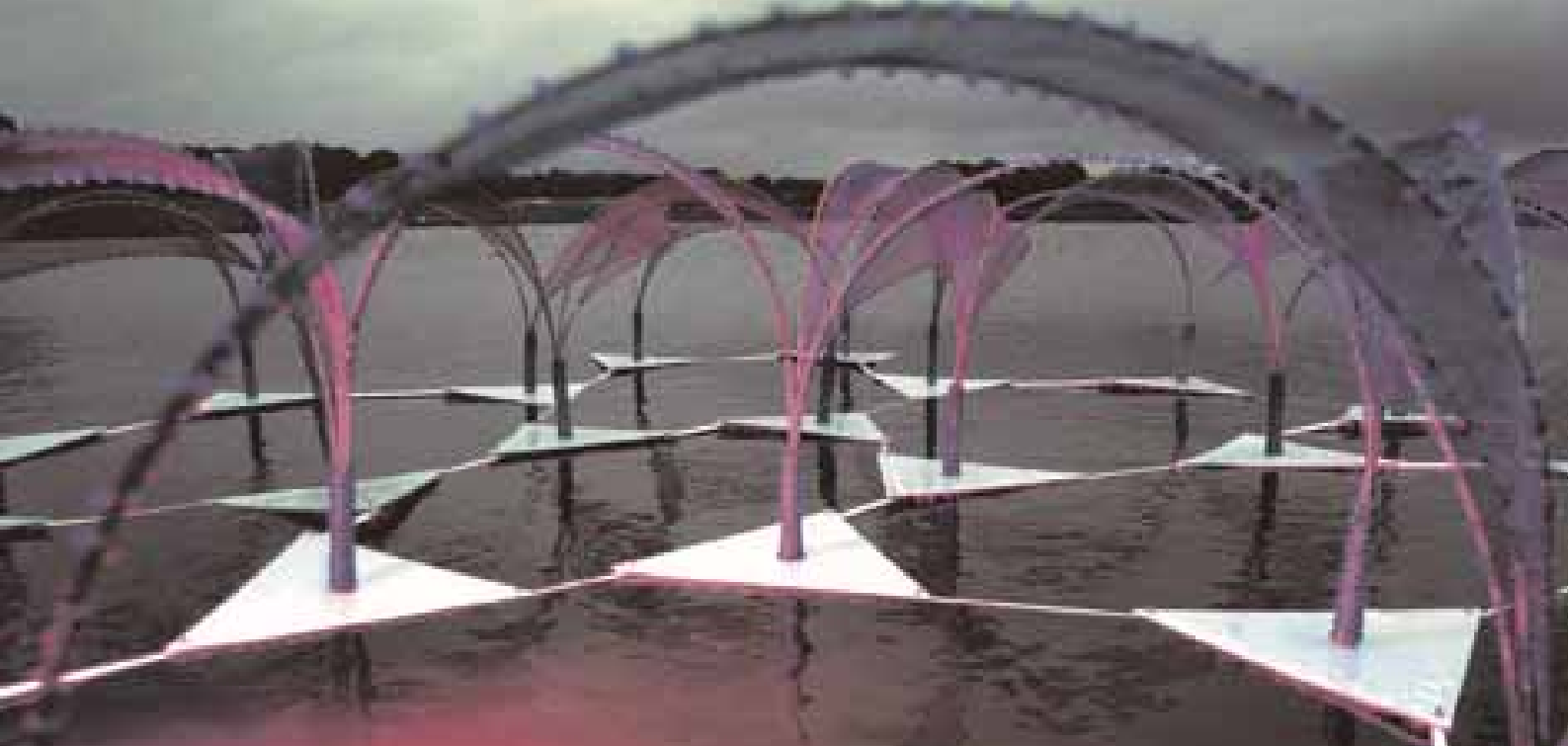
Holton Lee

Holton Lee is a centre with a range of facilities set in 350 acres of land overlooking Poole Harbour, in the south west. It exists to empower disabled people and their carers, and we have been supporting its work in the arts in various ways.

The Stables Studios opened in December, through a total of £147,000 Arts Council funding. The stable block has been converted into four fully accessible artist studios and a common room. These can be hired for residencies or for arts workshops.

The Way Ahead exhibition at Faith House, Holton Lee. Photo: Nick Gregory/Apex





Jewel for the Landscape: water sculpture of knitted and beaded wire, wool, cork and fishing weights by Jan Truman, at *Response to Eden*, 2004. South West Textile Group received Grants for the arts funding to organise the exhibition with Exeter Phoenix and the Eden Project. Photo: Theo Moye/Apex

january 2005

Our Grants for the arts programme – an evaluation

Grants for the arts is our major open application programme, including grants to organisations and for national touring which are funded by the National Lottery.

We launched the programme in February 2003 and carried out an evaluation of the first year, so we can improve it later in 2005 and beyond.

The evaluation, carried out by independent researchers, described the Grants for the arts programme as a brave and radical initiative

which has transformed our grant giving.

Most people thought the application process was simple and had received advice from our staff on making an application. The programme also reaches new people – 59 per cent of applications and 50 per cent of grants related to individuals or organisations not previously funded by us.

There are examples of work funded by the Grants for the arts programme throughout this review – see pages 10, 18 and 27.

Grants for the arts programme in figures

	Year one 2003/04	Year two 2004/05
Number of applications received	7,548	9,559
Number of grants made	4,355	4,682
Total awarded	£51.1 million	£69.7 million



Susan Kiguli on the writer development project *Inscribe*, at the Arvon Centre, Hebden Bridge, West Yorkshire. Photo: Paul Floyd Blake

Encouraging new writing and writers

Inscribe is a writer development project, run by Peepal Tree Press. The press, set up in 1985 and based in Leeds, is one of our regularly funded organisations. Its aim is 'to publish the very best in Caribbean, Black British and South Asian literature'.

Inscribe supports 20 writers from African, Caribbean and Asian backgrounds in applying for grants, identifying mentors and making contact with publishers. The aim is to develop the next generation of Black and Asian writers, and already a strong network of writers is emerging.

New Writing Partnership, another of our regularly funded organisations, aims to highlight, develop and support creative writing. It nurtures and promotes new writing talent.

The partnership involves us working with the higher education sector and local authorities. Based in Norwich, this unique collaboration is supporting the area's reputation as a national and international centre of literary excellence. The public programme of high quality literary events includes workshops, conferences and awards.

Kenny Wheeler

This series of concerts in January celebrated the 75th birthday of the extraordinary composer, trumpeter and flugelhorn player Kenny Wheeler. Originally from Canada but long time resident of the UK, Wheeler's career has seen collaborations with many world-renowned musicians. We supported the tour with £25,000 lottery funding through the Grants for the arts programme.

Music in the Round

Music in the Round, a Sheffield-based chamber music promoter, needed to prepare a succession plan for the retirement of its regular resident string quartet, The Lindsays. With £100,000 from our Grants for the arts programme, the promoter is appointing talented young musicians at the start of their careers and helping their development as a new ensemble. This will allow Music in the Round to continue the high quality concert and education work it carries out in communities in South Yorkshire.

Music in the Round: the new Ensemble 360.
Photo: Richard Stott





february 2005

Africa 05

Africa 05 is the biggest celebration of African culture organised in Britain. It is led by ourselves with South Bank Centre, one of our largest regularly funded organisations, and the British Museum, in association with the BBC. From February till October 2005, a huge range of organisations from national museums to community centres are hosting events celebrating the best African and diasporic arts. We have contributed £272,500 towards *Africa 05*.

Hayward Gallery, part of the South Bank Centre, opened its exhibition *Africa Remix: Contemporary Art of a Continent* in February. It was the largest exhibition of contemporary African art seen in Europe, with more than 60 African artists from 25 countries across the continent, as well as those now living in Europe and North America. A jukebox of current African sounds entertained visitors in the foyer.

Le chef qui a vendu l'Afrique aux colons (The chief who sold Africa to the colonisers), 5 C-print photographs, 1997, at *Africa Remix*, Hayward Gallery. Photographer Samuel Fosso is known for his staged self-portraits. Photo: Samuel Fosso/Courtesy Centre Georges Pompidou

Creative Partnerships, Hull

Creative Partnerships is run by the Arts Council, in association with DCMS and the Department for Education and Skills, to help schools create long-term, sustainable partnerships with artists and arts organisations. It began in May 2002, and three years later 34 Creative Partnership areas were running across the country. Up until July 2005, it had initiated almost 4,300 projects.

A group of Year 10 students from Kingswood High School received recognition when images from their photography project, *A Safe Place To Live*, were discussed on BBC Radio 4, published in *The Times Educational Supplement* and displayed as part of a major school exhibition.

The pupils had been working with humanitarian photographer Rich Wiles. Inspired by his portraits of Palestinian people, they used disposable cameras to take photographs of their own community while discussing issues such as citizenship.

In related activities, they saw John Keane's oil paintings on the Gulf War and other international conflicts at the Ferens Gallery and attended *Hanna and Hannah*, about asylum seekers, by UK Arts International and Company of Angels theatre group at the West Yorkshire Playhouse. The aim was to give them a greater understanding of global conflict and how it links with issues such as homelessness and poor housing in their own community. Many said that the project made them look at their environment in a different way.



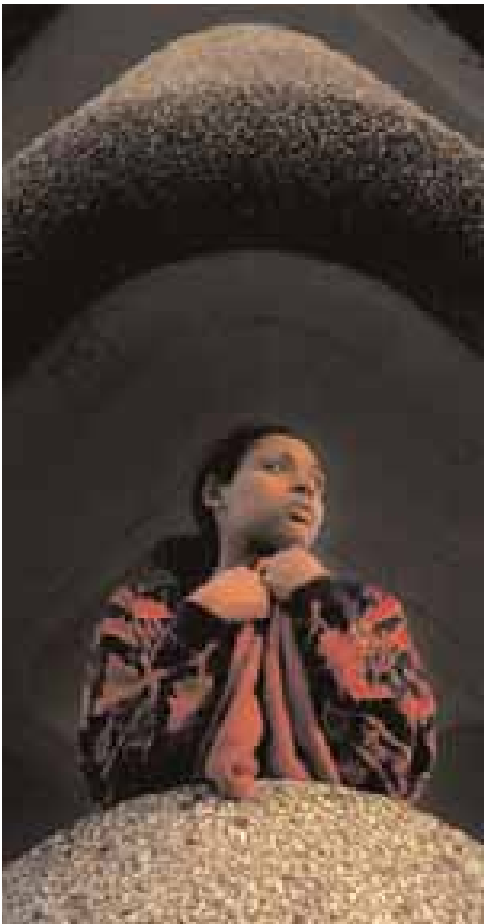
Contemporary Music Network

The Contemporary Music Network (CMN) has been at the forefront of new music touring for nearly 35 years.

CMN funds 10–12 projects each year, supporting tours that offer a glimpse into the future of music as well as presenting a dazzling array of world-class artists to audiences across the country.

In February 2005, CMN presented *Maria T*, a stunning collaboration between acclaimed Romanian-born violinist and composer Alexander Balanescu and Austrian multimedia artist Klaus Obermaier. *Maria T* was inspired by the voice and life of Romanian icon Maria Tanase. The tour visited six venues around the country including The Sage Gateshead, Brighton Dome and Queen Elizabeth Hall, London.

Maria T performed by the Balanescu Quartet, video installation by Klaus Obermaier.



Krissi Bohn in *Seeing Without Light*
Photo: Chris Saville/Apex

Seeing Without Light

Cornish actor Krissi Bohn took her first major role in *Seeing Without Light* at Plymouth Theatre Royal. The play is a contemporary drama that questions universal themes of love, life and death during the 21st century scientific revolution.

The production was part of the theatre's Theatre of Science project, supported through Creative Partnerships and the Wellcome Trust. Theatre of Science looks at issues such as eugenics, ageing and the ethics of genetic research.

As well as new productions there are community arts initiatives and an education programme in 18 schools across Plymouth and Cornwall, allowing young people to create their own science drama.

march 2005



Pupils from local schools created *Fifteen Cubed* as part of the launch of Creative Partnerships in Derby. Photo: John Legge, Creative Partnerships, Derby

Creative Partnerships, Derby

The new Creative Partnership in Derby is one of the latest to be set up. Its launch in March 2005 was both an inventive and a practical take on the nature of creativity. Fifteen schools worked with a photographer or visual artist to create artworks about creative spaces in themselves and their school – and about the attributes of a creative person.

On the morning of the event, the 250 pupils were issued with a challenge: to create a structure which was interactive and which asked for a response from the guests. This structure became *Fifteen Cubed*. The pupils' artworks were projected onto and filled seven-foot-square cubes, for the 200 guests and potential future partners to enjoy and respond to.



Strange Cargo is based in Folkestone and produces large-scale multi-artform events and public art in East Kent. Our regular funding, £50,000 in 2005/06, supports production access, training and social inclusion programmes.

Image: Skelly Night is a procession and performance event in Ramsgate based on the Mexican Day of the Dead.

Photo: Brigitte Orasinski, courtesy of Strange Cargo



STAGETEXT increases access to the arts for people with hearing loss by using captioning systems to display the text as it is sung or spoken.

Our regular funding, £145,500 in 2005/06, supports core costs.

Image: STAGETEXT captioned *The Wizard of Oz*, The Lowry, Salford Quays.

Photo: Ben Blackall



ACE dance and music is a Birmingham-based dance company combining traditional African and Caribbean dance with contemporary techniques. It also offers performance, outreach and education programmes regionally and nationally.

In 2004/05, ACE dance and music became a regularly funded organisation, receiving £100,000.

Image: *En-Trance*.
Dancer: Dee Ovens.

Photo: Brian Slater

Regular funding for arts organisations

We announced our funding to over 1,100 arts organisations for the three years 2005/06 to 2007/08. Because our grant-in-aid remains at £412 million each year, we developed a financial strategy with four priorities:

- providing financial stability for most arts organisations
- ensuring that organisations with major capital developments have the revenue funding to reach their potential
- developing the infrastructure for Black and minority ethnic artists
- reviewing the range of organisations receiving regular funding and redirecting funding to the above areas

Around 60 per cent of all regularly funded arts organisations receive an annual increase of 2.75 per cent. Around 20 per cent receive larger increases and over 30 organisations receive regular funding for the first time. By 2007/08, we will achieve our aim that more than 10 per cent of regularly funded organisations are either run by Black and minority ethnic artists, or are organisations which take a lead role in supporting such artists.

However, over 120 organisations will no longer receive regular funding and over 50 receive increases of below 2.75 per cent a year.

In spite of our standstill funding we were able to increase the amount going to regularly funded organisations overall from £300,797,000 in 2005/06 to £325,802,000 in 2007/08. We did this by a range of measures including cutting back on our budget to develop new opportunities for the arts and freezing our administration costs.

highlighted information

35	reporting against our official commitments
37	Arts Council reorganisation
39	2004/05 financial results
39	Arts Council Collection

reporting against our official commitments

The Arts Council has a funding agreement with our sponsoring department, the Department for Culture, Media and Sport (DCMS). This section reports on our performance towards particular strategic priorities and public service targets (PSA targets) in that agreement for the period April 2004 to March 2005.

Creative Partnerships

The Arts Council's target in this area was to set up nine new Creative Partnerships by September 2004, which we have achieved.

By April 2005, 34 of the 36 Creative Partnerships we are committed to establishing by March 2006 were running. The total number of projects started between May 2002 and April 2005 was 3,352; 20,552 teachers had been involved in Creative Partnerships projects.

Grants for the arts

We set ourselves a target relating to the value of Grants for the arts programme awards going to Black and minority ethnic artists/arts organisations by March 2005.

Target: 10% of total value
Achieved: 10% of total value
(25% of total value of grants to individuals, 8% organisations)

Arts participation

Our target in this area is, by 2006, to increase attendance by 3% and participation by 2% by under-represented groups in arts events. The figures show the position in relation to the latest available data which was collected in 2003 or 2004, as indicated.

Attendance and participation figures relate to at least two events.

Evaluation and customer satisfaction

Our first customer satisfaction survey took place in autumn 2004. We found that our customers are satisfied with our levels of commitment to equal opportunity and diversity; with our advocacy for the arts; and that we make funds available quickly. Understanding our customers better and working in partnership with them; improving our explanations when funding applications are rejected; and making it easier to contact people by telephone will improve customer satisfaction levels.

We are identifying what we need to do to improve customer satisfaction and making plans to put this into effect. A further survey will be conducted in autumn 2006 to check progress.

reporting against our official commitments continued

PSA target 2 – attendance and participation

	Attendance – baseline	PSA target 2006	Interim position	Participation – baseline	PSA target 2006	Interim position
Disabled people (limiting longstanding illness)	29% ¹	32%	26% ^{*3}	12% ¹	14%	12% ³
Socially excluded (social class C2, D, E)	23% ¹	26%	26% ³	10% ¹	12%	9% ^{*3}
Black and minority ethnic	32% ²	35%	29% ⁴	15% ²	17%	11% ⁴

*Please note that the apparent decreases in attendance among disabled people and in participation among socially excluded people are not statistically significant.

1 Data collected 2001
2 Data collected 2002
3 Data collected 2003
4 Data collected 2004

Regularly funded organisation activity

Attendance figures for our regularly funded arts organisations are well above target, as is attendance at educational sessions they run.

	Target	Actual
Number of commissions of new work by regularly funded organisations	2,650	4,049
Attendance at regularly funded organisations (thousands)	25,400	31,634
Attendance at educational sessions of regularly funded organisations (thousands)	2,210	3,243

Targets are as set out in our 2004 annual review
Data for 2004/05 is available in April 2006

Arts Council reorganisation – how we have made savings

Three years on from the setting up of Arts Council England, we can summarise some of the financial benefits of the reorganisation.

In March 2001, the Arts Council of England announced plans to form a single development agency for the arts in England by joining together with the 10 independent English regional arts boards. In April 2002, the merger took legal effect. This set up Arts Council England, consisting of a national office and nine regional offices. A new staff structure was introduced in April 2003, and there have been savings from the reorganisation since then.

We initiated this major reorganisation. It came from a desire to streamline the arts funding system and make it more efficient.

Reorganisation efficiency savings

The reorganisation has led to significant savings in administration costs. There are five main areas where we have made savings:

- reduction in staff numbers
- merger of two regions into one in the South East
- reduction in use of central London property
- VAT efficiencies
- procurement savings

In 2003/04, our target was to make savings of £5 million. The actual figure achieved was £5.6 million. In 2004/05, the target was to increase those savings to **£6 million** and we have made savings of just under **£7 million**.

Reduction in staff numbers

The structure introduced in 2003/04 reduced the number of core administration posts. Most of these reductions came at the national office and as a result of the creation of a new South East region.

This reduction in staff numbers was made possible by a number of factors. We have introduced shared services for finance, human resources, property and IT. We have delegated responsibility for managing the relationship with the vast majority of our funded organisations to regional offices, allowing a reduction of staff in the national office. We reduced the number of open application grant programmes from over 100 to five and set up a contact centre which takes all general external calls.

Merger of regions in the South East

A key feature of the reorganisation was merging the former South East and Southern Arts boards to create a single South East regional office aligned with regional government boundaries. This allowed us to rationalise office space: the offices in Winchester and Tunbridge Wells were closed and staff relocated to Brighton. The move was completed in 2003/04.

Arts Council reorganisation – how we have made savings continued

Reduction in use of central London property

Reducing staff numbers at the national office means we need less property in central London. In 2003/04 we were able to relinquish use of over 18,000 square feet of office space. We are investigating options for further property savings by relocating the national office to a new, cheaper site in central London.

VAT efficiencies

The previous arts funding system was inefficient from a VAT point of view because the regional arts boards had to charge the Arts Council VAT on the services they provided. The Arts Council was unable to recover those fees. These charges no longer apply now we are one organisation.

Procurement savings

The new structure has led to a number of procurement savings. These arise through economies of scale, removing duplication and increased purchasing power. We have made savings in insurance, audit fees, stationery, payroll processing, legal services, IT procurement and telephone costs.

Summary

The reorganisation of the arts funding system has led to savings of almost £7 million a year by 2004/05. This has already offset the one-off costs of the reorganisation itself. The money saved is now being put directly into supporting the arts.

2004/05 financial results

The 2004/05 annual accounts, published alongside this review, give full details of our financial results for the year. We are not able to prepare a full set of consolidated accounts for our grant-in-aid and lottery activities due to the different accounting policies we are required to follow. However, a summary of the combined results is provided in the foreword to the grant-in-aid accounts.

This summary shows that operating costs in total rose by nearly £2.6 million compared with 2003/04. That increase was entirely due to the growth in the Creative Partnerships programme and the cost of developing a new single grants and management information IT system. Excluding those costs, our underlying 'core' operating costs fell by nearly £1.4 million.

One important feature in our grant-in-aid accounts is the inclusion of the Arts Council Collection in the balance sheet at full market value. Previously the collection, which includes a large number of donated items, has been shown in our accounts at cost. More information about the collection follows.

Arts Council Collection

The Arts Council Collection is a significant national resource. It is the largest and most important loan collection of modern and contemporary British art in the world with over 7,000 works, including paintings and works on paper, sculptures and photographs. Works are lent to exhibitions in the UK and abroad and are on loan to over 100 public venues in the UK including museums and galleries, hospitals, libraries and universities.

The collection is run by the Hayward Gallery at London's South Bank Centre and forms an integral part of the Hayward's Touring Exhibition Programme. This programme brings around 30 exhibitions to 1.4 million people in 160 venues each year. In addition to donations, up to 30 new works for the collection are purchased each year by a changing panel of artists, critics and curators.

The collection is wide ranging and includes works by major 20th century British artists such as Henry Moore, Francis Bacon, David Hockney, Paula Rego and Bridget Riley; sculptors Richard Deacon, Tony Cragg, Antony Gormley, Anish Kapoor and Rachel Whiteread; and work from a new generation of artists ranging from Damien Hirst and Tracey Emin to Chris Ofili, Steve McQueen and Janin Al-Ani. A new public space for sculpture from the collection was opened at the Longside Gallery at Yorkshire Sculpture Park in 2003.

annually-updated information

- 170 Council and regional council members
- 172 attendance at arts events

Council and regional council members

April 2004 to March 2005

Council

Sir Christopher Frayling
(Chair)

Diran Adebayo

Sir Norman Adsetts OBE*

Janet Barnes

Tom Bloxham MBE

Deborah Bull CBE

Paul Collard**

Deborah Grubb

Professor Alan Livingston

Stephen Lowe

Sir Brian McMaster CBE

Elsie Owusu OBE

Dr Tom Shakespeare

William Sieghart

Professor Stuart Timperley

Dorothy Wilson

Lady Sue Woodford Hollick

* Resigned January 2005

** Resigned September 2004

East Regional Arts Council

Professor Stuart Timperley
(Chair)

Gillian Beer

Graham Creelman

Nicholas Daniel

Helen Denniston

Tony Dodd

Andy Graham

Trystan Hawkins*

Anne Lavery

Kari O’Nions

Penny Otton

Rachel Parslew

Yasmin Sharif

Hazel Simmons

Sue Wigglesworth

* Resigned February 2005

East Midlands Regional Arts Council

Stephen Lowe (Chair)

Cllr Colin Bromfield

Phil Cosker

Mimi Errington

Tina Glover MBE

David Johnston

Mir Juma

Cllr Brian Knight

Norma Pearson

Cllr Dr Jill Vincent

Morcea Walker

Cllr William Wells

Cllr Paul West

Cllr Mick Young

London Regional Arts Council

Lady Sue Woodford Hollick
(Chair)

Cllr Lyn Brown

Emmanuel Cooper

Anupam Ganguli

Elizabeth Howlett

Ian Jentle

Cllr Denise Jones

Nicolas Kent

Kate O’Rourke

Cllr Joyce Ryan

Dr Maggie Semple

Graham Sheffield

Cllr Peter Truesdale

North East Regional Arts Council

Dr Tom Shakespeare (Chair)

Victoria Andrew MBE

Cllr David Budd

Cllr Alex Cunningham

Cllr Fionna Davison

Cllr Mick Henry

Cllr Peter Hillman

Sarah Kemp

Farah Khan

Helen Pickering

William Pym

Mark Scrimshaw

Sajjad Shah

Cllr Robert Symonds

Cllr Iain Wright*

* Resigned January 2005

Council and regional council members *continued*

North West Regional Arts Council

Tom Bloxham MBE (Chair)	Cllr Ann Farrell	Cllr Edmund Sheehy
Conrad Atkinson	Ruth Gould	Cllr Andy Shine
Deborah Barnard MBE	Professor Lubaina Himid	Lemn Sissay
Keith Black	Peter Mearns	Cllr Jean Yates
Cllr Warren Bradley	Howard Raynor	

South East Regional Arts Council

Deborah Grubb (Chair)	Euan Henderson	Katie Tearle
Jeremy Birch	Darren Henley	Elaine Thomas
Kentaké Chinyelu-Hope	Sarah Hohler	Stephen Turner
Maureen Christian	Schweta Kapadia	Adrian Vinson
Simon Fanshawe	Penelope Marcus	Leslie Wicks
Judy Panesar Harrison	Kate Mosse	Michael Woodhall
Alan Haydon	Vayu Naidu-Banfield	

South West Regional Arts Council

Professor Alan Livingston (Chair)	Sue Davies	Ralph Hoyte
Cllr Doris Ansari OBE	Ruth Eastwood	Cllr Bernard Hughes
Cllr Robin Bush	Chelima Fade*	Professor Simon Olding
Cllr Robert Chapman	Cllr Stephen Friar	John C Struthers
Cllr John Cole-Morgan	Thrisha Haldar	Pippa Warin
	Moya Harris	* Resigned December 2004

West Midlands Regional Arts Council

Dorothy Wilson (Chair)	Dr Michael Cullen*	Wanjiku Nyachae*
Professor Susan Bassnett	Deirdre Figueiredo	Cllr Sheila Pittaway
Professor George Caird*	Tyrone Huggins	Paul Sutton
Cllr Richard Chattaway	Alan McLean	* Resigned June 2004

Yorkshire Regional Arts Council

Sir Norman Adsetts OBE (Chair)*	Susanna Eastburn	Jonathan Sands
Janet Barnes (Chair)**	Cllr David Gemmell	Dharambir Singh
David Bostwick***	Geraldine Gough	Martin Winter****
Cllr Peter Box	Lynne Green	* Chair until February 2005
Cllr Georgina Boyes	Elaine Hirst	** Chair from February 2005
Margaret Coleman	Susan Latter	*** Resigned November 2004
Geraldine Connor	Elizabeth Minkin****	**** Resigned July 2004
	Cllr James Preston	

attendance at arts events

In 2004/05, the Target Group Index survey asked 20,755 adults in England whether they attend particular artforms 'these days'.

Percentage and number of adults who attend each of these artforms 'these days'

	%	2004/05 number in millions
Any performance in a theatre	40.5	16.5
Plays	26.0	10.6
Art galleries/art exhibitions	25.5	10.4
Classical music	13.6	5.6
Ballet	8.1	3.3
Opera	7.7	3.1
Jazz	7.5	3.1
Contemporary dance	5.6	2.3

© BMRB International – Target Group Index 2005

The table shows that 40.5% of adults questioned said they attend any performance in a theatre – this category includes musicals and pantomime. This compares with 10.6 million people who said they attend plays and 10.4 million who attend art galleries or art exhibitions. Attendances at the remaining five artforms were also high, ranging from 5.6 million adults attending classical music performances to 2.3 million adults attending contemporary dance.

More detailed information on people attending arts events, including breakdowns by age and socio-economic status, is available in *Arts in England: attendance, participation and attitudes in 2003*. This is available on our website www.artscouncil.org.uk

This survey is conducted annually by BMRB International. The full survey consists of a representative sample of around 25,000 adults in England, Scotland and Wales.

National Lottery 10th birthday

When the National Lottery celebrated its 10th birthday on 6 November 2004, we were at the heart of the celebrations. The National Lottery injected almost £2 billion into the arts in its first 10 years, and we are one of the major distributors of lottery money to good causes.

Arts organisations around the country took part in the celebrations: pages 20 to 21 give more details about this. One example was this performance of *Blonde*, by C-scape dance company, in a supermarket in Bodmin, Cornwall.

Pages 145 to 168 contain a detailed review of our lottery activity in 2004/05.

Photo: Simon Burt/Apex



This is part one of four of our annual review.
You can download the other parts, in pdf or
text-only versions, at www.artscouncil.org.uk

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