

sixty years  
celebrating  
the arts



annual review 2006

## contents

1	welcome
2	chair's report
4	chief executive's report
6	grants for the arts
7	our priorities
7	taking part in the arts
11	children and young people
14	the creative economy
18	vibrant communities
22	internationalism
25	celebrating diversity
29	highlighted information
30	reporting against our official commitments
34	remuneration report
130	annually updated information
131	Council and regional council members
133	taking part in the arts

You can download the following three sections at  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

37	grant-in-aid accounts
76	lottery distribution accounts
106	National Lottery report

A list of grants offered during 2005/06 is available from our website.

## welcome

Arts Council England works to get more art to more people in more places. We develop and promote the arts across England, acting as an independent body at arm's length from government.

Between 2006 and 2008, we will invest £1.1 billion of public money from government and the National Lottery in supporting the arts. This is the bedrock of support for the arts in England.

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

For 2006 to 2008, we have six priorities:

- taking part in the arts
- children and young people
- the creative economy
- vibrant communities
- internationalism
- celebrating diversity

## chair's report

In Arts Council England's 60-year history, there can rarely have been a year like this, when the nature of our arts funding and development system has been under such close scrutiny.

We have seen the publication of a plethora of papers and books from academics and think tanks of various political persuasions. In addition, we faced our first independent Peer Review, led by Baroness McIntosh of Hudnall.

Central to these debates has been the role of the Arts Council and the future of the 'arm's length' principle. Some based their arguments on a perception that government has shackled the arts to a list of social policy goals and bureaucratic targets. Often, they argued, these goals and targets have little to do with creative process or the value that the public gains from the arts. A few went so far as to suggest that the arm's length principle, which since 1946 has guaranteed the independence of funding decisions from political interference, may have outlived its usefulness.

Having been in the front line of those who have raised concerns about the danger of political encroachment on the arm's length principle, I can say with real optimism that this year was the year when the tide flowed again – and strongly – in favour of the principle. The Peer Review emphatically backed the continuation of Arts Council England as an arm's length agency and the Rt Hon Tessa Jowell MP, Secretary of State for Culture, Media and Sport, gave that her wholehearted and public support. In principle, and in practice, it works.

Wherever you stand in relation to these arguments, one thing is certain – cultural policy is no longer a backwater of political thinking. The interface between government, its agencies, and the arts and creative industries is an area of debate finally beginning to take its rightful place alongside the other big contested issues in public life.



Sir Christopher Frayling  
Photo: Piers Allardyce

We will take an even more central role in these debates in future. There is much to discuss – the importance of creativity and innovation to our place in the global economy, the politics of wellbeing and happiness, national identity, freedom of expression, a cultural foreign policy – the list goes on.

There is much else to celebrate this year. The public consultation on the National Lottery good causes has resulted in the Government announcing that the arts will continue to benefit from the lottery for another 10 years – providing more than £1 billion for arts projects throughout England. The current golden age for the arts is set to continue. Our artists and arts organisations have had yet another great year.

Apart from *The Sultan's Elephant* in spring 2006, my favourite personal arts experiences of the year happened at Arthur Miller's *The Crucible* by the Royal Shakespeare Company, watching contemporary dance at Sadler's Wells, in the main concert hall at The Sage Gateshead and in various ways celebrating the centenary of  $E=mc^2$ . In 2005/06, it has definitely been a case of  $E=ACE$ .

The coming year will have many challenges. Making the case for enhanced public investment in the arts to government and others will be a major issue for us and our partners. But, we can address these challenges with renewed confidence and optimism. How many public bodies can honestly say, hand on heart, that they combine national policy and regional delivery in such efficient, effective and creative ways?

**Sir Christopher Frayling, Chair**

## chief executive's report

The last year has again been one of change and challenge for Arts Council England. We assessed our achievements and operations and identified some new priorities for the coming years.

Personally, I was lucky enough to be able to spend the first few months of 2005 stepping outside my 'day job' to take stock of the past, present and future of the Arts Council. I returned from my strategic 'time out' refreshed, stimulated and excited by the challenge ahead.

I came back convinced that the Arts Council has achieved a huge amount in 60 years and that to have maintained impact and relevance we have had to constantly change. But just as clear was the need to adapt again to meet the new challenges of the next 10 to 15 years.

All this was confirmed by a Peer Review of the Arts Council that took place in summer 2005. Commissioned jointly by the Department for Culture, Media and Sport and the Arts Council, the Peer Review looked at our strengths and weaknesses, achievements and progress and identified opportunities for the future.

The review team recognised our role in shaping the national artistic and cultural landscape, crediting us for 'the increased vibrancy of the arts sector and the greater centrality of arts in national life'.

But the review also gave pointers for further positive change. The team encouraged us to build on the progress made since our merger with the regional arts bodies and become even more a national development agency for the arts in England. A lead body for the arts with authority and impact, one whose voice is heard by – and listened to – not just government but every part of national public life.

The Arts Council has always had a dual responsibility: to develop and improve the practice of the arts and to increase accessibility of the arts. Arguably for the last 60 years we have focused more on the first side of that equation – investing in and supporting artists and arts organisations. Now is a good time to start to redress that



Peter Hewitt  
Photo: Piers Allardyce

balance and to invest in and support audiences and participation in the arts. This is reflected in a new ambition, which sets the tone for our work for the next two years: to put the arts at the heart of national life and people at the heart of the arts.

Which is why one of our main themes for the next two years is to encourage more people to take part in and engage with the arts. New technology and the way people interact with it require us to re-think what we mean by traditional phrases like 'attendance' and 'participation'. There are tremendous opportunities to find new ways for audiences to enjoy and participate in the arts and for artists to create in different ways.

We also need to connect better with the public – and other stakeholders – and find new ways to listen to and understand them and their expectations and aspirations for the arts. So later in 2006 we will launch a major debate – a public value exercise, talking with and listening to a wide range of people and testing with them what we stand for and what we should prioritise in the future. The findings will refresh our purpose and inform our long-term direction and objectives.

Near the end of 2005, we contributed to the government's comprehensive spending review looking at the period since 1997. This process gave us a valuable opportunity to assess our performance and achievements. And the story that emerged is one of a sustained increase in government investment, matched by reform and delivery within the Arts Council and across the arts, resulting in massive achievements and real progress. In fact, arts and culture have never been better.

Our objective now must be to build on that remarkable success. We must make the case to government and beyond, that arts and culture have an enormous and still untapped potential to inspire the nation and deliver tangible benefits to our children, our communities and our wider society.

**Peter Hewitt, Chief Executive**

## grants for the arts

Grants for the arts is our major open application programme for individuals and organisations. Grants for organisations and for national activities are funded by the National Lottery.

There are examples of work funded by Grants for the arts throughout this annual review, including Peterloo Poets on page 8, the Artists' Resource Centre on page 14 and the Castleford heritage group on page 20.

### Grants for the arts in figures

	Year two 2004/05	Year three 2005/06
Number of applications received	9,442	9,484
Number of grants made	4,692	4,707
<b>Total awarded</b>	<b>£69.4 million</b>	<b>£81.7 million</b>



*Mrs Gibson's Coat*, by Janet Vaughan, one of five artworks created to mark completion of The Herbert Gallery's first phase of development. This unique collaboration between Coventry Arts and Heritage and Coventry Artspace was part funded by Grants for the arts. Photo: Janet Vaughan



## taking part in the arts

### **Navigate Live Arts Festival**

Navigate was a four-day festival of live art with 'navigation' as the theme: mapping real and virtual geographies, the body as site, navigating data within digital media, and navigating time across physical and emotional space.

This unique and dynamic festival took place aboard Stubnitz, a German ship that travelled to the Tyne for the festival, at BALTIC and on a coach touring throughout the region.

The festival from June to July 2005 attracted important international artists and critics, and premiered work from artists such as Karen Finley, André Stitt and Kira O'Reilly.

Produced by amino, BALTIC Centre for Contemporary Art, Forma and Michelle Hirschhorn, Navigate was funded through the Urban Cultural Programme and NewcastleGateshead Initiative Culture10, and supported by motorschiff Stubnitz.

Melati Suryodarmo performs *Exergie – butter dance* at the Navigate Live Arts Festival. Photo: Manuel Vason





Baljinder Bhopal reading from *Transitions*, at Page meets Stage, an event hosted by Peterloo Poets and Apples & Snakes at the Old Chapel, Calstock, Cornwall. Photo: Kevin Clifford

## Using technology to champion poetry

In November 2005, the **Poetry Archive** launched a national online collection of recordings of poets reading their own work.

The brainchild of Andrew Motion, UK Poet Laureate, and recording producer, Richard Carrington, the recordings make poetry accessible, relevant and enjoyable to a wide audience. Enabling access to poets' own interpretation of their works gives a uniquely illuminating experience that can re-energise the teaching of poetry at all levels.

This Gloucestershire-based resource grows continually as old recordings are discovered and new ones made. The Poetry Archive receives regular funding from us.

One of the few remaining independent poetry presses in the country, **Peterloo Poets** in Cornwall, was founded and is still run by former English lecturer Harry Chambers. To date, the press has published nearly 200 volumes of poetry by 125 authors, together with numerous anthologies and the house journal *Poetry Matters*.

Peterloo aims to publish quality work by new and neglected poets and is expanding into online publishing as a way of increasing exposure. Online publishing is a cost effective solution to help manage the thousands of new manuscripts received, without risking large financial outlay for print.

Peterloo Poets receives Grants for the arts funding.

## Worldbench

Worldbench is a commissioned art installation by internationally acclaimed artist, Greyworld. It was launched by Creative Partnerships Durham Sunderland and Creative Partnerships London South simultaneously. The launch took place at Southwick Primary School in Sunderland and at the Mayor's office in London with young people and teachers from Sandhurst Junior School in Lewisham.

The installation uses an ordinary park bench placed with one end touching a wall in a public place such as a canteen, an office or a school playground. A video image projected onto the wall next to the bench shows the bench continuing into the distance. By sitting on the park bench and watching the screen, a pupil sitting in a school playground in London can talk with a pupil in a playground in Sunderland. They can chat over their lunch as if they were sitting on the same park bench in the same place.

This exciting project has huge potential for people to exchange knowledge, build friendships and practise using new technology.

## Arts and sport research

Almost three quarters of year 9 pupils in the north west take part in arts activities in school and during lessons. The same number takes part in arts activities outside school informally with friends. One quarter are active members of an out-of-school arts club or programmed activity. One in six belongs to a dance club.

The 2004 Arts and Sport study provided a unique, large scale insight into the regular participation of school pupils in a broad range of cultural activities. The study emphasised the huge opportunities for young people to benefit from the crossover between creative and health agendas – the common commitment to self-esteem, creativity, and healthy bodies and minds.

The north west is already profiting from these findings with their commitment to dance organisations such as the regularly funded Cultural Fusion – which provides creative spaces and support for young people to sing, dance and make music – and Games without Frontiers – a project that combined a youth sports event with arts performances.

## Getting people reading

**Quick Reads** is a collaboration aimed at people who have stopped or have difficulty reading. In 2005/06, Arts Council England granted £50,000 further funding on top of initial funding for the project.

Tony Blair, the Prime Minister, launched Quick Reads in March 2006. Short books from authors including Ruth Rendell, Joanna Trollope and Minette Walters sell for £2 each.

### The Premier League Reading Stars

supports a series of family reading groups at libraries across the country. Players recommend books, such as Roald Dahl's *Matilda*, recommended by Steven Caldwell of Sunderland. This is a partnership between the Football Foundation, the National Literacy Trust, the Premier League and the Arts Council.

**Get London Reading** encourages Londoners to make more time for books. The campaign is managed by Booktrust, which receives over £238,000 each year from the Arts Council to support core operating costs. It works with Transport for London, the Mayor of London, Creative London, Rough Guides and London Book Fair to bring stimulating promotions and events to London.

**A Book for Every Londoner** is a series of free activities in the capital's libraries, organised by the London Libraries Development Agency (LLDA), which receives regular revenue funding of £30,000 from the Arts Council to support reader development.

David James, Manchester City Football Club, at a Premier League Reading Stars event in The Blue Zone Study Support Centre, City of Manchester Stadium. Photo: Fabio De Paola





Prigates of the way

The journey  
starts with

just  
one  
step



## children and young people

### Children's books and theatre

2005/06 saw three openings of major venues for children's art.

In August, Britain's only centre dedicated to celebrating children's books – **Seven Stories** – opened its doors. The £6.5 million project converted a Grade II listed Victorian granary into a modern, family-friendly art gallery and interactive centre in the heart of Newcastle. It houses a nationally important collection of books, manuscripts, original artwork and related media for children, focusing on work created in post-war Britain.

In December, **Unicorn Theatre** opened a purpose-built theatre for children. The stunning £13 million building in Southwark, London, includes two theatre spaces, an education studio and a cafe, and has a pedestrianised path to the Thames. The architecture is both impressive in its own right and rich in child-scale detail. This reflects Unicorn's belief that theatre for children should have the same high standards as theatre for adults. The theatre will play to over 100,000 children each year.

The £3 million **egg theatre** – so named for its egg-shaped auditorium – also opened in 2005/06. Part of the Theatre Royal Bath, it is the first dedicated theatre space for children and young people in the south west and welcomed over 4,000 visitors in its first month.

Left: Scarabeus Total Theatre Company at the official opening of Seven Stories, the Centre for Children's Books. Photo: Critical Tortoise

### Artsmark

Artsmark recognises schools that have made a strong commitment to the arts.

In June 2005, we awarded nearly 1,200 Artsmarks, in the fifth round of this national award for schools. The highest number yet brought the total of Artsmark schools to 3,067. Nationally, 13 per cent of schools hold an Artsmark – 10 per cent of primary schools and 31 per cent of secondaries.

Of the 165 schools receiving the award in the West Midlands, nearly half attained Artsmark Gold for providing an excellent range of arts opportunities. Castle Special School in Walsall showed how the arts are applied across the curriculum when, for example, pupils learnt about forensics by actors presenting a science-based mystery. Motivating techniques like these have noticeably enhanced the confidence, behaviour and listening skills of pupils with moderate learning difficulties.

## Young people's dance

Dance is increasingly popular for young people, but many parts of the country lack sufficient teachers and leaders. In November 2005, we awarded the largest yet of our Grants for the arts for national activities to support the development of dance for young people in England.

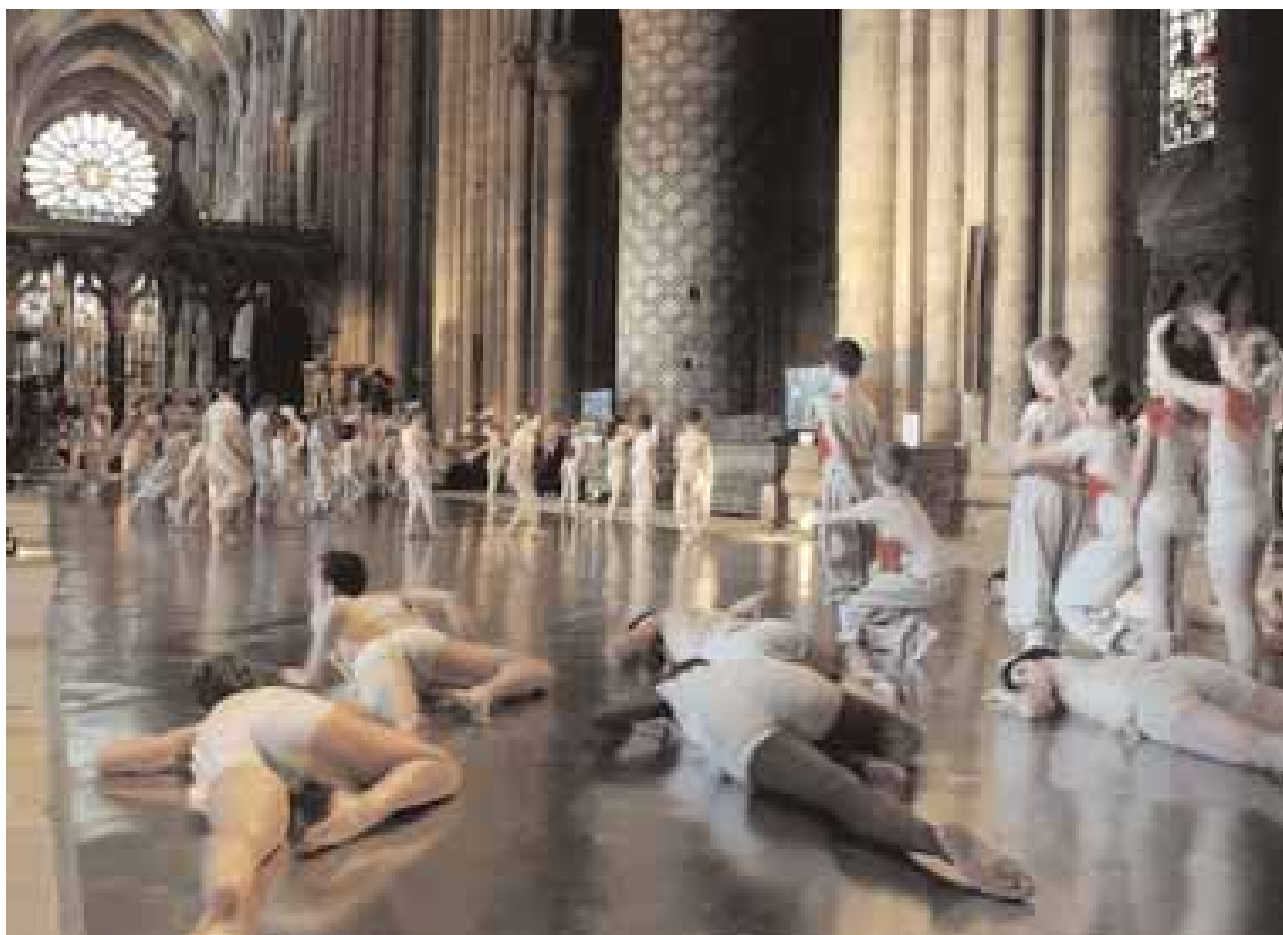
£635,000 has been awarded to Youth Dance England, over two years, for their programme **Next Steps**. Next Steps will bring together nine dance organisations, one from each region of England, to improve the opportunities available for young people and consolidate these for the future.

A recent success in dance for young people was the site-specific performance of music and dance *Amu*, in Durham Cathedral,

February 2006. Choreographed by Wayne McGregor, it was inspired by the sound and images of the living human heart, representing both humanity and the divine.

The schoolchildren performed in the cathedral, to Northern Sinfonia playing Sir John Tavener's score. This was the culmination of a year-long project between Creative Partnerships Durham Sunderland, Random Dance, DanceCity and five local schools. International fashion designer Shelley Fox worked with the young dancers to design and create their costumes.

*Amu*, at Durham, performed by Random Dance and children from Creative Partnerships Durham Sunderland. Photo: Marcus Ginns



## Arts Award

The young people's Arts Award launched in October 2005. David Lammy MP, Minister for Culture, spoke at a lively event at the Royal Opera House, London, alongside performances and exhibitions from young people who had taken part in the two-year pilot.

The Arts Award is the first accredited award scheme to recognise how young people develop as artists and arts leaders. Participants get credit for their own arts achievement and for helping others to enjoy their favourite artform by organising arts projects. They choose what they want to explore and achieve, and plan their programme with ongoing support from an Arts Award adviser.

The award is for young people aged 11–25 of all abilities and backgrounds, and can be taken at Bronze, Silver and Gold levels, which are accredited at levels 1, 2 and 3 on the National Qualifications Framework. Arts Award centres may be arts organisations, schools, colleges, youth projects or community groups and are supported through regional agencies.

The award is run in partnership with Trinity Guildhall, which manages and quality assures the programme, and supported by Canon (UK) Ltd, which helps raise the profile of the award and provides equipment to support its delivery. Celebrities endorsing it include Graham Norton, Joanna Lumley, Siobhan Davies, John Hegley, Benjamin Zephaniah, Simon Pegg and Sam Taylor-Wood.



Original Heroes, a breakdance collective based in Bradford, performs at the national launch of the young people's Arts Award, Royal Opera House, October 2005. Photo: John Nassari



## the creative economy

### Helping artists to be successful

We develop partnerships that help artists contribute to the creative economy. In the south east, this work is going from strength to strength.

In 2005, we secured funding from the Department for Trade and Industry through the Phoenix Fund to roll out the **Creative Industries Business Advisory Service** (CIBAS) to six locations across the south east. CIBAS provides one-to-one bespoke business advice and guidance from specialist business advisors, as well as local networking events and seminars. It is for artists, creative practitioners and businesses, and deals with specific issues that arise from artistic and creative practice within a business context.

The **Artists' Resource Centre** (ARC) at Aspex Gallery in Portsmouth has been granted £99,000 from Grants for the arts to develop ARC+, a new professional development initiative for artists and artist-led organisations in the south east. This project will run a two-year programme at four partner organisations: the De La Warr Pavilion, Bexhill-on-Sea; the Oxfordshire Visual Arts Development Agency (OVADA) in partnership with Modern Art Oxford; South Hill Park, Bracknell; and Turner Contemporary, Margate.

Visitors at Contemporary Applied Arts, London, a member of the Own Art scheme.  
Photo: Mark Wilkinson

### Own Art in 2005/06

- Over 2,600 people used the Own Art interest free loan scheme in 2005/06
- These purchases were worth more than £2 million, up 30 per cent on the previous year
- The number of galleries applying for membership increased steadily, with 260 registered across England in October 2005 and many more expected throughout 2006
- Eighty per cent of its customers felt that Own Art had enabled them to make purchases that they otherwise could not have afforded
- Twenty-nine per cent of customers were first time buyers of contemporary art or craft, showing that the scheme successfully attracts new buyers to the market

The growing popularity of this Arts Council scheme has been reflected in ongoing press interest. In January 2006, we announced that Own Art would be rolled out in the London area, focusing on galleries under five years old to help them establish their client-base.







Nicholas Daniel, Britten Sinfonia's Principal Oboe and curator for the 2005 lunchtime concerts.  
Photo: Patrick Harrison

## Music in the East

In our East office, the talent initiative **Escalator** works across all artforms to identify and support the most talented regional artists and help them develop sustainable careers in the creative industries.

Run by a team of industry professionals, Escalator Music helps emerging rock and pop artists, providing expertise with all aspects of the business from production and record label management to public relations. Artists are chosen from each area in the region and mentored and supported to achieve their professional goals, and to promote their work to a wider commercial audience.

As well as offering artists the opportunity to make the move from passion to profession, Escalator Music is building shared knowledge in the region and encouraging a more integrated way of working between the industry specialists, creating an infrastructure for the future.

Escalator Music also supported an exciting programme of lunchtime concerts with **Britten Sinfonia**, broadcast on BBC3. The 2005 performances, curated by Nicholas Daniel, featured new pieces commissioned from composers with links to the East of England, alongside pieces that influenced their creation.

Since 2004, **Amplifier** has been transforming the opportunities for young people aged 11 and upwards to get involved in rock and pop. It will give 2,000 workshops over three years. Amplifier focuses on all aspects of the industry, from playing an instrument to recording and stage technique, and explains to aspiring musicians how the music industry really works.

## Rural strategies

In 2005, we focused on the needs of artists and arts organisations in rural areas. We are committed to enabling a growth in the scale, reach and confidence of the arts in rural England.

In the **East Midlands**, market towns such as Wirksworth in the Derbyshire Dales have faced big challenges in recent years due to the decline of traditional industries such as farming, quarrying and textiles. At the same time, the area has attracted a thriving community of artists, who have taken over redundant buildings, started new enterprises and launched a festival that has helped re-energise the community.

Puppetcraft performing *The Pied Piper* for a family audience in the Memorial Hall, East Ogwell. Promoted by Villages in Action, one of our regularly funded organisations. Photo: Chris Saville at Apex



Nationally there are 37 touring schemes working with professional companies, artists and performers to offer events in rural communities. In the **south east** since 2004, 22 new communities have promoted theatre in villages – further evidence that our rural strategy is helping communities develop their own sense of creativity and place, and flourish through the arts.

In 2005, Villages in Action, a rural touring scheme in Crediton, Devon, ran an innovative participatory project in five villages across Devon. The villages worked with three professional artists to produce a performance, event or exhibition celebrating Devon's links with other parts of the world. Events ranged from a drum festival with Karen people from the UK and Thailand, to a Spice of Life festival in South Brent. Six of the seven rural touring schemes in the **south west** receive regular funding and many individual performances and events also receive grants.

There are thousands of high quality arts events taking place in rural and other communities, extending access to the arts to tens of thousands of people who may have only limited access to live performance. These events play an important part in the social life of rural and other small communities. See our 2005 publication *Arts in rural England* for more details.



Artist Anthony Whishaw RA (Royal Academician) at Acme Bonner Road Studios, Bethnal Green, London, during Arts Unwrapped 2005. Arts Unwrapped was created and funded by Creative London with the Arts Council and ASC Studios. Photo: Dave King

## Open studios

In November 2005, CIDA, the creative industries development agency based in Huddersfield, Yorkshire, organised and managed **HOST:05**, the Huddersfield open studio trail. HOST:05 allowed the public a rare opportunity to see inside local artists' studios. The event spread across eight venues, bringing a varied and enriching experience to both artists and audiences.

**Arts Unwrapped**, an Arts Council and Creative London initiative, brought together exhibitions and events in studios across London in November and December 2005. It was the largest event of its kind in Europe.

The Project Director, Ms H Dunn, says, 'Open studio events give artists an opportunity to show and sell their work... they offer visitors a rare chance to see the creative process at work... It makes sense to capitalise on the skills and vision they bring to our city.'

**Acme Studios**, founded in 1972, provides over 400 studios for London artists. There is huge demand, with over 3,500 artists on waiting lists for affordable London studios. In 2005, we awarded Acme Studios a £2 million capital grant to increase artists' studio space in London.

## vibrant communities

### Urban Cultural Programme

Cities across England are at the centre of an exciting programme of events that encourages new collaborations and opportunities within regions funded by the Urban Cultural Programme.

We set up the Urban Cultural Programme with the Millennium Commission, allocating £15 million of National Lottery funds to support cultural projects in urban areas across the UK.

In June 2005, Derby, Leicester and Nottingham collaborated on Three Cities Create and Connect. This helped fund the first ever International Festival of Children's Theatre and Dance across the three cities with performers from Italy, Canada and Germany. Other initiatives support carnival stars from the Caribbean to undertake residencies and

community workshops, a summer urban music series, and *Under Scan*, the world's largest interactive video installation.

In the south east – Brighton and Hove, Canterbury and Oxford – Urban Cultural Programme initiatives have also been successful with projects such as:

- *The Friend Ship* – an array of activities touring schools in the region
- *Make it Real* in Canterbury, which supports 19 performing and visual arts projects such as the youth-focused Mozart Now
- *Evolving City*, exploring today's Oxford as a more complex, interesting and contradictory place than the image generally portrayed
- *making a difference*, a range of projects and festivals in Brighton and Hove to improve the environment and develop the arts scene in the area





*Outhouse* by Vong Phaophanit and Claire Oboussier, Liverpool Housing Action Trust project. Photo: Hannah Jamieson

Left: *Under Scan* by Rafael Lozano-Hemmer. Installation at Lincoln University, November 2005. Photo: Richard Cannon

*Under Scan* was a £750,000 investment from emda to celebrate Cultural Quarters across the East Midlands. The project was also financially supported by Arts Council England and Three Cities Create and Connect.

## Liverpool Housing Action Trust

Liverpool Housing Action Trust was set up by the government in 1993 to improve or redevelop the high-rise blocks across Liverpool over 12 years. Since 2000, it has commissioned and managed a number of groundbreaking arts projects with Modus Operandi and creative organisations in Liverpool. We awarded it £30,000 from Grants for the arts for these projects.

Two of these commissioned projects are *Outhouse* and *Light Signatures*. *Outhouse* is a pavilion-like sculpture by Vong Phaophanit and Claire Oboussier, in collaboration with architect Andrew Brown, based on two-storey houses developed for Woolton by architects The Owen Ellis Partnership.

*Light Signatures*, by Andrew Holmes, is a contemporary memorial to local figures who have influenced the life and culture of Liverpool. The signatures of these citizens are projected onto four perimeter sites at Sefton Park and at dusk appear as if written in light. This project is to be further developed for Liverpool's 2008 European Capital of Culture year.

## Castleford regeneration project

We are supporting collaboration between artists, architects and residents to develop creative ideas for regenerating Castleford. Several projects are under way, including collaborations between Pierre Vivant and Hudson's Architects on designs for a local square and Martin Richman and DSDHA on light works for a pedestrian underpass. Significant international artists are also working with the town to create work that responds to Castleford's regeneration, including Carlos Garaicoa from Cuba and German artists Winter/Hörbelt, who are designing a pavilion to complement the waterways in and around the town.

Supported through Grants for the arts, the Castleford heritage group worked with writer Ian Clayton and visual artist Harry Malkin to develop heritage trails in the town in collaboration with residents.

Over 10,000 local people have been involved in The Castleford Project, led by Channel 4 and Wakefield Council. The project is increasing community pride and improving the public realm and has already attracted major private investment to the town.



## The arts and local government

We believe the arts can be a powerful catalyst for economic growth and social regeneration and a revitalising force in rural and urban areas. In June 2005, our East region's local government arts forum brought together councillors and arts development officers from 54 local authorities. The summit looked at ways that the arts could be used to support development and regeneration initiatives in the region. It focused on collaboration between different areas of government and the arts, and embedding the arts into new projects.

One example is the Green Heart Partnership, a three-year programme for environmental planning and capital projects in Hertfordshire. Projects include new park and play areas and refurbishment plans for a rundown community centre in Broxbourne.

This partnership involves all 10 local authorities in the county alongside Lee Valley Regional Park Authority, Hertfordshire County Council and Arts Council England, East. These partners will invest £570,000 and the project is expected to attract a further £570,000.

Right: *Generation* by Joe Hillier at the headquarters of One NorthEast, the regional development agency.  
Photo: David Williams

*The Forum*, a bench created by visual artist Harry Malkin for the Castleford meeting place of the same name.  
Photo: Porl Medlock





## internationalism

### WOMEX 2005

Five hundred musicians, 2,100 industry professionals, five days – sold out. In 2005, the World Music Expo (WOMEX) came to the UK for the first time, to The Sage Gateshead in the north east. Dedicated to world music of all kinds, the event allows musicians to forge new links and swap creative ideas.

We awarded over 30 bursaries totalling £20,000 to people, including Black and minority ethnic artists and those who have never attended WOMEX before, to allow them to share their work and be part of a vital international networking event.

Performers included Hermeto Pascoal from Brazil, Jagwa Music from Tanzania, Mariem Hassan from the West Sahara and Spain, Pakistani/UK performers as diverse as Aziz, Bavar Luck and DJ Aki Nawaz, and the Chehade Brothers from Palestine and Lebanon.

In 2005, Arts Council England produced *World music in England*, a practical guide for users. It gives a history of world music in England and lists information on active artists and organisations.

Peter Hewitt, Chief Executive, Arts Council England, said, 'The Arts Council's support and development of world music over two decades has given us a high profile and an artistically excellent home-grown world music industry... wherever it comes from, world music has come of age.'

Chehade Brothers performing at WOMEX 2005. Photo: Dan Brady







People enjoying the Multicultural festival, Portsmouth, run by the Portsmouth Multicultural Group during September 2005. Photo: Steve Spurgin

## Festivals

Festival officers in the East Midlands work with local festival organisers to develop skills that aid organisational development, enhance artistic programming and increase festivals' profiles nationally and internationally.

There is a large number of arts festivals in this region, which have the potential to grow and develop significantly. We awarded £80,000 of funding through the Urban Cultural Programme to support these.

The work extended to international audiences through partnership with the European Festivals Association, which resulted in an international festivals' conference in Leicester in March 2006.

## Roots

Roots is a successful collaboration between Arts Council England and the BBC English Regions, celebrating African, Asian, Caribbean and Chinese arts and culture. Roots identifies, showcases and develops talent by generating online coverage, research and supporting local community events. Roots runs many successful projects.

The **Ghana link programme** took 12 teenagers from schools in Plymouth and the city's twin town, Sekondi-Takoradi in Ghana, to teach them about each other's cultures. In 2005, teachers in Sekondi-Takoradi proposed a unique production of *A Midsummer Night's Dream*, and a Ghanaian singing and drumming workshop. Students spent three weeks in Ghana rehearsing and the final production was hosted by the Theatre Royal in Plymouth.

The **Yuen Film School** began in 2004 when the Plymouth Race Equality Council worked with the BBC to reconnect British Chinese children with their culture by making lions heads for the Chinese New Year celebrations. Since *Lion Dance*, the film school has continued to develop projects including an hour-long documentary celebrating 30 years of the Devon and Cornwall Chinese Association, and a 12-minute film looking at the Chinese year of the dog.

## Building an international agenda for the East

As part of supporting and developing our creative industries sector, we recognise the importance of international partnerships and excellence.

### Parallel Realities: Asian Art Now

The Fukuoka Asian Art Triennale is the largest exhibition presented by the Fukuoka Asian Art Museum in Japan. The tour of this exhibition from January to November 2005 was part of C21 – a year-long cultural and community arts event in Blackburn with Darwen, Lancashire – which celebrated and showcased cultural creativity and diversity across Asia.

The contemporary exhibition included challenging, enlightening and sometimes disturbing work by 50 artists from 21 countries and regions across Asia. The exhibition refocused traditional impressions of 'exotic' art, reconfirming Asia as a modern partner in the creative industries.

Artists featured in the exhibition included Tiffany Chung from Vietnam, Kill Your Television (KYTV) from Singapore and Ham Jim from Korea.

C21 was awarded £500,000 as part of the Urban Cultural Programme.

Arts Council England, East's unique shared prospectus with the East of England Development Agency identifies international partnerships as one of the important areas for strategic joint investment.

International links with the United States, Poland and Latin America are developing new marketplaces and securing additional resources while individual creative and cultural collaborations are sharing knowledge and raising ambitions, invigorating the creative sector in the East of England.

The Malopolska region is economically important for Poland and a significant academic and cultural hub, with the country's oldest university. Creative leaders from The Junction, Britten Sinfonia and Norwich Gallery discussed plans for cultural exchanges and collaborations with a variety of arts organisations. The delegation also forged partnerships with the Marshall's office in Malopolska and the Mayor's office in Krakow.

San Jose in California has existing connections to the East through hi-tech industry. The initial visit allowed us to develop relationships with cultural organisations and businesses and to confirm our involvement in San Jose's exciting new Zero One festival. Work from the East of England – Random Dance, Troika Ranch and IGLOO – will feature in 2006 with opportunities for reciprocal hosting planned for 2007.

## celebrating diversity

### Heart 'n Soul

2005 saw the 10th anniversary of the Beautiful Octopus Club. Its club nights, run and developed by people with learning disabilities, feature original and experimental music, theatre, dance, film, an interactive computer games room and massage.

As well as being a good night out for people in London and beyond, these nights act as an important social centre and a unique platform for the participants' talents. They offer invaluable work experience for those interested in any aspect of production from lighting and DJing to making sets.

The club was set up by Heart 'n Soul, which is led by artists with learning disabilities, and is one of our regularly funded organisations. It has been a major success, inspiring similar projects in other regions and even in Australia. Heart 'n Soul also runs The Squidz Club, for young people aged 14–25 with learning disabilities.

We have invested over £240,000 in 2005/06 to support Heart 'n Soul.

A participant at The Squidz Club run by Heart 'n Soul in London for young people with learning disabilities, their friends and families. Photo: Nilu Izadi



## Creative Partnerships and diversity

Through Creative Partnerships, we support people to take part in cultural activities of the highest quality.

The **Migrations** project is the result of a collaboration between five secondary schools in the north east area of Birmingham with SAMPAD (South Asian Arts). This collaboration was developed to reflect the diverse range of cultures within the schools. SAMPAD introduced a creative literature project called *Spinning a Yarn*, which involved writing bilingual stories. In autumn 2005, the schools got involved in a storytelling performance and the project culminated in a collaborative installation including live and recorded performance, visual arts and craft and multimedia exhibitions.

The south east is hosting **The Margate Exodus**, a high profile community arts event in 2006. *Towards a Promised Land*, which formed part of the planning for this event, is based on an ancient story of migration and the search for a promised land. The story is retold to reflect the modern experience of migration. The focus of the project, led by artist Wendy Ewald, was to encourage and help children in the region – especially those whose lives have been disrupted by drastic change in some of the world's worst trouble spots – to explore their own feelings about history and place through words and images. The community worked collaboratively with local artists on the performance, which forms part of a film for Channel 4.

## The Darbar Festival

The Darbar Festival, the largest South Asian music festival outside India, took place in Leicester from February to March 2006. It had strong links with the Saplak music festival, India's largest and most respected music festival.

More than 30 of the world's finest musicians in Indian classical music performed, bringing together styles including Khayal, Thumri, Dhrupad and Jugalbandi duets. Performers included Ajoy Chakraborty, Kala Ramnath, Swapan Chaudhuri and Pandit Jasraj.

The festival was a tribute to Bhai Gurmit Singh Virdee, a long term resident of Leicester who passed away in spring 2005. He was a tabla player of international acclaim who performed with world-class artists and taught hundreds of students, some of whom are now playing on the world stage.

The festival was held in partnership with the Peepul Centre – a capital project with funding for its ongoing artistic programme.



Performance of *The Deranged Marriage* by RIFCO. Photo courtesy of RIFCO

*Caribbean Kitchen*, a co-production by Sister Tree and Birmingham Repertory Theatre, draws on the experiences of elderly Afro-Caribbean people who settled in the UK. Photo: Kate Bunce, courtesy of Sister Tree



## Diversifying our portfolio of regularly funded organisations

In 2005/06, we were able to increase our support for the arts for Black and minority ethnic groups by extending our portfolio of regularly funded organisations. Both Kajans in Birmingham and RIFCO in Slough have been added, in recognition of their work towards developing opportunities for local people and building international links.

**Kajans** has been providing artistic, educational and outreach programmes for over a decade. Kajans focuses on developing Black art, and community involvement in and ownership of the arts. Its programme includes collaborative projects with international artists to run residencies on music and dance, a weekly arts programme and running an international Black dance summer school. It offers a resource and information service, arts administration and training.

**RIFCO** uses theatre to help audiences explore South Asian culture and tradition in the context of modern Britain. The funding has enabled RIFCO to tour their successful play *The Deranged Marriage*. Pravesh Kumar, RIFCO's Director, says, 'What pleased us most was that we attracted South Asian families who don't traditionally come to the theatre, as well as a growing non-Asian audience.'



Visitors to the Black History Month Black British Style exhibition at Cartwright Hall, Bradford, wearing 1970s fashion for a family portrait. Photo: Paul Floyd Blake

## Celebrating Black History in Yorkshire

Black History Month, every October, recognises and celebrates the significant achievements and contributions made by African and Caribbean communities to society, promoting a positive awareness of the people, culture, history and contemporary achievements.

In October 2005, Yorkshire celebrated Black History Month with a stimulating programme of events celebrating and profiling African and Caribbean culture across the region.

A Black British Style exhibition, touring from the Victoria and Albert Museum, was held at Cartwright Hall in Bradford, looking at fashion and styling across all aspects of Black life and culture over the past 50 years. The exhibition explored clothes and the bodies that wear them, looking at what is worn and how, and highlighted the variety of lifestyles that co-exist

in Black culture, focusing on dress but also incorporating music, photography and film.

Other highlights included:

- Maya Angelou headlining the Ilkley Literature Festival
- a Black history exhibition at the Wilberforce House Museum in Hull
- Benjamin Zephaniah performing in Bradford
- *Runaway Diamonds*, the inspirational story of abolitionist Frederick Douglass at the Theatre Royal, York
- Leeds West Indian Centre's celebration of the steel pan

'Yorkshire Celebrating Black History' was led by our Yorkshire office in partnership with Audiences Yorkshire, the region's audience development agency.

# highlighted information

30	reporting against our official commitments
30	Focusing on our customers
31	Creative Partnerships
31	Administrative savings
32	Arts participation
33	Changes in participation and attendance levels since 2001
33	Regularly funded organisations' activity
34	remuneration report
34	The remuneration committee
34	Council members' remuneration
34	Executive directors' remuneration



## 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 (PSA3 targets) in that agreement for the period April 2005 to March 2006.

### Focusing on our customers

We are making changes to improve customer satisfaction across our organisation. We have established a project team to create a stronger customer focus ethos within the organisation. This project team is made up of representatives or leaders of interdependent projects or areas of work such as Grants for the arts and enquiries.

Each regional office has developed an action plan to address issues identified in relation to its own operational customers. Senior management teams and regional councils have endorsed these action plans and executive directors are responsible for their implementation.

The project team has also identified a range of initiatives to address issues that are common across the organisation.

The Grants for the arts programme has made improvements, including being clearer about what we offer in the new Grants for the arts pack, training for staff in giving feedback to unsuccessful applicants, and improving the activity report form. Our enquiries team and regional offices are working together for

improved communication, generating better processes and enhancing the service for callers.

We also aim to make better use of our existing communications with our customers, including our regularly funded organisations, regional partners, and communities with special needs. The Grants for the arts activity report forms are an example of this. We want ongoing feedback on our customer focus between the major surveys of customer satisfaction: spring 2007 is the next.

Other initiatives in development include: investigating the feasibility of purchasing customer relationship management software to link to 'Arena', the new single IT system; ensuring that customer focus becomes an integral part of our induction programmes; and revising our customer focus guidelines, ensuring they dovetail with our responsibilities under the Joint Lottery Distributors' customer service charter.

In 2006/07, the customer satisfaction survey will form part of a broader programme of stakeholder engagement that aims to ensure that the Arts Council continues to deliver value to the public, the arts community and our partners in central and local government.

We have set a target of raising our overall satisfaction rating among operational customers from 70.4 per cent in 2005 to 75 per cent, and among strategic customers from 69 per cent in 2005 to 75 per cent by the spring 2007 survey.



## reporting against our official commitments continued

### Creative Partnerships

We were committed to establishing 36 Creative Partnerships by March 2006, and achieved this. From May 2002 until March 2006, the number of young people involved in Creative Partnerships was 499,039, nearly 50,000 over target. There have been 4,747 projects, involving 46,539 teachers.

### Administrative savings

We have agreed with DCMS a target for recurrent administrative cost savings for our grant-in-aid and lottery activities combined as a result of the merger of the former Arts Council of England with the 10 regional arts boards in April 2002. The target is to achieve savings by comparison with the administration costs of the 11 previous organisations prior to the merger.

The savings arose from a number of areas. These include the reduction of staff numbers following the merger in April 2002, the merger of two regional arts boards into our South East office, savings relating to the reduction in use of office space in London and savings in relation to support services and procurement. This measure excludes the one-off costs of change and of new developments, the most material of which is the Creative Partnerships programme. All calculations are adjusted to remove the impact of inflation.

The target and actual savings for 2005/06 are:

	Target £m	Actual £m
2003/04	5	5.614
2004/05	6	6.977
2005/06	6.7	7.252

### Reduction in staff numbers

As part of the reorganisation savings target detailed above, we also agreed with DCMS, in 2004, a target for reduction in staff numbers by March 2006. Actual staff numbers at the end of March 2006 were 630 compared with a target of 600. This is a reduction of 81 from the 711 staff for the base year, 2001/02. Again this excludes staff working on one-off projects and Creative Partnerships.

A further reduction in staff numbers is anticipated as a result of the structural review of the national office, proposals for which were announced in March 2006.

## reporting against our official commitments continued

### Arts participation

The Arts Council's public service (PSA2) targets are to:

- increase the proportion of people from priority groups who participate in at least two different arts activities a year by two percentage points
- increase the proportion of people from priority groups who attend at least two arts events a year by three percentage points

Arts activities are defined as:

- writing stories, plays or poetry
- doing ballet or other dance
- playing a musical instrument to an audience or for pleasure
- writing music
- rehearsing or performing in a play/drama or opera/operetta
- painting, drawing, printmaking or sculpture
- using a computer to create original artworks or animation
- textile, wood or other crafts

Arts events are defined as:

- exhibition or collection of art, photography or sculpture
- play/drama
- other theatre performances (eg musical, pantomime)
- opera/operetta
- classical music concert
- jazz concert
- ballet
- contemporary dance

Priority groups are defined as:

- disabled – those people defined by themselves as having any long-standing illness, disability or infirmity that limits their activities in any way
- Black and minority ethnic – those people defined by themselves as Asian or British Asian, Black or British Black, mixed ethnicity, Chinese and other ethnic groups
- socially excluded – those people in socio-economic groups C2, D and E

## reporting against our official commitments continued

### Changes in participation and attendance levels since 2001

Group	Participation		Attendance	
	2001	Most recent result*	2001	Most recent result*
Disabled people	12%	12%	29%	26%
Socially excluded	10%	9%	23%	26%
Black and minority ethnic	15%	11%	32%	30%
General population	13%	13%	38%	40%

\*The most recent data was collected in 2003/04 for disabled and socially excluded groups and the general population and in 2004/05 for Black and minority ethnic groups

The table above is largely based on the data available for our *annual review 2005* but includes a small amount of additional data regarding Black and minority ethnic attendance. Data collection during 2006 is within DCMS's continuous *Taking Part* survey, see pages 133 to 135 for more details. We will publish final figures on our PSA2 targets in our annual review 2007.

### Regularly funded organisations' activity

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

The targets are set within our funding agreement with DCMS.

(We have shown the most recently collected data, which relates to 2004/05 and is provisional.)

	Target	Actual
Number of commissions of new work by regularly funded organisations	3,000	5,840
Attendance at regularly funded organisations (thousands)	26,900	36,290
Attendance at educational sessions of regularly funded organisations (thousands)	2,210	4,355

# remuneration report

## 1 April 2005–31 March 2006

### **The remuneration committee**

The Council has appointed a remuneration committee advising on the remuneration of regional chairs and for specific matters relating to the remuneration and performance of the chief executive and executive directors. The members of the committee during the year were Dorothy Wilson, Sir Brian McMaster CBE, Professor Stuart Timperley and Professor Alan Livingston. The committee operates within written terms of reference, and usually meets once during the year.

### **Council members' remuneration**

Our supplemental charter issued in March 2002 provides us with the authority to remunerate our national Council members who are also regional chairs. Remuneration amounts are set by the Department for Culture, Media and Sport and agreed by the Charity Commission.

We paid nine members of Council who are also chairs of regional councils remuneration of £6,045 each during 2005/06 (2004/05: £5,880). The chair and remaining members of Council received no remuneration during 2005/06 (2004/05: £nil).

### **Executive directors' remuneration**

The remuneration system for executive directors was established in 2003/04. There are two pay bands and jobs are allocated to a band depending on the scale of responsibilities for the role.

Salary progression through the bands is dependent on individuals' performance and non-consolidated, one-off bonuses are also awarded to the highest performing executive directors each year, from a pot calculated as 1.5 per cent of the overall salary budget for this group of employees.

The chief executive makes proposals on salary progression and bonus awards for executive directors to the Remuneration Committee for approval. The chair makes similar recommendations for the chief executive to the committee for approval.

## remuneration report continued

The remuneration of our executive directors for the year ended 31 March 2006 was:

	Salary £000s	Pension £000s	Bonus £000s	Total remuneration 2005/06 £000s	Total remuneration 2004/05 £000s
Peter Hewitt (Chief Executive)	140	19	3	<b>162</b>	156
Nick Capaldi (South West)	74	11	3	<b>88</b>	77
Andy Carver (Yorkshire)	74	11	0	<b>85</b>	77
Clive Caseley (External Relations)*	58	11	0	<b>69</b>	91
Andrew Dixon (North East)*	27	10	0	<b>37</b>	92
Laura Dyer (East Midlands)	74	13	3	<b>90</b>	39
Michael Eakin (North West)	83	12	0	<b>95</b>	90
Kim Evans (Arts)	136	13	3	<b>152</b>	148
Keith Harrison (Finance & Operations)	84	16	3	<b>103</b>	95
Felicity Harvest (South East)	74	14	0	<b>88</b>	80
Sally Luton (West Midlands)	74	11	3	<b>88</b>	82
Mark Robinson (North East)*	44	6	0	<b>50</b>	0
Andrea Stark (East)	82	16	1	<b>99</b>	96
Pauline Tambling (Development)	83	16	0	<b>99</b>	93
Nicola Thorold (Arts)*	16	3	0	<b>19</b>	21
Sarah Weir (London)	87	17	3	<b>107</b>	102
Andrew Whyte (Communications)*	8	0	0	<b>8</b>	0

\* Part year figures

Peter Hewitt is on a fixed contract which expires in March 2008 and Mark Robinson is on a fixed contract which expires in March 2008. All other executive directors are on permanent contracts. Kim Evans was acting Chief Executive and Nicola Thorold acting Executive Director, Arts from January 2005 to June 2006 to cover Peter Hewitt's strategic time out. Clive Caseley left the organisation in December 2005 and Andrew Whyte took up post as Executive Director, Communications in March 2006. Andrew Dixon was seconded to become Chief Executive of Newcastle Gateshead Initiative in August 2005 and Mark Robinson took up post as Executive Director from that date.

## remuneration report continued

Details of the pension entitlements for our executive directors for the year ended 31 March 2006 were:

	Accrued pension at 31 March 2006 £000s	Pension increase in the year (net of inflation) 2005/06 £000s	Cash equivalent transfer value at 31 March 2006 £000s	Increase in cash equivalent transfer value (net of inflation) £000s	Cash equivalent transfer value at 31 March 2005 £000s
Peter Hewitt (Chief Executive)	119	9	412	81	331
Nick Capaldi (South West)	65	9	209	35	174
Andy Carver (Yorkshire)	50	9	183	38	145
Laura Dyer (East Midlands)	45	5	127	16	111
Michael Eakin (North West)	109	10	393	44	349
Kim Evans (Arts)	34	6	124	36	88
Keith Harrison (Finance & Operations)	37	7	94	30	64
Felicity Harvest (South East)	50	14	177	60	117
Sally Luton (West Midlands)	100	10	417	52	365
Mark Robinson (North East)	22	15	65	21	44
Andrea Stark (East)	16	4	40	13	27
Pauline Tambling (Development)	72	8	224	52	172
Sarah Weir (London)	13	5	34	16	18

**Peter Hewitt, Chief Executive**  
**Sir Christopher Frayling, Chair**  
 4 July 2006

# annually updated information

- 131 Council and regional council members
- 133 taking part in the arts

# Council and regional council members

## April 2005 to March 2006

### Council

Sir Christopher Frayling (Chair)	Professor Alan Livingston Stephen Lowe***	Professor Stuart Timperley Dorothy Wilson
Diran Adebayo	Sir Brian McMaster CBE	Lady Sue Woodford Hollick
Janet Barnes	François Matarasso****	* Retired June 2005
Tom Bloxham MBE	Elsie Owusu OBE	** Appointed September 2005
Deborah Bull CBE*	Dr Tom Shakespeare	*** Retired July 2005
Kentaké Chinyelu-Hope**	William Sieghart	**** Appointed October 2005
Deborah Grubb***		

### East Regional Arts Council

Professor Stuart Timperley (Chair)	Susan Gunn Barbara Hacker	Kari O’Nions Penny Otton
Gillian Beer	Paul Kirkman	Rachel Parslew
Graham Creelman	Anne Lavery	Yasmin Sharif
Nicholas Daniel	David Morrall	Sue Wigglesworth
Tony Dodd		

### East Midlands Regional Arts Council

Stephen Lowe (Chair)*	Mir Juma	Cllr Paul West
François Matarasso (Chair)**	Cllr John Knight	Cllr Nick Worth
Abby Johnson Brennan	Cllr Dr Jill Vincent	Cllr Mick Young
Cllr Pat Fawcett	Morcea Walker	* Retired July 2005
Tina Glover MBE	Cllr Alan Wells	** Chair from October 2005
David Johnston		

### London Regional Arts Council

Lady Sue Woodford Hollick (Chair)	Jenny Harris Elizabeth Howlett	Kate O’Rourke Cllr Joyce Ryan
Jeanette Arnold	Ian Jentle	Dr Maggie Semple
Emmanuel Cooper	Cllr Denise Jones	Graham Sheffield
Anupam Ganguli	Nicolas Kent	Cllr Peter Truesdale

### North East Regional Arts Council

Dr Tom Shakespeare (Chair)	Tina Gharavi	William Pym
Victoria Andrew MBE	Sarah Kemp	Mark Scrimshaw
Cllr Alex Cunningham	Farah Khan	Sajjad Shah
Cllr Fiona Davison	Helen Pickering	Cllr Robert Symonds
Cllr Mick Henry		



## Council and regional council members continued

### North West Regional Arts Council

Tom Bloxham MBE (Chair)	Ruth Gould	Howard Raynor
Conrad Atkinson	Professor Lubaina Himid	Cllr Edmund Sheehy
Deborah Barnard MBE	Cheryl Martin	Cllr Andy Shine
Cllr Warren Bradley	Peter Mearns	Cllr Jean Yates
Cllr Ann Farrell	Cllr Paula Pearson	

### South East Regional Arts Council

Deborah Grubb (Chair)*	Euan Henderson	Mary Stuart
Kentaké Chinyelu-Hope (Chair)**	Sarah Hohler	Katie Tearle
Jeremy Birch	Schweta Kapadia	Elaine Thomas
Morel D'Souza	Penelope Marcus	Stephen Turner
Mike Fairclough	Vuyu Naidu-Banfield	Adrian Vinson
Simon Fanshawe	Andrew Nairne	Michael Woodhall
Judy Panesar Harrison	Mike Roger	* Retired July 2005
	Gavin Stride	** Chair from September 2005

### South West Regional Arts Council

Professor Alan Livingston (Chair)	Cllr Robert Chapman	Thrisha Halder
Cllr Doris Ansari OBE	Sir Chris Clarke	Jill Low
Olalekan Babalola	Ruth Eastwood	Cllr Karla Sudbury
Tim Brinkman	Emily Flatley	Cllr Ian Ward
	Cllr Stephen Friar	Pippa Warrin

### West Midlands Regional Arts Council

Dorothy Wilson (Chair)	Clare Edwards	Cllr Sheila Pittaway
Cllr Colin Ablitt	Deirdre Figueiredo	Paul Sutton
Professor Susan Bassnett	Tyrone Huggins	Ammo Talwar
Cllr Martin Bennett	Cllr Terry James	Cllr Ian Ward
Cllr Richard Chattaway	Alan McLean	

### Yorkshire Regional Arts Council

Janet Barnes (Chair)	Cllr Jane Evison	Susan Latter
Cllr Peter Box	Cllr David Gemmell	David Nixon
Cllr Georgina Boyes	Lynne Green	Cllr James Preston
Margaret Coleman	Elaine Hirst	Dharambir Singh
Geraldine Connor	Sohail Khan	William Weston

## taking part in the arts

The following information comes from *Taking Part*, a major new survey of culture, leisure and sport in England, commissioned by the Department for Culture, Media and Sport with Arts Council England and other cultural agencies. Each year it will ask around 29,000 adults about their attendance at a wide variety of arts and other cultural events, and their participation in creative activities and sport.<sup>1</sup>

### Overall engagement with the arts

Seventy-six per cent of adults in England had attended or participated in the arts in the last year and 42% had done both.<sup>2</sup>

### Attendance at arts events

*Taking Part* respondents were asked which, if any, of a range of events they had been to in the 12 months before interview.

**Table 1: Percentage of adults attending arts events during the last 12 months**

Event	%
Play, drama or other theatre performance	35
Art or craft exhibition, or electronic art event	31
Street arts, carnival or culturally specific festival	31
Classical music concert	8
Jazz performance	6
Opera or operetta	4
Other live music event	24
Ballet	4
Other live dance event	7
Event connected with books or writing	5

More than a third of adults attended a theatre performance in the last year (35%), while just under a third had been to an art or craft exhibition, or electronic art event (31%). The same proportion attended either street arts, carnival or a culturally specific festival (31%).

<sup>1</sup> Figures reported here are from the first six months of the survey, based on the responses of 11,204 people. Findings from *Taking Part* remain provisional until 12 months of data have been collected.

<sup>2</sup> Based on the events and activities outlined in tables 1 and 2.

# KISS



**SPECIAL**

SWEET ..... KISS  
TATTOO ..... KISS  
GOOD LUCK KISS  
CHRISTMAS KISS  
BUTTERFLY KISS  
SECRET ..... KISS  
ALIEN ..... KISS

**NEW!**

TEST YOUR  
PUCKER



## taking part in the arts continued

### Participation in arts activities

In addition to arts attendance, respondents were also asked whether they had taken part in any of a range of arts activities during the last 12 months.

**Table 2: Percentage of adults participating in arts activities during the last 12 months**

Activity	%
Buying original art or craft	20
Crafts	20
Singing or playing a musical instrument	14
Painting, drawing, printmaking or sculpture	13
Creating original artworks using a computer	11
Photography, film or video as an artistic activity	10
Any dance, including ballet (not for fitness)	8
Writing stories, plays or poetry	7
Writing any music	3
Rehearsing or performing in a play, drama or opera	2

A fifth of adults (20%) took part in crafts activities, including wood and textile crafts and the same proportion bought an original piece of art or craft. 14% of respondents either sang or played a musical instrument in the last year, and more than one in 10 people used a computer to create an original work of art (11%).

### Literature

In addition to the activities and events described above, almost two-thirds of adults read for pleasure in the last 12 months (63%), with 45% having bought a novel or book of stories, poetry or plays for themselves.

The research department will be publishing an in-depth analysis of arts engagement using data from *Taking Part* in spring 2007. Further information on the *Taking Part* survey can be found in the research section of the Arts Council website.

*Left: Kiss Therapy performed by Sandy Beech at Streets of Brighton 2005 (produced by Zap Art). Photo: Matthew Andrews*

**Note:** In previous years, Target Group Index (TGI) data has been quoted in the annual review to report arts attendance figures. Due to differences between questions asked in each survey, the two sets of figures are not comparable. Topline attendance figures for each of the eight artforms used by TGI will continue to be available on the Arts Council website and will be updated annually.

Right: *Touch*, a production by Blue Eyed Soul Dance Company in Shrewsbury, November 2005. The company embraces difference and pioneers dance theatre for disabled and non-disabled people of all ages.

Photo: Adrian Burrows



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](http://www.artscouncil.org.uk)

Arts Council England  
14 Great Peter Street  
London SW1P 3NQ

Phone: 0845 300 6200  
Email: [enquiries@artscouncil.org.uk](mailto:enquiries@artscouncil.org.uk)  
Textphone: 020 7973 6564

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)  
Charity registration no 1036733

To download this annual review, or for the full list of Arts Council England publications and details of how to order them, see [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

Order our publications from Marston Book Services.  
Phone: 01235 465500. Email: [direct.orders@marston.co.uk](mailto:direct.orders@marston.co.uk)

ISBN: 0-7287-1225-3  
978-0-7287-1225-6  
© Arts Council England, September 2006

You can get this publication in Braille, in large print, on audio CD and in electronic formats. Please contact us if you need any of these formats

We are committed to being open and accessible. We welcome all comments on our work. Please send these to Andrew Whyte, Executive Director, Communications, at the address above

Designed by GDA, Northumberland