

ARTS COUNCIL OF NORTHERN IRELAND INFORMATION ABOUT NATIONAL LOTTERY AWARDS

SECTION 1

Provide a brief overview, with examples, of what has been achieved with your share of Lottery funding. Within this you should give an assessment of the extent to which achievements have been additional to what would have been achieved without Lottery funding, either because they would not have happened at all or because they would not have happened so quickly.

National Lottery funding has had a transformative effect on the delivery of the arts throughout NI, enabling a host of additional projects to take place and important assets to be acquired. Since 1995 the Arts Council has, for the first time, been able to offer a capital programme. It has made 2,044 awards totalling £78,753,829 and delivered an arts facility within a 20-mile radius of every person in NI.

Capital Programme

In 1994 the programme offered grants from £2,000 to £2,000,000 with a maximum percentage grant of 75%. The Council made 35 grants totaling £21,195,415. A moratorium was introduced in 2000 to allow the build up of sufficient resources to establish a realistic capital fund. During this period the Council successfully reached the target of establishing an arts facility within a 20-mile radius of every person in NI.

On its re-launch in 2001 the priority was infrastructural development in Belfast which was, and continues to be, seriously under-resourced.

Since its re-launch the programme has made 19 awards totaling £10,525,483. This includes provision for re-furbishment of the Grand Opera House, one of NI's most significant public buildings; the re-building of the Lyric theatre NI's only producing theatre and the refurbishment of the Crescent Arts Centre, a UK finalist in the BBC's "Restoration" series.

The case studies below detail two significant regional projects:

The Millennium Forum in Derry

Applicant: Derry Theatre Trust

Total Project Cost: £13,818,997

Arts Council Lottery Award: £2,574,244

Award Made: 1998

Other Funders: Derry City Council; Millennium Commission; Private Funder

Building Completed: 2002

The Millennium Forum was designed for a mix of community and professional performances. A large stone-clad building, with stylish internal spaces which use a variety of high quality, well finished natural materials, on a plan echoing the historic street plan of the old city, it is well sited within the city's East Wall – a highly sensitive historic site. The dominating feature is an elliptical 'lozenge'-shaped copper dome, and copper is used extensively on the roofscape elsewhere. The site slopes steeply downwards in the direction of the Foyle, allowing for lower entrance access from the walls, this entrance now marked by a sculpture ('Untitled') by Anthony Gormley relocated from another site on the walls.

The facilities include a 1,012-seat trapezoidal oak-filled theatre auditorium, indoor shops, restaurant, conference rooms, a bar and a coffee shop.

The building has received a number of significant architectural plaudits, including a Civic Trust Award in 2003 and the RICS Award for Excellence in the Built Environment in NI in 2003.

Burnavon Arts Centre, Cookstown

Applicant: Cookstown District Council

Total Project Cost: £1,923,504

Arts Council Lottery Awards: £1,125,585

Awards Made: 1996; 1998

Other Funders: Cookstown District Council; Foundation for Sports and the Arts; Northern Ireland Tourist Board

Building Completed: 2000

The multi-use Burnavon Arts and Cultural Centre, situated on the site of the former Cookstown Town Hall on Burn Road, was the first civic-scaled, state-of-the-art building of its kind in Mid-Ulster. The winning competition design by McCormick Tracey Mullarkey was noted for its 'simple but strong concept of a solid (the auditorium) within a glazed envelope'. Highlighting the social activity within, it adds a dramatic new element to the Cookstown streetscape, particularly at night.'

The centre houses a 351-seat auditorium with retractable seating and a flexible stage, a free-flowing foyer which wraps around the auditorium, a Tourist Information Centre, a Box Office, upper floor exhibition space, a café and restaurant, office accommodation, and areas for civic receptions and private events.

The building received an RSUA Design Awards Commendation in 2000.

Without Lottery Funding NI would not have an arts infrastructure as described above.

Equipment Programme

The Equipment programme has operated since 1994. Since 1994 Council has made 412 equipment grants totaling £ 8,110,305. Three grants have exceeded £100,000:

- £890,000 to Belfast City Council in November 1996 to provide sound and lighting equipment for the Waterfront Hall;
- £127,833 to VSB in December 1997 to purchase a mobile community arts vehicle;
- £101,906 to the Grand Opera House in August 1999 to purchase lighting equipment.

A major initiative under the equipment programme has been support for the band sector, a significant element of Northern Ireland culture.

Since 1995 the Council has awarded £3.3M to 232 bands. In addition to the standard criteria of public benefit, artistic quality, quality of management and partnership funding, the Council introduced other criteria related to addressing social and economic deprivation and quality of teaching to the programme. The Council is currently undertaking a major review of its investment in this sector with a particular emphasis on social and artistic impact.

Following a number of reviews into the establishment of a centralised box office and a final economic appraisal and business plan for the establishment of an Audience Development Agency, the Council introduced a major new programme aimed at establishing an On-Line Integrated Ticketing system for all performance venues in Northern Ireland. One of the main objectives of this programme was to enable venues to identify the demographics of its audience and improve the quality of market intelligence throughout the sector.

FILM

The Film programme was introduced to address the Government's specific Policy Direction to support the production and development of film. This was later (2000) extended to cover film distribution. Grants are awarded primarily because of the contribution they are likely to make to a vibrant and successful Northern Ireland film industry, the development of local talent and to reaching the widest possible national and international audience. Since 2002, under delegation arrangements, NIFTC has assumed the role of assessing and distributing funds to this sector.

Since 1995 and the advent of Lottery Funding and the support for film in NI has totalled £6.7M, making film one of the newest and most successful creative industries in NI.

Lottery Funding has enabled this development.

Notable films were "Mickybo and Me" "Wild about Harry", "Titanic Town", "Divorcing Jack", "Puckoon" and the television series "Eureka Street"

Many of the movies made in NI have been about "The Troubles" and consequently are helping us as a society to address the legacy of our conflict and to move forward.

REVENUE PROGRAMMES

NEW WORK

Under its original Policy Directions, the Council was permitted to fund only capital projects which included public art. Such applications were assessed under the same criteria as buildings and equipment. In 1995 and 1996 Council made 12 awards totalling £568,884, the largest of these being £316,989 to the Royal Belfast Hospital for Sick Children.

Royal Victoria Hospital Case Study - £250,000

The Royal Victoria Hospital is the premier teaching hospital in Northern Ireland. The application represented a strategy for the integration of new artworks into the hospital. Its purpose was to produce the best, innovative artwork possible, sensitive to patients, staff and visitors. When considering artwork it was right that the Hospital should expect the requirements and excellence it applied to other hospital functions, adding value to the environment beyond the merely decorative.

Twenty-six projects were undertaken by 14 artists. The projects ranged from large scale and spectacular to discreet and intimate, depending on location. All were designed to be permanent and ranged in cost from £50,000 to £1,000.

Each proposal addressed a specific part of the building. The works addressed all 7 levels of the hospital and occurred in areas of major public traffic, the reception area, underpass, major waiting areas within the outpatients department, smaller waiting areas on the bed wards, nurse stations and on the metal clad exterior. Several works addressed a number of floors occupying courtyard areas linking space both in the interior and exterior floors.

The works are now available to people with a wide range of life experience. It is quietly part of the healing process and a body of work which will be widely and permanently available. For many this will be a frequent engagement, for others occasional, however it will operate as a landmark site, transforming its inheritance.

In 1996 Council re-defined "capital" to include the creation of other new work, such as drama, music and literature and introduced a Pilot Programme for the Production of New Work. This was a precedent within the Lottery Distribution framework, closely watched and subsequently followed by other Distributors. Whilst the criteria for assessment and the partnership funding requirements remained the same as those for other capital programmes, each applicant was required to submit a copy of the asset (score, script, book, etc) to the Council on completion of the project, thus ensuring the life of the "capital asset". These assets are currently referenced and held in the Arts Council.

Following consultation and the publication of the Council's Lottery Strategy 1999-2002, the pilot programme was confirmed as permanent and became a revenue rather than capital

programme. The requirement to provide the “asset” to the Council was removed, however, applicants are still required to lodge a copy of the asset with the appropriate archive. Under this programme the priority continues to be innovative original work by Northern Ireland artists. In the early years of this programme one-off, bought-in productions were supported, although a low priority. The major recipient of such awards was the Grand Opera House receiving a number of awards: Porgy & Bess £42,3000 in May 1997, and The Royal Ballet’s first visit to Belfast £269,464 in November 1997.

Following review and consultation the programme was revised again in 2003 to differentiate between commissioning grants and production grants. Applicants may now only apply for either the commissioning or production stage of a specific project. This has the benefit of providing Council with the script, maquette, score, etc in order to judge the potential quality of the final production before actually committing funds to that production.

Since the introduction of the programme, Council has made 310 awards under this programme totalling £8,262,394.

ACCESS

Increasingly with the availability of Lottery funding the Arts Council has been empowered to respond to community based arts activity, especially with the young, to produce a range of positive benefits. Taking part in creative activities can foster self confidence and self esteem. It enhances people’s employability through skills development, enriches lives and contributes to social and community regeneration. **Without the Access programme the Arts Council would not have been able to address barriers to participation and encourage audience development.**

Launched in 1997/98 Access was the first programme to offer funding over a 3-year period.

As a specific outcome of the Equality Impact Assessment required under Section 75 of the Northern Ireland Act 19.... the Council offered applicants the opportunity to apply for a Premium Payment in addition to the grant. This payment is intended to cover the additional costs of delivering the project to participants falling within the Section 75 categories e.g. translation and sign language costs, child or dependent care costs, transport, disability access costs. This payment has now been extended to the New Work and Audience Development programmes and has been welcomed by those dealing with marginalised sections of society, and commended by the Equality Commission for NI.

The Council has made 272 awards under this programme totaling £11,073,742.

Elmgrove Primary School (Case Study £61,450)

This 3-year project was based on the lessons learnt from a 14-week pilot study in 1998. It brought together children and their extended families – brothers & sisters, mums & dads, grannies & granddads - in a range of creative and expressive activities. The programme included music, circus skills, story telling and dance/drama as well as 5 art workshops consisting of ceramics, painting, textiles, woodcarving and sculpture. A series of workshops were held over 16 weeks on Saturday mornings in Elmgrove Primary School during the Autumn and Spring terms. Each series catered for 80-90 participants (approx 60% children and 40% adults) under the direction of experienced community artists. The finished artwork (both group and individual pieces) were displayed in the school and in a public gallery in the local area. Performing skills acquired during the workshops were demonstrated in a showcase performance at the school.

Greater Shantallow Community Arts, Derry £90,000

This project employed a Community Arts Manager to further develop and expand the organisation's projects/programmes. The group aims to make a positive and practical contribution to social inclusion in the Greater Shantallow/Galliagh areas of Derry, by encouraging children and young people and the most socially deprived and excluded, to familiarise themselves with all aspects of the arts, and at the same time increase self awareness, improve communication skills, encourage independent thought, improve community relations, nurture intellectual and imaginative growth, promote creativity and develop an arts culture and appreciation of all aspects of the arts within the area. The programme involved a host of local organizations and professional artists; the first of its kind in the area. The programme will be an integral to addressing, through a multidimensional approach and the welfare needs of people living in the Greater Shantallow/Galliagh area; tackling social exclusion, targeting social need, building community capacity and more importantly promoting community arts.

The programme which will run for the 3 years will be distinct from other projects with its own unique character and atmosphere. Parents, children, youth, volunteers, professional artists, community groups, local schools and youth clubs will be actively involved.

AUDIENCE DEVELOPMENT

This programme was introduced in 2001/02 to provide arts organisations with additional funds to identify and develop their audiences. The first 3-year programmes are now coming to an end and funds no longer exist to renew these grants to the original scale.

Since its introduction, Council has awarded 45 grants under this programme totalling £4,716,993 ranging from £5,275 to the Context Gallery, to £300,000 to the Ulster Orchestra.

SPECIAL INITIATIVES

A number of Special Initiatives have been introduced over the years to focus on particular areas of under-representation and under-development.

Along with Film, Craft is the only artform specifically mentioned in Government Policy Directions and was generally under-represented in the Council's Lottery grants at that point. The **Craft Special Initiative** was introduced in 2002/03 with a budget of £500,000. Since the development of the programme which has done much to support the craft sector, a new body has been established to represent and advocate the needs of the Craft sector in NI. The Special Initiatives had four elements:

- Exhibition
- Infrastructure & Networks
- Skills Development
- Start-up Support & Residency

In total, 13 awards have been made totaling £305,514.

The **Architecture Special Initiative** was launched in 2003/04. The four elements of this programme are:

- Exhibitions
- Publications
- Education
- Lectures and seminars

The budget for this initiative is £190,000 of which £176,000 has been allocated to date. This programme is now closed and it is now anticipated that architecture applications will be mainstreamed into the main programmes.

The **Dance Special Initiative** in 2002/03 followed the Council's review of the Dance sector which highlighted the lack of undergraduate training in Ireland. One grant of £250,000 was made to the University of Ulster and the first student intake of 11 students was in October 2004.

Without Lottery funding, the Arts Council could not have undertaken development in these areas.

OTHER TIME-LIMITED PROGRAMMES

Over the past 10 years a number of other time-limited programmes were implemented. The most significant of these was **Advancement** in 1997. This programme enabled arts organisations that provide substantial public benefit to review and change their artistic missions and/or business operations to achieve long term creative and financial stability, assuming little real growth in resources from public funds. Six organisations received grants totalling £1.9M.

This programme was evaluated during 2003/04, the outcome being proposals for a Business Support Programme, due to be launched in 2005.

SECTION 2

Provide an assessment, with examples, if appropriate, of the degree to which all parts of the United Kingdom have had access to the Lottery funding you have provided. This can include equity of distribution across social and ethnic groups in addition to geographical distribution.

As is evident from the table below all 26 local authority areas in Northern Ireland have benefited from Lottery funding. The major centres of population have received a larger percentage of funding as would be expected due to concentration not only of population but also of major arts providers, many of which have a NI wide remit. The "Other" category covers grants to organisations based in other parts of the UK and in the Republic of Ireland which promote events and deliver quantifiable benefits to the NI population.

Local Authority Area	Total No of Awards	Total value of Awards	% of value awarded	Population	Per capita
Antrim	40	720,066	0.91	48,500	14.85
Ards	45	637,953	0.81	66,700	9.56
Armagh	71	4,587,162	5.82	52,500	87.37
Ballymena	37	2,425,524	3.08	57,500	42.18
Ballymoney	21	493,471	0.63	24,600	20.06
Banbridge	16	167,804	0.21	37,300	4.50
Belfast	727	30,639,024	38.90	296,700	103.27
Carrickfergus	14	183,698	0.23	34,900	5.26
Castlereagh	33	1,012,081	1.29	63,400	15.96
Coleraine	49	2,165,993	2.75	54,100	40.04
Cookstown	32	1,535,650	1.95	31,300	49.06
Craigavon	62	2,185,537	2.78	78,100	27.98
Derry	179	11,344,090	14.40	102,800	110.35
Down	64	1,145,538	1.45	60,700	18.87
Dungannon	51	640,927	0.81	46,800	13.70
Fermanagh	98	2,576,710	3.27	54,700	47.11
Larne	17	406,237	0.52	30,000	13.54
Limavady	14	68,541	0.09	30,900	2.22
Lisburn	36	1,931,672	2.45	106,000	18.22
Magherafelt	41	278,483	0.35	37,000	7.53
Moyle	31	569,312	0.72	14,800	38.47
Newry & Mourne	100	1,619,075	2.06	84,100	19.25
Newtownabbey	18	375,040	0.48	78,600	4.77
North Down	54	932,025	1.18	74,000	12.59
Omagh	43	4,780,768	6.07	46,900	101.94
Strabane	47	1,551,812	1.97	36,100	42.99
Other	104	3,779,636	4.80		
TOTAL	2,044	78,753,829	100	1,649,000	47.76

As part of its duties under the Northern Ireland Act 1998 the Arts Council is required to monitor its applications and awards against 9 categories, one of which is racial groups. In Northern Ireland only 1.5% of the population is from an ethnic minority background, including the travelling community.

At present the completion of the monitoring paperwork is voluntary and therefore a complete data set is not available. In order to develop applications from the sector the Council has introduced schemes through its Treasury funding streams which it is hoped will result in future applications to Lottery funded programmes.

The Council also monitors its grant distribution at electoral ward level which enables to identify gaps in its funding to deprived areas and to take remedial action.

SECTION 3

Indicate the level of levered-in funding that has been possible as a result of your Lottery Fund.

In the first 10 years the Arts Council awarded £78,753,829 to 2,044 projects costing £187,442,038. Partnership funding levered was therefore £108,688,209 – 138%. Approximately £70M of this has come from other public sector sources with the balance from private funds.

The Arts Council has awarded £31,716,786 to 55 Capital projects with total project costs of £94,000,000. Using the Construction Industry Training Board formula this investment would equate to the creation of 2104 construction jobs for the duration of the contract periods.

SECTION 4

Provide, with relevant supporting information, evidence of the major social and economic impacts of your Lottery Fund.

For this section we have selected three examples to provide evidence of the social and economic impacts of Lottery funding. Millward Brown Ulster carried out three studies into the economic and social impacts of the Grand Opera House, the Ulster Orchestra and the subsidised theatre sector in NI, the results of which were published in April 2005. The key findings are listed below.

1. GRAND OPERA HOUSE

The Grand Opera House has had considerable investment both in production and capital terms from Lottery funds, most recently a £2,000,000 capital award to build a new extension on the adjacent site. Its total Lottery funding is £3,530,953.

Direct Economic Impact

The Grand Opera House employs 84 individuals equating to 60 FTEs.

Wider Economic Impact

The GOH has an indirect impact on the wider NI economy as a result of:

- Indirect employment created within the economy by GOH suppliers and hospitality providers within the vicinity of the theatre;
- An estimated £2m induced spending by artists and patrons visiting the theatre. This is made up of:
 - Estimated spend of £4.56 per patron on a visit to the theatre, which, based on 282,804 patrons in 2002/03, equates to an approximate spend of £1.29 million. This spend suggests a beneficial impact on businesses within the vicinity of the GOH.
 - An estimated spend of at least £450K per annum on accommodation as a result of artists visiting NI to perform within the theatre;
 - Attracting 1,559 visiting artists to NI, who spend on average 8 nights each within NI incurring expenditure within the wider economy estimated at £169 per head within NI during a visit (this equates to spend of £263,471);
- Providing a key element of Belfast's cultural infrastructure, thus contributing to the overall attraction of Belfast as a city to visit;

Social Impact

The Grand Opera House has been visited by over half of the Northern Ireland population, with 1 in 8 adults having visited the theatre within the last year. GOH audiences feature a disproportionately higher focus on females, the middle age groups and the upper socio-economic group. Nevertheless, 2 in 5 of the lowest socio-economic group have been to the theatre at some time in the past. The theatre's intention to serve the entire community is supported perceptually in the minds of the general public and factually in terms of the profile of audiences.

Typically, between two thirds to three quarters of the adult general public in Northern Ireland and 9 in 10 of the GOH audiences agree with the positive social impact statements included in this study. In particular, the statements regarding access to theatre programming for young children and the icon of the theatre in the landscape of Belfast City attracted the strongest levels of agreement. There is a manifest sense of pride in the building and the history of the building is a significant asset adding to the experience of both the NI public and tourists. There is considerable acknowledgement of the breadth of programming that attracts people from all walks of life.

Consistently, younger people are less sure of the social role of the Grand Opera House; however, in all instances negative impressions of the GOH were virtually absent. Statements designed to elicit barriers to the use of the Grand Opera House indicate that to non-users there is a limited sense of elitism as manifested in the sense of the GOH being

only for the well-off. Twice as important as a barrier is the sense of live theatre as an activity that is not within some people's entertainment or social repertoire.

2. ULSTER ORCHESTRA

The Ulster Orchestra has benefited from £1,569,829 of Lottery funding since 1995.

The Ulster Orchestra has a positive impact on the NI economy. The majority of Ulster Orchestra's £3 million spend occurs within the NI economy – creating direct employment for 82 individuals (63 full-time musicians, 18 full-time administration staff and 1 part-time employee).

Wider Economic Impact

- The Ulster Orchestra has an impact on the wider NI economy through spend incurred by patrons as a result of a visit to an UO event, the employment of external artists and additional programming costs incurred by orchestral sponsors and funders in staging events. An overview of the scale of this wider impact is summarised below;

- Further induced spend of £855,659, made up of:
 - Induced spending by patrons visiting the Orchestra on food, drinks and transport - £292,409;
 - Hotel accommodation for visiting artists – estimated at £11,250;
 - Employee spend on instruments and clothing – estimated at £92,000;

- The UO provides a corporate sponsorship package which is perceived to aid local businesses in providing high quality entertainment for clients, contributing to the cultural infrastructure of NI and meeting their community investment initiatives through the Education/Outreach programme;

- The UO provides musicians with a stable employment base from which to build and develop their professional skills as musicians, as well as providing them with the opportunity to put these skills to use in other areas, as outlined in the following point;

- The UO enables musicians to develop secondary income streams – 82% of all musicians employed by the UO within the past 12 months had one or more additional income streams. Key sources of additional income are:
 - Private Tutoring;
 - Performing in a classical music ensemble;
 - Teaching in the City of Belfast School of Music;
 - Playing in a band.

Social Impact

Ulster Orchestra concert audiences are skewed towards older age groups (particularly the over 55s) and the upper ABC1 socio-economic group. This pattern mirrors interest in classical music. Typically, three quarters of the adult general public in Northern Ireland and over 9 in 10 of the UO audiences agree with the positive social impact statements included in this study, in particular the statement regarding the importance of the Ulster Orchestra running subsidised community concerts and free workshops to enable the elderly/disabled and less well-off.

Only one of the twelve positive social statements was supported by less than the majority of the general public. This was in relation to the contribution of the UO in providing a pool of top ranking music tutors. Although UO audiences are aware of this spin off benefit arising out of the existence of the UO, the majority of the general public (57%) are unaware of this social impact.

Statements relating to personal social impacts indicate that approximately one third of the general public in Northern Ireland regard the concept of an UO concert as potentially personally beneficial. Conversely, two thirds of the general public perceive an UO concert as outside their considered social repertoire. The major barrier to greater involvement in UO events is the perceived “intellectual barrier”, with 50% of the general public anticipating that an UO concert would be too “high brow” and that requiring a prior knowledge of classical music would be to be a prior requisite to attending a concert.

The views of Ulster Orchestra audiences are consistently and markedly more positive in relation to the personal social benefits of attending a concert; that is, those relating to the enjoyment and relaxation to be had from attending an Ulster Orchestra concert. Musicians working for the UO indicated that the strongest personal benefit derived from working in this area would appear to be the sense of fulfilment of working in an area that brings pleasure to others. In addition to the sense of pleasure derived from playing with the UO, the other key personal impacts arising out of employment as a musician in the UO revolve around the opportunity to pursue other creative outlets, for example, to be involved in BBC and commercial recordings and to continue to develop professional musical skills.

A key barometer of the support for the Ulster Orchestra is whether public expenditure is supported or not. Almost two thirds (62%) of the adult general public approve of such funding with only 1 in 20 (5%) disapproving, most of the remainder of the general public being ambivalent about public funding with only 5% overall disapproving of ACNI funding for the Orchestra. Amongst audiences, approval of public funding via ACNI was almost unanimous with 95% stating that they approved of such funding and the remaining 5% being neutral on the subject. An almost identical pattern of views was derived from the Subscribers/Friends, where 96% approved of ACNI funding for the Ulster Orchestra, the remaining 4% being neutral about such funding.

3. SUBSIDISED THEATRE SECTOR

The subsidised theatre sector is made up of 13 small to medium scale companies. In total these have benefited from both lottery capital and revenue to the value of £2,925,326.

Economic benefits

The sector does spend in excess of £2million per annum within NI and provides direct employment opportunities for at least 87 Full Time Equivalents (which translates into over 350 individuals within the sector on a full time, part time and contract basis).

Wider economic impacts include:

- Supply linkages, associated with purchases made by the sector to local firms and businesses (estimated at approximately £1.5m pa, which in turn creates employment and further spend); and
- Applying the composite employment multiplier provides an estimate of a further 41 indirect jobs arising from the subsidised theatre sector in NI.

Social Impact of Subsidised Theatre

The Millward Brown Ulster Omnibus survey included questions on the general public's view of the social impact of subsidised theatre in NI across a sample of 1000 adults. The key findings from the survey are as follows:

- In relation to **audience profiles**, there are clear differences in the levels of participation in theatre-going between socio economic groups, with professional and white collar workers (ABC1) being twice as likely to attend the theatre than manual workers. Attendance is more likely in the south and west of Northern Ireland with Catholics being significantly more likely to have attended a subsidised drama presentation in the period under review;
- Overall the **impact of subsidised theatre** in NI was viewed positively by both the general public and theatre audiences alike, with all outcome statements being agreed to by the majority at various levels. Variations occurred in relation to the level of agreement/support, with marked differences occurring in some cases between gender, geographical location, religion and age. These variations were in line with the variations in audience profile outlined above; and
- Approval for the **provision of public subsidy** to the theatre was high, with two thirds of the general public, and 86% of theatre goers approving. ABC1's and Catholics were most supportive.

SECTION 5

Provide, with relevant supporting information, details of the most important lessons you have learnt during your time as a Lottery distributor.

One of the key learning experiences for the ACNI has been the importance of clear and deliverable strategies for the distribution of Lottery funds. From 1994 to 1997 the absence of an agreed strategy made decision making appear reactive and unfocused. The 1997-2002 strategy gave public the opportunity to influence the Council in setting out its priorities for the development of the arts in NI with the deployment of Lottery resources. The 2002-2006 strategy, whilst maintaining the additionality principle, further aligned the two streams of funding for which the Council is responsible. In 2005/06 the Arts Council will be developing its arts plan for the period 2006-2011 which will further align the Lottery and Treasury funds under a single vision for the arts in NI.

As a distributor responsible for two funding streams the Arts Council is in a unique position to both identify the needs of the sector and to maximise the funding available in a strategic and developmental way.

Capacity building

Within the range of programmes which the Arts Council can offer under its Lottery funding, it is well placed to encourage capacity building within an under developed sector. For example, new applicants are encouraged to apply to a small grants programme, e.g. Awards for All, to test new ideas or programmes. They can progress to a pilot scheme under Access before taking the step of applying for multi-annual programme, either under Access of the Council's new Multi-annual Programme. The Council can also work with organisations to plan for exit strategies and steps towards making projects self financing.

Application Processes

The Arts Council of Northern Ireland has found that sectoral consultation around application and payment processes has been invaluable, both to the sector and to the Council. We have been consistent in reviewing programmes both internally and externally (most recently Deloitte Touche in 2003), amending processes accordingly and running training programmes on Lottery processes for successful applicants.

Such an approach has had a significant impact on the sector, for example, the Arts Council amended its Access programme to allow applicants the opportunity to apply for premium costs as referenced in Section 1 above.

The delayed issue of new Financial Directions has prevented the Council from introducing further easements to the payment processes. For example, the inability to pay funds in advance of need to successful statutory applicants is an inhibiting factor and makes the task of reducing the NLDF balance more difficult.

A further issue in relation to the delay in reducing the NLDF balance is the inability of applicants to realise the full amount of partnership funding required.

SECTION 6

What more could be achieved with further future Lottery funding? What are the most significant gaps or priorities for funding in your good cause area?

a) Demand has always exceeded the Council's ability to meet the needs of the sector. For example in the most recent funding rounds the demand for Access funding exceeded supply by 100% and this is a consistent pattern across all programmes. Therefore, the Arts Council would wish to sustain and develop its existing programmes.

b) The capital infrastructure, particularly in the city of Belfast, is seriously under developed. This was a factor in Belfast's failure to secure the Capital of Culture designation for 2008. Although much has been achieved, within its limited resources, Northern Ireland still lacks a major flagship arts facility. Plans for a much-needed city centre arts centre have not yet been realised due to funding constraints and indeed Northern Ireland does not have a national art gallery which is unprecedented when compared to cities across the UK and Ireland. The costs of such projects is no less than the costs of building in any other part of the UK, however the limited resources of Lottery funds prevent the Council from investing substantially in their development. A major transformational project is needed in the region to bring some of the benefits which have been experienced in other parts of the UK.

c) The Arts Council of Northern Ireland has lobbied for increased funds over a number of years on the basis that its funds should be deprivation linked rather than population linked. This increase would enable the Arts Council to better meet its obligations to the most deprived areas in Northern Ireland. In a developing, post-conflict, multi-cultural society the social issues we are facing are of major significance. The needs of victims and survivors, incoming minorities, the indigenous communities are examples of key priority areas which the Arts Council would wish to address.

For example, the *Art in Contested Spaces* programme, which is due to be launched shortly, will grant funding specifically for the development of community based arts projects, with a particular emphasis on the replacement of existing paramilitary murals and other offensive items with new and more positive imagery. The priority areas are housing estates, peace lines and interface areas, and offensive public spaces. The objective is to engage local people and communities in urban and rural, and catholic and protestant communities, through for example residents associations, to find ways of developing imagery that the whole community can relate to and enjoy. Programmes such as this can:

1. Contribute to the neutralisation of communities associated with paramilitary factions, in order to make them more welcoming to all;
2. Contribute to good community relations and community safety and pride;
3. Promote high quality design in street art to reflect specific community's identity and ideals;
4. Integrate creativity and the skills of artists;

5. Encourage partnerships between neighbourhoods and statutory and community bodies.

However, given funding constraints, they are time limited and unsustainable without continued Lottery resources.

d) The Arts Council believes that Lottery funding could be used for longer term investment. With the greater availability of funds referred to at (c) above, this could take the form of endowments for specific organisations or sectors.

<http://www.lottery2009.culture.gov.uk>