



**Public consultation on lottery distribution
October 2005 to February 2006
Arts Council England Submission**

Arts Council England is the national
development agency for the arts

Our central belief is in the
transforming power of the arts;
power to change the lives of people
throughout the country

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Section 1 – Achievements

Overview

Over the last ten years more than £2 billion of lottery funding has been distributed by Arts Council England. We have used this money to redraw the artistic landscape of the country by investing in the construction of new arts buildings and the renovation of old ones. We have also changed the ecology of the arts by using lottery funding to give additional support to those arts producers and arts activities that are attracting, exciting and challenging an ever widening range of the public as audiences, visitors and participants.

At the start of the lottery, the Arts Council was restricted to capital funding. Since then, our capital programme has assisted with the construction of more than 100 new arts buildings, including such iconic centres of creativity as The Sage Gateshead, The Lowry, The New Art Gallery Walsall and the Laban in London. It has also rehabilitated a further 500 old buildings to create artistic powerhouses such as BALTIC, the centre for contemporary art in Gateshead, Tate Modern and the London Symphony Orchestra's new centre at St Luke's, London. These landmark arts buildings have made England look and feel a different place and, as well as meeting pressing needs, they have also raised public expectations about the future role and importance of the arts.

The level of lottery funds available – especially in the early years – allowed the Arts Council to act on a scale, and with a flexibility and authority, which meant we could influence other big players involved in major capital developments.

As a result, we have contributed to the qualitative transformation of whole neighbourhoods, cities and regions through arts-led regeneration, such as Salford Docks, Gateshead Quays, Bristol Harbourside and the Hanley area of Stoke. We have been particularly proud to be a partner in the regeneration and renewal of deprived urban communities.

Gateshead Quays lies on the riverbank below the Tyne Bridge, right at the heart of the north-east. Gateshead Council and its partners have initiated five major regeneration projects on the quayside, three of them funded by the National Lottery. The transformation of the river bank in Gateshead matches the recently refurbished Newcastle Quayside to the north. The Sage Gateshead and BALTIC are at the centre of this renaissance.

This investment in major new cultural institutions has been the catalyst for the £1 billion overall redevelopment of east Gateshead with 10,000 jobs being created and millions of people projected to visit the Quays in the future. BALTIC alone has resulted in the

creation of 60 full-time jobs or their equivalents plus a further 40 full-time jobs servicing the gallery's catering and bar functions.

Buildings, however, are rarely transformational in themselves. It is the combination of buildings + vision + people that turns them into inspirational agents of change. It is their artistic and educational programmes that make them buzz with life – programmes that are often dependent on revenue support from the Arts Council. Consequently, our decisions on capital investment are always linked to questions of artistic excellence, access and sustainability. The Arts Council does not walk away from its capital projects once they are finished.

As well as inspiring new buildings and capital projects, the lottery has made possible a massive renewal of the existing arts estate. It is easy to forget that most of our cultural buildings in the mid-1990s were in a perilous state of neglect and disrepair. Many were finding it increasingly difficult to meet their licensing requirements and thus stood on the brink of closure. Lottery investment not only averted that crisis, it has rejuvenated hundreds of theatres, galleries and other arts spaces.

A wide spectrum of improvements has been possible – a higher standard of artistic presentation (for example, sightlines, sound, lighting) and enhanced levels of comfort (for example, seating, air conditioning, toilets). Lottery funds have also led to better health and safety conditions for workers and higher quality facilities to improve the overall experience for users (for example, education, catering and retail spaces).

The investment in infrastructure and equipment has made it possible to achieve efficiencies in, for example, box office, marketing and administrative systems, and production and technical processes. In many cases, it has also helped to increase earned income by enlarging audience capacity and enhancing income-generating activities.

Rufford Craft Centre, Nottinghamshire, Paddington Arts in west London, York Early Music Foundation and the National Theatre on London's South Bank are just some examples of such smaller developments and improvements. See Appendix Three.

One of our most fundamental achievements has been to improve access for disabled people to arts buildings around the country. All our new and refurbished lottery-funded buildings incorporate full access for disabled people, whether as audience members and users, or as workers and artists.

Two particularly striking examples are the Orpheus Centre in Surrey and the London Symphony Orchestra's new education centre at St Luke's in the City of London (see Appendix Three). These and a number of other funded projects have received many architectural and access awards. A list of these is included in Appendix Four.

Capital funding also supported the creation of more than 100 public art projects totalling more than £23 million, the commissioning of hundreds of works of art within building projects and the purchase of contemporary works. Examples include Manchester's Northern Quarter, the Birmingham Hippodrome fire curtain, Sky Mirror at the Nottingham Playhouse and the Contemporary Art Society's scheme to help selected museum curators.

Following the relaxation of the restrictions on the use of lottery funds in 1997, we were able to start supporting revenue projects and activities.

The first programme we launched was Arts for Everyone which consisted of A4E Express, providing grants of between £500–£5,000 for small community and voluntary groups, and a main strand for more established arts organisations which offered support of £5,000–£500,000 for projects lasting up to three years.

This was followed by the Millennium Festival Fund awards and the Year of the Artist (YoTA) – our two contributions to the millennium celebrations. With YoTA we set ourselves the objective of supporting 1000 artists in 1000 places. We surpassed this by having 2,397 artists in more than 1,500 places. This programme broke new ground for us because lottery funding was given directly to individuals so we faced the challenge of complying with all of the lottery regulations without the safety net of dealing with constituted organisations.

Also in preparation for the millennium celebrations, lottery distributors launched the first collaborative programme – Awards for All – designed to give small grants (under £5,000) to local projects and to enhance the profile and impact of the lottery at a community level. The programme has the ability to incorporate special themes such as the Queen's Jubilee. We have built this element into our own programmes.

Our experience of these early programmes informed the development of the Regional Arts Lottery Programme (RALP), which had five key objectives:

- Access to the arts
- Education through the arts
- Production and distribution of the arts
- Investment in artists
- Organisational development

RALP gave us the operational flexibility to respond to events without having to devise a whole new programme. We used it, for example, to react to the financial difficulties caused to arts organisations by the foot-and-mouth outbreak in 2001 and to make a special provision of £2.5 million for Cultureshock – the artistic celebration of the Commonwealth Games.

There are many hundreds of examples of successful projects which would not have happened without RALP. These include Funky Flamingo Club, Pass it On, The Garden of Delights, the New Mercury project, Tindal Street Press and the Asian Theatre School. See Appendix Three.

We supported a mix of activities through these early programmes including workshops, educational projects, specially commissioned works and participatory projects undertaken in partnership with schools, hospitals, community centres, pensioners' clubs, parks, youth clubs and other organisations.

We developed another programme alongside RALP – the National Touring Programme – to enable productions to be enjoyed by audiences throughout the country. It supported tours to large-scale venues, often themselves funded with lottery money, as well as rural touring networks whose promotions bring the arts to the most isolated of communities.

We were anxious to build on the strengths of these earlier programmes in developing their successor programme, Grants for the arts, which was launched in 2003. It consists of three strands – organisations, national touring and individuals – the first two are lottery funded, while the third strand currently draws on our grant-in-aid. The programme has been a triumph in bringing unity, simplicity and consistency to our funding.

We undertook an evaluation after the first year and were encouraged by many of the findings:

- it is perceived as being customer-focussed
- it has succeeded in funding a high number of first-time applicants
- applicants find it easy to understand
- applicants like the level of support available prior to submitting an application

In its first two years this programme has awarded more than £103 million to an enormous range of projects. Examples include Kneehigh Theatre, Body Stories, Dance Consortium and Moby Duck Theatre Company. See Appendix Three.

Grants for the arts has achieved a single front door to the Arts Council, itself the single, national funding agency for the arts in England.

Our support of the Youth Music agency has helped to introduce a new generation of young people to the arts, particularly those who would otherwise have had little or no access to them. In the six years of its existence, Youth Music has made more than 1,700 funding awards benefiting more than one million participants. These awards

have created employment for over 7,000 music leaders and trainees across 98 per cent of the local authority areas in England.

One of the most significant initiatives has been the creation of 22 Youth Music Action Zones in England. The zones involve established organisations from the public, voluntary and private sectors and cover all genres of music. They are responsible for organising a wide range of activities including workshops, rehearsals, performances, one-to-one teaching and mentoring. See Appendix Three.

The stabilisation and recovery programmes have benefited more than 90 arts organisations. The two programmes covered a range of scales, art forms and locations and achieved increases in ticket sales and local authority funding, as well as helping organisations make major improvements in their organisational capabilities. The recipients particularly appreciated the help they were given in developing their organisational structures, staffing, governance, business strategies, IT and the quality and use of their premises.

These programmes were used to implement a rigorous and far-reaching modernisation programme for the Arts Council funded symphony orchestras which enabled the sector to:

- strengthen its governance and management
- increase its financial stability and eradicate debt
- increase income from private and public sources
- attract and retain the highest quality musicians and artists
- invest in training
- establish fit-for-purpose contracts embracing media rights and education
- create new partnerships to extend its reach into the community
- build modest financial reserves to cushion against downturns in the market and enable artistic risk-taking.

During the three-year period 2003/4–2005/6 British orchestras achieved a significant enhancement to their artistic output and ambition:

- performing on more than 3,000 occasions
- reaching more than 500,000 under-18s through education and outreach projects
- making 200 broadcasts and more than 100 CDs
- giving 165 premieres and commissioning 85 new works
- having a combined turnover of £177 million on a total subsidy of £13 million (excluding subsidy for BBC orchestras)
- spending 81 per cent of their income on artistic costs

There are many examples where these programmes have made a critical difference and ensured the continued existence of an organisation, including: Cardboard

Citizens, Bournemouth Symphony Orchestra, Hall for Cornwall, and The Customs House. See Appendix Three.

Collaborations and partnerships

We have undertaken a number of collaborative programmes with other lottery distributors, including Space for Sport and the Arts, Awards for All, the UK Film Council and the Urban Cultural Programme. Information on these is included in Appendix Two.

We have also worked with other distributors on individual projects. In cases where more than one lottery distributor is dealing with an application, we strive to secure a common approach, such as setting a shared timescale, for responding to the applicant. When we have jointly funded projects with other distributors we have sought to establish common reporting and payment mechanisms and shared monitoring systems.

Our role as a national development agency means we enjoy long-standing partnerships with local authorities and other bodies, such as regional development agencies. As a result, we can often encourage them to make a financial contribution to a project – or increase the size of their existing one – thus letting us spread our lottery money even further.

Examples of such partnerships include: the new home for the Towner Art Gallery in Eastbourne; Bluecoat Arts Centre in Liverpool; and the new visual arts facility being developed in Essex by Colchester Borough Council. In the same vein, Southampton's New Art Complex will provide a home for the John Hansard Gallery (a regularly funded organisation), and there have been partnerships to help City Eye and Art Asia (a regularly funded organisation and also a recipient of a capital grant). Further information is given in Appendix Three.

We attach considerable importance to the views of local authorities and ask for their comments on most of the applications we receive for lottery funding.

Policy directions

Our compliance with the policy directions is implicit in the description of our lottery funding achievements given above and the remainder are covered in the three sections which follow.

Some of the directions are central to the whole of our work such as:

- (our) assessment of the needs of the arts and (our) priorities for the time being for addressing them
- the need to ensure that all parts of England have access to funding
- the need to promote access to the arts for people from all sections of society

We are therefore always aware of these issues.

Other directions relate directly to our own aims and objectives and are therefore central to all of our programmes. These include:

- the need to promote knowledge and appreciation of the arts by children and young people;
- the need, in all cases, for applicants to demonstrate the financial viability of the project for the period of the grant;
- the desirability of supporting the development of long-term financial and managerial viability of organisations in the arts.

Summary

The Arts Council has used the lottery to achieve change on a monumental scale. It has added an extra dimension to our funding and we have employed it strategically to broaden the range of people participating in and enjoying the arts, to extend the breadth and nature of the organisations benefiting from our support, and to transform and strengthen the pattern of arts provision in this country. In short, it has been a catalyst for the profound transformation of the arts in England.

Section 2 – Equity of distribution

We have made the whole of England a lottery winner by using our lottery funding to spread the benefits of the arts across the length and breadth of the country. Around three-quarters of the lottery awards we have made so far, are for sums under £100,000, and they have funded the creation of thousands of new works in every local authority area of the country involving millions of people as participants and audiences.

There are inequities in the country's arts infrastructure which have arisen as a result of its piecemeal evolution. There are marked disparities, for example, between arts provision in London and the rest of England, as well as between and within each of the other regions. We have used our lottery programmes to tackle these inequalities.

Our capital funding has played a major role in addressing the infrastructural imbalances between different regions through the creation of new and enhanced facilities for the arts.

We have divided the regional allocations for our Grants for the arts programme according to the population, deprivation and geographical size of each region. In addition, the programme contains special assessment factors designed to give particular help both to organisations not previously funded by us and to geographical areas or communities with limited cultural infrastructures. The programme has also funded activities – artists' residencies, outreach projects, educational activities, tours in the performing and visual arts – designed to bring the arts to new areas and new people.

Our current policy directions allow us make positive interventions to achieve equity of distribution rather than being solely reactive, as was the case with the original ones. At the launch of Grants for the arts, for example, we set an objective of giving 10 per cent to Black and minority ethnic organisations. We also set a target of £20 million to support culturally diverse organisations within our Arts Capital Programme. We thought it an ambitious target, so were delighted when we exceeded it.

The statistics used for lottery funding, however, are unable to illustrate the full reach of lottery funding because they can only show the address of the recipient body. The Lowry, for example, is recorded as a Salford project, whereas its activities regularly draw people from throughout the north-west and, for its visual arts exhibitions, from as far afield as the south-east. The situation is replicated across the country.

We are proud that our lottery funding has brought the arts to all sections of society and to all areas of the country.

Section 3 – Partnership funding

Partnership funding helps the lottery money to go further and do more. It also demonstrates others' commitment to the projects beyond the Arts Council.

Many arts organisations which we have funded through lottery have been very successful in raising complementary funding. Yet we have also been sensitive to the stumbling block that partnership funding can represent for some organisations.

At first, we specified a minimum threshold for partnership funding – 10 per cent for capital projects under £100,000, 25 per cent for those over £100,000 and 50 per cent for Year of the Artist. We achieved considerable success with this approach. An analysis of the largest capital grants (all over £5 million) shows that a total Arts Council investment of £777 million generated £760 million of partnership funding – remarkably close to 50 per cent.

We soon recognised, however, that setting a rigid minimum could deter some of the applicant organisations we most wanted to reach – youth, community, cutting edge, innovatory, Black minority ethnic. Consequently, we made RALP more flexible than its predecessors. Partnership funding only had to constitute 10 per cent of the total cash cost – although we usually expected larger projects to secure more than this – and, in exceptional circumstances, we were prepared to fund the full cost of a project.

Although we adopted a similar principle for Grants for the arts, overall partnership funding under this programme has greatly surpassed this minimum requirement – in its first year, it averaged in excess of 65 per cent.

We have altered our stance in more recent capital programmes. We still retain the ability to fund 90 per cent of a project's cost when applicants have clear difficulties in raising partnership funding, but in most circumstances we aim to be the minority funder (under 50 per cent) and in many cases we now contribute only 10 per cent or 15 per cent of the total cost. Examples of beneficiaries include Seven Stories, Peepul Centre and the Devon Guild of Craftsmen. See Appendix Three.

We have successfully encouraged applicants to maximise their partnership funding while ensuring that it never acts a barrier to those who lack the resources and opportunities to raise significant amounts of it.

Section 4 – Social and economic impacts

One of the beneficial side effects of the arts is their ability to assist in the reduction of social and economic deprivation. After its first year of operation, for example, Tate Modern was found to have generated £100 million in London, £50–70 million of which was specific to Southwark, the surrounding area, and to be responsible for the direct creation of 467 new jobs and, indirectly, for a further 3,000. Similar findings were revealed in a study of Salford Quays which estimated that 11,000 new jobs were created in the local community with 6,500 of them attributable to The Lowry.

The Arts Council is one of the partners in an extensive study due to be completed in 2012 into the economic effects of the regeneration of Gateshead Quays. We are also engaged in a ten-year study with Sport England into the impact of the Space for Sport and the Arts programme.

There is little doubt that the arts generate considerable benefits in areas such as education, health, criminal justice and community development. However, research into these areas often tends to be qualitative, inconsistent and insufficiently authoritative. It is for this reason that we are collaborating with the Arts and Humanities Research Board (AHRB) in the appointment of fellowships designed to improve the measurement of the socio-economic impact of the arts.

In some of our earlier programmes we asked recipients to participate in an evaluation exercise after the completion of their projects. Those funded under our Millennium Festival awards, described their projects as having increased a sense of community belonging (76 per cent) and pride in the local community (67 per cent). Evaluations in the later RALP programme produced similar findings: 78 per cent of projects were reported to have increased local pride and 77 per cent to have generated improvements to the quality of life of the local community.

We have introduced a special assessment factor within Grants for the arts designed to prioritise projects bringing benefits to areas of social deprivation. We also regularly monitor our lottery funding in relation to the standard measures of deprivation for local authority areas. Around three-quarters of our funding – over £1.3 billion – has gone to the 99 most deprived local authority areas in England (28 per cent of local authorities in total), which demonstrates that, although we spread our lottery funding throughout the country, we have also been successful in prioritising deprived areas.

Section 5 – Lessons learnt

The advent of the National Lottery in 1994 offered an opportunity for the artistic regeneration of the whole country, but it also presented the Arts Council with a huge challenge. We discovered we had a lot to learn.

In its early years, everything about the lottery excited public interest and it produced more money than even the most optimistic of forecasts had predicted. The volume of applications we received surpassed our expectations. They ranged from those requesting millions for major building projects to hundreds of smaller organisations seeking new lighting equipment or replacement instruments for their brass bands.

When we launched Arts for Everyone in 1987 there was another influx – for the first deadline we received nearly 1,000 applications within a matter of weeks. It was an extraordinary learning experience. We took on additional staff and hired extra space and still we ran out of room – we had staff on shifts so that a single desk and computer could be used for two full sessions each day.

We learned fast and we continue to learn. We adopted a developmental approach to lottery programmes in which the design of each new programme was based on the lessons learnt from the previous ones. We first applied this approach to the capital programme which was our first and largest lottery responsibility. We quickly recognised that it required some refinement and undertook a thorough evaluation of its operation only a year after it had been launched. The result was the introduction in 1997 of a three-stage process which allowed us to assess each stage of a project before committing funding to it.

We have applied a similar developmental approach to all the procedures and operating systems we use within our programmes (for example, publicity, application forms, guidance material, assessment procedures, monitoring systems, and so on).

We have become more efficient than ever before. We aim to turn around applications below £5,000 in under six weeks (we have averaged less than five weeks) and those over £5,000 in under twelve weeks (we have averaged less than ten weeks).

In dealing with the lottery, we have also gained skills in areas that were new to us. Through our capital programme, for example, we have learned how to engage positively and productively with the construction sector, as well as with architects, planners and developers.

We have learnt the value of bringing our two funding streams – lottery and grant-in-aid – within a single overview for the development of the arts in England. Our ability to do this has enabled us to maximise the benefits of both.

It has allowed us to assess lottery applications within the context of current and future arts provision – for example, how they relate to existing networks, their potential impact on other projects and the likely demand for their work in the future. Where organisations have benefited from a sizeable, one-off injection of lottery funding, we have provided the long-term revenue support required, where necessary, for them to become national and international leaders in their fields.

Finally, we have reaped the benefits of the organisational restructuring we have undertaken since the start of the lottery. The Arts Council is now a national body rooted in the regions and, as a result, we possess an intimate knowledge of local, regional and national arts activity. Yet our new structure does not require information to travel to the centre and back again. Instead, regional decisions can be taken at a regional level, quickly, simply and efficiently.

Protecting the public investment

We are acutely aware that all of our funding originates from the public purse and of the responsibilities that this brings. In the case of lottery funds, however, we also have to respect the special relationship that exists between the millions of lottery players and the good causes funded through their stake money. We have to be aware of their concerns over value for money and their expectations about public benefit. This does not mean we cannot take risks (such as supporting the Angel of the North in Gateshead, which was predicted by some as a public relations disaster for arts funding, rather than the source of regional and national pride it has become). It does mean, however, that lottery funded projects have to be carefully assessed and well managed.

The public's special relation to lottery funding affects how we deal with its distribution. Everyone wants the application process to be as quick and simple as possible. Yet, if a question ever arises about possible misuse, the press expects us to have monitored in detail how every lottery grant has been used, no matter how small.

There are inherent difficulties, therefore, in striking the right balance between securing accountability and lightness of touch. Initially, our touch was too heavy. Our guidelines were too rigid, our application forms too long and we tracked grants to the nth degree. We now ensure that assessment and monitoring are proportional to the scale of the award and represent good value for money, both for the applicant and us.

In 1998 the National Audit Office (NAO) undertook a review examining our management of risk during the construction phase of 15 of the 24 largest capital projects (as Arts Council grants). The subsequent findings were considered by the Committee of Public Accounts in June 1999 and its report published in January 2000. Although the review identified some weaknesses in our systems and procedures in

relation to the projects studied, the NAO was able to report that we had already recognised and rectified these shortcomings for ourselves.

We introduced a number of fundamental changes to the succeeding Arts Capital Programme based on our own evaluation of the three-stage process and to take account of the dwindling funds available for major capital projects.

In 2003 the NAO undertook a follow-up review to examine progress on the original 15 projects. Its findings were considered by the Committee of Public Accounts and its report on them was published in February 2004. Again, the NAO was able to report that we had already introduced changes to our systems designed to avoid the sorts of problems encountered with the earlier projects.

Managing expectation

We have learned important lessons from each new programme, particularly about the need to manage expectations. We were tempted initially to reduce demand by tightening the rules so as to narrow the focus of our programmes, but we resisted this because we were determined to make lottery funding accessible to all those outside our existing funding circle and to respond to new ideas rather than forcing applicants down predetermined channels.

We believe the answer lies in having clear guidelines and introducing measures such as:

- Training sessions for local authority arts and lottery officers
- Advice surgeries for potential applicants
- Ensuring umbrella organisations fully understand our programmes and are able to pass on this understanding within their respective sectors.

The delegation of responsibility for the distribution of funds to a regional level has also helped us to manage expectations by bringing applicants into early contact with the decision-making process.

We can take some pride in the extent to which these measures have worked. The numbers of applications and their relative success rates can be seen in the following chart:

<i>Programme and date introduced</i>	<i>Number of applications</i>	<i>Number of grants</i>	<i>Success Rate</i>	<i>Notes</i>
Arts for Everyone 1997	3,632	425	11.8%	4 deadlines: 18 months
Millennium Festival Fund 1998	742	306	29%	1 deadline
YoTA 1999	2,587	832	32%	2 deadlines per region: 12 months
RALP 1999	3,812	2,203	58%	Rolling programme: 39 months
Grants for the Arts 2003	3,975	2,442	61%	Rolling programme: 12 months

Planning cycles

There was pressure in the early days to make lottery funding available as speedily as possible which meant we sometimes launched programmes too rapidly and without sufficient consultation. Matters have improved since then. For example, our most recent programme – Grants for the arts – was based on a carefully considered process of development and on consultation with potential applicants, including testing the application form with them.

In the past, we also tended to underestimate the cumulative impact of time lags within the different stages of funding programmes. Arts for Everyone, for example, which was meant to be a three-year programme, stretched to six years before we received final reports from all of the funded projects. We now allow more time for each stage – the development of programme material; the application process; the planning and delivery of projects; and the receipt of final accounts and reports.

Over the last ten years we have learned how to shape our procedures and practices to meet the complex demands of the lottery. When taken alongside our long experience of dealing with arts organisations, this means that we are now well placed to continue providing an efficient and effective service as a lottery distributor.

Section 6 – Future lottery funding

Since the lottery's introduction, the Arts Council has undertaken a major internal reorganisation in order to fulfil its role as the national development agency for the arts in England. For the period 2003-2006 we have been guided by our manifesto – *Ambitions for the arts* – which identifies five objectives for our work:

- Supporting the artist
- Enabling organisations to thrive, not just survive
- Championing cultural diversity
- Offering opportunities to young people
- Encouraging growth

These objectives have proved extremely useful and, although we will be reviewing them before 2006, they are unlikely to undergo any fundamental change. Our two funding streams – the National Lottery and grant-in-aid – carry different requirements and expectations, but we have striven to ensure they complement one another and that each works in support of our objectives.

We also believe we have developed a sound operational framework for the distribution of lottery funds. It consists of three strands – Awards for All, Youth Music and Grants for the arts – which will continue into the future.

Awards for All

Awards for All is the entry point to the lottery for small and local groups. We remain committed to the programme's support for community activities that are attempting to:

- extend access and participation
- increase skill and creativity, or
- improve the quality of life.

The programme complements our own funding provision and ensures that lottery funding connects with grassroots activity across the country. We await with interest the findings of the pilot schemes for micro-grants and the impact of increasing the upper limit on grants to £10,000. We are aware that, in the longer term, we may need to re-examine the programme, once the Big Lottery Fund becomes fully operational. If our contribution to Awards for All was no longer required we would divert this funding to Grants for the arts so as to continue our support for small and local groups.

Youth Music

This unique agency supports music-making activities for children and young people and its activities reach out to those traditionally excluded from such opportunities. Its work is largely outside but complementary to the formal education sector. The aim of the organisation is to establish a music-making legacy that fulfils the following principles:

- Access – for those with least opportunity
 - Breadth – music of all styles and all cultures
 - Coverage – rural, urban, coastal and UK-wide
 - Quality – encouraging high standards for all.
- Youth Music distributes its funds in a variety of ways including
 - Open programmes – anyone may apply
 - Partnership programmes – proposals invited from potential partners
 - Action Zones – applications solicited from regional consortiums
 - Youth Music initiatives – activities or events that complement the above programmes.

We are proud of our association with Youth Music and of their impressive list of achievements to date. Subject to our future share of lottery funds, we wish to continue to support them.

Grants for the arts

Our Grants for the arts programme aims to put more art, in more places, for more people. All of our direct lottery funding is now channelled through the programme. It offers support to individuals, organisations and national touring and it is anticipated that from 2007/08 all three of its strands will be funded wholly from our lottery funds.

Grants for the arts has established itself as a trusted brand and research shows that it is delivering all of the main aspirations of lottery funding: it acts as venture capital for communities; it is accessible to people across the country; and it is weighted in favour of first-time applicants and those from disadvantaged areas. The programme also provides us with the flexibility to react to new areas of activity and new ways of working.

Although the success rate for applicants to Grants for the arts is currently 61 per cent, which is higher than most previous programmes, it is clear that demand is outstripping the funding supply. The programme has been received enthusiastically by potential applicants and, despite our work to lower expectations at the pre-application stage and discourage projects of a more ambitious scale, we are being forced to turn down many high-quality, interesting and well-thought out proposals.

We are conscious, however, that no programme, no matter how successful, can rest on its laurels and, consequently, we intend to keep Grants for the arts refreshed by instituting a regular process of evaluation and improvement.

Our stabilisation and recovery programmes are now drawing to a close. A successor programme will be introduced later this year under the banner of Grants for the arts. It will focus on modernisation and build on success rather than respond to crises. It will

provide organisations with a one-off investment to improve their governance, financial operations and management in ways relevant to the furtherance of their artistic goals.

The programme will be designed to complement our current council-wide project (the 21st century arts organisations initiative) which is helping organisations raise their artistic standards, develop leadership and ensure accountability in response to the challenges likely to be posed by the 21st century.

While Grants for the arts will remain the cornerstone of our future operation as a lottery distributor, the programme would find it difficult to cope with any sizeable, additional obligations.

We are continually uncovering new demand and being faced with new opportunities and challenges and, in the remainder of this paper, we identify a number of themes and subjects we believe will be important for the future, but we are likely to require new and additional lottery funding to develop meaningful responses to them.

Building the future

Although we do not anticipate being the main funder in any further large-scale construction projects, we believe that lottery funding still has an essential role to play in relation to capital.

Firstly, there remain significant gaps in the infrastructure for the arts. Some will have to be met by new buildings, others by extensions or improvements. There will also continue to be a huge demand for medium and small scale developments, whether for refurbishments, access improvements, or the replacement of equipment.

Secondly, there is the potential for arts investment in other sectors such as health or education where we can use our specialist expertise to provide added value to the work of other partner agencies.

Thirdly, we wish to engage with some exceptional projects for the renewal of the cultural sector, most notably, the modernisation of London's West-End theatres. The quality of the relationship between the subsidised and commercial sectors is critical to the health of theatre in this country. It underpins the development and sustainability of audiences and the employment structures for artists and technicians. We would like to ensure that the modernisation of these theatres will meet the demands of future audiences, performers and productions. Although there are some complex issues to be explored, we are anxious to engage constructively with this initiative.

Finally, we believe the arts can make an enormous contribution to regeneration schemes and the development of sustainable communities. There is still much to do to assist those older communities which have lost confidence, employment and

investment over the years. Alongside this, the growth areas identified by the Office of the Deputy Prime Minister will create new and expanded communities.

We know from our own experience that the arts can play an invaluable role in providing people with a sense of community, place and identity. And, as the first section of this paper demonstrates, lottery funding can act as a dynamic catalyst in the development of this process.

Springboard

We have considerable experience and expertise in supporting individual artists and we believe there is the potential to create a formal support structure – a ladder of opportunity – to help talented young graduates develop as practising artists. It will be important to identify such individuals immediately after they have completed their higher education courses, so as to give their careers a positive boost at the point they need it most. This initiative would be progressed as part of our partnership with the sector skills council, Creative and Cultural Skills.

Taking part

During our ten years as a lottery distributor we have become increasingly engaged with the voluntary and non-professional arts sectors through, for example, our support to 320 brass bands to purchase more than 8,000 new instruments, the development of village halls for arts activities and events, and the improvement of amateur theatre facilities.

But we have only scratched the surface. About 30 per cent of the population of England participates in the amateur arts. Those involved bring many of the qualities of the professional sector to their activities while still retaining the distinctive characteristics of their local communities. We would like to eliminate any hint of condescension that may in the past have tainted Arts Council relationships with non-professional activity and in the future explore initiatives for building a new and closer partnership with the amateur arts sector.

Collection point

We want to increase access to contemporary art by helping to develop the contemporary collections in our museums and galleries. The Special Collections Scheme established by the Contemporary Arts Society was a successful small-scale project that assisted museums and galleries to buy contemporary works of art. The scheme was limited to 15 museums and galleries. We would like to develop the concept much further and create an opportunity for many more to use it to link their collections to the work of contemporary artists. Our support would focus on contemporary works of art and thus dovetail with the Heritage Lottery Fund's support for the purchase of work that is more than ten years old.

This initiative complements our Own Art scheme which lets people live with the contemporary art they love by providing them with interest-free loans for the purchase of work.

Celebrating the nation

The enthusiasm people have demonstrated in recent years for celebrations such as the Millennium, the Commonwealth Games and the Golden Jubilee, has shown what a large appetite the public possesses for large-scale, participatory events. We believe that these kinds of occasions capture the national imagination, foster a feeling of togetherness and help people to explore and express their sense of shared identity. They also have the potential to encourage considerable amounts of cultural tourism.

There is no shortage of focal points which could act as vehicles for celebrations – Capital of Culture, the Olympic Games and the Queen’s Diamond Jubilee are three obvious examples. We believe that lottery funding could provide the stimulus necessary for the development a range of exciting, imaginative and achievable arts schemes that would add colour to the whole country.

We would also like to encourage television-based participatory arts projects along the lines of Channel Four’s *Self Portrait UK* and *Operatunity*, and the BBC’s *The Big Read*. These initiatives can open up the creative process to millions of people and allow individuals, groups and communities to take an active role in the critical appreciation of the arts. They also build on the public value commitments of the Arts Council, the BBC and other broadcasters.

Home and away

We believe that ‘international’ is a state of mind and travel is no longer a prerequisite for international thinking. Artists have long been pioneers when it comes to crossing international and cultural borders. In doing so, they help develop greater cultural understanding and tolerance, building links between communities in the UK and overseas. They also contribute to the success of the economy.

We published our international policy in the summer of 2005 at the same time as other bodies have been defining their own international priorities. On behalf of the Foreign and Commonwealth Office and the Treasury, Lord Carter of Coles is leading a review of public diplomacy work – the UK’s efforts to promote a positive image overseas. In addition we are working closely with our sponsor department, the DCMS, on their own international strategy.

We want to do more to ensure that the excellence of the arts in the UK is recognised abroad, to bring the best of international arts into this country, and to contribute to international cultural debate and dialogue.

Shifts and swings

We would like to be in a position to respond positively to the demographic changes projected to occur over the next two decades. For the first time, people aged over 60 years old will form a larger proportion of the population than the under-16s.

We know that elderly people will be more active, healthy and mobile than ever before, and have higher expectations about what they want from their lives and leisure time. Yet there remains much that we do not know and cannot know until the full cultural implications of this demographic change have begun to unfold. We will therefore consult with national agencies, especially those dealing with the elderly, about the development of appropriate lottery funded initiatives for this area.

Members of the Black and minority ethnic communities will form a majority of the population in a number of English towns and cities in the near future. This is likely to challenge some of the traditional assumptions underpinning the nature of arts provision in these areas. We wish to develop initiatives that will allow the public and the arts community to explore the opportunities and challenges presented by this change.

Conclusion

This paper has summarised the Arts Council's lottery operations and the lessons we have learnt from them. It has shown the role that the arts can play in the physical and cultural regeneration of this country. It has demonstrated the ability of the arts to explore and celebrate the positive nature of our country's diversity and differences. It has noted the benefits the arts can bring to our agendas for social inclusion – whether in race equality, disability, educational opportunities, health matters, or youth justice.

What a paper of this sort finds difficult to show, however, is what the millions of people who participate daily in the arts gain from entering their magical realm of ideas, feelings, discoveries, emotions, heartaches and wonder. And yet it is this ability to satisfy our individual yearnings for meaning and spiritual fulfilment that, in the end, explains why the arts are becoming such an increasingly significant and potent force within our society.

This paper also sketches some of the opportunities we would like to see available to us in our next phase as lottery distributor. We look forward to that future with great optimism. The lottery has brought great benefits to the arts, but the arts have also brought a special dimension to the National Lottery. So far, it has been an immensely fruitful partnership, long may it continue.

Appendix 1 – Arts Council England lottery programmes

Arts Council England lottery programmes 1994-2005

Total commitments 1995-2005¹

	£000s
Capital including:	1,454,785
Capital programme one	
Arts Capital Programme	
Grants for the arts – capital	
Film production	67,776
Project support	
Arts 4 Everyone – Express and Main	70,016
Millennium festival awards	11,736
Regional Arts Lottery Programme (RALP)	100,392
Year of the artist (YoTA)	4,118
Dance and drama interim funding scheme	5,065
Grants for the arts – organisations	93,454
Stabilisation and Recovery	148,650
Touring including:	58,021
National Touring Programme	
Grants for the arts – national touring	
Joint schemes and collaborative programmes	
Awards for All	30,854
Space for sport and the arts	6,621
Urban cultural programme	4,550
Youth Music	60,000
Total	£2,116,038

¹ The figures shown are hard and soft commitments as at 31 March 2005, together with further commitments made in the period to June 2005.

Appendix 2 - Collaboration with other lottery distributors

Awards for all

Awards for All was the first experience of lottery distributors working together on a funding programme. The subsequent development of a joint scheme offered even easier access for applicants and helped to lessen any perceived separation between distributing bodies. Since its inception, the Community Fund has managed this programme on behalf of the participant distributors. This function has now been taken over by the Big Lottery Fund and as a result there are likely to be a number of significant changes to its operation over the coming months.

Space for Sport and the Arts

We were pleased to join with Sport England, the New Opportunities Fund, DCMS, and the Department for Education and Skills in the development of this programme. It was designed to improve primary school facilities for sports and the arts in some of the most deprived areas of the country for the benefit of the surrounding community and the schools themselves. It resulted in 274 schools receiving support of more than £121 million.

UK Film Council as a delegate body

Formal responsibility for funding film production passed to the UK Film Council in 2000. As part of our Arts Capital Programme we set aside a budget of £15 million for the needs of film exhibition and worked with the UK Film Council to develop plans for its use. As a result, the Film Council has created a number of specific strategies and programmes including a major plan for the development of a digital screen network.

Urban Cultural Programme

The competition to become Capital of Culture generated a wealth of exciting proposals from the 12 competing cities and Arts Council England and the Millennium Commission explored ways with DCMS in which their enthusiasm and creativity could be built upon. We were delighted that Arts Council and the Millennium Commission formed a partnership – the Urban Cultural Programme – to further this objective. The programme produced 34 proposals involving 51 urban areas and gave awards totalling £19.5 million (£6 million from Arts Council England) to 19 of the urban areas.

Appendix 3 – Case studies

- 1 Major capital projects: new building and refurbishment projects
- 2 Improvements and equipment
- 3 Disability access
- 4 Public art, commissioned work and purchase schemes
- 5 Regional Arts Lottery Programme (RALP)
- 6 Grants for the arts – organisations and Grants for the arts – national touring
- 7 Youth Music
- 8 Grants for the arts – stabilisation and recovery
- 9 Collaboration and partnerships
- 10 Partnership funding

1 Major capital projects: new building and refurbishment projects

BALTIC

BALTIC Centre for Contemporary Art, Gateshead, opened in July 2002. The centre resulted from the conversion of a 1950s grain warehouse (part of the former Baltic Flour Mills). The project was developed by Gateshead Council, which now leases the building at a peppercorn rent to the operating Baltic Trust.

The original industrial building has been redesigned to accommodate 3,000 square metres of arts space (five galleries), artists' studios, cinema/lecture space, media lab, a library and archive for the study of contemporary art and a retail outlet. There are three different food and drink spaces at BALTIC, including the Rooftop Restaurant with amazing views of Tyneside.

BALTIC is a site for the production, presentation and experience of contemporary arts. With no permanent collection, a programme that places emphasis on commissions, invitations to artists and the work of artists-in-residence, BALTIC is a new breed of public art space, an arts factory. BALTIC presents a constantly changing programme of exhibitions and events.

Nearly one million people were attracted to the building in the first year. Although such interest was always going to be difficult to sustain, attendance has continued well above the original business planning figures of 250,000 visitors per annum.

Laban, London

The capital award supported the fully accessible landmark building in south-east London, which provides state-of-the-art facilities. It contains 13 dance studios, a 300-seat theatre with a fly tower, a studio theatre, a dance health facility, an IT-based library and study centre, café, offices and a grassed, outdoor, amphitheatre dance

performance space. Designed by Swiss architects Herzog and de Meuron (also architects for Tate Modern) the building makes striking use of translucent surfaces to provide dance studio spaces lit by natural light throughout. After dark the building glows providing a beacon for its neighbourhood. Laban was awarded the 2003 Stirling Prize for the Building of the Year.

Laban presents an exciting programme of dance and physical theatre by professional artists, students and community groups and is recognised as one of the world's leading dance training institutions.

The Arts Council awarded £14.7 million. The building has meant an increase in the scale of operation of the organisation and the creation of 60 jobs (40 full-time equivalent). A merger with Trinity College of Music will provide new horizons for Laban's organisational, financial and artistic future.

The Lowry

This is a spectacular architectural landmark in Salford. The Lowry houses two theatres, exhibition galleries, restaurant, cafés, bars and gift shops, as well as superb conference facilities. The Arts Council contributed £51 million towards this £109 million development.

The Lowry was conceived as part of a major urban regeneration project for the former docks and built primarily through National Lottery funds. In addition to acting as a catalyst for regeneration, the other aim of The Lowry was to bring international quality arts and entertainment to new, as well as existing, audiences.

The Lowry has succeeded in achieving both these objectives – it has brought major social and economic benefits to the area, now known as The Quays, and is one of the most successful regeneration projects in Europe.

Since opening in April 2000, The Lowry has welcomed an approximate annual average of 800,000 visitors. Research indicates that The Lowry has created new audiences for both the visual and performing arts in the region.

The Lowry has been hailed an enormous success by press and public alike as well as winning numerous awards and accolades for the building, its programme and activities.

The New Art Gallery Walsall

A major new art gallery was built to house both the permanent Garman Ryan collection and temporary exhibitions, and to provide artists' facilities and a Children's Discovery Gallery. This Discovery Gallery has proved to be a successful model in attracting people of all ages to visual arts.

It forms part of a wider regeneration project around Walsall's Town Wharf and its central location reinforces its role as a focus for the town. The Arts Council contributed £15.7 million towards the total costs of £21 million. The gallery opened in February 2000 and in its first year achieved 400,000 visitors well in excess of its estimates.

The Sage Gateshead

This is a new landmark building on the bank of the River Tyne providing two concert spaces, rehearsal facilities; a music education centre, library and archive services; recording, publishing and communication facilities; catering, retail and conference areas.

It is a venue for visiting performers as well as providing a home for the Northern Sinfonia and Folkworks. Its activities are based around eight strategic programmes: early years; work with schools; vocal and instrumental learning; practitioner development; community music; further and higher education; resources, and music in the workplace. It is open up to 16 hours a day, for 365 days a year.

The Arts Council contributed £47 million towards this £70 million development which opened in 2005 to wide acclaim.

Tate Modern, London

The Arts Council's award of £6.2 million was a relatively modest contribution towards the total cost of £135 million but at a critical time it ensured the delivery of a suite of galleries which would otherwise not have been possible in time for the main opening.

The gallery was opened with massive international success in May 2000 and exceeded all expectations by attracting 5.2 million visitors in its first year.

2 Other capital projects: smaller developments and improvements

Paddington Arts

Paddington Arts is a long-established youth arts project in west London, running workshops in dance, video, singing and drama. The venue provides a vital resource to the local community. This performing arts and media centre for young people received more than £1 million in lottery funding including £886,000 towards the refurbishment of its building. The refurbishment allowed for increased use of the facilities and equipment by the wider community in and beyond Westminster.

The National Theatre

The National Theatre on London's South Bank received an award of £31.6 million towards a major programme of refurbishment and redevelopment of the backstage and

public areas, including the car park and for investment in new equipment and technology.

The main benefits of this scheme were identified as improved facilities and amenities for the theatre's audiences and other users, including improved access for people with disabilities, and improved technical and backstage facilities for the theatres themselves. The front-of-house improvements would also permit some increase in the amount of arts activities (for example, in the expanded foyer spaces, and space immediately in front of the building), and the various technical and other backstage projects would enhance the National Theatre's ability to provide the highest standards of work in the three theatres and in a safe, efficient and cost-effective way.

Rufford Craft Centre

Set in the grounds of Rufford Country Park, in Nottinghamshire, the Craft Centre occupies the former stable block. It consists of a gallery with a changing programme of exhibitions as well as a ceramics centre which holds a collection of British studio pottery, a research facility, a library and retail area with a studio and residency programme. The Arts Council contributed £348,000 towards the project.

York Early Music Foundation/National Centre for Early Music

The Foundation received an award of £1.5 million towards the costs of refurbishing a Grade 1 listed medieval church of St Margaret's Walmgate, York. It established an international centre for the study of period performance practice as well as a performance venue for concerts, masterclasses, public lectures and exhibitions. A project evaluation after it has been operating for two years confirmed that it has achieved its objectives in terms of the programme and audiences and that the building has proved to be a major success.

More recently the centre was appointed as the coordinator for the Humber Region's Youth Music Action Zone (Music4U) acting in partnership with the East Riding of Yorkshire, Hull City Council, North Lincolnshire and North East Lincolnshire Council.

3 Disability access

London Symphony Orchestra (LSO): St Luke's, London

A former derelict 18th-century Grade 1 listed church in the City of London, restored to become the home of the LSO's award-winning community and music education programme – LSO Discovery. It houses rehearsals, chamber and lunchtime concerts, and community events, including Balinese gamelan sessions. The Arts Council awarded £6.5million towards the total costs of £18 million.

Orpheus Centre, Godstone, Surrey

An Arts Council award of just over £2 million enabled the Orpheus Trust to develop a residential performing arts centre for disabled adults aged 18-25. It offers young adults long-term apprenticeships where they can combine learning in performance skills, as well as basic life skills, such as cooking and money management.

National Lottery funding provided ten permanent en-suite rooms for residential apprentices and a number of shared rooms for temporary students and enablers; the refurbishment of Manor House – the main building – to form a number of administrative offices as well as the Barn Theatre and Dry Studio; and built the Porte Cochere.

A second lottery grant of £72,000 was awarded towards the purchase of high-quality production and rehearsal equipment for the Baseline Studios. This award enabled the centre to fit, furnish and equip three creative technology studios for training in music, multi-media and IT. The studios have been provided with computers, musical equipment and fittings such as anti-static carpet suitable for wheelchair users and remote controlled doors appropriate to the needs of disabled users. They are individually soundproofed, enabling all three to be used simultaneously.

4 Public art, commissioned work and purchase schemes

Astral Dance: Birmingham Hippodrome

Birmingham Hippodrome underwent an extensive refurbishment – costing £38 million of which £25 million was provided by the Arts Council. As part of the work a new safety curtain was commissioned from Balraj Khanna, thus ensuring that original artwork was included as an integral part of this building project. The result is spectacular. It is the largest piece of public art in any UK theatre.

Contemporary Art Society

In 1998 the Contemporary Art Society set up the Special Collection Scheme which enables 15 museums throughout England to develop interesting and challenging collections of contemporary art and craft over five years. With the support of the Crafts Council and partnership funding from museums, the Contemporary Art Society is working directly with each museum to develop a distinctive addition to their historic collections. The Arts Council provided a grant of £2.5 million.

The objective of the award was to support the professional development of the curators, giving them the skills to assess and purchase work from living artists to shape the advancement and future growth of their collections.

Northern Quarter Association, Manchester

The lottery grant of £200,000, to the Northern Quarter Association, enabled a public art programme to be developed in an area of the city once the fashionable heart of Manchester, but now populated by empty and decaying properties and cut off from the city centre by the Arndale shopping mall.

A site-specific applied art scheme, led by Liam Curtin, a partner in a local ceramics business, has been notable not just for the scale, quality and diversity of works commissioned, but also for the innovative way in which they have come about via local community participation in workshops. The scheme can today boast the largest and smallest pieces of public art in Manchester – the Neon Light Tower, a new addition to the city skyline by Peter Freeman, and ceramic street signs by Tim Rushton and Majolica Works.

Sky Mirror, Nottingham Playhouse

Anish Kapoor was the artist selected to develop a piece of public art for the forecourt of Nottingham Playhouse. The Arts Council awarded £910,000 towards the costs of Sky Mirror. It is nearly six metres in diameter, weighs nearly ten tonnes and its base is made from around 150 cubic metres of concrete. The artwork is attached to a water feature and is positioned at a 16-degree angle to reflect the sky and surrounding buildings.

It has raised the national and international profile of Nottingham Playhouse and is a striking and permanent feature of the theatre forecourt. There are signposts to the Sky Mirror, alongside those for Nottingham Playhouse, throughout the city, so it is recognised by the city council as an important and influential piece of public art.

5 Regional Arts Lottery Programme (RALP)

Asian Theatre School

Asian Theatre School, Bradford, is part of Leeds-based Red Ladder Theatre Company, and is recognised as one of Britain's leading new writing companies for youth audiences. It is committed to challenging the landscape of contemporary British theatre and giving a voice to the issues that affect men and women whose stories are under-represented on stage and in the media.

Asian Theatre School first began as a week-long summer school project in 1997. It was set up from the recognition that young Asian people were not accessing drama schools or theatre and that little artistic activity was available for them in Bradford.

The Regional Arts Lottery Programme award (£82,300) in July 2002 enabled the Asian Theatre School to develop its programme for the next three years. More recently in

March 2004 a Grants for the arts award (£50,926) was provided towards a national tour of its most recent production, *Silent Cry*.

Cinderford Artspace: New Mercury project

The New Mercury community arts centre has been developed by Cinderford Artspace, a community arts resource in the Forest of Dean, Gloucestershire. This is an artist-led, grassroots organisation with a special emphasis on participatory work for young people and people with learning difficulties and disabilities. It received a grant of £68,630.

Its newly converted building in the centre of the town provides an accessible art and craft studio and print workshop, gallery space, digital editing studio, offices, performance space and artists' studios under one roof. The centre provides integrated community based opportunities for participants to pursue arts and craft, media, digital arts, music and circus skills working under the guidance of professional artists.

The New Mercury project has an outreach programme which works with: older people in village halls, people with mental health issues in day hospitals, children in schools and with disabled under-fives in the Children's Opportunity Centre in the district.

Funky Flamingo Club

The Funky Flamingo Club, a regular night club held in Cambridge, is organised by a steering group of learning disabled adults and young people. The club aims to overcome barriers that can exclude young people from club nights such as restricted physical access, attitudinal barriers and unease on the part of people with disabilities to enter into the club environment.

The Flamingos first got together in June 2001 and since then team spirit has flourished. Running and organising the club night three times a year is a rich training ground for learning and decision-making. The steering group of people with learning difficulties from across Cambridgeshire have been familiarising themselves with the different roles and responsibilities within marketing, press, PR, merchandise, fund-raising, box office as well as deciding on themes, decor and the creative programme.

The grant, of nearly £72,000, means that training and workshops are provided in creative and technical areas as well as performance, lighting, graphic design, producing music and dance.

This project lifts the lids on participants' talents and shows everyone what can be achieved. It helps increase the confidence, independence and self-advocacy skills of anyone involved.

The Garden of Delights

Manchester International Arts is one of the country's leading promoters of street festivals in urban centres. *The Garden of Delights* – taking place in a park setting – provided a new departure. A key aim was to attract the widest (as well as largest) possible attendance – especially people who do not traditionally go to arts events. The project – ‘a pleasure garden for the 21st century’ – succeeds in this and audiences were far more culturally diverse than for similar events in town centres.

The lottery award – of £20,000 a year for three years – was crucial in generating other funding and launching the project on a sufficiently large scale to demonstrate that the concept could work. The audience grew from 25,000 in 2003 to 40,000 in 2004.

Pass it On, Hull and East Riding Community Health NHS Trust

Pass it On was developed to help adults with learning disabilities and mental health service users. Four artists (a musician, writer, a visual artist and a video film-maker) worked with staff and clients at the NHS Trust. The musician helped people create music and to record the singing and playing of their favourite songs. This was documented by the film-maker; and the artist and writer put together the CD sleeve which was created by working with all the clients and staff involved in the project. Participants felt involved and excited by working with the artists. Many said their confidence had increased as a result of the project. It helped them to express themselves and celebrated the talents of people with learning disabilities.

The Arts Council awarded £40,000 over three years. Pass it On was awarded ‘Highly Commended’ in the Positive Practice Award (Learning Disabilities) by the National Institute for Mental Health in England. The Hull and East Riding Community Health NHS Trust is committed to building on the work developed by the Pass it On project.

Tindal Street Press

Tindal Street Press is a group of Birmingham authors setting out to challenge the publishing industry's metropolitan bias. They began with a grant of £5,000. A subsequent grant (A4E) enabled them to create an initial list of six titles. In due course, a RALP grant brought the list up to 12 titles. The 13th title, Clare Morrall's *Astonishing splashes of colour*, was shortlisted for the Man Booker Prize in 2003.

Alan Mahar, publishing director at Tindal Street Press said: 'Bingo! National success of this sort may itself be a lottery, but the Arts Council funding support – especially in the early stages – certainly helps make it happen'.

6 Grants for the arts – organisations and Grants for the arts – national touring

Body Stories

Body Stories was founded by dancers Miranda Tufnell and Tim Rubidge to bring movement and imagination into health and community settings. Their aim was to establish supportive and informal workshop settings, in which there was time for people suffering from various kinds of mental and physical distress to come together and discover a more positive and creative relationship with themselves, their bodies and their lives.

Body Stories undertook a three-year health and movement research project in Northumberland and Cumbria which was partly funded by Arts Council England. The grant – of £42,713 – was primarily towards a series of workshops and an inter-generational project. Body Stories has published a 60-page colourful booklet reporting on this three-year project exploring body, imagination and health, drawing on facts and experiences from their activities and giving an overall evaluation of the project supported by a 20-minute documentary video.

Dance Consortium

Dance Consortium has the overarching, and large-scale ambition, of increasing and diversifying the audiences for dance in the regions. It has received a total of £1,466,723, from Grants for the arts – national touring, to support tours by eight international dance companies.

These tours involved nearly 140 performances involving 20 venues in England, half of which have received investment from the lottery, either for new build or substantial refurbishment.

Kneehigh Theatre

Grants for the arts – national touring supported a tour of *The Wooden Frock*, co-produced by Kneehigh Theatre and Battersea Arts Centre in association with West Yorkshire Playhouse, Leeds.

The Wooden Frock was adapted from the Cinderella folk tale by Kneehigh's Emma Rice and Tom Morris, Associate Director at the National Theatre. Venues for the tour included West Yorkshire Playhouse, Leeds, Hall for Cornwall, Truro, Warwick Arts Centre and Thoresby Hall, North Nottinghamshire.

From its base in Cornwall, Kneehigh Theatre tours new, high quality and exciting theatre to indoor and outdoor venues throughout the country. The tour received a grant of £76,702.

Moby Duck Theatre Company

A small scale touring company which received £96,000, under Grants for the arts – national touring, to enable two new productions (*Bloodhand* and *Yahaeng*) to undertake national tours.

These are two cross-cultural and cross-art form shows for family audiences – one for four year olds and up, the other for eight and over. Both pieces extend and develop the performance language pioneered by the company and contain a training element for younger artists.

The shows toured to more than 50 venues and were booked by several rural touring circuits – organisations established to coordinate bookings for a number of small rural venues such as village halls or other community venues.

7 Youth Music

Youth Music Action Zones

Youth Music has set up 22 action zones around the country to provide music-making activities to young people aged 0-18 years in areas of social and economic need. Each zone has a consortium of experienced partners from public, voluntary and private sectors. The music ranges from funk to folk, roots to reggae, jazz to junk, classical to choral and garage to gospel. Their agenda is broad – from pathways to social inclusion to building up formal music leader training provision.

Each zone is unique as they are all designed to respond to the particular needs of the community they operate in, but they all share the same common objectives:

- To establish a legacy of music-making opportunities in areas of social and economic need. and geographical isolation
- Improve the overall standards of music-making across all music styles and genres.
- Champion the value of music-making; proving that music has an invaluable part to play in advancing the educational and social development of young people.
- To establish the value of music-making opportunities as a force for regeneration in communities, fostering social inclusion and community cohesion.

Youth Music Action Zones have already reached over 89,000 young people, giving many of them their first real experience of music-making. They have undeniably had an overwhelmingly positive effect on the communities they operate in, proving that music has an invaluable part to play in advancing the educational and social development of young people.

The zones in England are listed below.

East

Music Life Project – Norfolk Youth Music Action Zone

ReZonance -Thurrock Youth Music Action Zone

East Midlands

Big About Music – Corby and Kettering Youth Music Action Zone

Sound52 – Lincolnshire Youth Music Action Zone

London

Sound Connections – London Youth Music Action Zone

North East

CoMusica – North East Youth Music Action Zone

North West

GMMAZ – Greater Manchester Youth Music Action Zone

More Music in Morecambe – Lancashire Youth Music Action Zone

MZONE – Liverpool & Merseyside Youth Music Action Zone

Soundwave – Cumbria Youth Music Action Zone

South East

Music Fusion – Portsmouth & South East Hampshire Youth Music Action Zone

Rhythmix – South East England Youth Music Action Zone

Pie Factory Music – Youth Music Action Zone for Thanet, Kent

Music for Slough – *Slough* Youth Music Action Zone

South West

Remix – Bristol and Gloucester Youth Music Action Zone

CYMAZ – Cornwall Youth Music Action Zone

The Music Zone – Plymouth Youth Music Action Zone

West Midlands

Sound Futures – Birmingham Youth Music Action Zone

New Roots – Shropshire and Herefordshire Youth Music Action Zone

Make Some Noise – Staffordshire and Stoke on Trent Youth Music Action Zone

Yorkshire

Music4U – Humber Youth Music Action Zone

tune-in – North Yorkshire Youth Music Action Zone

8 Grants for the arts – stabilisation and recovery

The Customs House

The Customs House is an example of arts-led regeneration in South Shields. The venue is a good space in the right place offering an entry point to the arts and it acts as a base for outreach work into the community. Its financial model relied on profits generated from its cinema, which presented first-run films. When a commercial multiplex cinema opened in South Shields these profits were lost and the company needed to adjust in response to a more challenging market place.

The recovery programme provided the investment to deal with the deficit and create a new financial model less dependent on uncertain commercial income with an award totalling nearly £254,000.

The Customs House is now thriving, providing a quality venue for the people of South Shields. The organisation's confidence is illustrated by its successful bid to run the North and South Shields Creative Partnership for Arts Council England.

Hall for Cornwall

Hall for Cornwall was a successful new-build (Arts Council lottery funded), which faced financial difficulties after its first 'honeymoon' year of operation. There was a real danger that a quality arts asset created with lottery and other public funding would be lost to arts use.

The recovery programme provided the expertise and resources needed to evaluate the options for creating a business plan to deliver both artistic excellence and financial viability. The Arts Council provided £1.3 million.

The Hall for Cornwall is now flourishing and providing a wide range of artistic product to the people of Truro and Cornwall. Without Hall for Cornwall there would be a significant hole in the artistic provision of the region.

Bournemouth Symphony Orchestra (BSO)

BSO was facing severe financial difficulties that threatened its survival. Without external intervention the company could have closed, resulting in the loss of the only arts company in the region supplying professional symphonic music.

The recovery programme gave BSO the breathing space and support necessary to review the company's mission and business model, with an award of £3.5 million. This enabled the company to restructure its business and focus on developing its core activities.

BSO is now thriving artistically and providing symphonic music to the south-west. It has generated enough financial reserves to allow the company to take artistic risks without endangering the health of the company.

Cardboard Citizens

Cardboard Citizens is a unique organisation that uses theatre to help homeless people to address their problems and tries to break down the barriers between homeless people and the wider community. The company grew exponentially during its first five years and, as a result, suffered growing pains. Attempting to work on a much larger scale generated a deficit which the company could not fund from its existing resources.

The recovery programme provided the expertise the company needed to carry out a full and rigorous review of what it stood for and whether its current activities fulfilled its mission and were financially sustainable. The award provided was just over £500,000. The company now has a business plan that 'does less better', while allowing for controlled growth.

9 Collaboration and cooperation

Eastbourne Borough Council

A new Cultural Centre is being created to re-house the Towner Art Gallery whose current premises, an 18th-century manor house in Eastbourne's Old Town, are inaccessible, unsuitable as an art gallery and museum, and fail to provide the quality of visitor experience expected by people today. The new centre is located alongside the Congress Theatre on the Devonshire Park site and will thus provide a cultural focus for the town.

The planned facilities will provide storage for the permanent collection of 4,000 items which will be open to researchers or small study groups wishing to look at art works not on display in the galleries. The centre will contain community activity rooms – a large room for workshop type activity and a smaller one providing an informal meeting space – flexible spaces to accommodate conferences or associated exhibitions, a retail shop and a café.

Alongside the £2 million from the Arts Council, the funding package includes £2.25 million from the South East England Development Agency, £1.96 million from the Heritage Lottery Fund and £2.36 million (plus £2.5 million land value) from Eastbourne Borough Council.

Bluecoat Arts Centre, Liverpool

Bluecoat Arts Centre is the oldest building in Liverpool city centre. It is to be redeveloped as an exciting arts, heritage, cultural business and retail complex for the

21st century. This £9.5 million scheme will secure the future of one of the city's best-loved buildings, retaining its special qualities whilst addressing its much-needed access and accommodation problems.

The development will restore the historic fabric of this Grade 1 listed building, create a new wing housing an art gallery and performance space and reorganise existing spaces to create better access throughout. New, enlarged facilities will present the best in contemporary visual and performing arts, and community events. Connect, a pioneering arts participation programme for local communities, will have a permanent base. Retail spaces, cultural business offices and artists' studios will be improved. New and improved function and meeting rooms will be available for hire. The garden will be enhanced, retaining its special quality as a place to relax in the heart of the city. Access, including lifts to the upper floors, will be dramatically improved.

The Arts Council is contributing £2.75 million towards the project with further funds being provided by North West Development Agency (£2.5 million), European Regional Development Fund (£2 million) and an allocation of £1.5 million from the Heritage Lottery Fund.

Colchester Borough Council – firstsite:newsite

This project forms the centrepiece of the regeneration of the St Bololph's Quarter in Colchester, Essex and is intended to provide a new home for the firstsite art gallery. firstsite is the leading contemporary visual arts organisation in Essex and one of Colchester's key cultural attractions.

Currently based at the Minorities art gallery, an attractive Georgian townhouse, firstsite:newsite presents a diverse programme of innovative contemporary art exhibitions, projects and events onsite at the gallery, offsite elsewhere in Colchester and on tour elsewhere.

The new building will accommodate a broader variety of work as well as firstsite's existing style of dynamic programmes of contemporary visual art. In addition firstsite:newsite will provide a permanent space for displaying the University of Essex Collection of Latin American Art (UECLAA), giving unprecedented public access to this unique resource.

The overall project is estimated to cost £16.5million of which the Arts Council is contributing £5 million. The borough council will provide £1.5 million with the bulk of the remainder being contributed by the East of England Development Agency (application £6.17 million) and Essex County Council (£2.625 million).

Southampton's New Art Complex and Art Asia

Southampton City Council is leading a major regeneration programme for the City's Northern Above Bar area (the second most deprived ward in the city). It will involve commercial and residential developments and provide a new civic and cultural quarter for the city. The New Arts Complex will house the University's John Hansard Gallery, City Eye and Art Asia (see below). The complex will provide three flexible performance spaces (370, 130 and 100 seats), four film and video editing suites, studios for recording and dance, workshop spaces and a bar and café. The complex will cater for both amateur and professional performers. The basic shell of the building is being provided as a result of what is known as 'planning gain' and the Arts Council grant will cover the costs of fitting out the shell.

Arts Asia which is one of the partners in the above project, is a Southampton-based organisation, now more than 10 years old, specialising in South Asian arts. The opportunity to move in to new purpose-built premises will allow the organisation to expand all of its work – performances, education and other participatory activities – offering increased accessibility to a wider range of participants and audiences.

This project provides a unique example of a collaboration between two organisations each receiving support from the Arts Capital Programme.

The overall capital project is costed at £11 million with the Arts Council allocating £5 million, the city council giving £3.15 million and the balance coming from a variety of sources with Art Asia – see below – contributing £900,000 and the University £250,000.

Art Asia's contribution of £900,000 towards the overall scheme is based on a contribution from Arts Council England of £724,000 with the balance coming from other fundraising.

10 Partnership funding

Seven Stories – The Centre For Children's Books, Newcastle upon Tyne

This project received a £550,000 capital grant towards a project costing over £6.5 million. It involved the acquisition and conversion of Ouseburn Mill and its adjoining warehouse to provide:

- A newly created gallery space for exhibitions
- Studios
- An interactive children's discovery centre
- A bookshop with independent entrance
- An archive for original manuscripts and authors' scribbles
- Creation at basement level of a café overlooking the river

This demonstrates extremely high leverage as the Arts Council is contributing less than 10 per cent of the total costs.

The centre opened in August 2005.

Peepul Centre, Leicester

The organisation was awarded £1.2 million towards a total project cost of nearly £17 million, demonstrating the extent to which Arts Council lottery money complements and stimulates substantial funding from other sources.

The facilities in the new centre will include a 350-seat flexible auditorium, equipped for film screening, music, dance, drama, craft fairs, conferences, weddings and so on, fully equipped dance studio (to professional standards), arts and crafts workshop, exhibition space (for community and schools usage), and music practice space and recording facilities. Non-arts facilities include a children's development centre, healthcare centre, 80-workstation gym, counselling, advice and guidance, conference and function rooms and a 120-cover restaurant and 60-seat cybercafé, information and communication technology lab and multimedia library, community surgery, enterprise zone, and administration wing.

Devon Guild of Craftsmen

The Guild has been a successful promoter of quality craft in the south-west for 50 years. It is a key strategic organisation funded by Arts Council England, which has backed the capital project as a high priority. The redevelopment of the guild's existing premises (a listed watermill) in Bovey Tracey, has enabled the re-arrangement of its functions through refurbishment, and construction of a new space within the courtyard.

The Arts Council has provided £408,000 towards the total project costs of just under £1 million.

The project provides: enhanced exhibition and education facilities; increased long-term financial stability following improvements to the café and shop; and full accessibility in all activity areas.

Appendix 4 – Quotes from arts lottery award winners

Almeida Theatre, London

Lottery funding for the Almeida Theatre has not only transformed our Front of House and backstage facilities, enabling us to programme ever more ambitious work, it has also secured the future of our theatre, beautifully housed inside its magical 1837 building.

Michael Attenborough, Artistic Director & Neil Constable, Executive Director

Asian Theatre School, Bradford

Lottery funding has enabled us to grow and develop our practise as an organisation. Without it we would have struggled to achieve our objectives. It is a good and responsive way for artists to be able to access funding.

Madani Younis, Director

Cardboard Citizens

Through a number of Arts Council programmes lottery funding has enabled Cardboard Citizens to develop both artistically and organisationally, reaching new audiences, collaborating with other arts organisation, developing its work nationally and benefiting the homeless communities with which the company works.

Richard Oyarzabal, Executive Director, Cardboard Citizens

Ikon Gallery, Birmingham

The National Lottery has enabled Ikon to refurbish an existing building where visitors can see the best in contemporary art from all over the world. This has allowed the gallery to expand its vibrant and award winning education programme with children and young people from some of the most disadvantaged areas of the city.

Graham Halstead, Deputy Director

Pass it On, Humberside

Having this funding gave us a pilot project [for adults with learning disabilities and mental health service users], which was a huge success. The Health Trust wouldn't have found the funds initially but seeing the success of the pilot made all the difference and has helped forge a real commitment to the arts. Since the pilot, the Trust has funded a much larger project and is committed to looking at recurring funding for future years – this is real innovation which wouldn't have happened without that first step, made possible by the Lottery Funding. It got things off the ground, and we've been able to take it from there.

Elaine Burke, Arts and Health Manager, Humber Mental Health and Teaching NHS Trust

The Peepul Centre, Leicester

Arts Lottery funding has been part of a funding package that has enabled the Peepul Centre to realise a dream by providing a quality venue that will empower diverse and disenfranchised communities, fostering the development of the cultural industries at both a community and professional level. We are extremely proud of having this new facility which would not have happened without lottery funding

Rita Patel, Chief Executive

The Sage Gateshead

We have been in receipt of lottery support at two opposite ends of the scale – for the whole of The Sage Gateshead building but also for some of the musical instruments we use, day in day out, in tiny local community settings across all 10,000 square miles of our region. That's been the real excitement of the lottery; the way it has irrigated the country's cultural life at every level and on every scale. Probably no one person can see the totality of the long-term regenerative effects of the arts lottery; its total legacy in terms of cultural renewal is utterly mind-boggling!

Anthony Sargent, General Director

Tindal Street Press, Birmingham

Lottery support has made all the difference to Tindal Street Press's development into a nationally known independent fiction publisher: a small one-off Lottery grant led to the resources to establish our office and has helped us to publish over 25 books - one of which reached the shortlist of the Man Booker Prize -- in the space of six years.

Emma Hargrave, Managing Editor

York Early Music Foundation/National Centre for Early Music

The Arts Council Lottery monies have transformed the redundant medieval church of St Margaret's York into a thriving National Centre for Early Music and a vital performing venue for the City of York. The monies have helped to regenerate an area of economic decline enabling the NCEM to offer a year round programme of musical activities, educational programmes and - to help pay the bills - an award winning conference business. Hurray for the Arts Council lottery fund!

Delma Tomlin, Director, National Centre for Early Music

Year of the Artist

The support I've received from Year of the Artist has been invaluable. The process has allowed me to look at my work with a new perspective and to produce a career development plan for my musical work. It has also given me a framework for my ambitions.

Sally Brown, Singer, Choir Leader and Composer (Received YoTA award)

Youth Music

Lottery funding has enabled Youth Music to reach over 1 million children and young people, encouraging their talents, building their confidence and transforming the landscape of musical opportunity throughout the UK. The music making supported is of the widest variety, from hip-hop and djing to classical and jazz.

Sally Stote, Director of Operations and Monitoring

Appendix 5 - Architectural and access awards received by lottery funded projects

Almeida Theatre

Civic Trust Award 2004

Altrincham Garrick Theatre

Civic Trust Commendation 2002

RIBA Award 2000

Angel of the North, Gateshead

Civic Trust Award 2000

BALTIC, Gateshead

Civic Trust Award 2004

RIBA Award 2003

BFI IMAX

Civic Trust Award 2000

Birmingham Hippodrome

RIBA Award 2003

Bridlington Promenade

1999 Civic Trust Commendation

RIBA Award 2000

Brighton Dome and Corn Exchange

Civic Trust Commendation 2003

United States Institute for Theatre Technology Award 2004

Broadway, Nottingham Media Centre

ADAPT Award 1998

Chicken Shed Theatre, London

Civic Trust Special Mention 1996

Civic Trust Commendation 2000

City Screens York

Civic Trust Award 2000

Crystal Palace Bowl, London

1997 American Institute of Architects Award of Design Excellence

1997 Civic Trust Award

1998 Royal Fine Arts Commission Trust Arts Building of the Year

1998 RIBA Award

1999 Design Council Millennium Product Award

2000 Celebrating Construction Award

Contact Theatre, Manchester

RIBA Award 2000

Cube Gallery, Manchester

Civic Trust Award 2000

RIBA Award 1999

Dovecot Arts Centre/Arc, Stockton on Tees

Civic Trust Commendation 2001
Hampstead Theatre, London
RIBA Award 2003
Harbour Lights, Southampton
Civic Trust Commendation 1994/5
Henshaw's Arts and Crafts Centre and Garden of the Senses, Yorkshire
Civic Trust Commendation 2001
Ikon Gallery, Birmingham
Civic Trust Award 2000
RIBA Award 1999
RFAC/BSkyB Building of the Year Conservation & Conversion Award 1999
Kings Lynn Corn Exchange
RIBA Award 1997
Civic Trust Award 1999
RICS Efficient Building Award 1996
Laban Centre, London
Stirling Prize 2003
RIBA Award 2003
Civic Trust Award 2004
BCI Award 2003
Lanternhouse, Ulverston (aka Welfare State International)
RIBA Award 2000
Civic Trust Commendation 2001
Lighthouse, Poole
Civic Trust Commendation 2003
RIBA Award 2004
The Lowry, Salford
Royal Fine Arts Commission Trust Building of the Year 2001
RIBA Award 2001
Celebrating Construction Achievement, National Winner 2000
Structural Steel Design Commendation 2001
US Institute of Theatre Technology Honour Award 2001
Civic Trust Award 2002
London Symphony Orchestra, St Luke's, London
Civic Trust Award 2004
Civic Trust/English Heritage Access Award 2004
Islington Access Award 2004
Malvern Theatres
Civic Trust Awards Mention 2001
Milton Keynes Theatre and Gallery
RIBA Award 2000
Civic Trust Mention 2001
National Glass Centre, Sunderland

Millennium Product Award 2000
Independent Newspaper top 100 buildings of the 1990's
Galvaniser's Award of the Year
GlassEx (Glass Industry annual award)

The New Art Gallery Walsall

Civic Trust Award 2002

The Place, London

Camden Design Award 2002
Finalist Blueprint Award 2002

Plymouth Theatre Royal Production Centre (TR2)

RIBA Award 2003
Innovation in Copper Award 2003
Royal Fine Arts Commission Trust Building of the Year Award, 2003
American Institute of Architects Award for Design Excellence 2003

Picture House, Exeter

Civic Trust Commendation 1999
Shortlisted for Boots CENTRE Vision Award

Playbox Theatre (Dream Factory), Warwick

Best Small Project – Quality in Construction Awards 2000
Millennium Building of the Year Award 2000

Quay Arts Centre, Isle of Wight

Civic Trust Mention 1999

RADA, London

Nominated for Crown Estate Conservation Award
ADAPT Trust Access Award 2001

Regent Theatre, Stoke on Trent

Civic Trust Commendation 2000

Richard Attenborough Centre for Disability Arts, Leicester

1997 Civic Trust Award
1998 RIBA Award for Health
1998 RIBA Award for Education

Riverhead Theatre (Louth Playgoers), Lincolnshire

Civic Trust Mention 2003

Roadmender, Northampton

Civic Trust Award

Royal Court Theatre, London

Civic Trust Special Access Award, 2002
RIBA Award 2000

Royal Exchange Theatre, Manchester

Civic Trust Commendation 2000

Royal Opera House, London

Civic Trust Award 2002

RIBA Award 2000

Sadler's Wells Theatre, London

Islington Access Award, 2000

Islington Society – Geoffrey Gribble Memorial Award, 2000

Civic Trust Awards Mention, 2000

Royal Fine Arts Commission Award 1999

Snape Maltings, Suffolk

RIBA Award 2001

Civic Trust Commendation 2001

Sparkenhoe Theatre, Leicester (Space for Sport and the Arts funded)

RIBA Award 2004

Tate Modern, London

Civic Trust Award 2002

Trestle Theatre, St Albans

St Albans City & District Civic Access Award 2002

Tricycle Cinema, London

Civic Trust Commendation 2000

Technology Honour Award 2001

Civic Trust Award 2002

Victoria Hall, Stoke on Trent

Civic Trust Award 2000

Bovis Royal Academy Award 1997

Winchester Theatre Royal

Civic Trust Award 2003

York Early Music Foundation

RIBA Award 2001

RICS Conservation Award 2001

Civic Trust Commendation 2003

Yorkshire Artspace Society, Sheffield

Civic Trust Commendation 2004

RIBA Award 2002

21/21 Visual Arts Centre, Scunthorpe (Conversion of St John's Church)

Peoples' Category – RICS Pro Yorkshire awards 2002