ARTS COUNCIL ENGLAND

Regularly funded organisations:
Key data from the 2009/10 annual submission
January 2011

Contents

1 Introduction

1.1 About the annual submission

Each year arts organisations that receive regular funding from Arts Council England are invited to complete an annual submission. An online submission form was made available to all regularly funded organisations from 6 April 2010 to 25 June 2010.

Regularly funded organisations provide an organisation profile and information on financial statements, number of performances, exhibitions, film screenings and educational activities, known and estimated attendance figures for these activities and touring activity (where relevant). Guidance notes are provided and the Arts Council provides further support while organisations are completing their submission.

Arts Council England funded a portfolio of 854 regularly funded organisations in 2009/10. For the 2009/10 annual submission, these 854 regularly funded organisations were invited to complete the annual submission and 843 responses were received. This represents a 99 per cent response rate. After compiling the responses, seven organisations were removed from further analysis, leaving a total sample for this report of 836 organisations.[1]

This report is based on information provided by the 836 arts organisations in receipt of regular funding from Arts Council England in 2009/10 that responded to the 2009/10 annual submission. Arts Council England distributed approximately £342 million of regular funding to these 836 regularly funded organisations. The sample of 836 regularly funded organisations represents 98 per cent of the portfolio numerically and 99 per cent of the value of regular funding grants made.

1.1.1 Why the Arts Council collects data from its regularly funded organisations

As a monitoring document, the annual submission provides evidence of the use of Arts Council England funding. This evidence is used in:

reporting to government and key stakeholders
informing our monitoring of the whole regularly funded organisations portfolio, as this is a major strand of our funding
informing our policies, aims and ambitions

[1] Organisations were removed from analysis if they did not provide sufficient information to be considered in the analysis.

1.1.2 What the Arts Council does with the data

The annual submission is used to monitor:

Arts Council England's stated objectives and government targets
regularly funded organisations' activity compared with their funding agreements

1.1.3 Official statistics

On 1 April 2009 Arts Council England became a provider of official statistics under the extended scope of the Statistics and Registration Act of 2008. This means that when we produce, manage and disseminate official statistics we strive to abide by the Code of Practice for Official Statistics published by the UK Statistics Authority in January 2009.

In accordance with the code, since 1 April 2009 the aggregate data collected by Arts Council England during the 2009/10 submission process has only been seen by researchers and analysts for production, publication and quality assurance purposes. Relationship managers have used individual annual submissions for annual review monitoring with individual organisations.

On 7 September 2010 Arts Council England released headline tables detailing the work of regularly funded organisations as shown in the 2009/10 annual submission. The headline tables were released as official statistics according to the arrangements approved by the UK Statistics Authority. The headline tables are available on the Arts Council England website: www.artscouncil.org.uk/funding/regular-funding-organisations/annual-submission.

More information on the Arts Council's official statistics, including a publication timetable for 2010/11 is available on the Arts Council England website: www.artscouncil.org.uk/about-us/research/arts-council-official-statistics. The publication timetable provides a list of individuals who have had access to aggregate data prior to the release. For more information on the Code of Practice for Official Statistics see www.statisticsauthority.gov.uk.

The Arts Council's lead contact for official statistics is Catherine Bunting, Director of Research. Any questions or complaints about our official statistics should be directed to Catherine Bunting on 020 7973 6835 or catherine.bunting@artscouncil.org.uk.

1.1.4 Regular funding data

The annual submission asks regularly funded organisations to submit financial data based on Arts Council England's financial year, which runs from 1 April 2009 to 31 March 2010. Regular funding data was taken from Arts Council England's own records rather than from data submitted by the organisations in order to ensure that consistent assumptions were being used. Total Arts Council subsidy and total income were recalculated accordingly.

1.1.5 Data verification

Data received from organisations is subject to verification checks to ensure that it is as accurate as possible. The verification process involves cross-checking an organisation's responses in related fields in the submission and comparisons with data from the previous year's submission in order to identify any large or unexpected year-on-year changes.

Estimated attendance is the section of the submission with the greatest potential error. Different organisations employ different methods of assessing and reporting their estimated attendances, and their methods can change yearly. It is particularly difficult to estimate attendances at non-ticketed events such as carnivals. This release includes data provided by a number of carnival organisations, which together make a substantial contribution to total estimated attendances. Subsidy per attendance is calculated using actual and estimated attendances combined.

1.1.6 Excluded records

In a small number of cases it has been necessary to exclude extreme responses in order to ensure that the trend displayed in the tables is an accurate reflection of the regularly funded organisations portfolio. In some cases, these were responses to particular questions that were considered unlikely to be accurate. In other cases, they were responses that were verified as correct by analysis, but were extreme enough to obscure the trends for the portfolio as a whole.

1.1.7 Constant sample

In order to compare data between the 2008/09 annual submission and the 2009/10 annual submission, a constant sample of regularly funded organisations that responded to the annual submission in both years was compiled. There are 818 organisations in the constant sample for 2008/09 and 2009/10. Analysis has also been undertaken comparing the last three annual submissions. The number of organisations in the constant sample for the three-year span of 2007/08, 2008/09 and 2009/10 is 738.

1.2 Report layout

This report gives an overview of the regularly funded organisations portfolio in section 2 and an overview of the key data in section 3. The analysis in sections 4 to 7 follows the sequence of questions in the 2009/10 annual submission, followed by analysis of the data in sections 8 and 9. Touring data is analysed in section 10.

1.2.1 About the charts

It was necessary to use short forms of region and artform categories for some of the graphs in this report. The tables below give details of the abbreviations used. In some charts, an asterisk (*) has been used to indicate data where the six national companies have been excluded.

Table 1: Regional abbreviations list

Abbreviation	Full title
E	East of England
EM	East Midlands
L	London
NE	North East
NW	North West
WM	West Midlands
SE	South East
SW	South West
Y	Yorkshire and the Humber

Table 2: Artform abbreviations list

Abbreviation	Full title
CA	Combined arts
DAN	Dance
MUS	Music
NAS	Not artform specific
TH	Theatre
VA	Visual arts

2 Overview of the portfolio of regularly funded organisations

2.1 Organisations by region

This year's analysis included 836 regularly funded organisations, classified under nine different regions throughout England. 'Region' refers to the area covered by Arts Council England and its regional offices. An organisation's region is determined by the postcode of their 'home base', which refers to the premises owned by the organisation, or where that organisation holds a long-term lease. The regions are as shown on the map below ('L' indicates London). More detailed maps showing the regional boundaries and the location of all regularly funded organisations can be found in Appendix 3.

Figure 1: Regional map of England

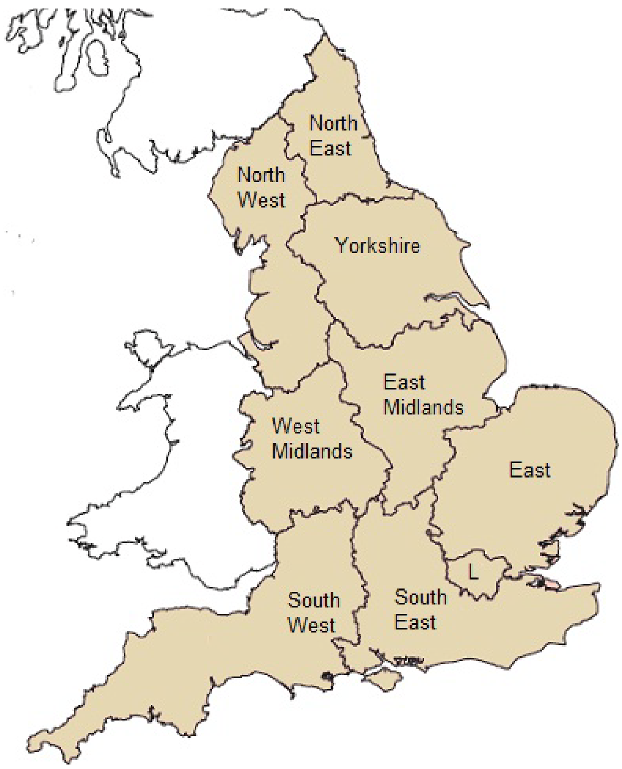


Table 3 shows the breakdown of regularly funded organisations who responded to the annual submission by region. London has the highest number of regularly funded organisations, making up 32 per cent of the regularly funded survey with 271 organisations, while the North West and Yorkshire regions follow with 108 and 105 organisations, respectively. The East region has the fewest regularly funded organisations at 34, representing 4 per cent of the annual submission sample.

Table 3: Breakdown of regularly funded organisations by region, 2009/10 (N=836)

Region	Number of regularly funded organisations	Per cent of total
East	34	4%
East Midlands	56	7%
London	271	32%
North East	65	8%
North West	108	13%
South East	54	6%
South West	78	9%
West Midlands	65	8%
Yorkshire	105	13%
Total	**836**	**100%**

2.2 Organisations by artform

Regularly funded organisations are classified under one of seven different artform categories: combined arts, dance, literature, music, theatre, visual arts or not artform specific. The artform assigned to a particular organisation relates to the principal area of work that Arts Council England's funding supports. For example, if Arts Council England funds an organisation that engages in dance, music and theatre, it will be classified under the artform towards which the Arts Council's funding is primarily directed. If Arts Council funding is distributed to more than one artform in a particular organisation, then this organisation's artform will be classified as combined arts. Combined arts categorises organisations and practices that do not fit within one arts genre. It includes organisations serving particular cultural or geographical communities. Combined arts are multidisciplinary, and include arts centres, rural touring, carnival arts, festivals and participatory organisations. Not artform specific describes organisations that cannot be categorised into the six other artforms. These include organisations whose work encompasses service, umbrella and networking functions (SUN) and other organisations that do not have a specific artform.

Table 4 shows the breakdown of regularly funded organisations by artform. The most highly represented artform in the sample is theatre, making up 26 per cent of the regularly funded portfolio with 214 regularly funded organisations. This is followed by visual arts and combined arts, with 183 and 153 regularly funded organisations, respectively. Not artform specific and literature have the lowest representation in the sample, with 59 regularly funded organisations each.

Table 4: Breakdown of regularly funded organisations by artform, 2009/10 (N=836)

Artform	Number of regularly funded organisations	Per cent of total
Combined arts	153	18%
Dance	70	8%
Literature	59	7%
Music	98	12%
Theatre	214	26%
Visual arts	183	22%
Not artform specific	59	7%
Total	**836**	**100%**

3 Data overview

This section presents an ‘at a glance’ overview of three key statistics from the 2009/10 annual submission compared by region and by artform. The statistics compared in this section are the total Arts Council England subsidy, the total number of activities taking place in England (which includes performances, exhibition days and film screenings) and the total audience for the above activities. Each of these statistics is then discussed in more detail in the subsequent sections of this report, along with other data from the annual submission.

3.1 Regional overview

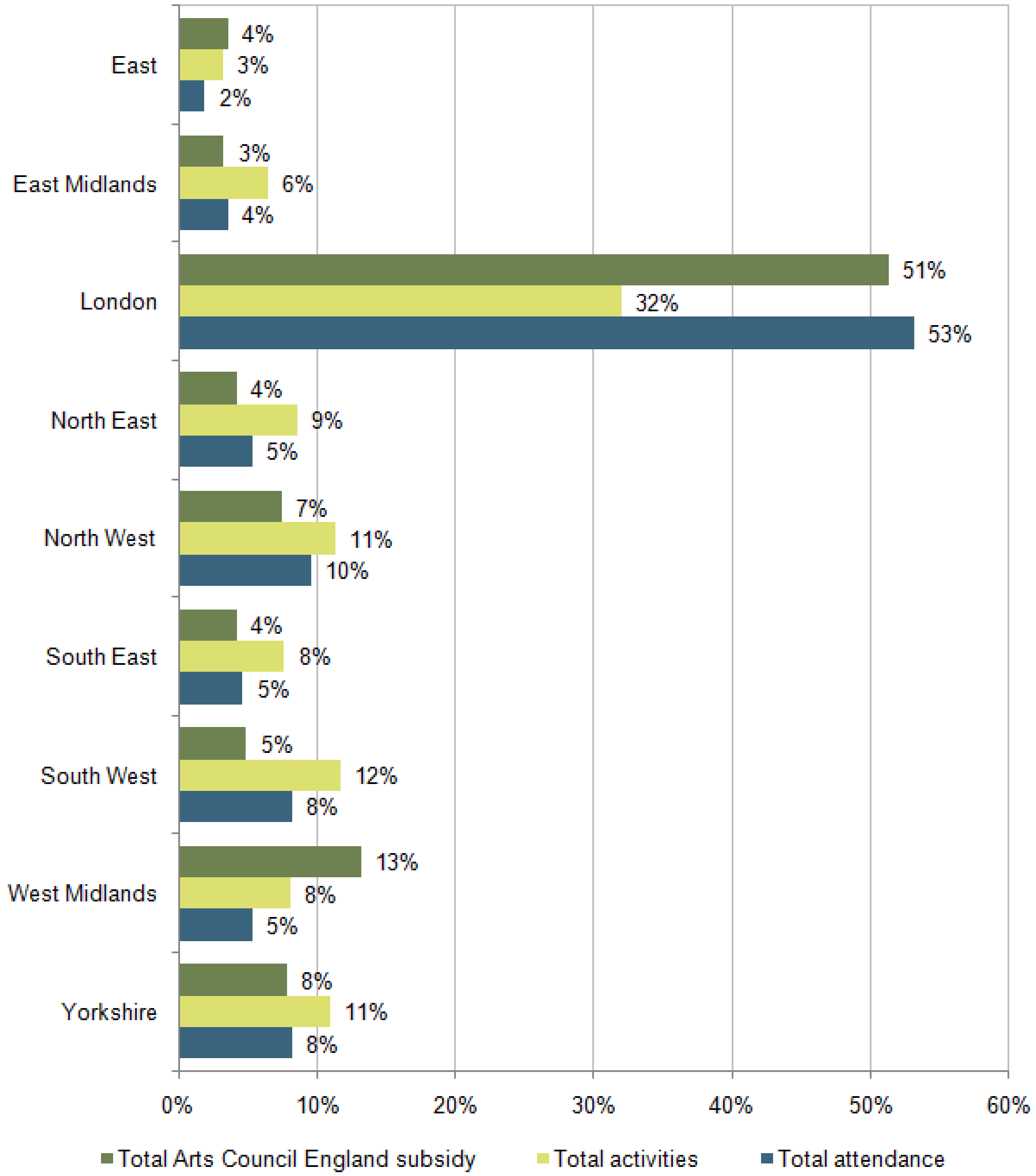
An organisation’s region is determined by the postcode of its home location or host venue.[2] For each of the key statistics, Figure 2 below presents a percentage breakdown of the total number for the portfolio as a whole that is ascribed to each region in order to provide a direct comparison.

Figure 2 shows that London accounts for the highest proportion of the total for each statistic. It received 51 per cent of the total Arts Council England subsidy. In terms of activities and audiences, organisations based in London put on 32 per cent of the total number of activities and reached 53 per cent of the total audience for these activities.

The East Midlands received the lowest proportion of Arts Council subsidy at 3 per cent of the total. Organisations based in the East region had the lowest proportion of activities and audiences; they put on 3 per cent of the total number of activities and reached 2 per cent of the total audience.

[2] See section 2 for details of regional classifications.

Figure 2: Key statistics comparison by region, 2009/10 (N=836)



3.2 Artform overview

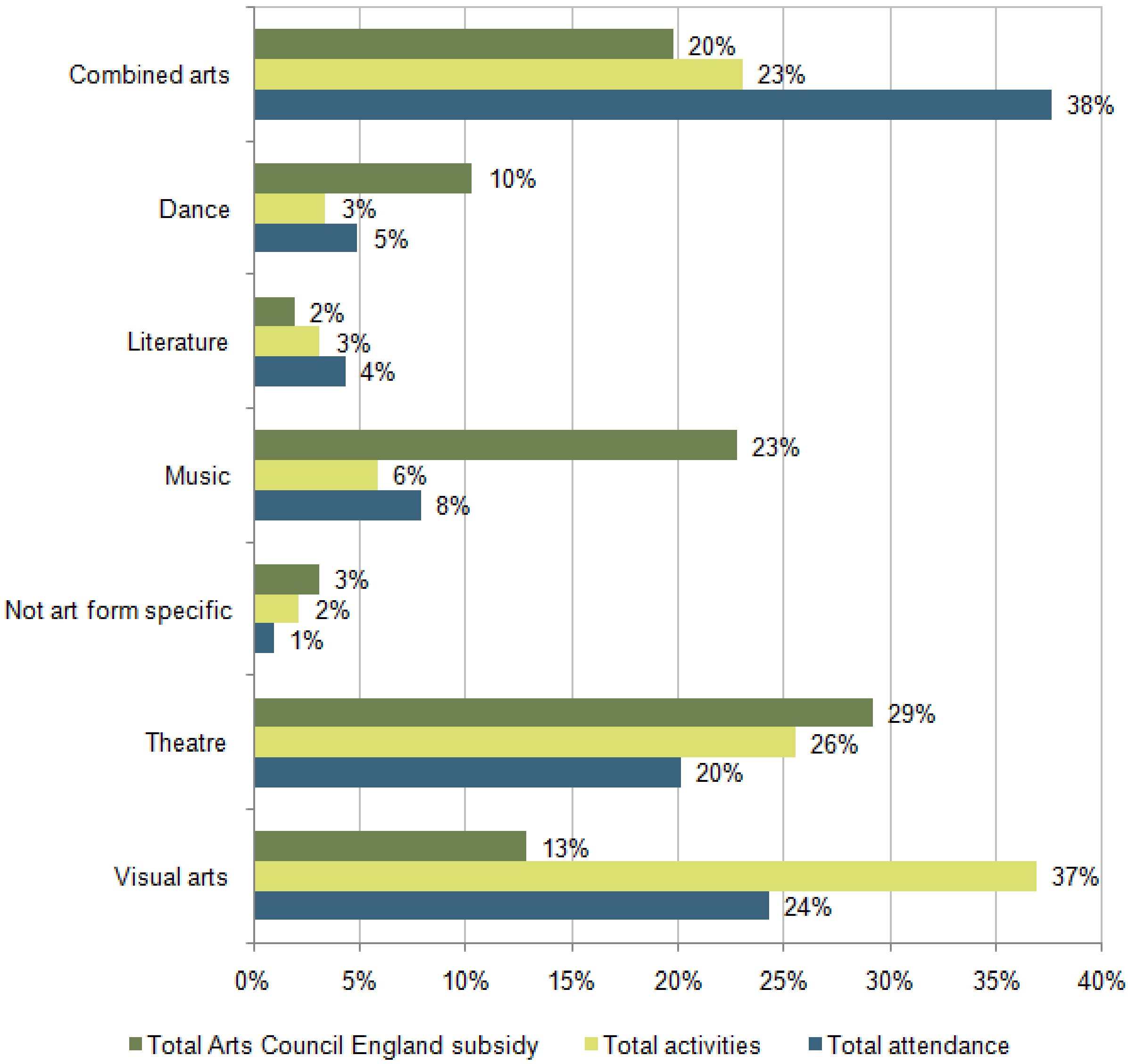
The artform classification reflects the focus of the funding each organisation receives from Arts Council England.[3] As in the regional overview above, Figure 3 presents a percentage breakdown of the total for each statistic separated by artform.

Theatre organisations received the highest proportion of Arts Council subsidy, at 29 per cent of the total. Visual arts organisations put on the highest proportion of the portfolio's total performances, exhibition days and film screenings, with 37 per cent of the total. The highest proportion of attendances at performances, exhibition days and film screenings was seen at combined arts organisations, representing 38 per cent of the total across the portfolio. The lowest proportions in all categories are seen in literature organisations and not artform specific organisations, all less than 5 per cent of the portfolio's totals.

Figure 3 also shows that the different artform categories vary substantially in the percentages of each total that is ascribed to them, with proportions high for some statistics but not for others. This was not seen in the regional data presented above.

[3] See section 2 for details of artform classifications.

Figure 3: Key statistics comparison by artform, 2009/10 (N=836)



4 Staff and diversity

4.1 Staff total numbers

Annual submission respondents employed a total of 68,003 staff in 2009/10, of which 17,575 were permanent staff and 50,428 were contractual staff. This represents a 3 per cent increase in permanent staff and a 3 per cent increase in contractual staff from the previous year's figures.[4]

Of the permanent staff, 10,397 (59 per cent) worked full time while the remaining 7,178 (41 per cent) worked part time.

Of the 836 annual submission respondents, 806 (96 per cent) reported having a board in place and reported a total of 7,268 board members. Data was also obtained from each organisation's chief executive or equivalent, a total of 836 chief executives.

4.2 Ethnic diversity of staff

Of total staff reported in the 2009/10 annual submission, 81per cent were classified as white, while 19 per cent were from Black and minority ethnic groups.[5]

Figure 4 shows the breakdown of ethnic diversity of staff. 12 per cent of permanent staff were from Black and minority ethnic groups compared to 22 per cent of contractual staff.

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[4] Based on the constant sample for 2008/09 and 2009/10 of 818 organisations that responded to the survey in both years.
[5] Staff with unknown ethnicity were counted as white.

Figure 4: Ethnic diversity of staff in regularly funded organisations, 2009/10 (N=836)

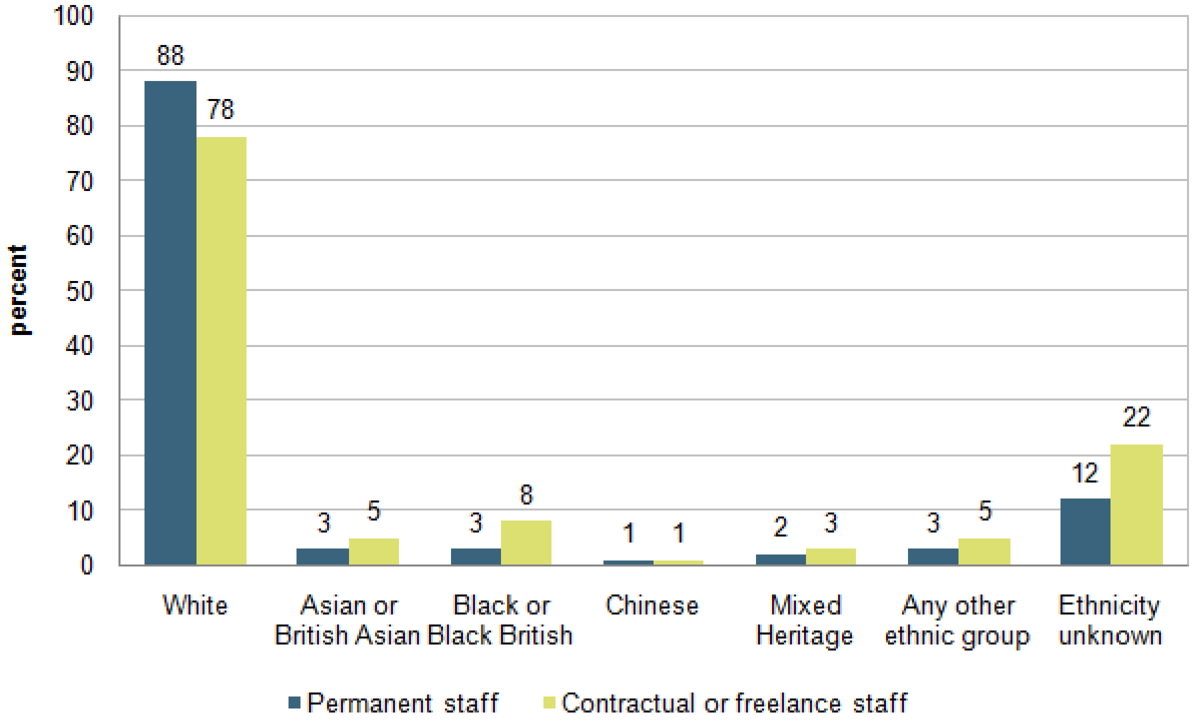

Table 5 presents the percentage change of ethnic diversity of staff among the organisations that completed the annual submission in the three consecutive years 2007/08, 2008/09 and 2009/10.[6] The percentage change in staff numbers was substantially smaller in this year's annual submission compared to last year's.[7] Between the 2007/08 and 2008/09 annual submissions, staff numbers showed an increase of 17 per cent for white staff and 20 per cent for Black and minority ethnic staff. This year's figures show a smaller increase of 1 per cent for white staff and 5 per cent for Black and minority ethnic staff.

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[6] Staff with unknown ethnicity are not included in this table.

[7] It is likely that part of this recorded increase may result from changes to the structure of the questionnaire.

Table 5: Percentage change of ethnic diversity of staff 2007/08, 2008/09 and 2009/10 constant sample (N=738)

	2007/08	2008/09	2009/10	Percentage change 07/08 – 08/09	Percentage change 08/09 – 09/10
Permanent and contractual white staff	42,968	50,427	50,915	17%	1%
Permanent and contractual Black and minority ethnic staff	8,770	10,527	11,072	20%	5%

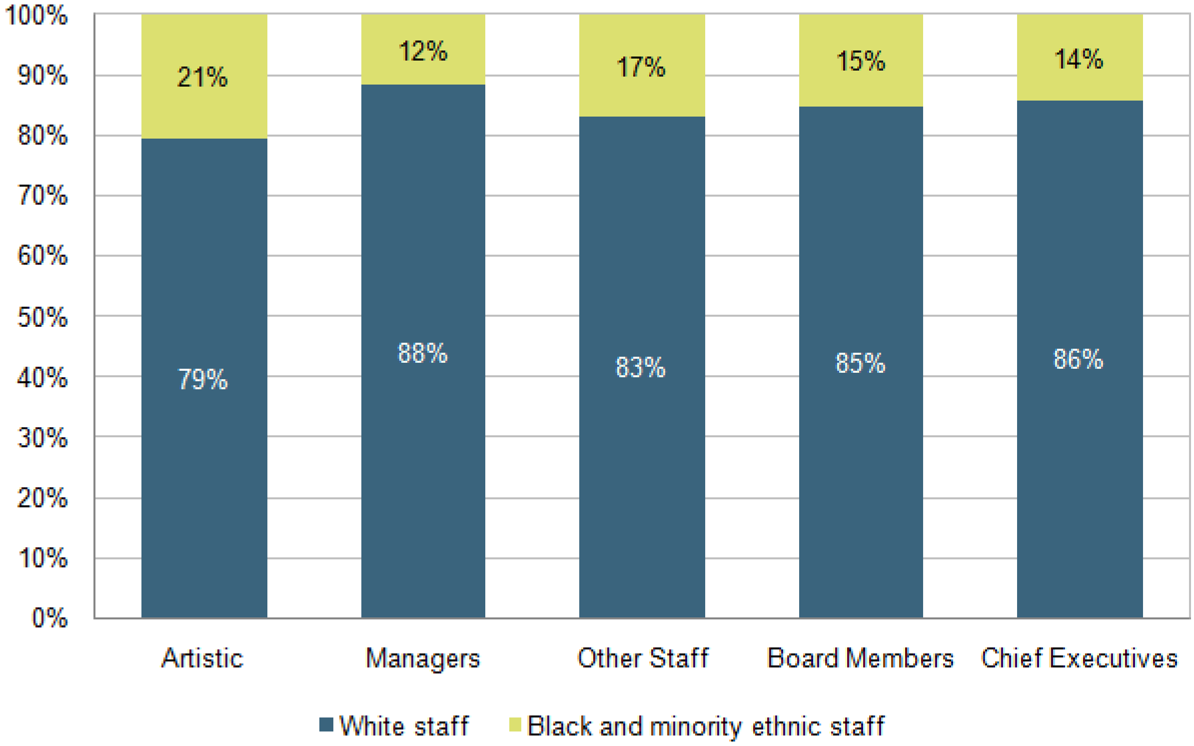
Among the constant sample, in 2007/08 Black and minority ethnic staff represented 17 per cent of total staff, in 2008/09 they represented 17 per cent, and in 2009/10 they represented 18 per cent of total staff.

Of the 836 chief executives in the portfolio,[8] 86 per cent were white and 14 per cent were from Black or minority ethnic groups. The same proportion was seen in last year's data for the 818 who answered the submission in both years. Of the organisations' board members, 85 per cent were described as white, while 15 per cent were from Black and minority ethnic groups.

Figure 5 shows the breakdown of ethnic diversity of staff by position held.[9] Artistic positions have the largest representation of Black and minority ethnic staff, with 21 per cent of total artistic staff from Black and minority ethnic groups. Managerial positions have the smallest representation of Black and minority ethnic staff, with 12 per cent from Black and minority ethnic groups.

[8] In rare cases where an organisation has no chief executive or equivalent, the person responsible for reporting to the board and/or signing management accounts and certified accounts is counted as a chief executive.
[9] Staff of unknown ethnicity are not included in this data.

Figure 5: Breakdown of ethnic diversity of staff by position 2009/10 (N=836)



4.3 Disability breakdown

In 2009/10, 2 per cent of the organisations' total staff were reported as being disabled. This was the same when split by contract type: 2 per cent of permanent staff were disabled, as were 2 per cent of contractual or freelance staff.[10] This breakdown is shown in Figure 6 below.

[10] When rounded to one decimal place, the figures were 1.7% of contract staff and 2.4% of permanent staff reported as being disabled.

Figure 6: Disabled and non-disabled permanent and contractual staff, 2009/10 (N=836)

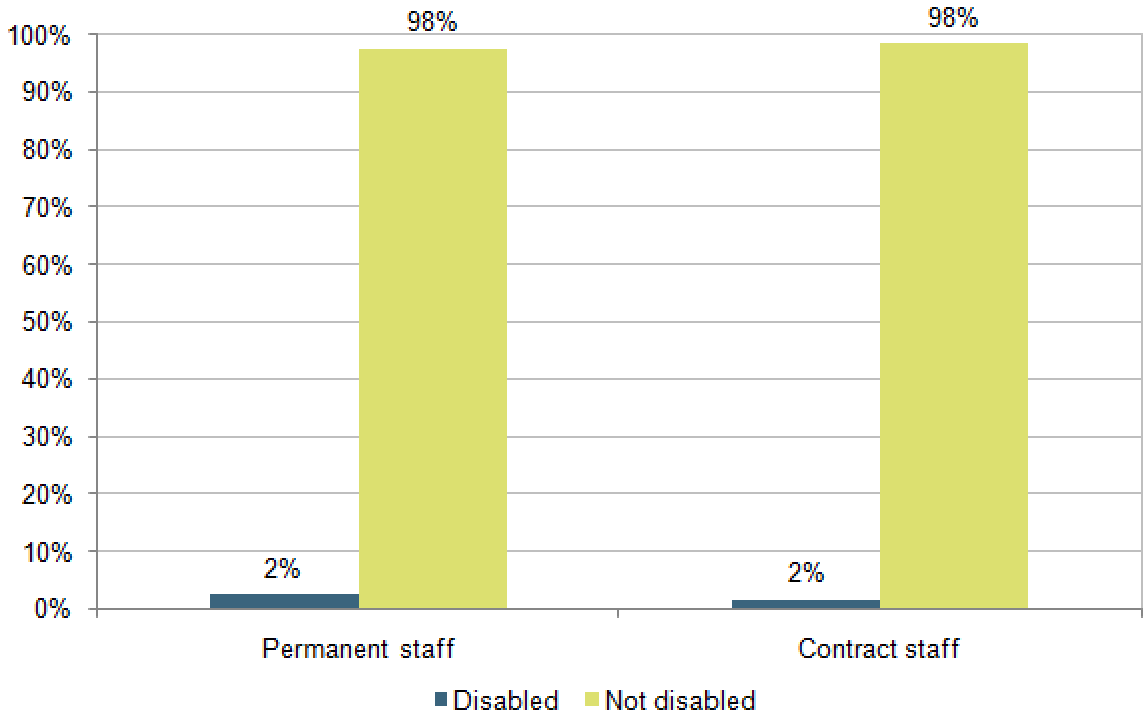


Table 6 shows the number of disabled staff in the constant sample of organisations responding to the annual submission in 2007/08, 2008/09 and 2009/10. Between 2007/08 and 2008/09 there was an increase in total staff numbers but very little increase in the number of disabled staff, but between 2008/09 and 2009/10 there was an increase of 17 per cent in the number of disabled staff. However, the overall proportion of disabled staff has remained constant at 2 per cent.

Table 6: Disabled and non disabled staff change over time, 2009/10 (N=738)

				Percentage change	
	2007/08	**2008/09**	**2009/10**	**07/08 – 08/09**	**08/09 – 09/10**
Permanent and contractual disabled staff	988	1,008	1,178	2%	17%
Permanent and contractual non-disabled staff	53,555	59,946	61,231	12%	2%

In addition, 4 per cent of board members were reported as being disabled. 6 per cent of chief executives considered themselves to be disabled, while 7 per cent identified themselves as having rights under the Disability Discrimination Act.[11]

Figure 7 shows how the proportion of disabled staff members differs by their position within the organisation. The highest proportion is among chief executives (6 per cent) and board members (4 per cent).

Figure 7: Disability status of staff by position, 2009/10 (N=836)

4.4 Gender breakdown

Figure 8 shows the gender breakdown of permanent and contractual staff in 2009/10. The majority of permanent staff (59 per cent) were women while the majority of contractual staff (53 per cent) were men.

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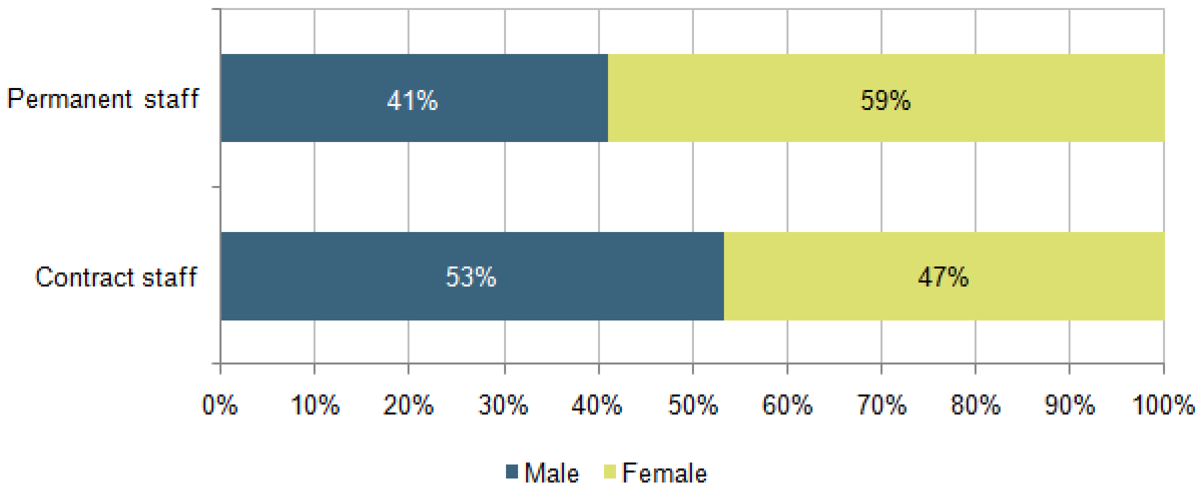
[11] The Disability Discrimination Act defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day-to-day activities.

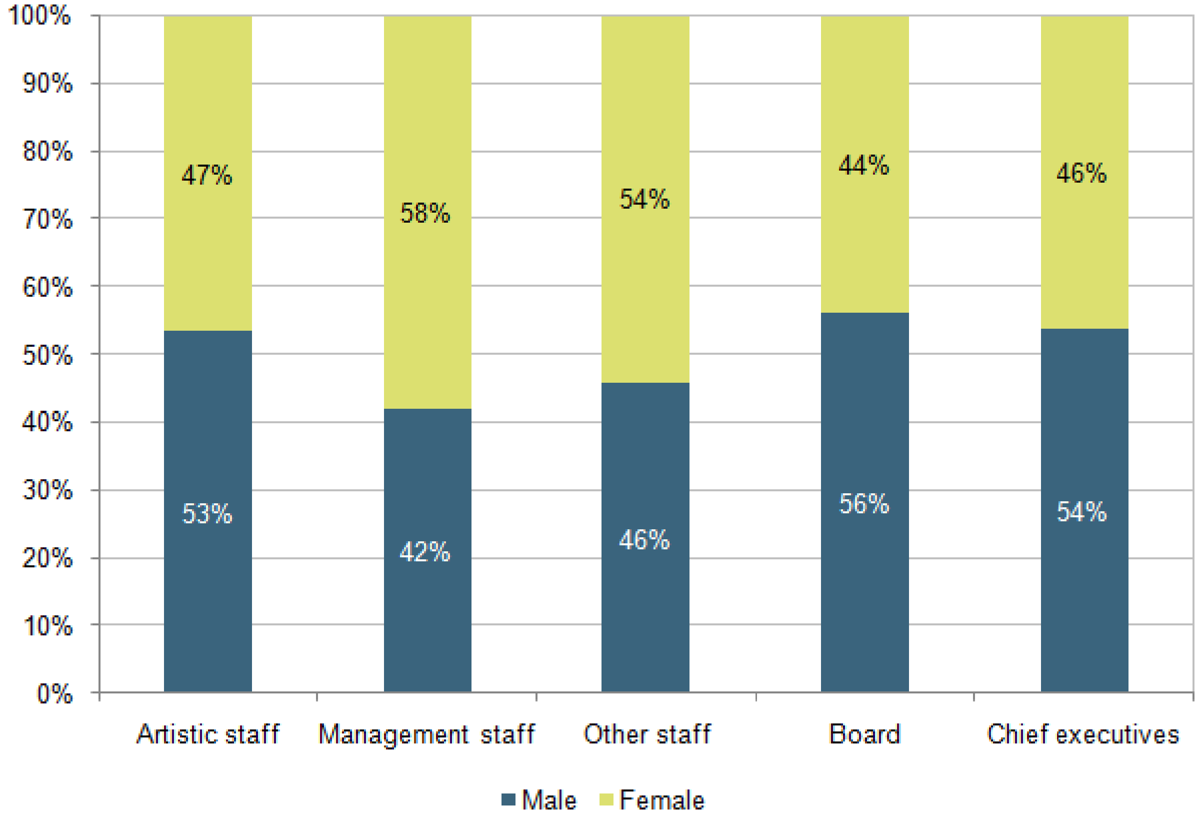
Figure 8: Gender balance of permanent and contractual staff, 2009/10 (N=836)



More than half of the chief executives in the portfolio were men (54 per cent) and 46 per cent of chief executives were women. This represents a 1 per cent increase in the number of female chief executives and a 1 per cent decrease in male chief executives from last year's figures.[12] In addition, more men sat on boards than women (56 per cent and 44 per cent respectively). The gender breakdown of staff at different levels is shown in Figure 9.

[12] Based on the constant sample of 818 regularly funded organisations that responded to the survey in 2008/09 and 2009/10.

Figure 9: Gender breakdown by staff position, 2009/10 (N=836)



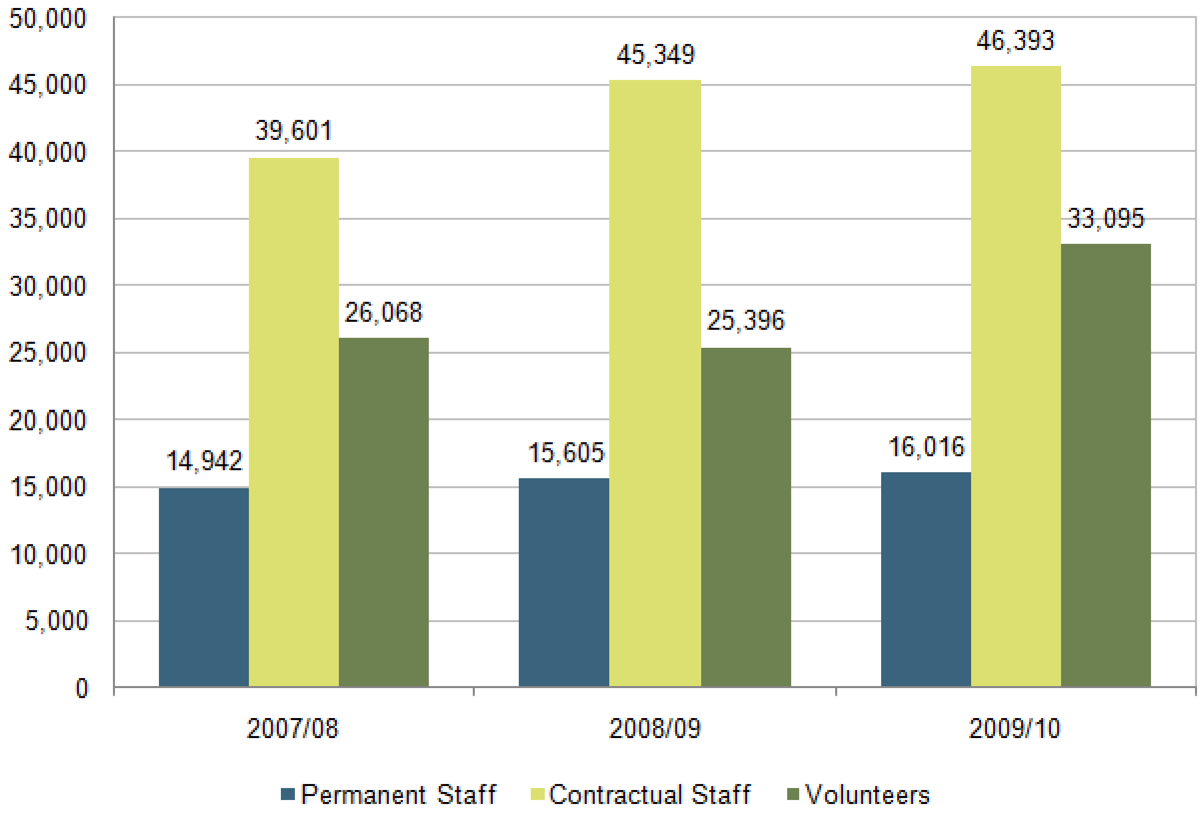
4.5 Volunteers

A total of 35,546 volunteers (63 per cent of whom were female) gave their time to support the work of regularly funded organisations. This represents a 30 per cent increase in volunteers from last year.[13]

Figure 10 shows the change in staff figures from the 2007/08 annual submission to the 2009/10 annual submission. While permanent and contractual staff numbers increased substantially between the 2007/08 and 2008/09 annual submissions, they remained relatively stable from 2008/09 to 2009/10. In contrast, the number of volunteers increased at a much greater rate between the 2008/09 and 2009/10 annual submissions. This may suggest that some organisations are increasingly turning to volunteer staff rather than paid staff.

[13] Compared to the constant sample of 818 regularly funded organisations that filled out the survey in 2008/09 and 2009/10.

Figure 10: Comparison of staff numbers between 2007/08, 2008/09 and 2009/10 constant sample (N=738)



4.6 Black and minority ethnic-led organisations and Black and minority ethnic-focused programmes of work

The Arts Council defines a regularly funded organisation as Black and minority ethnic led where that organisation self-defines as such, and where more than 50 per cent of these organisations' board and senior management are from Black or minority ethnic backgrounds. In the 2009/10 annual submission, 55 regularly funded organisations were defined as Black and minority ethnic led, representing 7per cent numerically of the portfolio.

Organisations were also asked to estimate the percentage of their programme that is Black and minority ethnic focused. For 104 regularly funded organisations, Black and minority ethnic-focused work represented more than 50 per cent of their programme, described as a Black and minority ethnic-focused programme.

Of the 104 organisations with a Black and minority ethnic-focused programme, 56 per cent were based in London. Of the organisations with Black and minority ethnic-focused programmes, 46 per cent were defined as Black and minority ethnic led, while 54 per cent of organisations with a Black and minority ethnic-focused programme were not defined as Black and minority ethnic led.

4.7 Disability-led organisations and disability-focused programmes of work

Arts Council England defines a regularly funded organisation as disability led where that organisation self-defines as such, and where more than 50 per cent of the organisation's board and senior management are disabled. Eight regularly funded organisations were defined as disability led in 2009/10, accounting for 1 per cent of the regularly funded portfolio.

Organisations are also asked to estimate the percentage of their work that is disability focused. For 47 regularly funded organisations, disability-focused programmes accounted for more than 50 per cent of their work.

5 Financial statements

Arts Council England collected financial information from the regularly funded organisations for the 2009/10 financial year 1 April 2009 to 31 March 2010. All data presented in this section comes from each organisation's actual or provisional accounts for 2009/10. Regularly funded organisations were required to report financial information for this period irrespective of their own financial year. Estimates were accepted where precise financial data was not yet available. Data relating to Arts Council regular funding was taken from Arts Council England's own records rather than the data submitted by the organisations in order to ensure consistent assumptions were being used. Total Arts Council subsidy and total income were recalculated accordingly.

5.1 Arts Council subsidy and other income streams

5.1.1 Total income

The largest source of revenue for the regularly funded organisations portfolio was from earned income. Earned income includes revenue from core activity, which includes ticket sales, workshop fees, merchandising and membership fees. Earned income also includes sales generated from educational activity as well as from supplementary activity, such as funds generated from catering, bank interest and any other earned income.

Earned income represented 45 per cent of total income for the 2009/10 portfolio. Arts Council subsidy[14] made up 33 per cent, funding from local authorities 7 per cent and subsidy from other public bodies constituted 4 per cent of the portfolio's total income.[15] Contributed income, which includes sponsorship, trusts and donations made up the remaining 9 per cent of the portfolio's total income.

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[14] Arts Council subsidy refers to income from regular funding, Grants for the arts and lottery funding. Regular funding accounts for around 85 per cent of total Arts Council subsidy to regularly funded organisations, and Grants for the arts and lottery funding account for around 15 per cent. Data on capital funding is collected and reported separately.

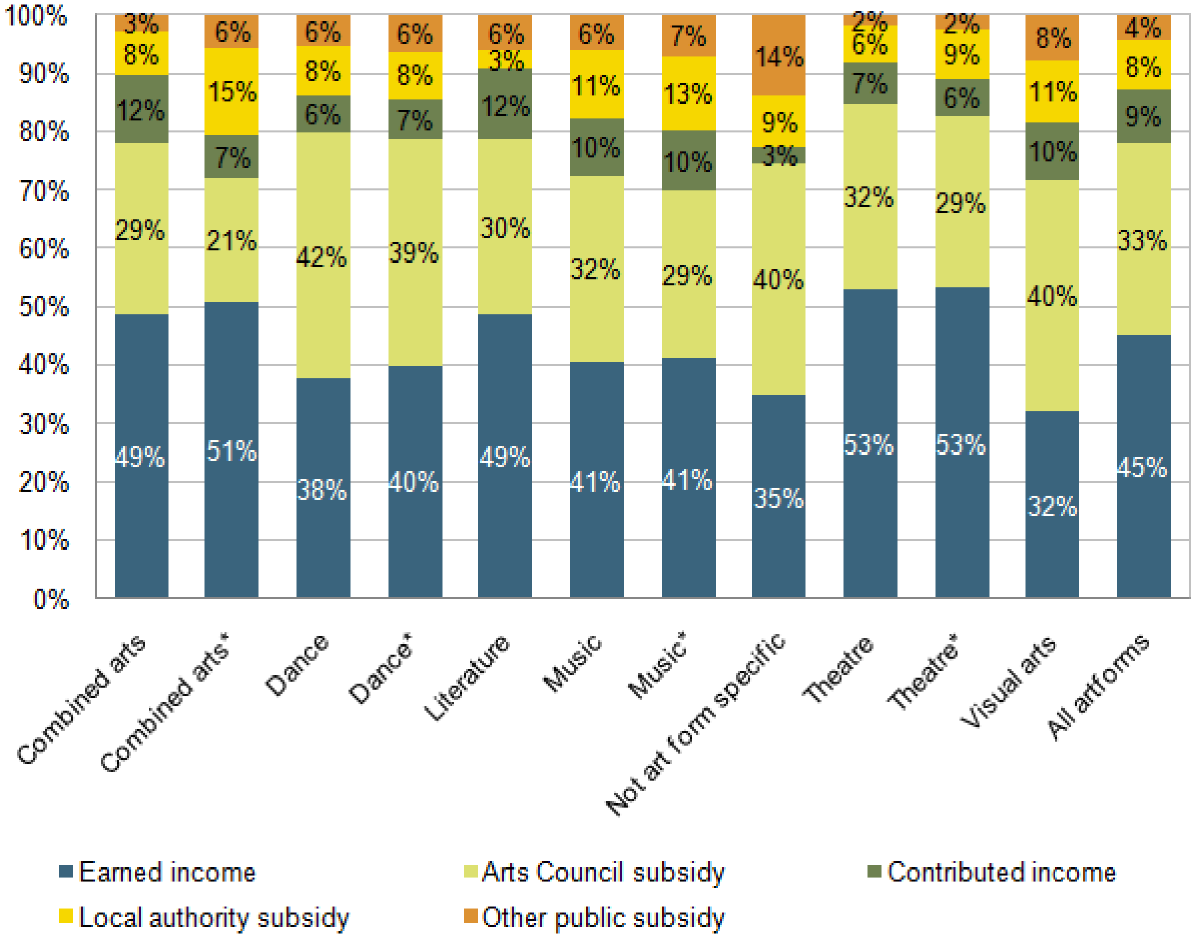
[15] The category 'other public subsidy' is used to refer to all subsidy from sources other than Arts Council England and local authorities, including subsidy from other funding bodies, subsidy from other government departments and subsidy from the European Union.

The top 10 highest funded regularly funded organisations in 2009/10 received a total of £136 million as regular funding from Arts Council England, which constitutes 40 per cent of the total regular funding to the portfolio.

5.1.2 Breakdown of income by category

Figure 11 shows the breakdown of total income by artform. On average, regularly funded organisations received one-third (33 per cent) of their total income from Arts Council England subsidy.

Figure 11: Breakdown of total income by artform 2009/10 (N=836)



*excluding national companies

Compared to the overall portfolio, organisations from the dance sector relied most heavily on Arts Council subsidy compared to other artforms, with 42 per cent of dance organisations' income coming from Arts Council subsidy. When national companies are excluded, visual arts organisations and non-artform specific organisations were the most reliant on Arts Council subsidy, which represented 40 per cent of their total income.

Literature and combined arts organisations were the least reliant on Arts Council funding; literature organisations received 30 per cent of their income from Arts Council subsidy and combined arts organisations received 29%. When the figures for national companies are excluded, the proportion of income from Arts Council subsidy drops to 21 per cent for combined arts organisations and to 29% for theatre and also for music organisations.

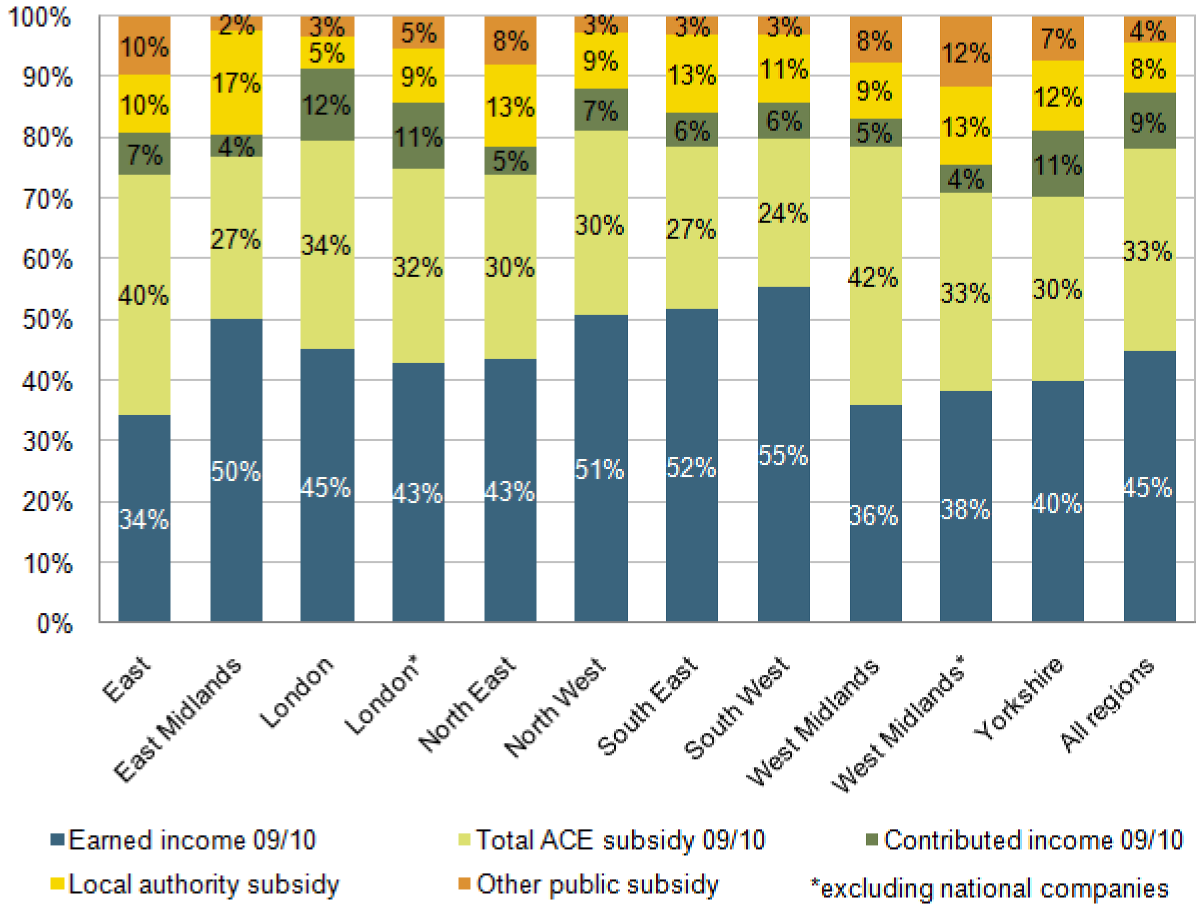
Combined arts and literature organisations also secured the highest proportion of contributed income (12 per cent each) although the proportion of contributed income for combined arts organisations drops to just 7 per cent when national organisations are excluded. Theatre organisations acquired most of their revenue from earned income, making up 53 per cent of their total income, even when national companies were excluded.

Across the portfolio as a whole, local authority subsidy represents 8 per cent of the organisations' total income. The proportion of income from local authorities is highest for music organisations and visual arts organisations (11 per cent of total income in each case). When national companies are removed from the analysis, local authority subsidy represents 15 per cent of the income of combined arts organisations and 13 per cent of the total income of music organisations.

Figure 12 shows the breakdown of total income by region. As shown in the artform breakdown, on average, regularly funded organisations received one third of their total income from Arts Council England subsidy. Arts Council subsidy makes up the largest percentage of income for the West Midlands (42 per cent) and East (40 per cent), although the proportion in the West Midlands drops to 33 per cent when national companies are excluded. The South West region is least reliant on Arts Council subsidy as a percentage of its total income (24 per cent). London received the highest percentage of income as contributed income, representing 12 per cent of the region's total income, but when national companies were excluded this dropped to 11 per cent , the same proportion as for organisations based in Yorkshire (11 per cent).

Though across the portfolio the proportion of income coming from local authorities was just 8 per cent, only London-based organisations had a lower proportion of income from local authorities. All other regions received at least 9 per cent of their income from local authorities, with the highest proportion (17 per cent) of local authority income for organisations based in the East Midlands.

Figure 12: Breakdown of total income by region 2009/10 (N=836)



5.1.3 Breakdown of Arts Council subsidy by artform and region

Table 7 shows the breakdown of Arts Council subsidy by artform.[16] The largest share of Arts Council funding went to theatre organisations, which received 29 per cent of the total Arts Council subsidy. Music and combined arts organisations followed close behind, receiving 23 per cent and 20 per cent of the total Arts Council subsidy respectively. Literature received the lowest share of funding, with only 2 per cent of the total Arts Council subsidy.

[16] Arts Council subsidy includes regular funding and lottery funding. Capital funding is not included.

Table 7: Breakdown of Arts Council subsidy by artform 2009/10 (N=836)

	2009/10 (£)	Per cent of total
Combined arts	79,576,661	20%
Dance	41,493,684	10%
Literature	7,658,499	2%
Music	91,772,639	23%
Not artform specific	12,463,100	3%
Theatre	117,357,629	29%
Visual arts	51,560,493	13%
All artforms	**401,882,705**	**100%**

Table 8 shows the breakdown of Arts Council subsidy by region. London received the largest share of Arts Council funding, receiving over half of the total Arts Council funding (51 per cent). The West Midlands received the second highest share of Arts Council funding, with 13 per cent of the total, and the East Midlands received the lowest amount of funding, with 3 per cent of the total.

Table 8: Breakdown of Arts Council subsidy by region 2009/10 (N=836)

	2009/10 (£)	Per cent of total
East	14,324,593	4%
East Midlands	13,128,931	3%
London	206,374,652	51%
North East	16,972,353	4%
North West	30,027,080	7%
South East	16,738,742	4%
South West	19,663,951	5%
West Midlands	53,187,476	13%
Yorkshire	31,464,927	8%
All regions	**401,882,705**	**100%**

Note: data in the ‘Per cent of total’ column has been rounded to the nearest whole number

5.1.4 Income changes since 2007/08

Table 9 shows that among the 738 organisations that completed the annual submissions in 2007/08, 2008/09 and 2009/10, total income has increased 4 per cent from 2007/08 to 2008/09, and 5 per cent from 2008/09 to 2009/10. This represents a 9 per cent increase since 2007/08. Earned income rose 16 per cent from 2007/08 to 2009/10, while Arts Council England subsidy rose 11 per cent for the same period.

Contributed income saw a 1 per cent increase since the 2008/09 portfolio, but it is still down by 10 per cent compared to the value in the 2007/08.

Income from local authorities has seen a substantial increase since 2007/08. It increased by 6 per cent between 2007/08 and 2008/09 and a further 5 per cent between 2008/09 and 2009/10, showing an overall increase of 12 per cent. The level of other forms of public subsidy fell by 15 per cent over the same period.

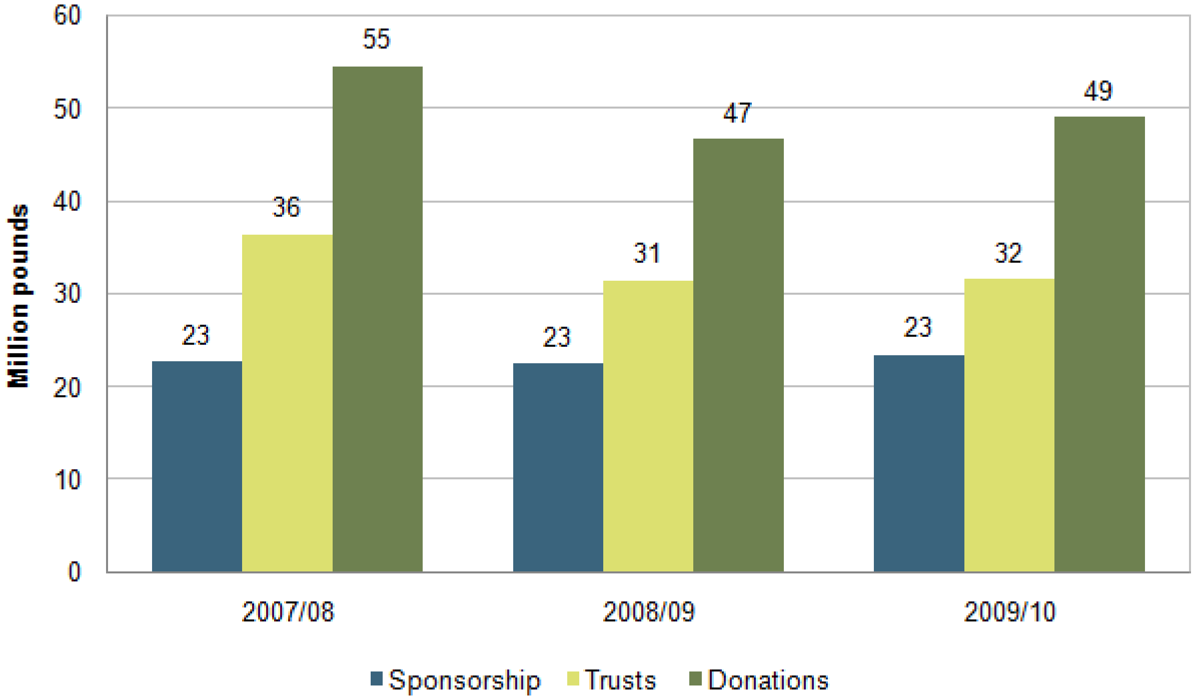
Table 9: Percentage change in breakdown of total income, 2007/08, 2008/09 and 2009/10 constant sample (N=738)

				Percentage change		
	2007/08 (£)	**2008/09 (£)**	**2009/10 (£)**	**07/08 – 08/09**	**08/09 – 09/10**	**07/08 – 09/10**
Arts Council England subsidy	335,871,100	341,012,532	372,484,195	2%	9%	11%
Earned income	435,892,486	487,641,690	504,098,166	12%	3%	16%
Contributed income	115,874,895	103,126,542	104,022,831	-11%	1%	-10%
Local authority subsidy	66,970,147	71,267,800	75,079,940	6%	5%	12%
Other public subsidy	47,471,861	38,348,813	40,331,815	-19%	5%	-15%
Total income	**1,002,080,489**	**1,041,397,377**	**1,096,016,947**	**4%**	**5%**	**9%**

5.1.5 Contributed income

As shown in section 5.1.4, 2009/10 saw a slight increase in income from sponsorships, trusts and donations compared to the previous year but a decrease compared to 2007/08. Figure 13 looks in more detail at the levels of different types of contributed income among the regularly funded organisations in the constant sample for 2007/08, 2008/09 and 2009/10. Contributed income from trusts has decreased by 13 per cent from 2007/08 and income from donations decreased by 10 per cent over the same time period, although both are slightly higher in 2009/10 than in 2008/09. Contributed income from sponsorship showed a small increase of 3 per cent since 2007/08.

Figure 13: Breakdown of contributed income 2007/08, 2008/09 and 2009/10 constant sample (N=738)



Donations, defined as any money received from the general public or friends for which no benefit is received in return, represented 4 per cent of total income for the 2009/10 portfolio and 4 per cent of total income for the 2008/09 portfolio, based on the constant sample of 818 organisations that responded in both years.

5.2 Expenditure

The portfolio's total income slightly exceeded total expenditure by 1 per cent in 2009/10. Total expenditure is broken down into seven categories: artistic programme costs, marketing costs, education programme costs, overhead costs, costs of generating funds, governance costs and other costs. Artistic programme expenditure deals with any spending related to an organisation's main programme of activity, whether or not that activity involves the direct production or creation of artistic product. Costs for artistic programme include production costs and exhibition and venue hire. Marketing costs deal with expenditure related to both production-specific marketing and generic marketing. Education programme expenditure deals with any costs related to an organisation's education programme.[17] Expenditure for generating funds includes costs that are associated with generating incoming resources from all sources other than from undertaking charitable activities. This is primarily costs of fundraising and generating voluntary income, but also of managing investments. Governance costs include the costs of governance for running the organisation. This includes items such as internal and external audit, legal advice and costs associated with constitutional and statutory requirements. Finally, other costs expenditure includes all costs not included in the other cost categories, including irrecoverable VAT.

The bulk of total expenditure (59 per cent)[18] was spent on artistic programme costs. Overheads represented the second largest expenditure cost, making up 18 per cent of total expenditure. The remaining 23 per cent of total expenditure was divided between marketing costs, educational programme costs, costs of generating funds, governance costs and other costs.

Total expenditure can also be broken down into staff expenditure and non-staff expenditure. Staff expenditure amounted to 42 per cent of total spend in 2009/10, while non-staff expenditure amounted to the remaining 58 per cent.

5.3 Breakdown of total expenditure by artform and region

Table 10 shows the breakdown of total expenditure by artform for the 2009/10 annual submission. Theatre spent the largest share compared to the rest of the artforms, spending £363 million in the 2009/10 period, while combined arts and music followed with £277 million and £275 million respectively. Literature had the lowest expenditure, spending just £27 million.

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[17] In cases where an organisation's main activity is educational in nature, expenditure costs for education programmes are entered only in the expenditure category for education programme, and not in expenditure for artistic programme.
[18] Including staff and non-staff expenditure.

Table 10: Breakdown of total expenditure by artform, 2009/10 (N=836)

	2009/10 (£)	Per cent of total
Combined arts	277,032,718	23%
Dance	89,910,475	8%
Literature	26,524,796	2%
Music	275,050,606	23%
Not artform specific	31,614,587	3%
Theatre	362,565,122	30%
Visual arts	131,886,508	11%
All artforms	**1,194,584,812**	**100%**

Table 11 shows the breakdown of total expenditure by region for the 2009/10 annual submission. Organisations based in London had the largest expenditure compared to all other regions, representing 50 per cent of the total share of expenditure for all organisations. Organisations based in the East had the lowest levels of expenditure, spending £34 million in 2009/10.

Table 11: Breakdown of total expenditure by region, 2009/10 (N=836)

	2009/10 (£)	Per cent of total
East	34,479,165	3%
East Midlands	48,422,360	4%
London	600,238,371	50%
North East	57,970,822	5%
North West	98,110,005	8%
South East	61,168,243	5%
South West	79,523,264	7%
West Midlands	122,514,125	10%
Yorkshire	92,158,457	8%
All regions	**1,194,584,812**	**100%**

5.4 Expenditure by category

For all artforms, spend on artistic programme and/or core programme costs constituted the bulk of expenditure in 2009/10, with music, dance, combined arts and not artform specific all spending over 60 per cent of their total expenditure on artistic programme costs (Figure 14). The second largest proportion of total expenditure across artforms is allocated to overhead costs. Visual arts reported the lowest spend on artistic programme costs (43 per cent) and the highest allocation of expenditure to overhead costs at one-quarter (25 per cent) of total expenditure for 2009/10.

Figure 14: Breakdown of total expenditure (staff and non-staff) by artform and category, 2009/10 (N=836)

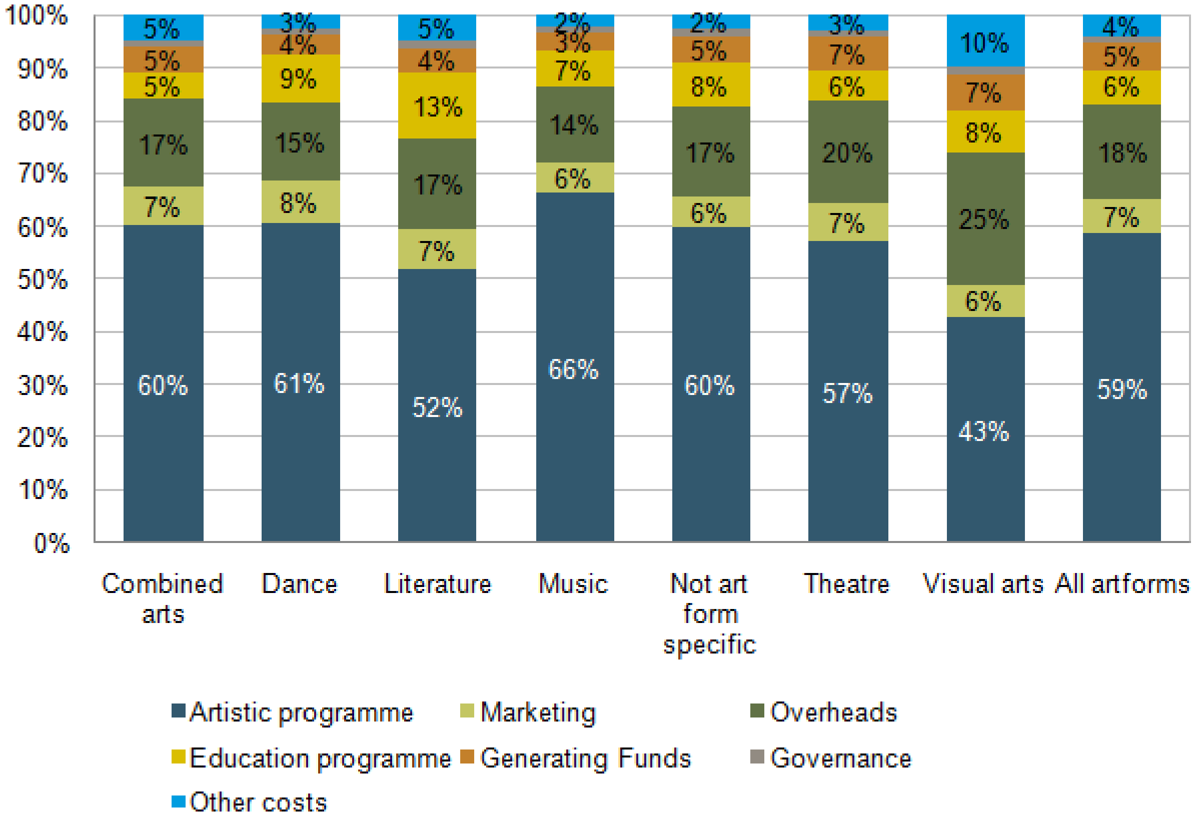
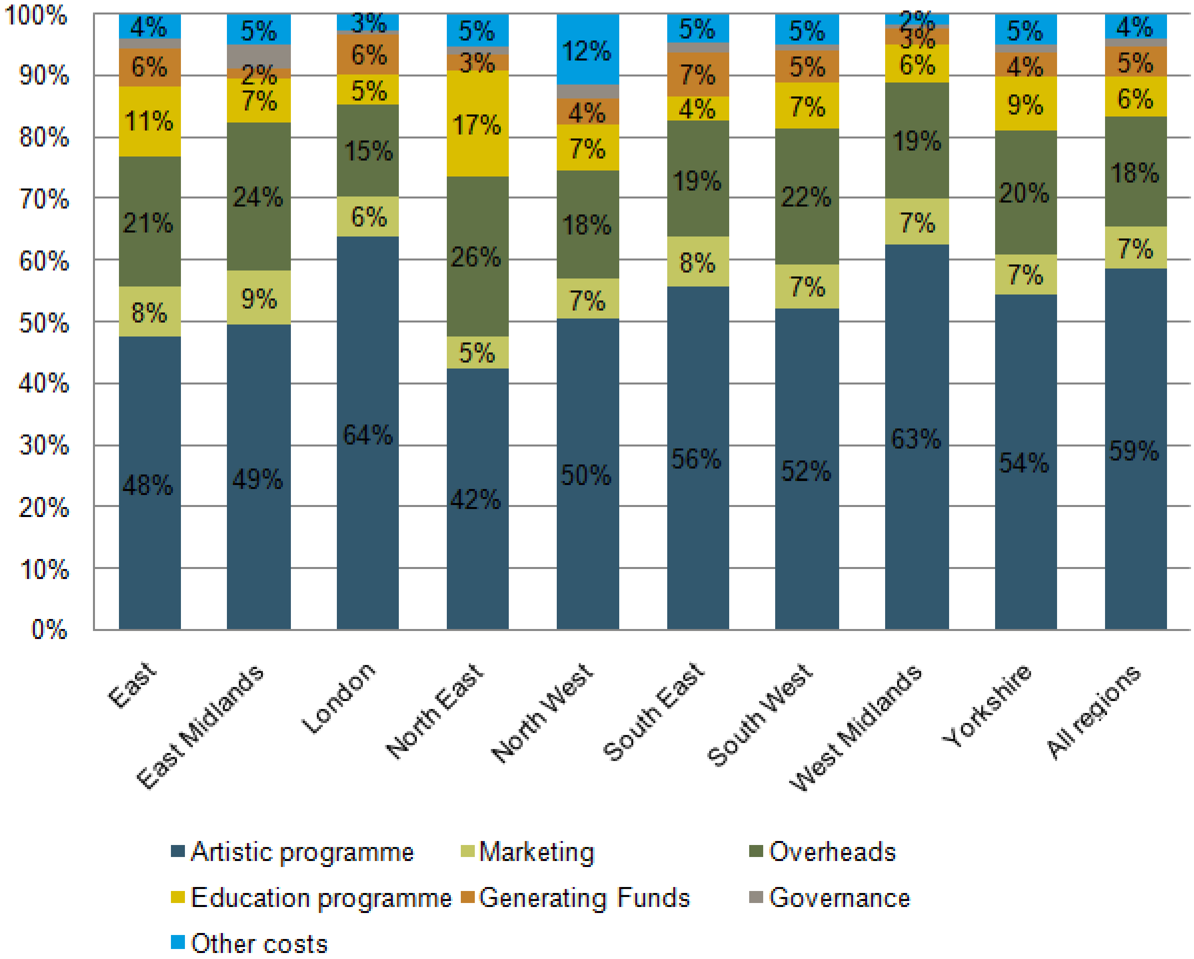


Figure 15 presents an equivalent breakdown of total expenditure by region. The highest proportion of total expenditure spent on artistic programmes was seen in London and the West Midlands, while the highest proportion of total expenditure spent on education programmes and overhead costs was seen in the North East.

Figure 15: Total expenditure (staff and non-staff) by region, 2009/10 (N=836)



5.5 Changes in expenditure since 2007/08

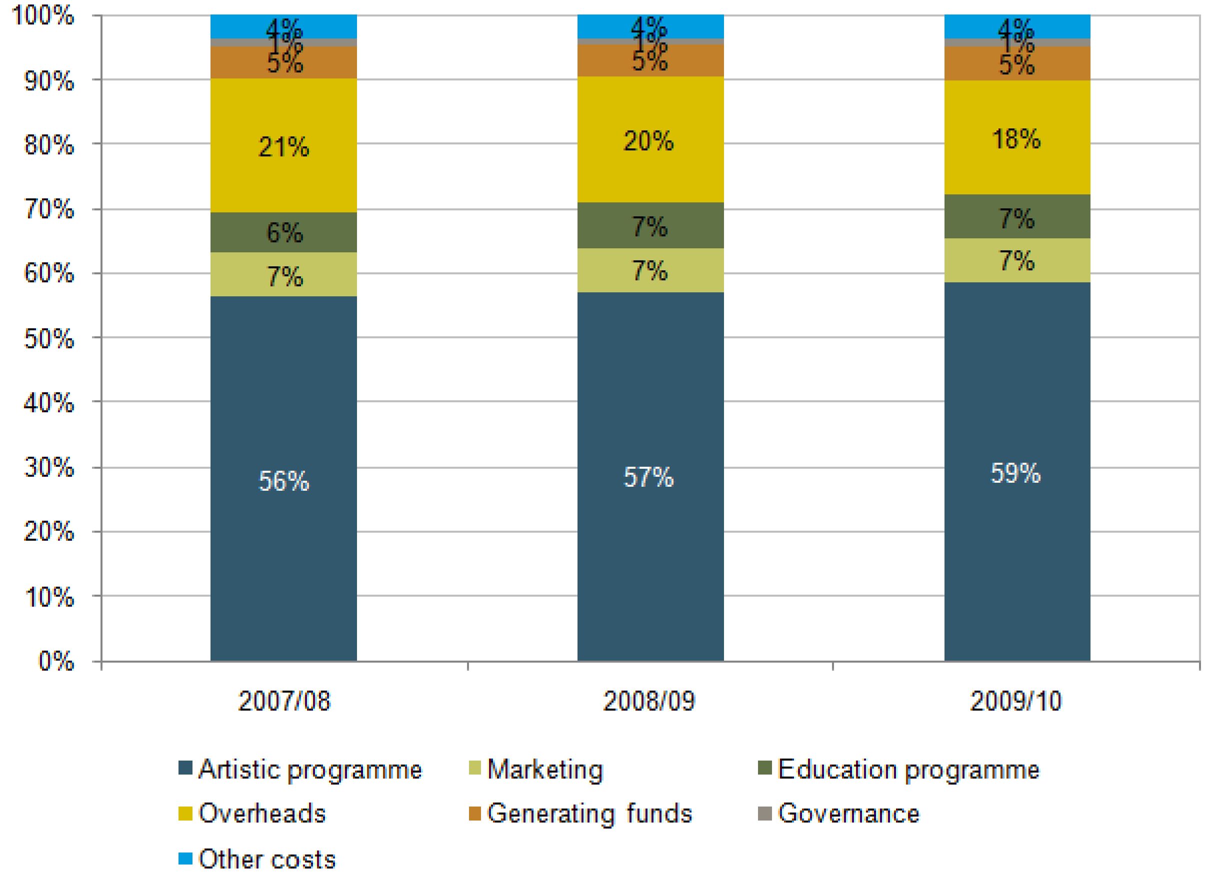
Table 12 presents the percentage change in breakdown of total expenditure for the 738 organisations that completed the annual submission in 2007/08, 2008/09 and 2009/10. Total expenditure increased by 4 per cent compared to last year. All expenditure costs increased during the period except for overhead costs, which decreased by 5 per cent between the 2007/08 and 2009/10 portfolios, with a 6 per cent decrease between 2008/09 and 2009/10. Expenditure on education programmes increased by 1 per cent between 2008/09 and 2009/10 but by 16 per cent between 2007/08 and 2008/09, a change of 17 per cent overall.

Table 12: Percentage change in breakdown of total expenditure 2007/08, 2008/09 and 2009/10 constant sample (N=738)

	2007/08	2008/09	2009/10	Percentage change 07/08 – 08/09	08/09 – 09/10
Artistic programme	550,593,167	590,964,143	629,878,951	7%	7%
Marketing	67,179,360	71,484,794	72,807,463	6%	2%
Education programme	62,400,119	72,220,237	73,054,641	16%	1%
Overheads	201,762,223	203,512,500	191,541,552	1%	-6%
Generating funds	49,167,823	49,324,127	55,771,673	0%	13%
Governance	11,273,251	11,241,794	13,097,429	0%	17%
Other costs	35,352,598	36,239,489	38,986,556	3%	8%
Total expenditure	**977,728,541**	**1,034,987,084**	**1,075,138,265**	6%	4%

Spending levels for each of the expenditure categories have remained relatively stable over the last three years. Figure 16 shows that spending on artistic programmes has increased slightly from 56 per cent to 59 per cent of total expenditure, while spending on overheads has decreased slightly, from 21 per cent to 18 per cent of total expenditure.

Figure 16: Breakdown of expenditure by type for 2007/08, 2008/09 and 2009/10 constant sample (N=738)



6 Arts activities and audiences

This section presents the data from the annual submission 2009/10 regarding arts activities that directly present artistic content to their audience such as performances, exhibition days, film screenings and education activities. It also presents audience data for these activities. In each case, numbers of activities and audience numbers are broken down by region and by artform classifications. The headline results for all arts activities are presented first, followed by analysis of data relating to performance activities, exhibition days, film screening days and educational activities. Data relating to publication activities, strategic sector support activities, commissioning activities and web statistics are presented in section 7.

6.1 Headline results: total arts activities and audiences

This section looks at the total number of arts activities across the portfolio. Regularly funded organisations responding to the annual submission in 2009/10 put on 262,634 performances, exhibition days and film screening days; 242,073 of these took place in England.

These arts activities included performances presented to children and young people aged 4–19 years old in full-time education. This is in addition to 338,968 learning sessions, which included formal and informal education sessions and professional training and which are discussed in more detail in section 6.3.

As shown in Figure 16, just under a third (32 per cent) of the total performances, exhibition days and film screening days were put on by organisations based in London. The smallest number of activities was put on by organisations based in the East, representing just 3 per cent of the total. It should be noted that the regional classification is based on the home location of the organisation so does not necessarily reflect the region in which all their activities took place.[19] As the six national companies may skew data for the regions in which they are located, data have been presented with and without the national companies included.

Arts Council England defines attendance figures as the sum of known attendance (an actual audience count measured by a precise method such as the sale of tickets) and estimated attendance (applies to non-ticketed events such as festivals, carnivals, etc). Total attendance is calculated as the sum of known attendance and estimated attendance, minus any attendance for events outside England.

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[19] See Appendix 1 for details of classifier definitions. For details about activities taking place away from an organisation's home location, see section 10.

Regularly funded organisations responding to the annual submission in 2009/10 generated 78,459,953 attendances at performances, exhibition days and film screening days held in England over the year. This attendance for these arts activities is reported on as the headline attendance figure for the portfolio, although other activities put on by the organisations may generate additional attendance (for example, the education work discussed below).

Over half (53 per cent) of the attendance at performances, exhibition days and film screening days held in England was at activities put on by organisations based in London, 10 per cent by organisations based in the North West 8 per cent in Yorkshire and the South West. Regions with the lowest proportion of attendance figures in 2009/10 were the East (2 per cent) and East Midlands (4 per cent). Figure 17 gives a regional breakdown of attendance at performances, exhibition days and film screenings. Again, data has been presented with and without the national companies.

Figure 17: Regional breakdown of performances, exhibition days and film screening days in 2009/10 (N=836)

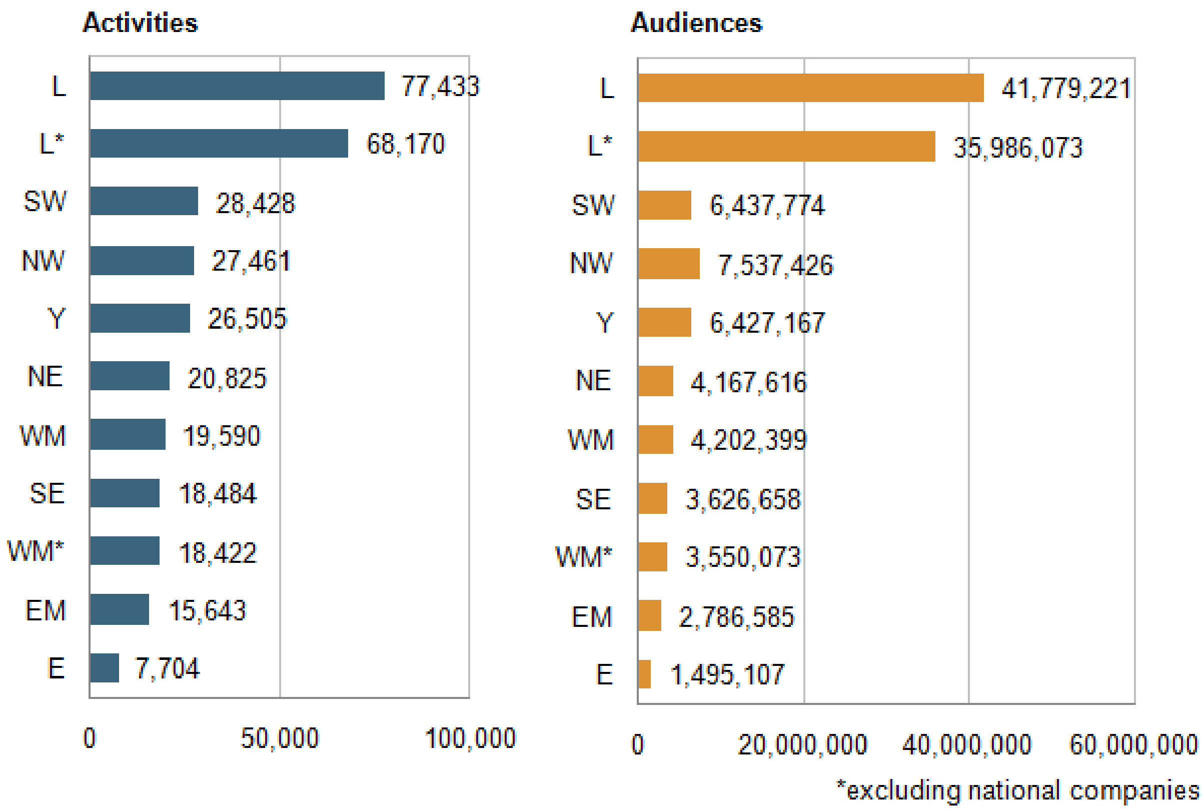


Figure 18 compares the number of performances, exhibitions days and film screening days put on in England in 2007/08, 2008/09 and 2009/10 among the constant sample of 738 organisations who answered the submission in each year. In numerical terms, London had the greatest increase, from 52,301 in 2007/08 to 67,531 in 2009/10, an increase of 29 per cent. The East also saw a substantial increase of 28 per cent in the total number of arts activities. A percentage decrease in the number of arts activities since 2007/08 was seen in the East Midlands (20 per cent decrease) and the North West (12 per cent decrease).

Figure 18: Percentage change of breakdown of performances, exhibition days and film screening days in 2007/08, 2008/09 and 2009/10 constant samples per region (N=738)

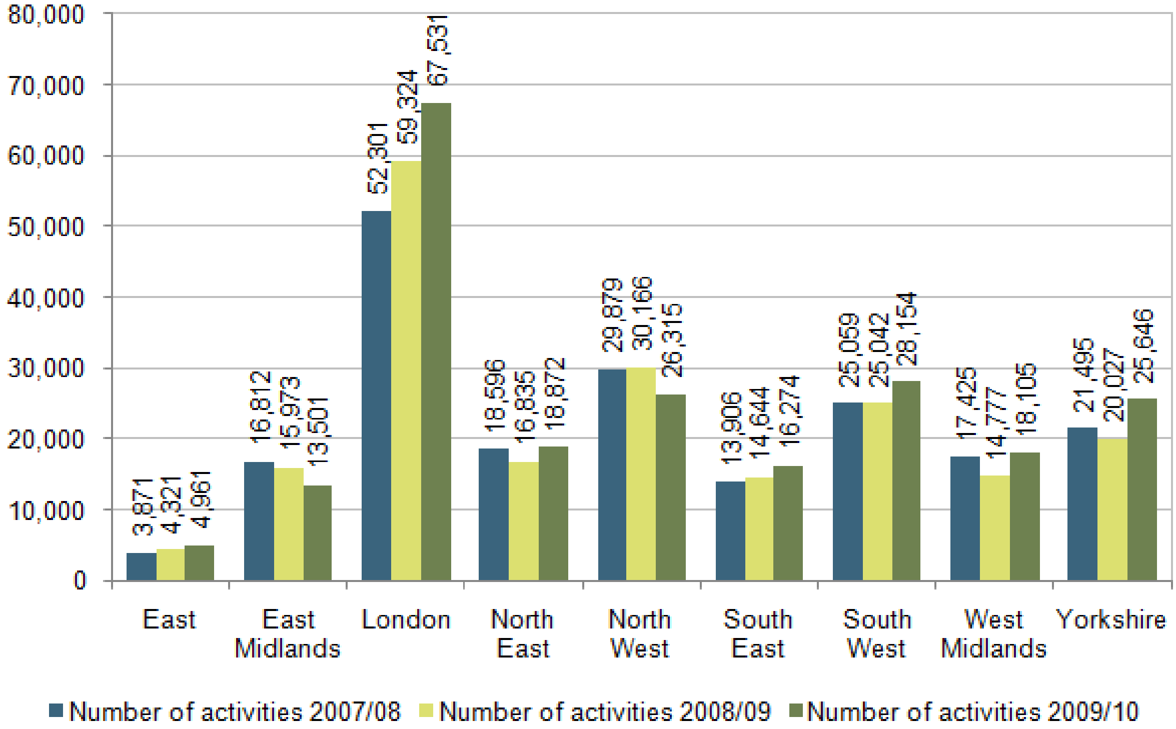
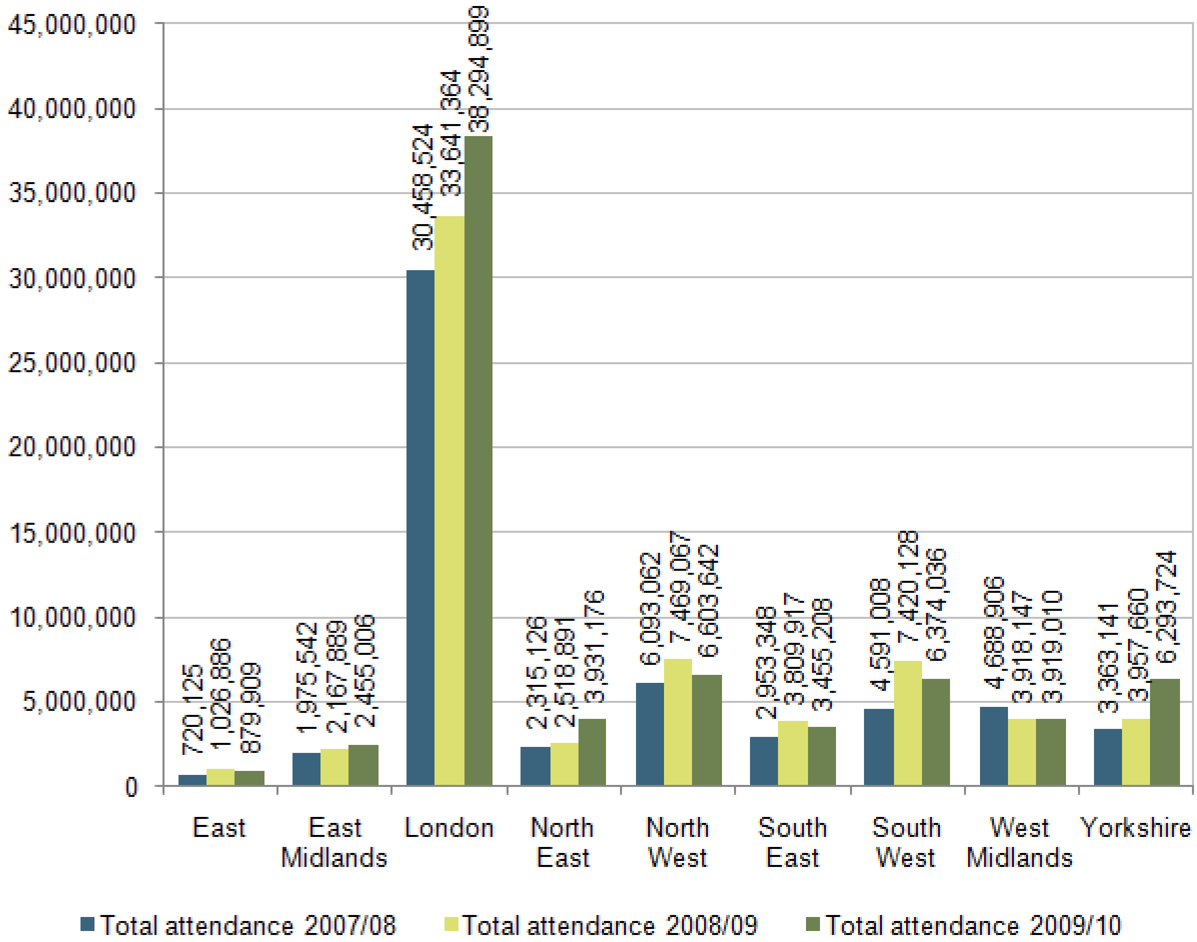


Figure 19 below shows the total levels of attendance grouped by region for the constant sample of organisations that completed the annual submission in 2007/08, 2008/09 and 2009/10. London shows the largest increase in numerical terms, from 30,458,524 in 2007/08 to 38,294,899 in 2009/10, an increase of 26 per cent. Larger increases in percentage terms were seen in Yorkshire (87 per cent), North East (70 per cent) and the South West (39 per cent). Only the West Midlands had a percentage decrease in attendance compared to 2007/08 (16 per cent decrease).

Though they showed a small increase in attendance when compared over the three years, more regions showed a decrease in attendance between 2008/09 and 2009/10. There were decreases compared to last year's data seen in the East (14 per cent decrease), South West (14 per cent decrease), North West (12 per cent decrease) and South East (9 per cent decrease).

Figure 19: Percentage change of breakdown of attendance at performances, exhibition and film screening days in 2007/08 and 2008/09 constant samples per region (N=738)[20]



6.2 Total activities and audiences by artform

Figure 20 below shows the percentage breakdown of performances, exhibition days and film screening days in 2009/10 by artform. An organisation's artform classifier is given to them by the Arts Council and reflects the artistic activity for which they primarily receive funding, it may not cover all their artistic output.[21]

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[20] Year-on-year attendance variations depend on the kind of work that organisations are producing and where it is being performed/exhibited/screened. Attendance figures include actual audience counts and estimated attendance. Estimated attendance applies to non-ticketed events, such as outdoor performances where attendance figures are more difficult to verify, and is more open to fluctuation from year to year than ticketed attendance.

[21] See appendix 1 for details of classification by artform.

Visual arts organisations put on more than a third of the arts activities in 2009/10 (89,371 activities, 37 per cent of the total), followed by theatre and combined arts organisations, as shown in Figure 19. The smallest number of arts activities were put on by not artform specific organisations (2 per cent of the total), reflecting their focus on strategic support activities rather than presenting arts activities. As with the regional breakdowns, data is presented both with and without the national companies.

Figure 20 also shows that in 2009/10 the highest proportion of audiences attended arts activities at organisations within the combined arts portfolio. Combined arts accounted for 38[22] per cent of attendance at performances, exhibition days and film screening days held in England. Visual arts attracted 24 per cent of attendance and theatre 20 per cent. The lowest number of attendances was at arts activities in not artform specific organisations (1 per cent), reflecting their focus on strategic support for the sector rather than on direct engagement with audiences. Combined arts organisations attracted a higher audience relative to the number of arts activities than other artforms, partly a reflection of the large-scale organisations and carnival organisations within the combined arts portfolio.

[22] Combined arts includes carnival organisations that tend to have very high estimated attendance figures. It also includes two of the Arts Council's highest funded organisations that have high attendance figures.

Figure 20: Breakdown of performances, exhibition days and film screening days in 2009/10 per artform (N=836)

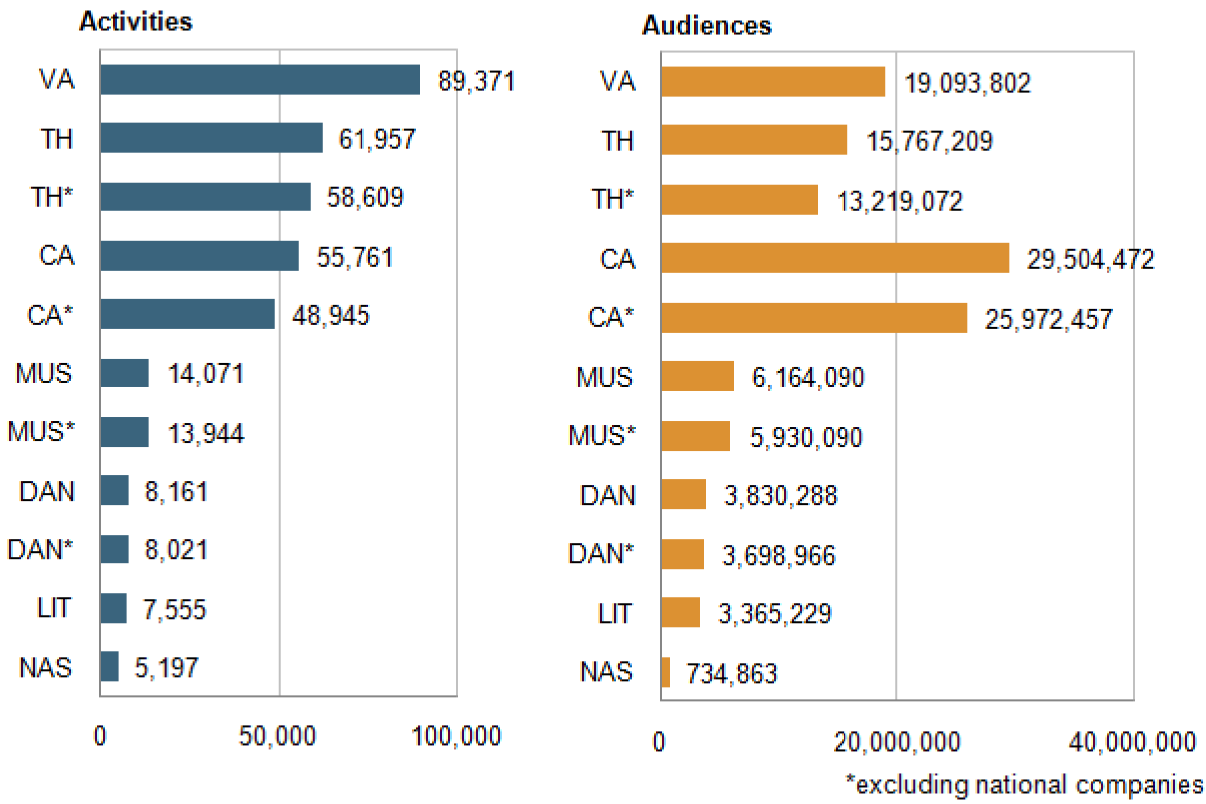


Figure 21 below compares the number of arts activities by artform for the organisations that completed the annual submission in 2007/08, 2008/09 and 2009/10. The biggest change in numerical terms was for visual arts organisations, whose number of arts activities increased from 71,232 to 80,005, an increase of 12 per cent. The largest percentage increase was seen in the activities of not artform specific organisations, where the number of arts activities increased by 21 per cent. Though values from some artforms were lower in 2009/10 than in 2008/09, only music organisations had a lower number of activities in 2009/10 compared to the number in 2007/08.

Figure 21: Change in number of performances, exhibition days and film screening days per artform in 2007/08, 2008/09 and 2009/10 constant sample (N=738)

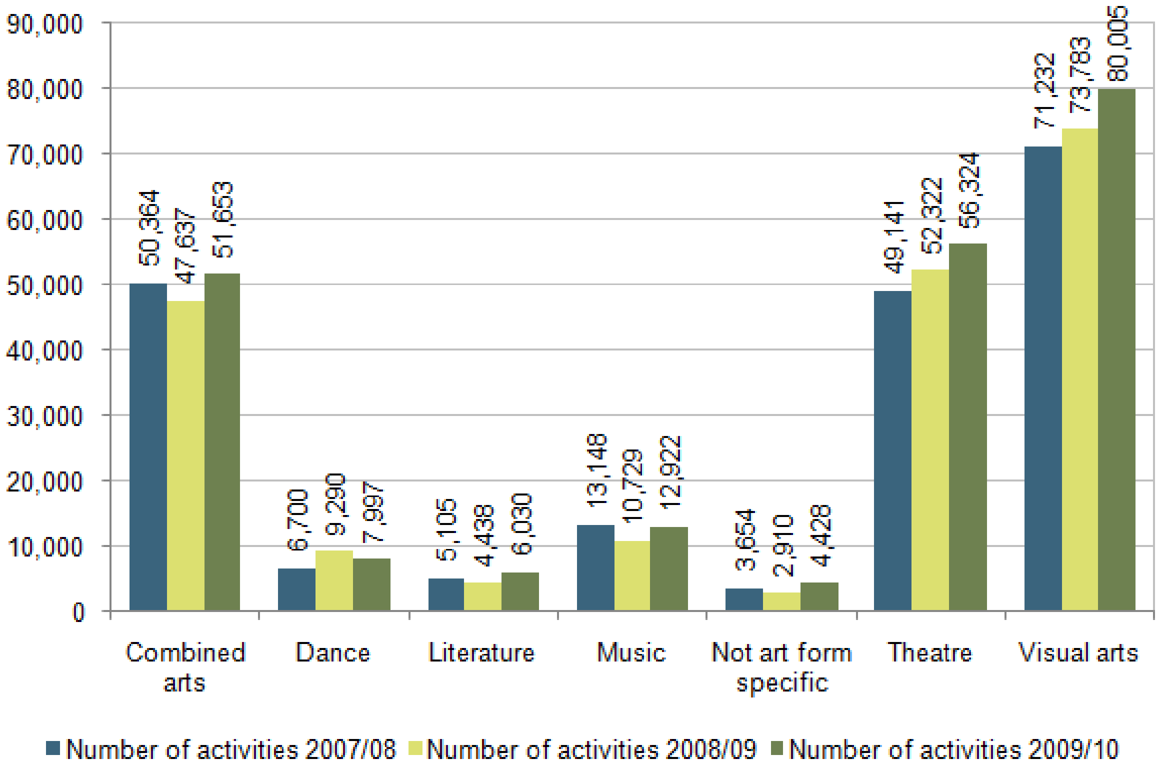
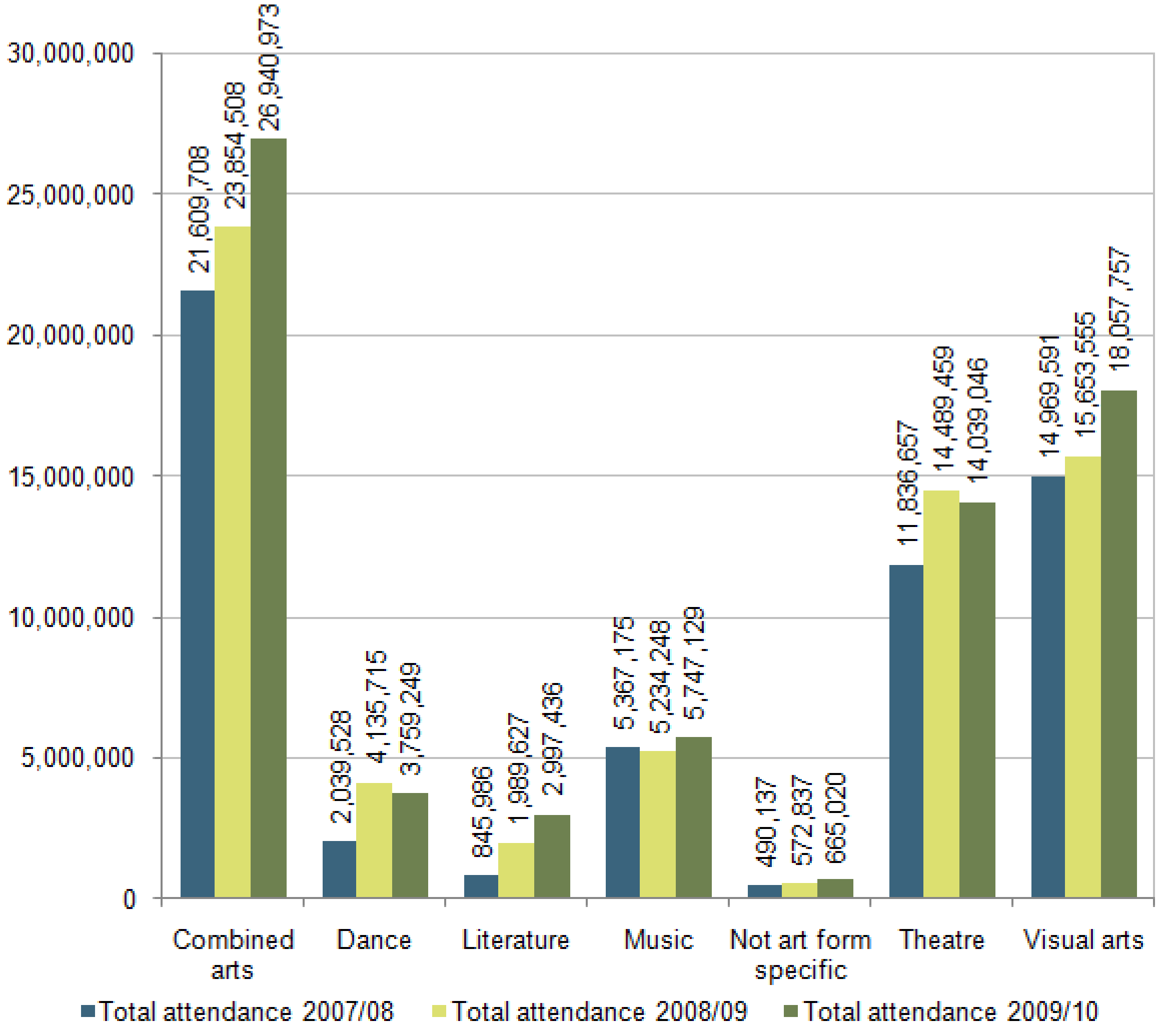


Figure 22 shows the change in audiences for artforms since 2007/08 across the regularly funded organisations in the constant sample. Attendances for all artforms increased over this time. In numerical terms, the largest increase is in audiences for combined arts organisations, which increased from 21,609,708 in 2007/08 to 26,940,973 in 2009/10. This represented an increase of 25 per cent. The largest increases in percentage terms were for literature organisations (254 per cent increase) and dance organisations (84 per cent increase).

Figure 22: Attendance at performances, exhibition days and film screening days per artform in 2007/08, 2008/09 and 2009/10 constant samples (N=738)



6.3 Education, learning and participation

In 2009/10, 755 regularly funded organisations (90 per cent) that returned a submission conducted an education programme as part of their funded activity.

Among them, 543 regularly funded organisations (65 per cent of the portfolio) employed someone specifically to deliver education and learning work. Of these, 540 organisations (65 per cent) had a written education policy and strategy, and 460 organisations (55 per cent) had both. Organisations' programmes of education involved the following in 2009/10:

- 29,884 artists
- 338,968 sessions
- 7,873,771 attendances

Around a quarter of all sessions (25 per cent) were delivered to 4–19-year-olds in formal education, while the majority (63 per cent) were part of informal education and learning programmes for people of all ages, for example, youth groups, senior citizens or mixed-age groups. Professional training (aimed at training professionals working in the arts, education and other sectors) accounted for 11 per cent of sessions.

Among the constant sample, the number offering an education programme has remained relatively consistent. In 2007/08, 644 organisations offered educational activities, which had increased to 669 in 2009/10. There was no change in the number who employed someone specifically to deliver education work. The number with a written education policy had increased from 426 organisations in 2007/08 to 488 in 2009/10.

As shown in Table 13 below, the number of artists involved in education work has decreased since 2007/08 among the constant sample. The number of sessions and the total attendance have also decreased, but by a smaller percentage.

Table 13: Changes in educational programme since 2007/08 among constant sample (N=738)

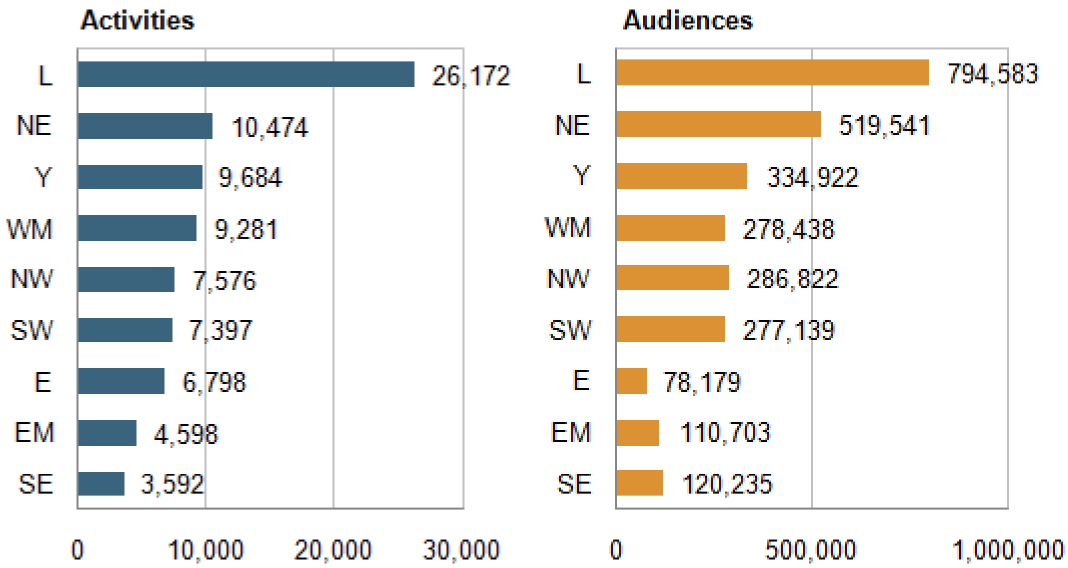
	2007/08	**2008/09**	**2009/10**	**Per cent change 2007/08 – 2009/10**
Number of artists involved	33,722	32,725	28,152	-17%
Number of sessions	320,321	338,322	317,401	-1%
Total attendance	7,589,024	6,843,556	7,401,814	-2%

6.3.1 Formal education sessions

Formal education sessions are those connected to the school curriculum for pupils aged 4 to 19. In 2009/10, 534 organisations put on at least one formal education session, with a total of 85,572 sessions attended by 2,800,562 people.

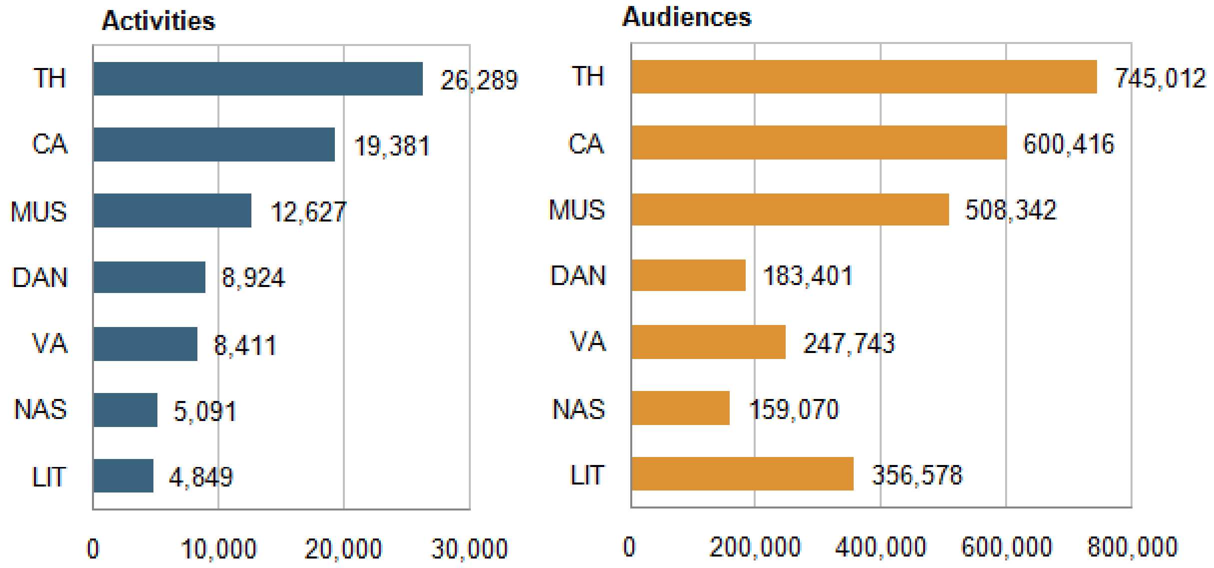
Figure 23 shows the regional distribution of formal education sessions and attendance for those aged between 4 and 19. Organisations based in London have a substantially higher number than those in any other region, with almost a third (31 per cent) of the formal education sessions. The rest of the sessions are spread relatively evenly across regions, although the number of sessions in the South East is low, with only 4 per cent of the sessions. Levels of attendance at formal education sessions by region show a similar pattern to the number of sessions, although attendance in the South East was higher than in the East or East Midlands.

Figure 23: Formal education sessions by region, 2009/10 (N=836)



In terms of artform, combined arts and theatre organisations present the highest number of formal education sessions, together accounting for over half the total number of sessions (53 per cent in total) as shown in Figure 24. Figure 24 also shows how attendance at formal education sessions breaks down by artform. Similar to the number of sessions, theatre attracted the highest numbers of attendances at formal education sessions, although attendance for literature organisations was high relative to the number of sessions. Literature organisations put on 6 per cent of the sessions but received 13 per cent of the total attendance.

Figure 24: Formal education sessions by artform, 2009/10, (N=836)



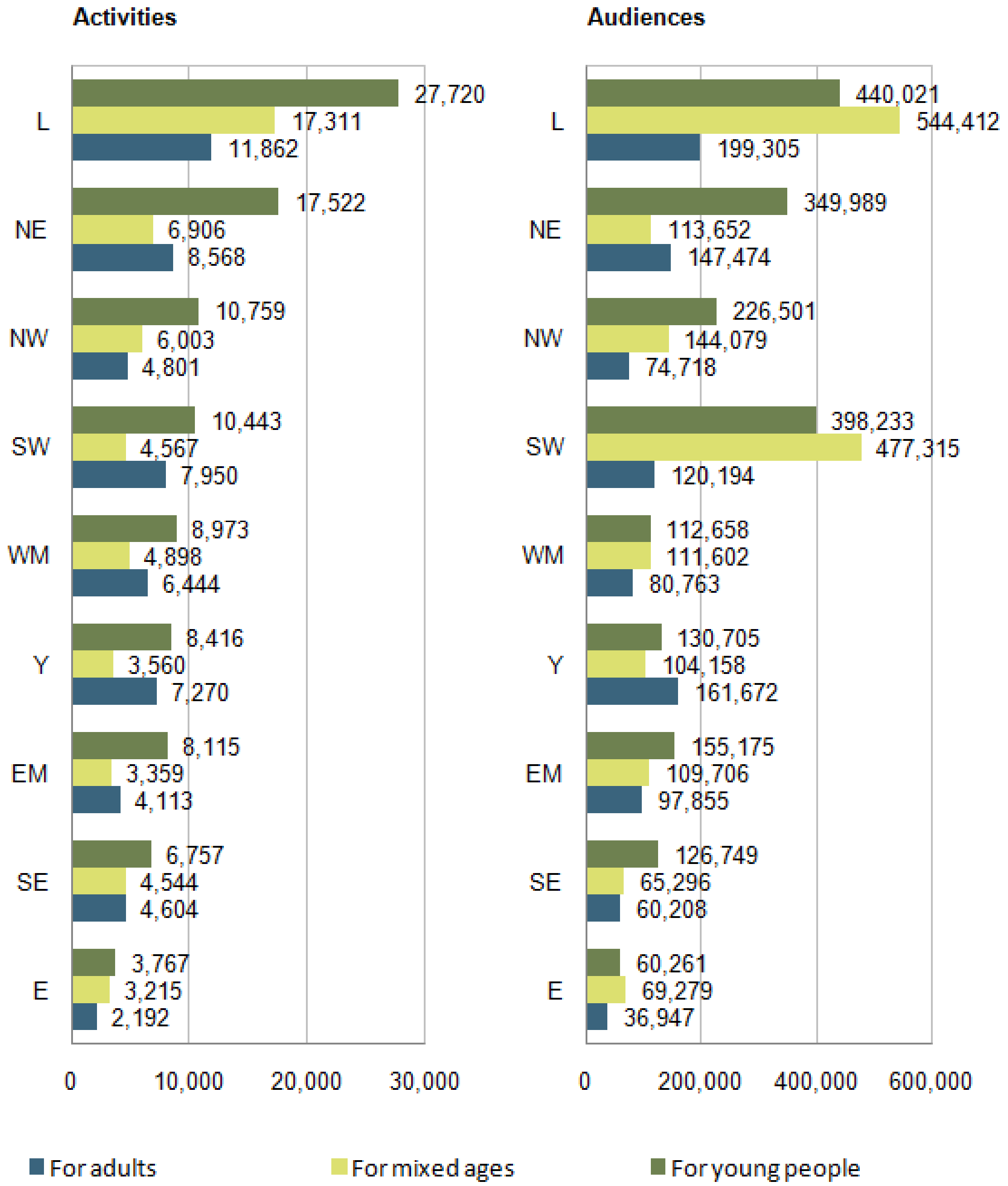
6.3.2 Informal education sessions

This section covers all education work and participatory arts activity presented by the regularly funded organisations that falls outside the formal education curriculum. For the purposes of reporting, these sessions were split into those aimed at young people (under 20), adults (ie those over 20) and sessions for mixed-age groups. A total of 674 organisations put on at least one informal education session. In 2009/10, there were a total of 214,639 sessions, of which 102,472 were for young people, 57,804 were for adults and 54,363 sessions for mixed-age groups.

Informal education sessions attracted 4,718,927 attendances, of which 2,000,292 (42 per cent) were by young people under 20, 1,739,499 (37 per cent) were at sessions aimed at mixed-age groups and 979,136 (21 per cent) were by adults.

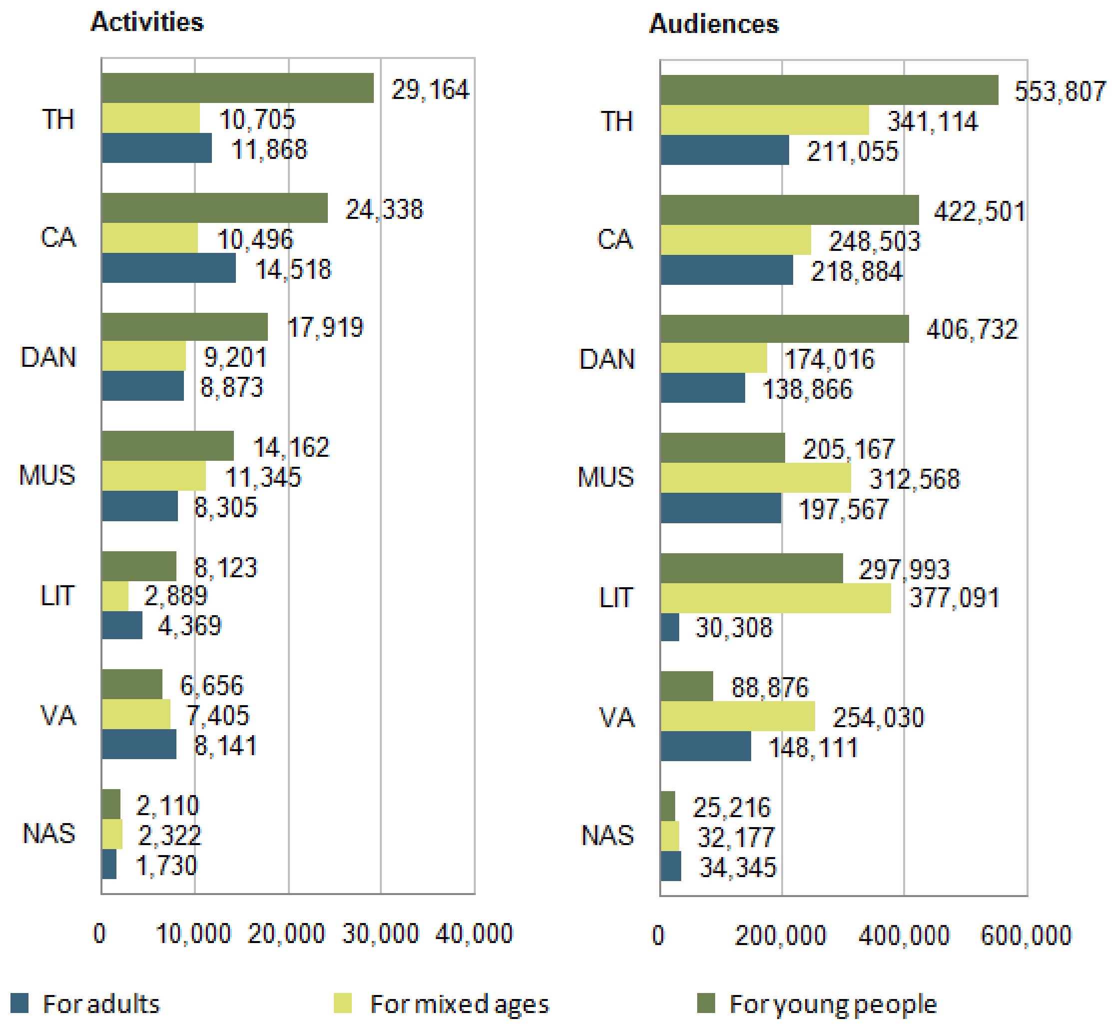
Figure 25 below presents the number of informal learning sessions aimed at different age groups in each region. In all regions, the sessions specifically for young people (those aged under 20) were the most frequent session type. London had the highest number of sessions and the East had the lowest numbers of informal education sessions in all categories. London also has the highest level of attendance for informal education in each category, but other regions show high levels of attendance compared to the number of sessions they put on. This is shown in Figure 25 below. Relatively high levels of attendance by young people were seen in the North East, North West and South West. The South West also shows high levels of attendance for mixed-age groups.

Figure 25: Number of informal education sessions by type and by region, 2009/10 (N=836)



Informal education sessions for young people are also dominant when the number of education sessions is broken down by artform, as shown in Figure 26 below. There are high numbers of sessions for young people run by theatre organisations and combined arts organisations, and sessions for young people are the most common informal education sessions across all artforms apart from visual arts and non-artform specific organisations. Non-artform specific organisations have more sessions for mixed-age groups than for young people and visual arts organisations have more mixed-age group sessions and more sessions for adults. Similar patterns are seen in audience numbers, with high levels of attendance by young people at informal education sessions by theatre, combined arts and dance organisations. For music, literature and visual arts organisations, informal education sessions for mixed ages attract higher audience numbers.

Figure 26: Informal education sessions by type and by artform, 2009/10 (N=836)



6.3.3 *Professional training sessions*

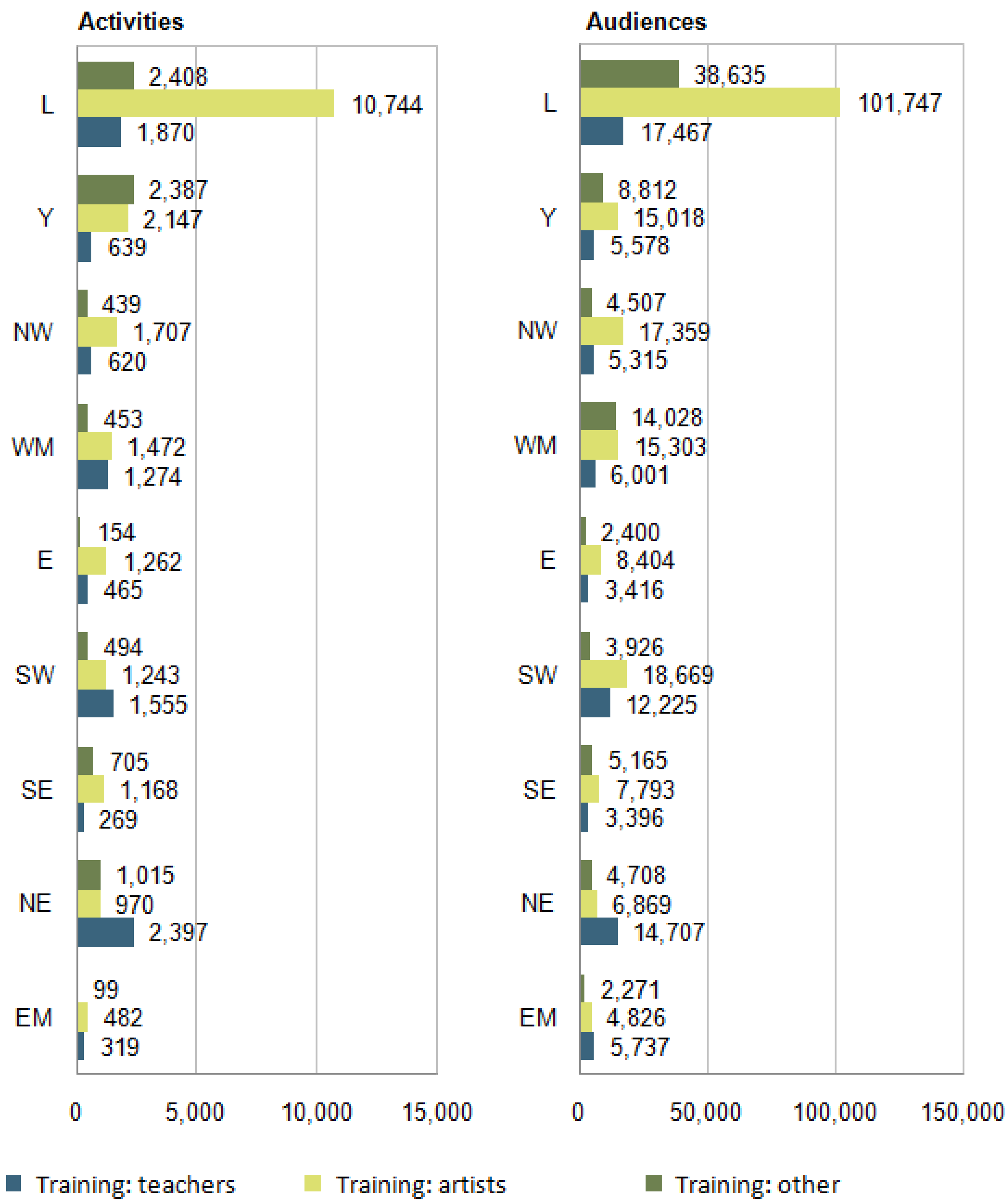
Regularly funded organisations also offered professional training sessions as part of their education work. These include sessions for artists, for teachers and for other adults, for example business training through the arts.

Professional training sessions were put on by 558 organisations in 2009/10. They put on a total of 38,757 sessions, of which 21,195 were for artists, 9,408 were aimed at teachers and 8,154 were for other adults.

Professional training sessions achieved a total attendance of 354,282. This consisted of 195,988 attendances at sessions for artists, 73,842 attendances at sessions for teachers and 84,452 attendances at other training sessions.

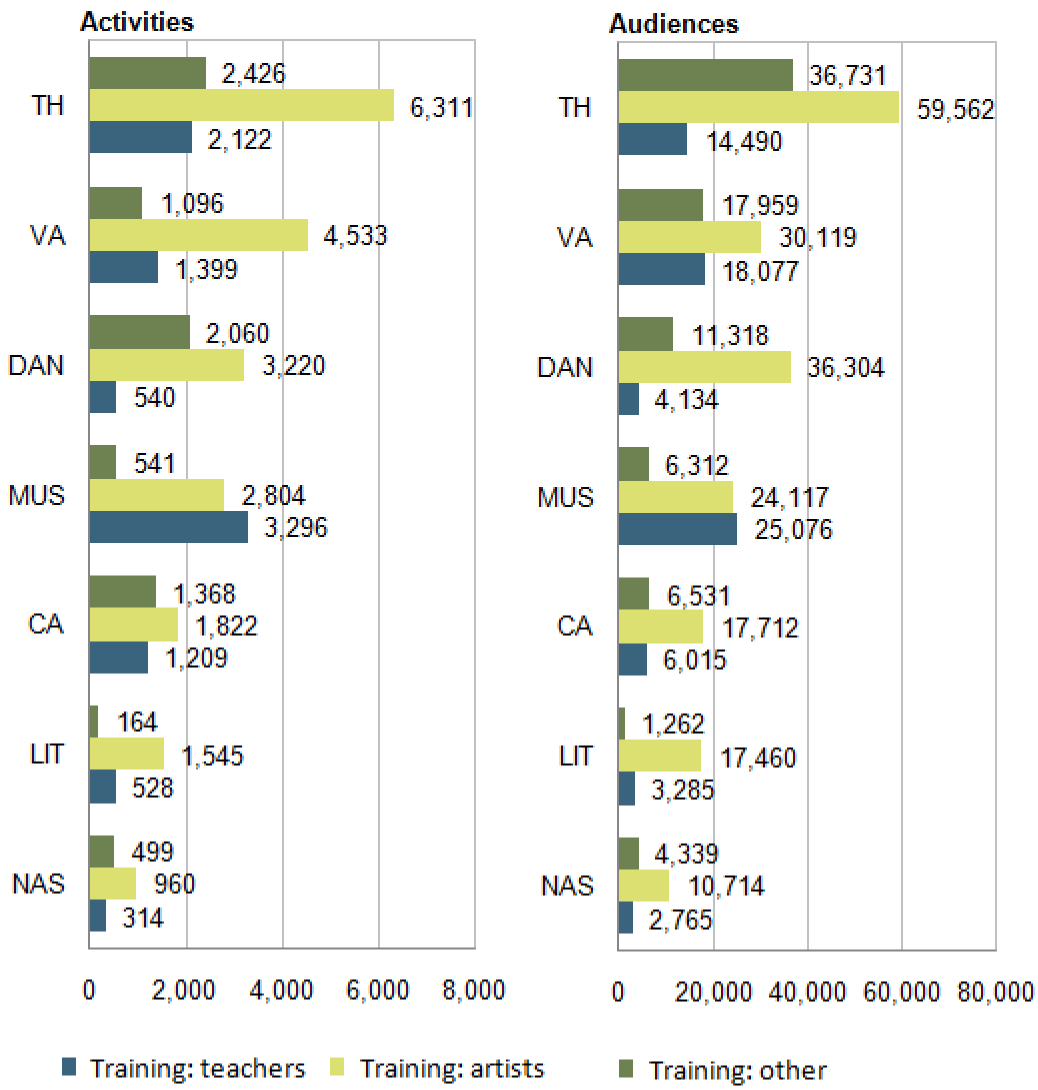
Figure 27 below shows how the number of these sessions breaks down by region. London has the vast majority of the training sessions for artists, more than all the other regions combined. Aside from this, professional training sessions are relatively evenly distributed across most other regions, although substantially lower in the East Midlands. It also shows that London had more than half of all attendances at professional training events aimed at artists and also the highest level of attendance for sessions aimed at teachers and at other professional training sessions.

Figure 27: Professional training sessions by type and by region, 2009/10 (N=836)



When the professional training sessions are broken down by artform (Figure 28), we can see that theatre and visual arts organisations offer the majority of professional training sessions to artists, while music organisations offer the highest number of teacher training sessions. Theatre organisations and dance organisations offer the highest numbers of professional training sessions for other groups. Figure 28 also shows that music organisations had the highest number of attendances at their events for training artists. Theatre organisations had the highest levels of attendance for teacher training sessions, although dance and visual arts organisations also attracted high levels of attendance at these events, particularly given the lower number of sessions. Theatre organisations also had the highest level of attendance at events for other professional training.

Figure 28: Professional training sessions by artform, 2009/10 (N=836)



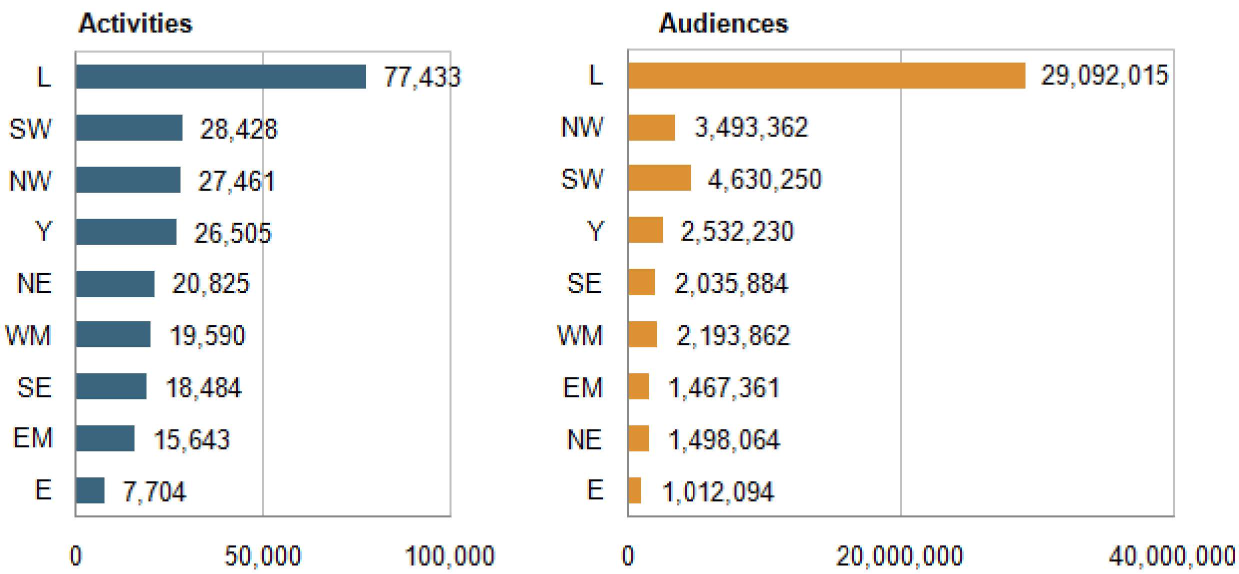
6.4 Performances, productions and presentations

In 2009/10, 671 organisations (80 per cent) said they had put on performances, productions and presentations, including readings and story-telling. This category is a subset of the total arts activities detailed in section 6.1. For the purposes of this section, all these activities are referred to as 'performances' unless otherwise specified.

A total of 99,795 performances had been put on, of which 95,156 had taken place in England. Performances attracted a total audience of 55,885,960, of which 47,955,122 were for performances in England.

As shown in Figure 29, just over a third (36 per cent) of the performances were by organisations based in London, with the rest relatively evenly distributed across the other regions. Figure 29 also shows the breakdown of audiences by region. Well over half the audiences for performances (61 per cent) were for organisations based in London.

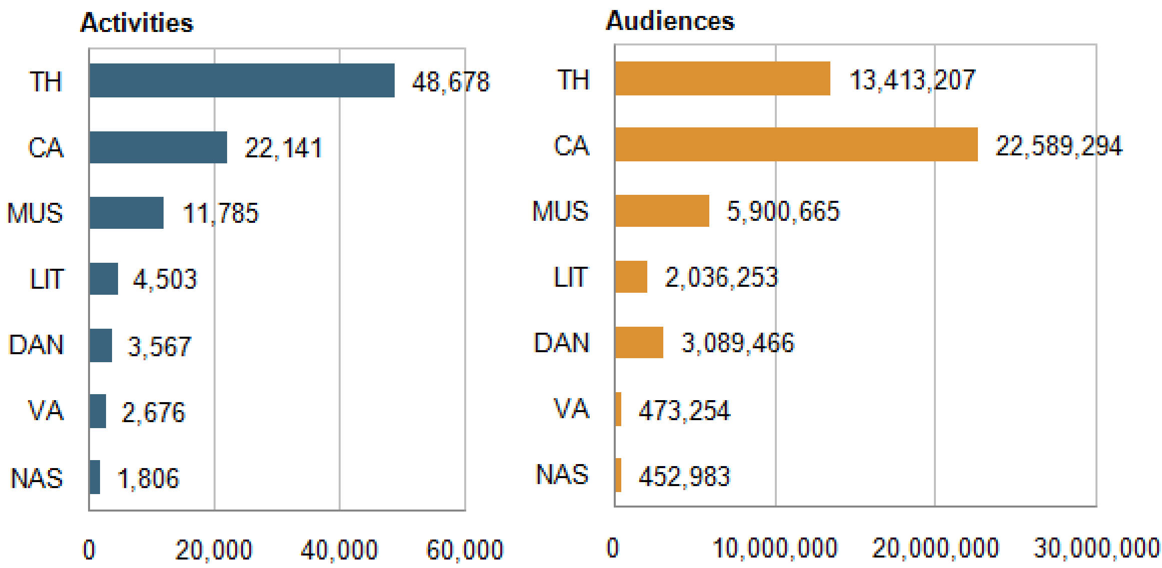
Figure 29: Performances by region, 2009/10 (N=836)



When the number of performances is compared by artform, it can be seen that over half of the total performances (51 per cent) were by theatre organisations and a further 23 per cent were put on by combined arts theatre organisations (as shown in Figure 30). Figure 30 also shows how performance attendance breaks down by artform. Almost half (47 per cent) of the audience was for performances by combined arts organisations and a further 28 per cent was for performances by theatre organisations, showing that combined arts organisations attract a higher audience relative to their number of performances than theatre organisations do.[23]

[23] This is partly due to combined arts including carnival organisations, which tend to have large audiences, and also two of the largest-funded organisations.

Figure 30: Performances by artform, 2009/10 (N=836)



6.4.1 Schools performances

Of the 99,795 performances that had been put on in 2009/10 15,814 were specifically for children and young people aged 4 to 19 in full-time education. In 2009/10, 384 organisations had put on school performances in addition to the education and learning sessions detailed in section 6.3 above. The organisations had a total attendance of 2,056,451 at the performances they put on for schools.

As shown in Figure 31 there was a broadly even regional distribution of school performances, although London had the largest share, with 30 per cent of all school performances. The East region had the lowest number of school performances at 2 per cent of the total. When attendance at school performances is broken down regionally, the same patterns are shown, with the highest attendance for organisations based in London and the lowest for those based in the East.

Figure 31: School performances by region, 2009/10 (N=836)

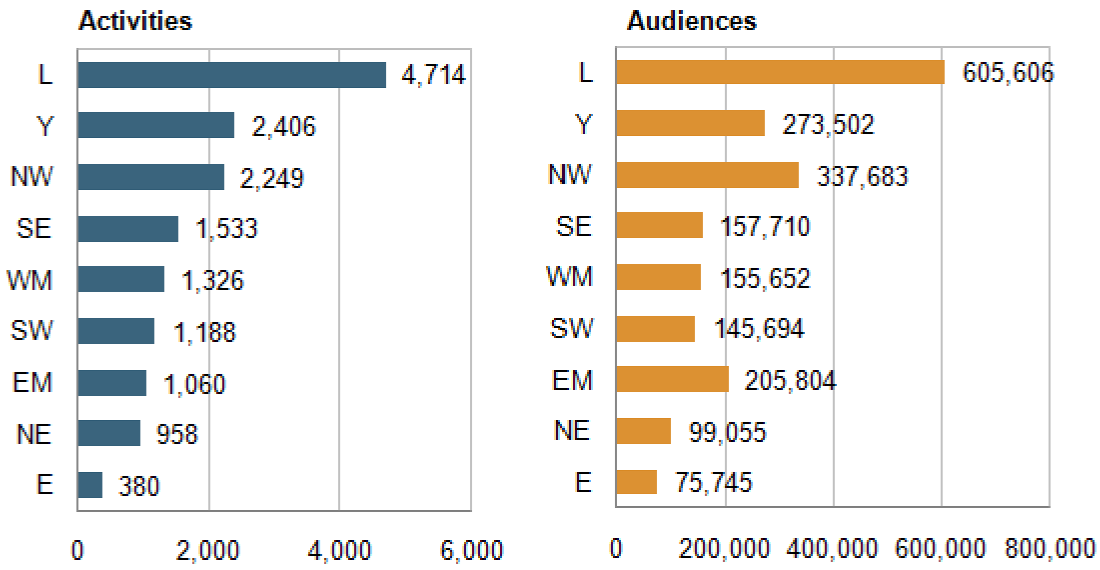
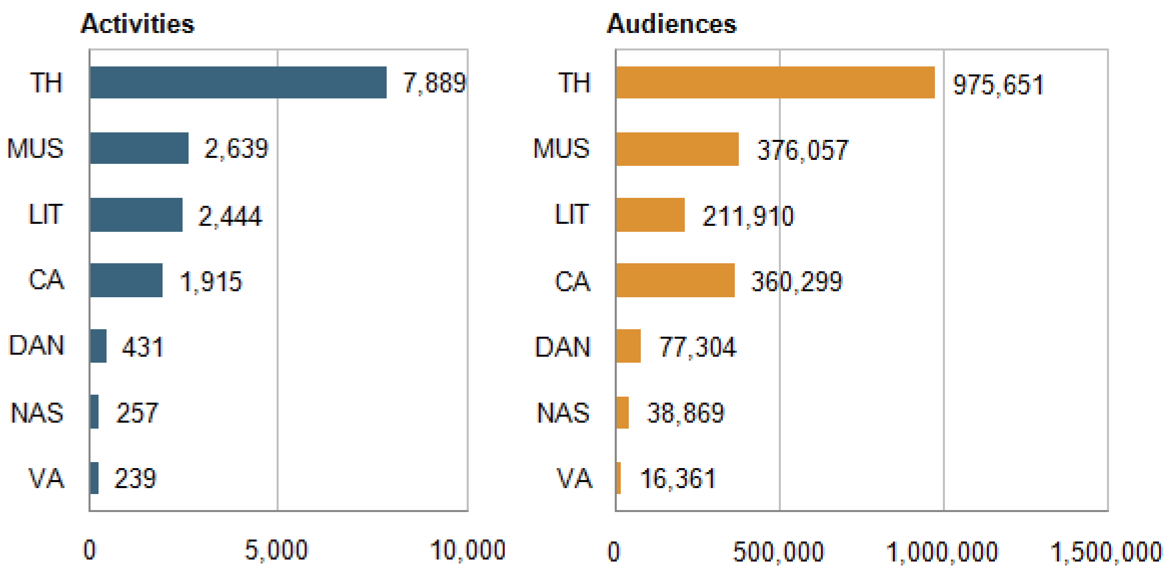


Figure 32 below shows how the school performances break down by artform. Theatre organisations put on half of all school performances (50 per cent) with most of the remainder divided between music, literature and combined arts organisations. Three per cent of school performances were put on by dance organisations, only slightly higher than the percentage for visual arts and non-artform specific organisations (2 per cent and 2 per cent respectively), which are artforms less directly associated with performance. When attendance for school performances is analysed by artform, there are similar trends, with theatre organisations recording the largest attendance.

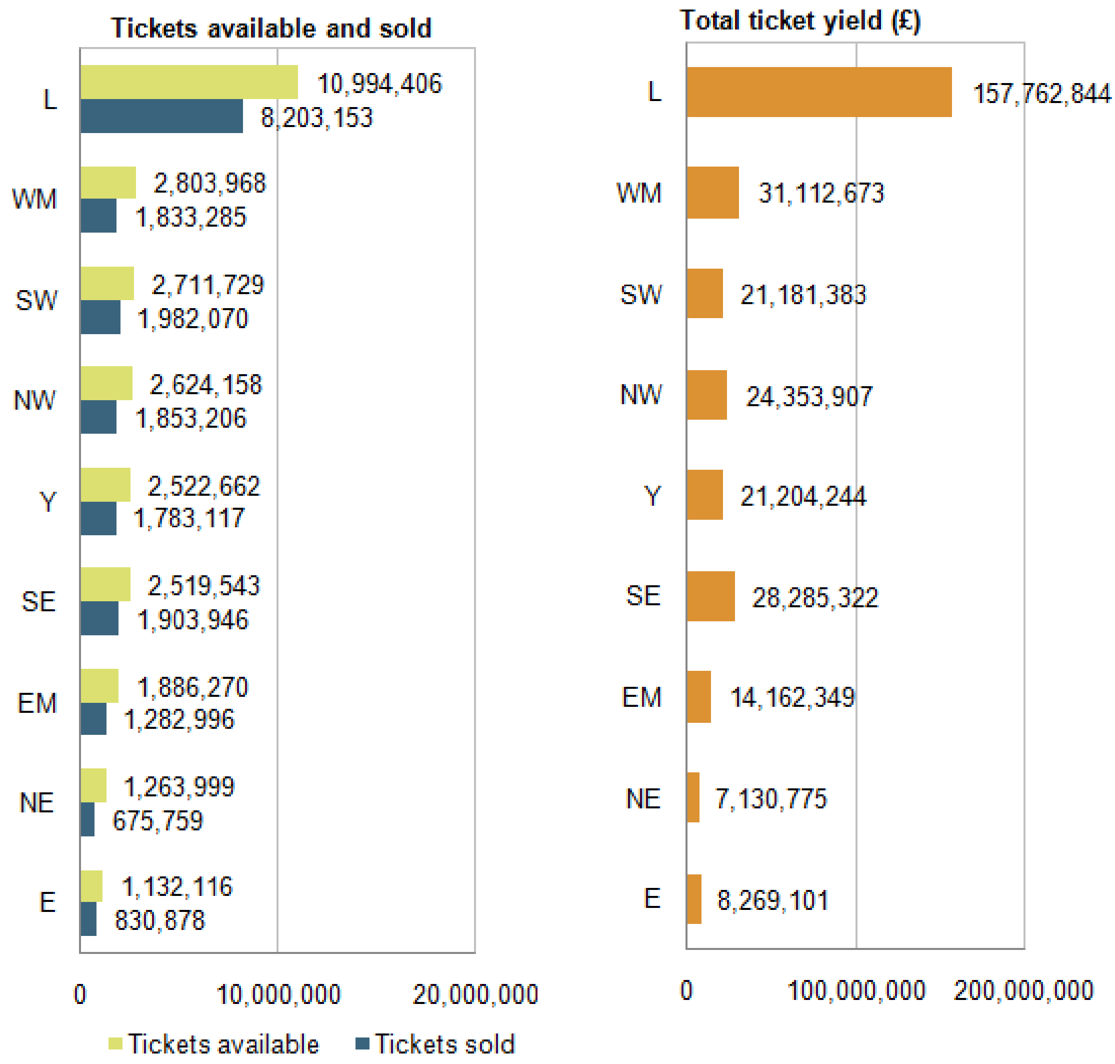
Figure 32: School performances by artform, 2009/10 (N=836)



6.4.2 Tickets for performances

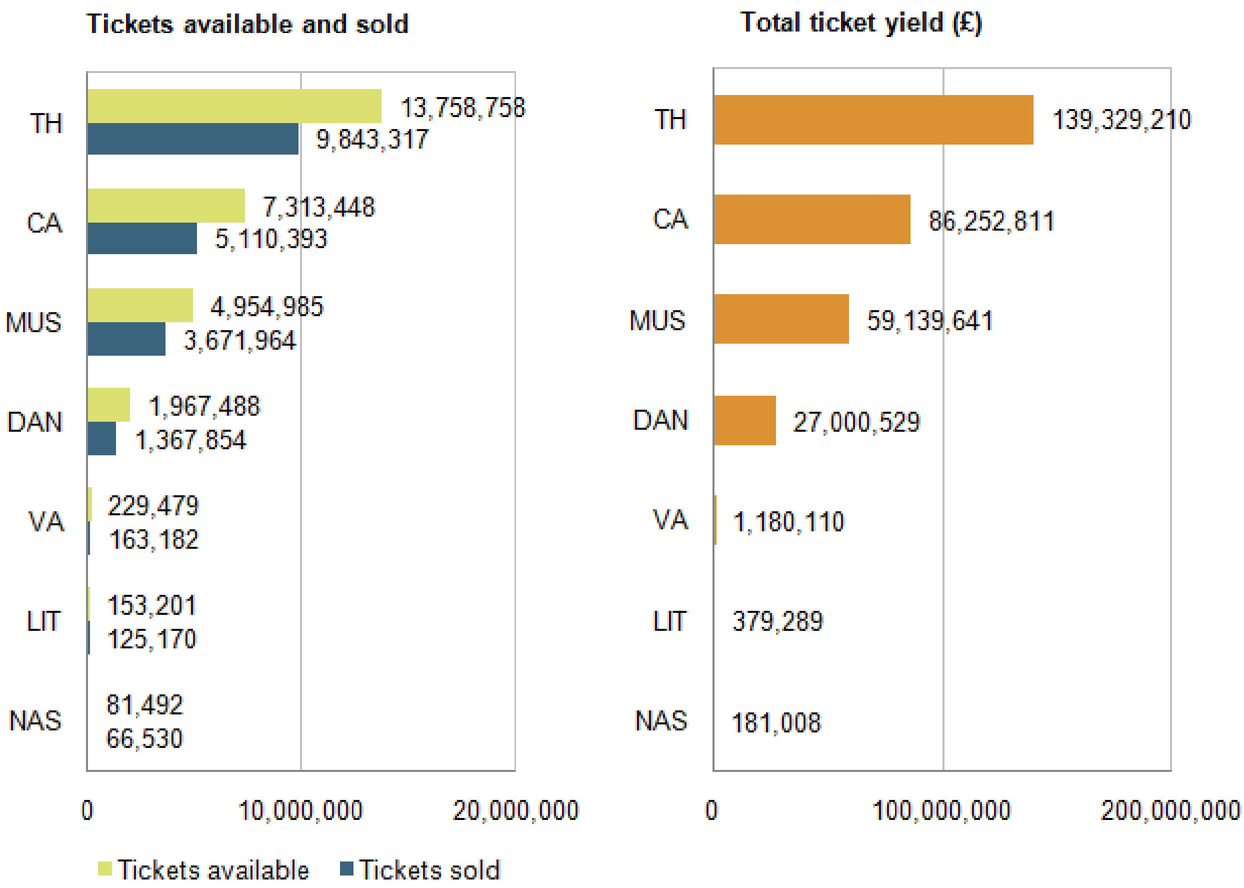
The data in this section relates only to organisations that sold tickets for their performances. A total of 440 organisations that put on performance activities sold tickets and had 28,458,851 tickets available during 2009/10, of which 20,348,410 (72 per cent) were sold. As shown in Figure 33, nearly half (39 per cent) of the tickets available were at organisations based in London, as were 40 per cent of the tickets sold. The South East was the region that sold the most in relation to their capacity (76 per cent of tickets available were sold).

Figure 33: Ticket sales for performances by region, 2009/10 (N=440)



When compared by artform (Figure 34), theatre organisations sold the highest number of tickets (9,843,317, 48 per cent), although literature organisations and non-artform specific organisations achieved the same average in relation to their capacity (82 per cent of available tickets sold for literature organisations and 82 per cent for non-artform specific organisations).

Figure 34: Ticket sales by artform, 2009/10 (N=440)

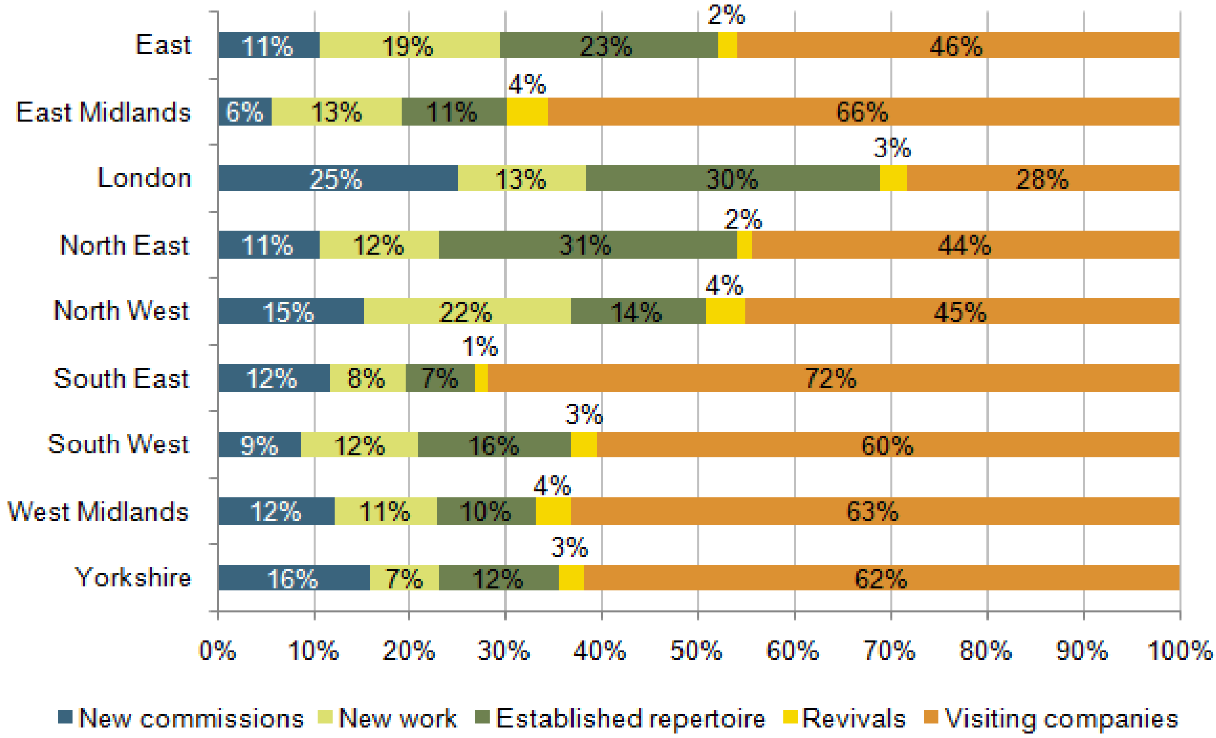


6.4.3 Production types

Organisations that put on performances were asked how these break down into new commissions, established repertoire, revivals and by visiting companies. This classification predominantly applies to theatre organisations, so artform breakdowns cannot meaningfully be made with this data.

The chart below (Figure 35) shows how these categories are broken down by region. London has the highest proportion of productions of new commissions (25 per cent), and North East and London both have high proportions of productions of established repertoire (31 per cent in the North East and 30 per cent in London). South East and East Midlands have particularly high proportions of their performances as productions by visiting companies (72 per cent in the South East and 66 per cent in the East Midlands). New work productions are most common in the East and North West, comprising 19 per cent of performances in the East and 22 per cent of performances in the North West.

Figure 35: Breakdown of production type by region, 2009/10 (N=440)



6.5 Exhibitions and film screenings

Exhibition days and film screening days were also counted within the headline arts activities discussed in section 6.1. This section goes into more detail about exhibition and film screening days and their audiences, separated by region and artform.

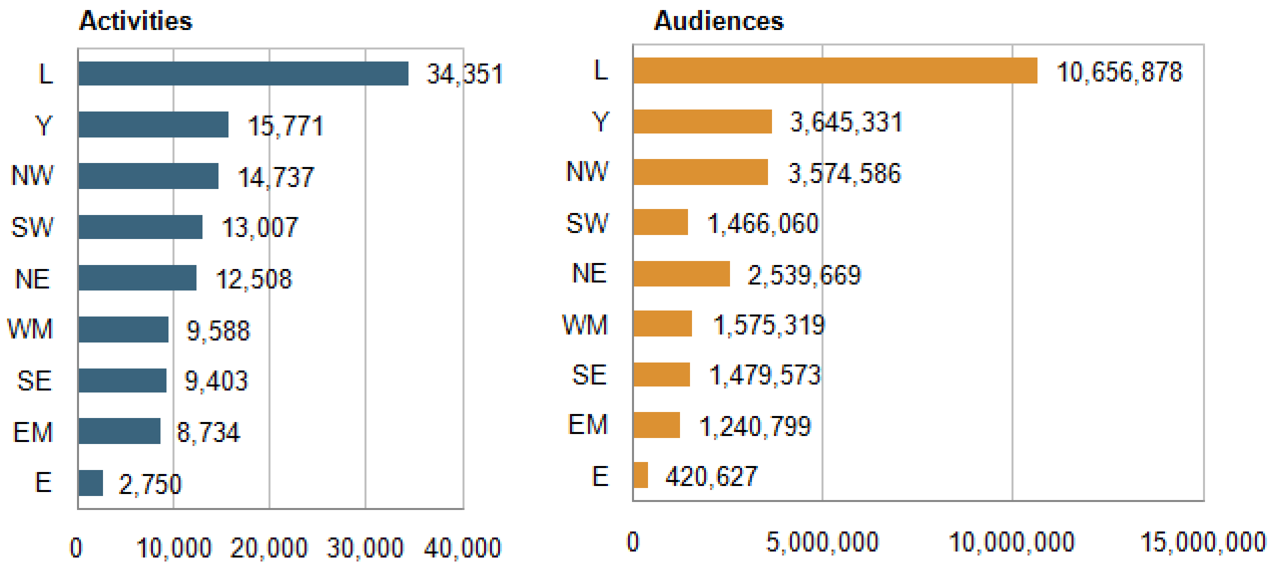
6.5.1 Exhibitions

In 2009/10, 449 organisations said they had held exhibitions and/or film screenings as part of their work. They had put on 3,986 exhibitions for a total of 131,254 days. Of these, 120,849 exhibition days took place in England.

The exhibition days in England had attracted a total known attendance of 11,744,061 and a further 14,854,781 estimated attendance, 26,598,842 in total.

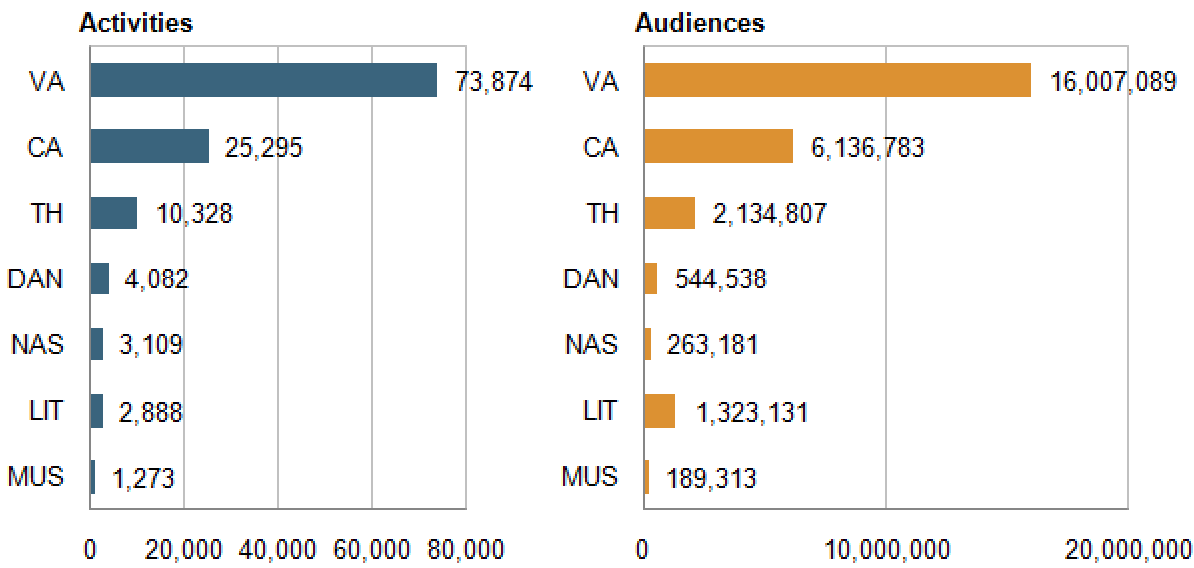
Regionally, London shows the high share, with 28 per cent of the total exhibition days, as shown in Figure 36. There is a relatively even distribution of exhibition days across the other regions, with the exception of the East, which had only two 2 per cent of the total exhibition days. Attendance at exhibition days follows a similar pattern. London is very dominant, with 40 per cent of the total attendance, while the East has the smallest proportion of just 2 per cent of the total attendance. London's share of the exhibition attendance is larger than its share of the exhibition days, demonstrating the large scale of the organisations based within the region.

Figure 36: Exhibition days by region, 2009/10 (N=836)



When compared by artform, visual arts organisations have over half the total number of exhibition days (61 per cent). A substantial percentage of exhibition days was also put on by combined arts organisations (21 per cent). The same pattern is repeated for exhibition attendance when divided by artform. Visual arts attracts over half the audience (60 per cent), with almost a quarter in combined arts (23 per cent). This is shown in Figure 37 below.

Figure 37: Exhibition days by artform, 2009/10 (N=836)



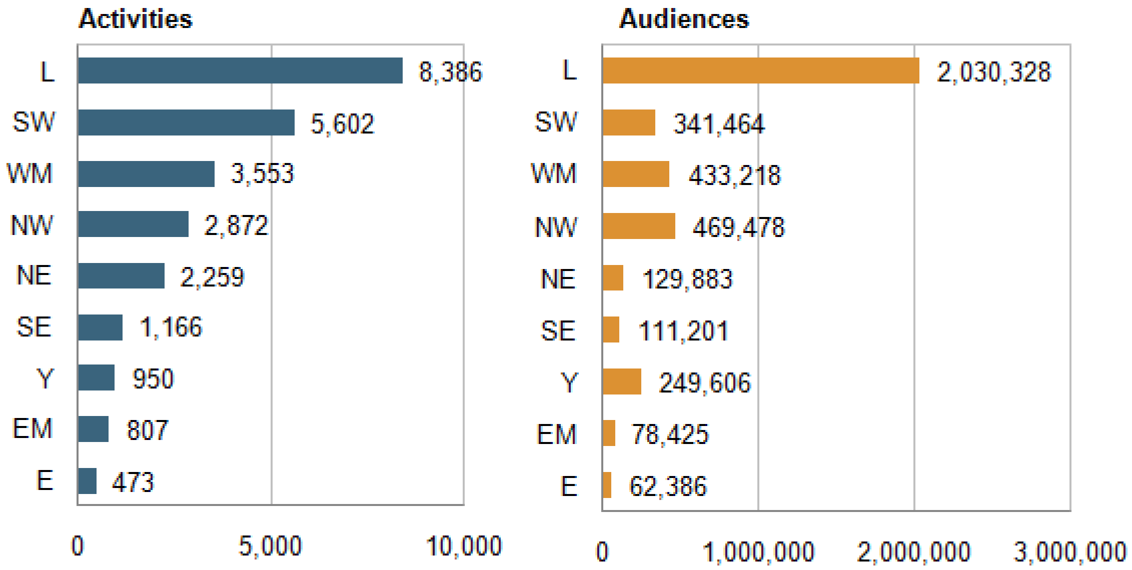
6.5.2 Film screening days

The 449 organisations that had put on exhibitions and film screenings screened 12,490 films in 2009/10 with a total of 31,585 screening days. Of these film screening days, 26,068 were in England.

The film screening days in England attracted a total known audience of 1,802,366 and an additional 2,103,623 estimated audience, 3,905,989 in total.

The regional breakdown for film screening days shows a more even geographical distribution than for exhibition days, as shown in Figure 38. London registers the highest share, with almost a third of the screening days (32 per cent). There are also high proportions seen in the South West (21 per cent) and West Midlands (14 per cent). Attendance follows a broadly similar pattern, although the South West's audience for film screening days is lower than that seen in the West Midlands and North West, both of which had a lower number of screening days than the South West.

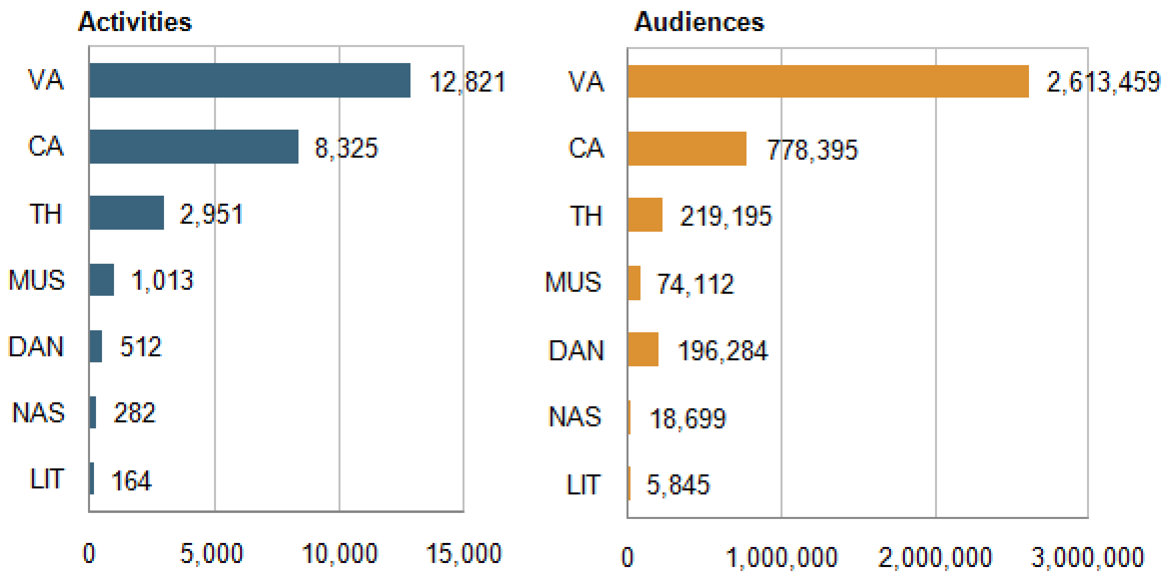
Figure 38: Film screening days by region, 2009/10 (N=836)



When compared across artforms, almost half of the total film screenings (49 per cent) were put on by visual arts organisations, followed by combined arts (32 per cent). This is shown in Figure 39. There was also a substantial minority of film screenings by theatre organisations (11 per cent). Attendance figures show the dominance of visual arts organisations in this area, with more than two-thirds of the audience for film screenings (67 per cent of the total attendance), although combined arts organisations also attract a sizable audience for film screenings (20 per cent).

The audience for dance organisations' screening days represents 5 per cent of the total film screening audience, though dance organisations only accounted for 2 per cent of the total screening days. This compares to 6 per cent of the audience attending theatre film screenings, where 11 per cent of the screenings were classified as theatre.

Figure 39: Film screening days by artform, 2009/10 (N=836)



7 Other funded activities

The following section refers to other activities by the regularly funded organisations that cannot be measured in terms of numbers of activities and audiences. These are publications, web statistics and service, umbrella and networking activities and new commissions. Data from these sections is presented below, with regional or artform breakdowns where appropriate.

7.1 Publications

A total of 324 organisations said they had produced publications during 2009/10. Publications included books, directories, magazines, educational resource packs, DVDs and CD ROMs. These organisations were asked for further details of the number of titles they had published and the sales and distribution figures for these publications. Sales and distribution was measured as the number of copies rather than as a monetary value.

The total sales and distribution for all organisations' publications was 12,376,503.

7.1.1 Books

Organisations had published a total of 1,462 new book titles over 2009/10, as well as maintaining 8,127 backlist book titles. Sales and distribution of new book titles totalled 1,021,014 and sales and distribution of backlist book titles 529,203.

Figure 40 shows the publication of new and backlist title book publications by artform.[24] Interestingly, while literature organisations retained the majority of backlist titles (82 per cent), organisations classified as visual arts had published a slightly higher number of new book titles (728 books, 50 per cent , compared to 606 books published by literature organisations, 41 per cent).

Sales and distribution figures for books follow similar patterns, with literature organisations accounting for well over half of the total sales and distribution of backlist book titles (69 per cent) but just 27 per cent of sales of new book titles. Visual arts organisations had the highest sales and distribution for new titles (38 per cent), although there were also relatively high sales and distribution for new titles for combined arts organisations (23 per cent).

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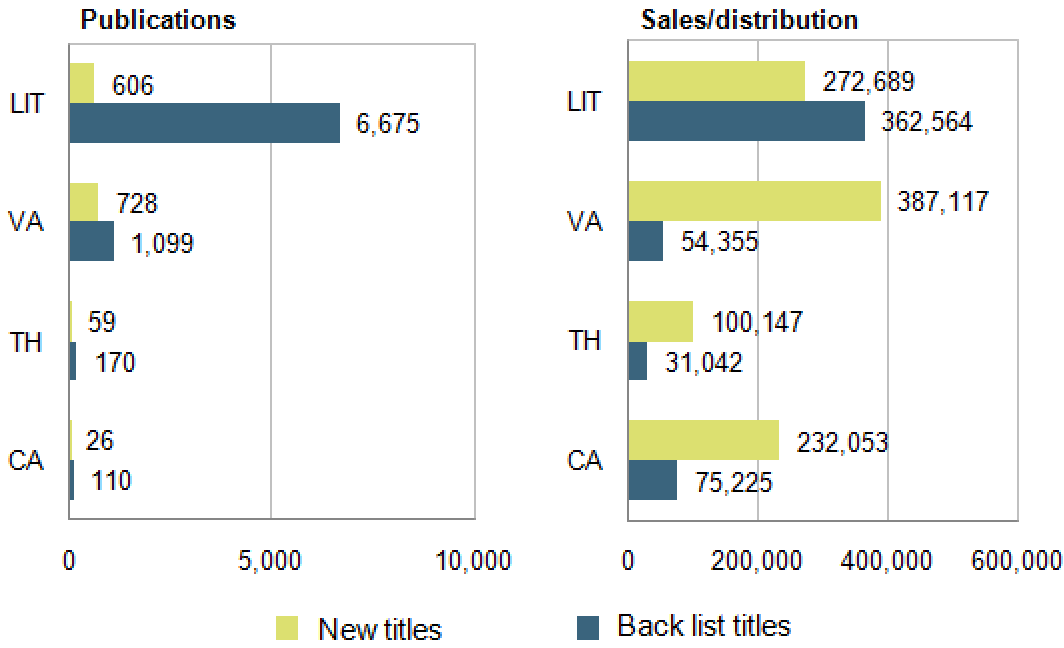
[24] As publication is not restricted by geographical or regional boundaries, there is no sense in a regional breakdown of these figures. Some artform categories have been excluded as so few titles were published.

Figure 40: Publication of new and backlist titles by artform, 2009/10 (N=836)



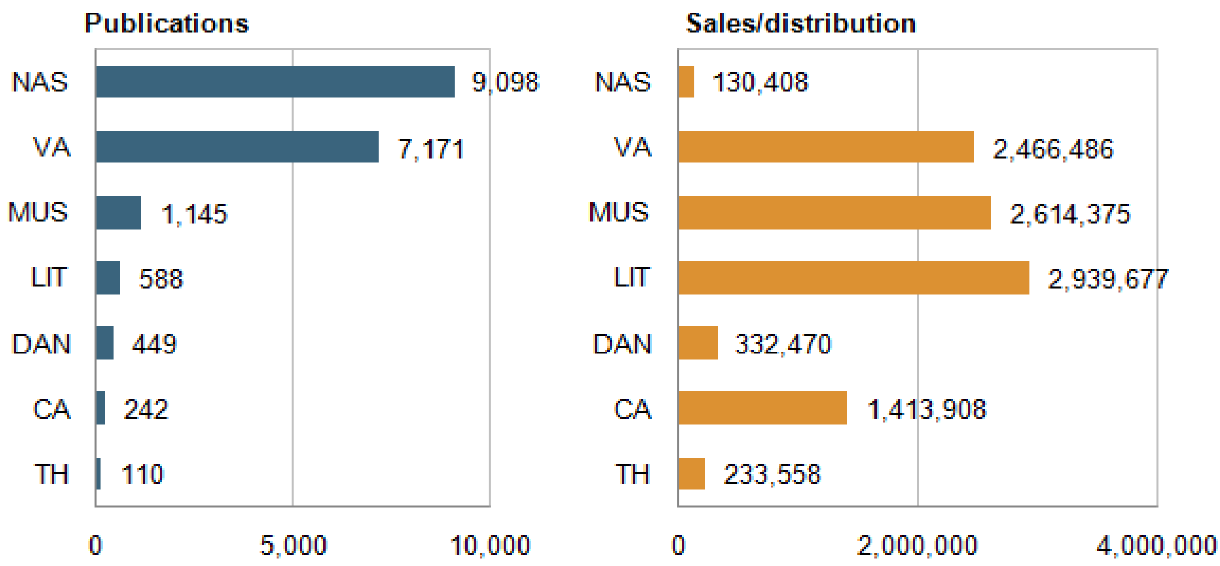
7.1.2 Other publications

Organisations were also asked if they had published any other publications such as directories, newsletters, journals, catalogues, exhibition publications or educational resource packs. These are referred to as paper-based publications in the section below. Organisations were also asked about publication of DVDs or CD ROMs.

A total of 111,803 paper-based publications had been published in 2009/10, with a total sales/distribution of 10,130,882.

The highest numbers of paper-based publications were produced by not artform specific organisations (48 per cent) and visual arts organisations (38 per cent), as shown in Figure 41 below. The other artforms produced only very few paper-based publications. Sales and distribution figures for these paper-based publications followed different patterns, as shown in Figure 41, where the highest numbers were for literature (29 per cent), music (26 per cent) and visual arts (24 per cent). These high figures for sales and distribution were based on relatively low numbers of publications, whereas non-artform specific organisations published a high number of publications but had relatively low sales and distribution figures.

Figure 41: Paper-based publications by artform, 2009/10 (N=836)

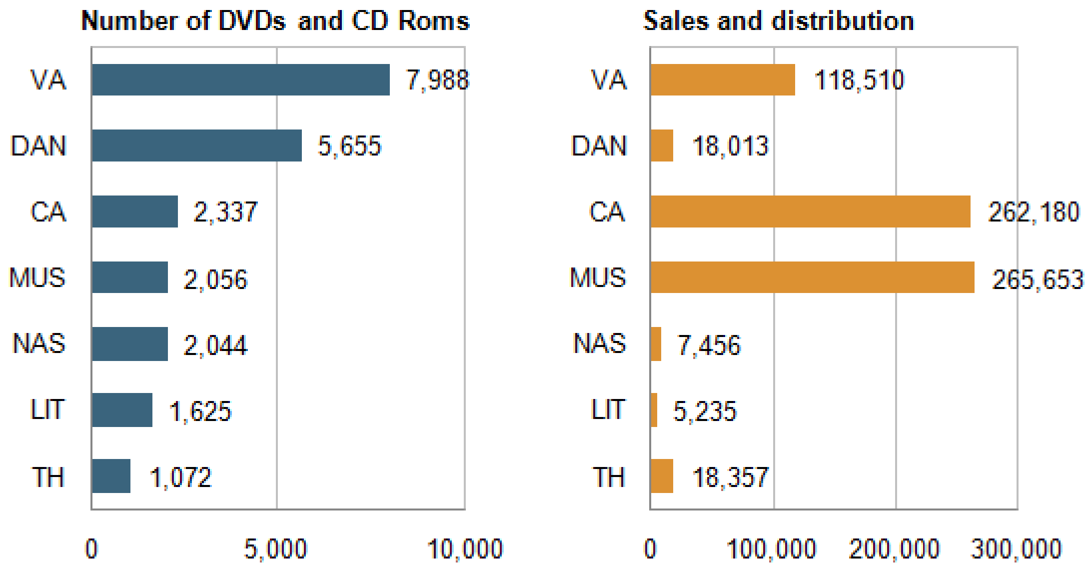


7.1.3 DVDs and CD ROMs

A total of 22,777 DVDs or CD ROMs had been produced by the regularly funded organisations in 2009/10, with a total sales and distribution figure of 695,404.

As shown in Figure 42, visual arts organisations published the highest numbers of DVDs and CD ROMs (35 per cent of the total), closely followed by dance organisations (25 per cent). By contrast, the highest sales and distribution figures for DVDs and CD ROMs were for combined arts (38 per cent) and music organisations (38 per cent), though these organisations published fewer different titles.

Figure 42: Production of DVDs and CD ROMs by artform, 2009/10 (N=836)

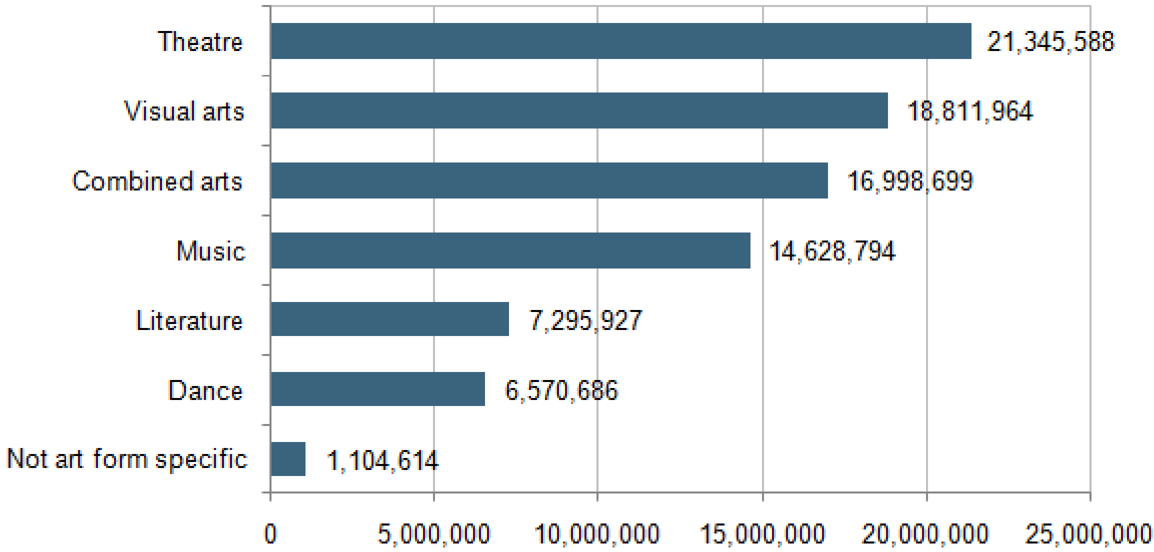


7.2 Web statistics

New questions on website use were added to the survey for 2009/10. A total of 564 organisations said that they monitor statistics for their website. These organisations had a total of 86,756,272 unique visitors to their website in the previous 12 months. These visitors had spent an average of four minutes on the website.

Figure 43 compares the total numbers of website visitors by artform. Values for visual arts, combined arts, theatre and dance are relatively similar but dance, literature and non-artform specific organisations values are substantially lower.

Figure 43: Website visitors by artform, 2009/10 (N=564)



There is much less variation in the average visit time, as shown in Table 14.

Table 14: Website visit time by artform, 2009/10 (N=564)

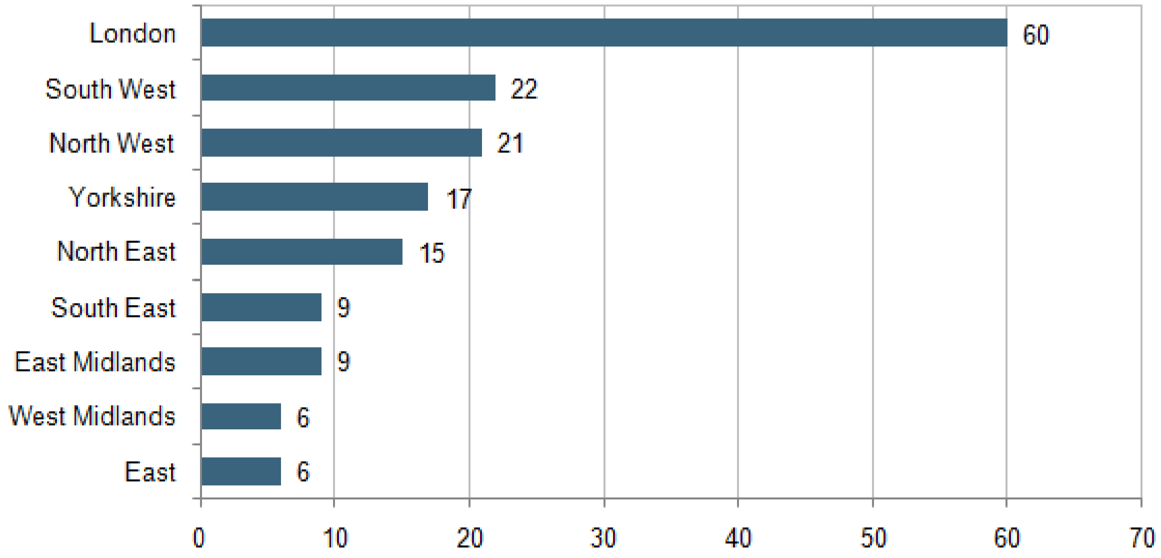
Artform	Average time in minutes
Combined arts	6
Dance	3
Literature	4
Music	3
Not artform specific	3
Theatre	4
Visual arts	4
All organisations	**4**

7.3 Service, umbrella and networking organisations

Service, umbrella and networking organisations (SUN) are those that are funded to provide support services to the arts sector as part or all of their programme of activity. Services provided by SUN organisations include membership, networking, research, marketing, funding, artist residences, tenancies and information. In 2009/10, 165 organisations defined themselves as SUN organisations.

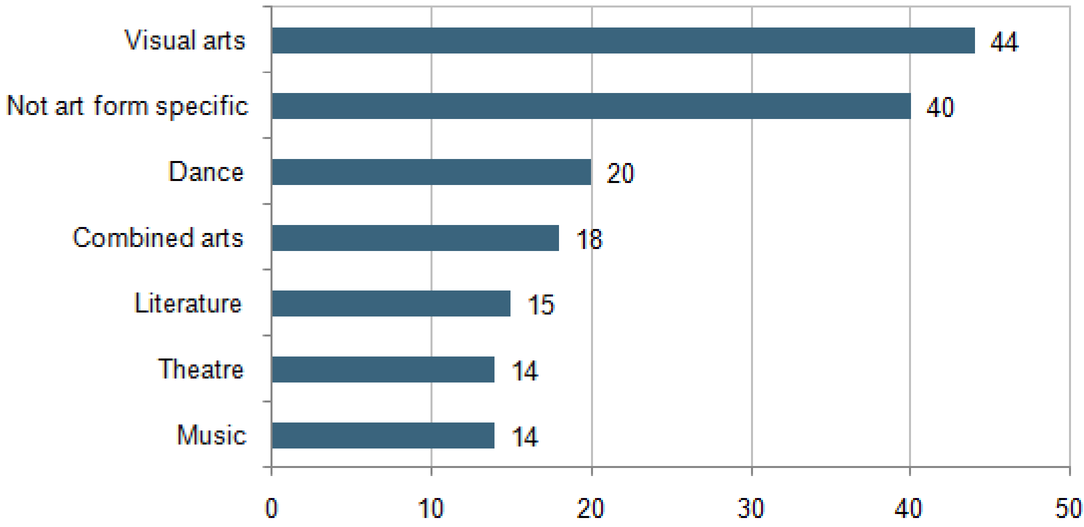
Figure 44 shows the geographical distribution of the SUN organisations. Over a third of them (36 per cent) are located in London. All regions have some representation.

Figure 44: Number of SUN organisations by region, 2009/10 (N=836)



When compared by artform, the highest proportion of SUN organisations are classified as visual arts (27 per cent), closely followed by non-artform specific organisations (24 per cent). This is shown in Figure 45.

Figure 45: Number of SUN organisations by artform, 2009/10 (N=836)



7.3.1 SUN services

Given the relatively small number of SUN organisations and the variation in the different services they offer, it is not possible to break down the following services by region or artform. The national total is given in each case to indicate the impact that the SUN organisations collectively have on the sector.

7.3.2 Membership and networking

Of the SUN organisations, 104 of them had members. These organisations had a total of 205,021 members and had arranged 1,074 membership meetings attended by 17,021 people.

A total of 119 SUN organisations led networking activities, which had involved 61,448 individuals and 9,822 organisations.

Information and research

Research projects or services were provided by 71 organisations to their members and to non-members. Organisations had run 492 research projects or services, with 75,162 members and non-members participating.

In addition to supporting research projects directly, between them the SUN organisations had responded to 537,463 requests for specialist advice and information.

7.3.3 Marketing services

Of the SUN organisations, 67 provided marketing projects or services to their members and to non-members. A total of 4,410 projects or services had been run, with 44,138 members and non-members participating.

7.3.4 Mentoring and support

Of the SUN organisations, 78 offered mentoring programmes. They had 374 mentoring programmes with 2,707 participants.

The SUN organisations had also run 2,579 events for artists and arts organisations, attended by 1,709,735 people.

7.3.5 Distribution of funding

Funding was distributed by 91 of the SUN organisations as part of their work, either from themselves or on behalf of other organisations. They had given 1,844 bursaries to artists in 2009/10. They had also given funding to 1,917 artists and arts organisations and had distributed funding on behalf of 361 organisations.

7.4 New work commissioned

New work relates to works commissioned and paid for by a regularly funded organisation. In the case of performing, producing and presenting organisations, it excludes new productions of established repertoire, new translations and adaptations. These types of productions are discussed in section 6.4.

Of the 836 regularly funded organisations who responded to the annual submission in 2009/10, 601 organisations (72 per cent) commissioned at least one new work. Across the portfolio, a total of 24,595 new works were commissioned, involving 13,144 artists from the UK and 2,018 non-UK artists. These commissions vary considerably in size, including everything from individual poems to large-scale public sculptures, making it hard to make meaningful comparisons across artforms or regions.

The data also shows that commissioning new work is a relatively small part of funded activity for the majority of the organisations. 50 per cent of the sample (421 organisations) commissioned less than 10 new works in 2009/10, and a further 20 per cent (167 organisations) commissioned between 10 and 100 works. Just 13 organisations (2 per cent) commissioned 100 or more works in 2009/10.

8 Analysis of income by attendance

Income and subsidy per attendance are calculated using income data for 2009/10 as presented in section 5.1 and total attendance data for activities in England as presented in section 6.[25] Total attendance used to calculate income and subsidy per attendance includes known and estimated attendances for performances, productions and presentations, exhibition days, film screening days and education, learning and participation activities.

The average earned income per attendance for all regions and artforms in the 2009/10 portfolio was £6.31 per attendance. The average total subsidy per attendance, which includes Arts Council subsidy, local authority and other public subsidy, for the same sample was £6.45 per attendance. To put it another way, the amount put in as subsidy is matched almost pound for pound by the income earned by the organisations.

Calculations are likely to be skewed by the large income and attendance figures for the national companies, so the data has been presented both with and without income and attendance figures included. This affects figures for the West Midlands and London in regional breakdowns and combined arts, music, theatre and dance figures in artform breakdowns.

8.1 Subsidy per attendance

The total subsidy per attendance for all artforms and regions of £6.45 breaks down into £4.65 per attendance coming from Arts Council subsidy, £1.18 from local authority funding and £0.61 from other public subsidy per attendance. [26]

8.1.1 Regional analysis

Regional breakdown of subsidy per attendance in Figure 46 shows that the West Midlands had the highest level of total subsidy per attendance in 2009/10 when national organisations are included, with £15.44 spent per attendance. The South

[25] Arts Council England defines attendance figures as the sum of known attendance (an actual audience count, ticketed) and estimated attendance (applies to non-ticketed events such as festivals, carnivals, etc). Attendance figures are collected as the number of attendances rather than the number of people, for example, one person attending two sessions counts twice.
[26] The figures used have been rounded to the nearest penny.

West region had the lowest subsidy per attendance, at £4.02 per attendance. Excluding the six national organisations, the East had the largest total subsidy per attendance in 2009/10, with £12.11 per attendance. The orange bar and line indicate the subsidy per attendance for the whole portfolio of regularly funded organisations.

A detailed analysis of subsidy per attendance by subsidy category is given in Figure 47 overleaf.

Figure 46: Breakdown of total subsidy per attendance by region, 2009/10 (N=836)

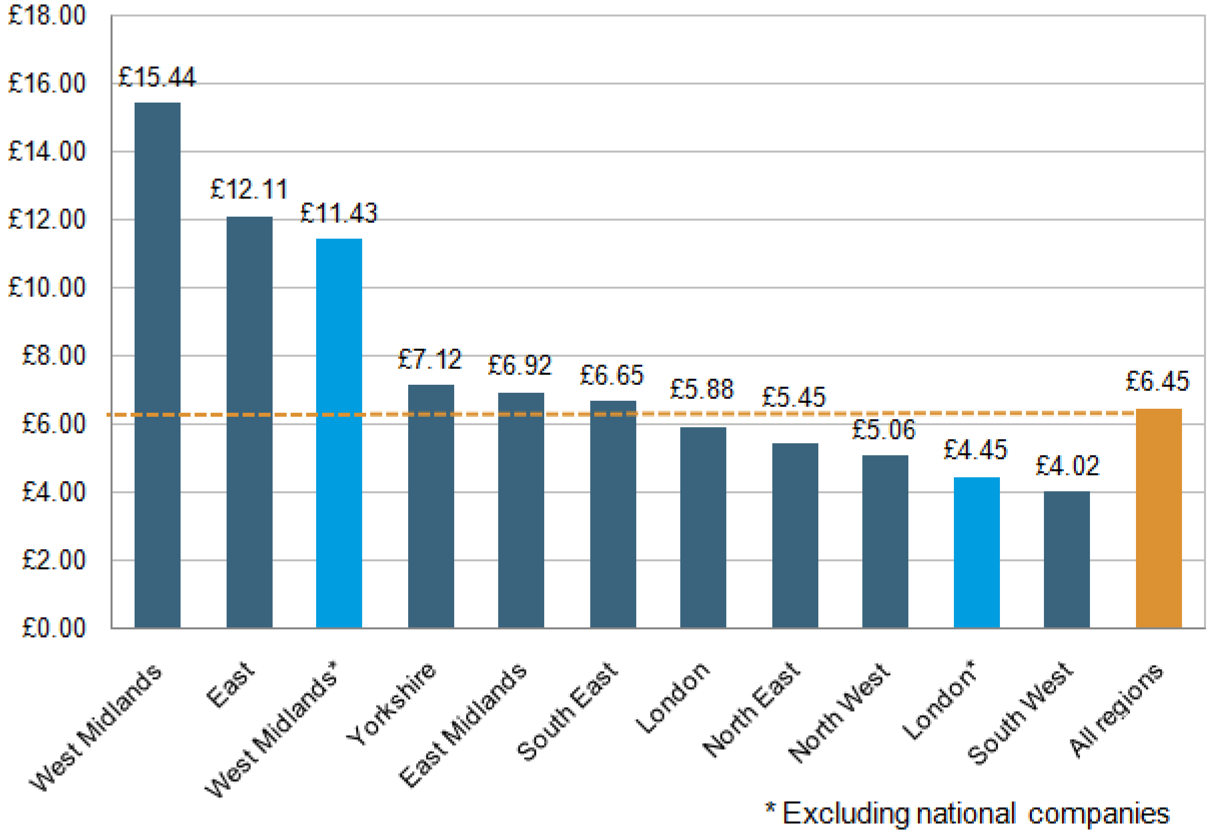
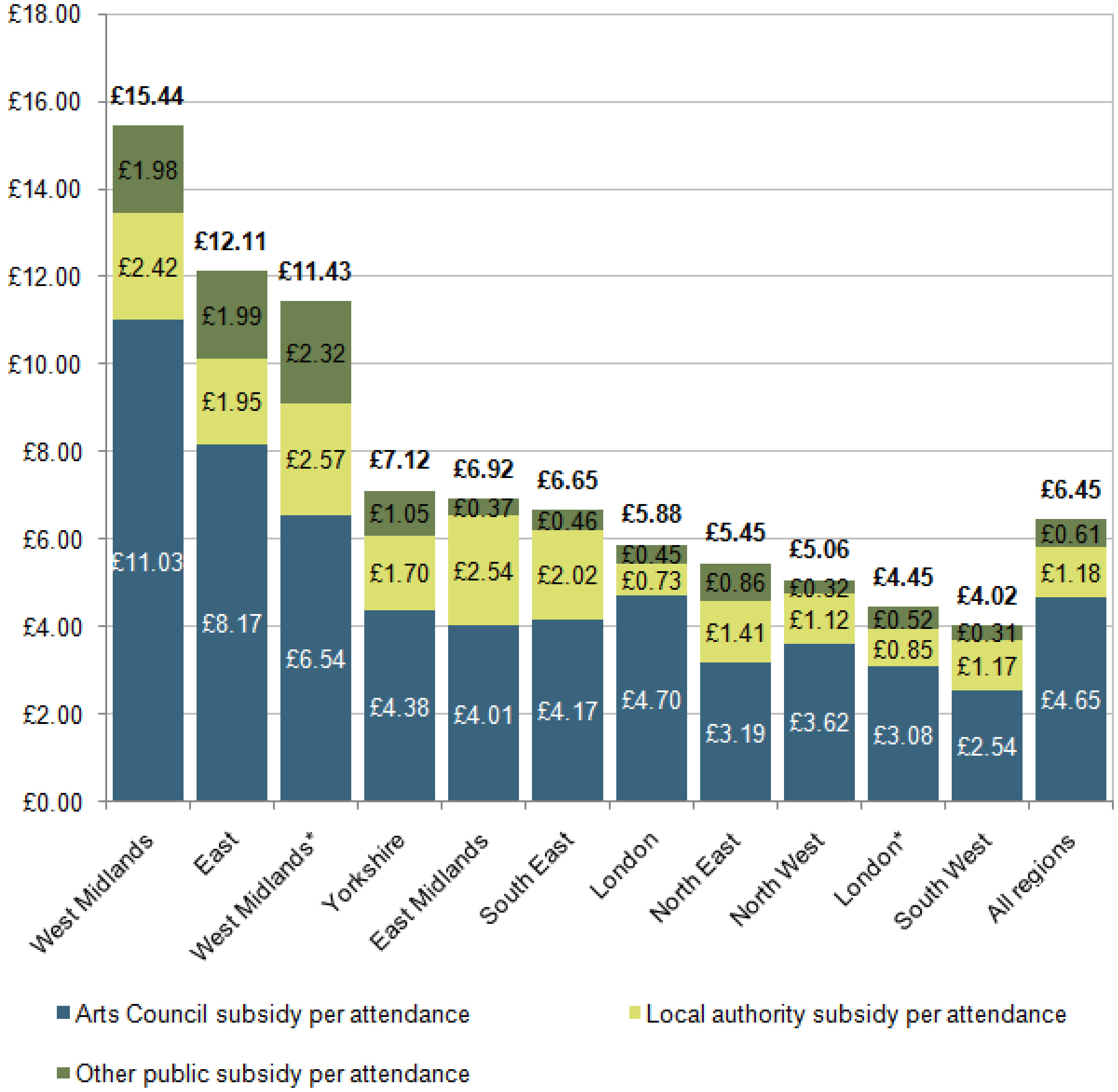


Figure 47: Detailed breakdown of subsidy per attendance by region, 2009/10 (N=836)



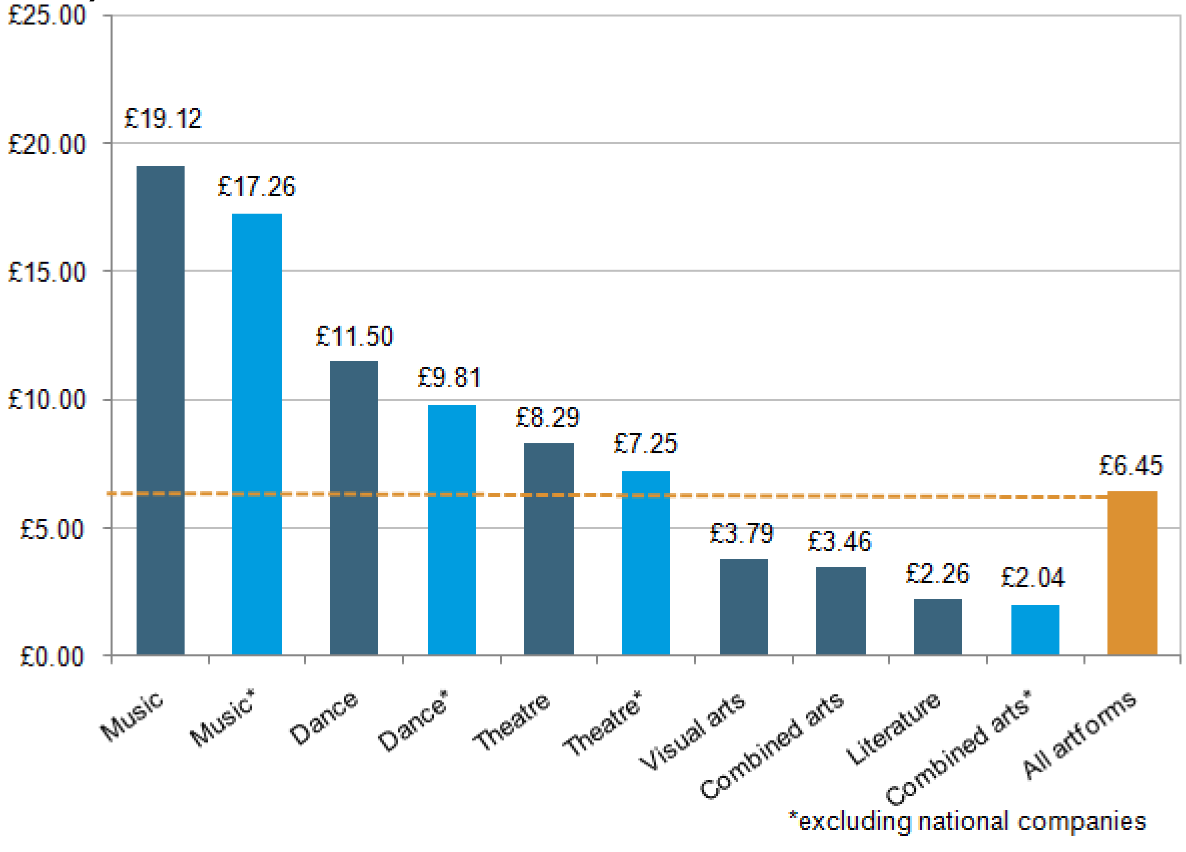
*excluding national companies

8.1.2 Artform analysis

Analysis by artform shown in Figure 48 presents us with a broader range of average total subsidy per attendance than the regional breakdown does.[27] The range reflects the diversity of activity and the size of audience that each artform tends to attract. Music and dance organisations report the highest levels of subsidy per attendance, even once the national companies are removed (£19.12 and £11.50 respectively or £17.26 for music and £9.81 for dance excluding the national companies). In comparison, the combined arts subsidy per attendance, excluding national organisations, is the lowest at £2.04 per attendance.

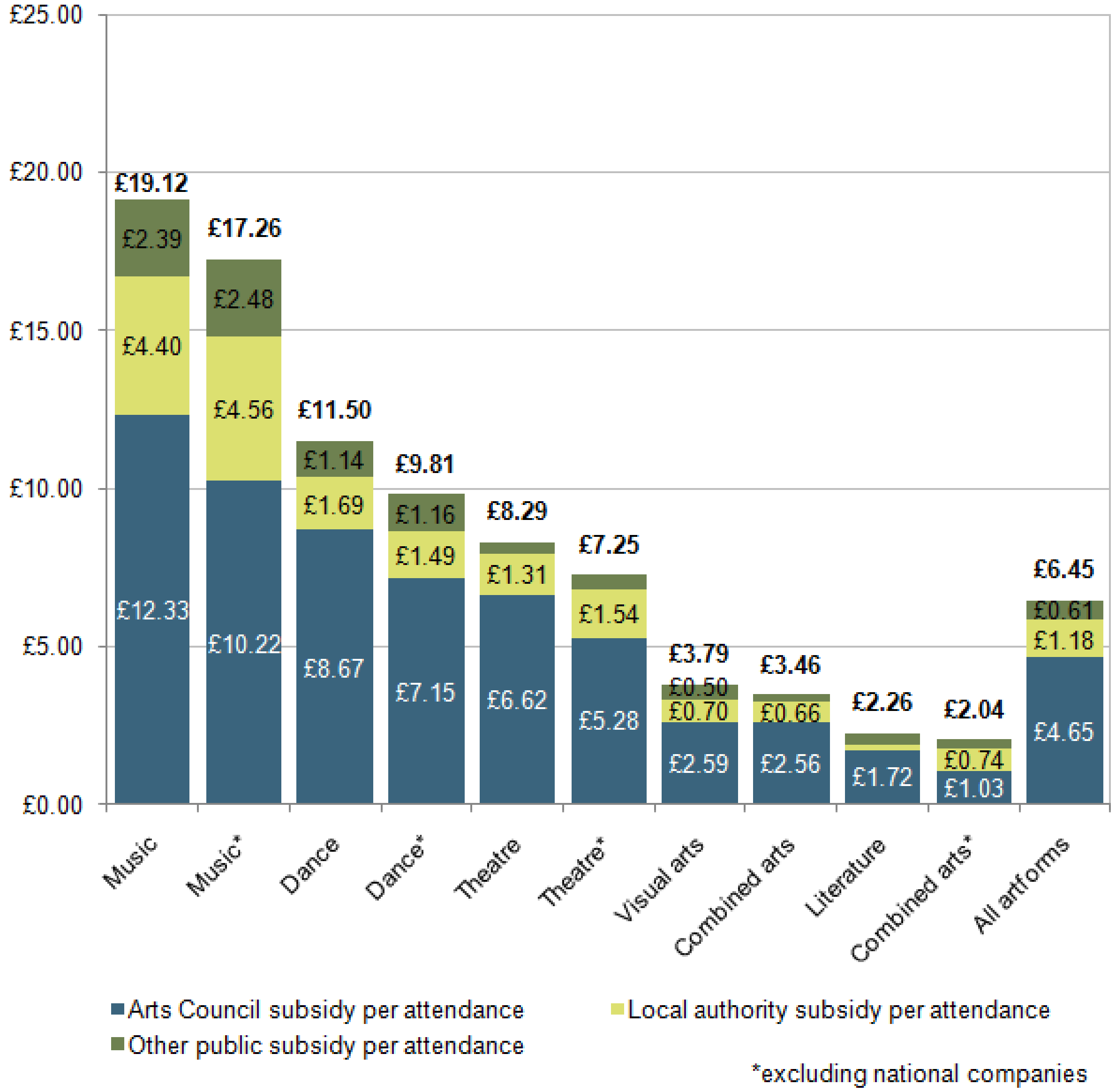
A more detailed breakdown of subsidy per attendance by subsidy category is given in Figure 49.

Figure 48: Breakdown of total subsidy per attendance by artform 2009/10 (N=836)



[27] Data regarding attendance at non-artform specific organisations' events is not readily comparable with that from other artforms and therefore income per attendance figures for non-artform specific organisations are not presented separately. Data from these organisations is included in the calculation of subsidy per attendance for all artforms.

Figure 49: Details of total subsidy per attendance by artform, 2009/10 (N=836)[28]



8.1.3 Changes compared to 2008/09

When data for the constant sample of organisations for 2008/09 and 2009/10 are compared (as in Figure 50), a decrease in Arts Council subsidy per attendance is shown overall and also for some regions. Overall Arts Council subsidy per attendance decreased from £4.62 to £4.54, a decrease of 2 per cent.

Yorkshire had the largest percentage decrease in Arts Council subsidy per attendance (32 per cent decrease) closely followed by the North East (31 per cent

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[28] Data labels referring to amounts less than £0.50 have been removed in order to make the graph clearer.

decrease). Substantial percentage increases in levels of Arts Council subsidy per attendance were seen in the East (a 31 per cent increase), the South East (a 27 per cent increase) and the South West (25 per cent increase). These changes in subsidy per attendance reflect an overall increase in Arts Council subsidy of 9 per cent between 2008/9 and 2009/10,[29] while attendance figures rose by 11 per cent in the same period.

Regions where Arts Council subsidy per attendance had decreased showed larger percentage increases in their total audience than their total Arts Council subsidy, based on the constant sample for 2008/09 and 2009/10. In Yorkshire there was a 55 per cent increase in audiences, while the subsidy received from the Arts Council increased by just 5 per cent. Similarly, organisations based in the North East had a 59 per cent increase in audiences but an 11 per cent increase in Arts Council subsidy.

The regions where Arts Council subsidy per attendance had increased had seen decreases in their total audiences but increases in their total Arts Council subsidy. The South East had a 7 per cent decrease in total audiences compared to an 18 per cent increase in Arts Council subsidy, while the East had a 15 per cent decrease in audiences compared to an 11 per cent increase in subsidy. The South West had a decrease in total audience of 11 per cent and an increase in subsidy of 12 per cent, leading to an increased subsidy per attendance.

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[29] See page 26 for details of changes in Arts Council subsidy, although it should be noted that these figures are based on the constant sample for 2007/08, 2008/09 and 2009/10, so will differ slightly from the percentages quoted here.

Figure 50: Change in levels of Arts Council subsidy per attendance by region, 2008/09 and 2009/10 constant sample (N=818)

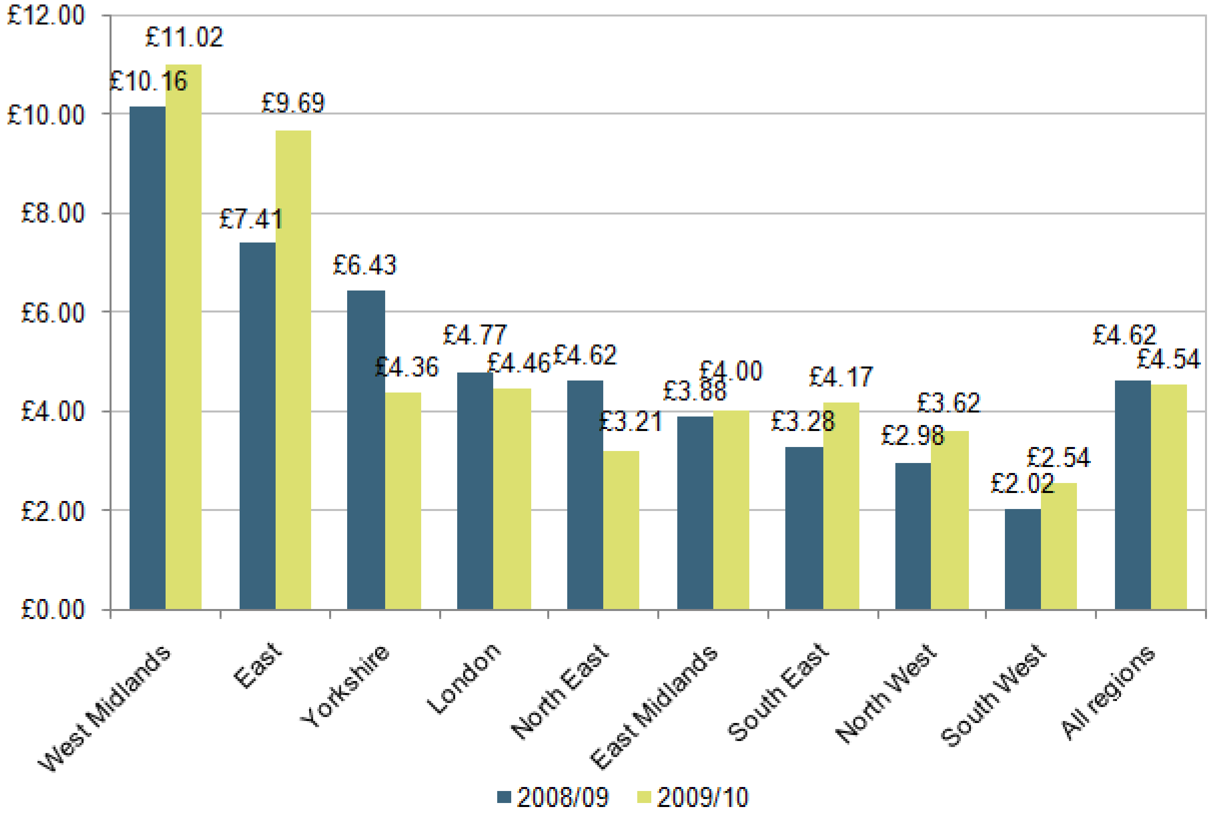
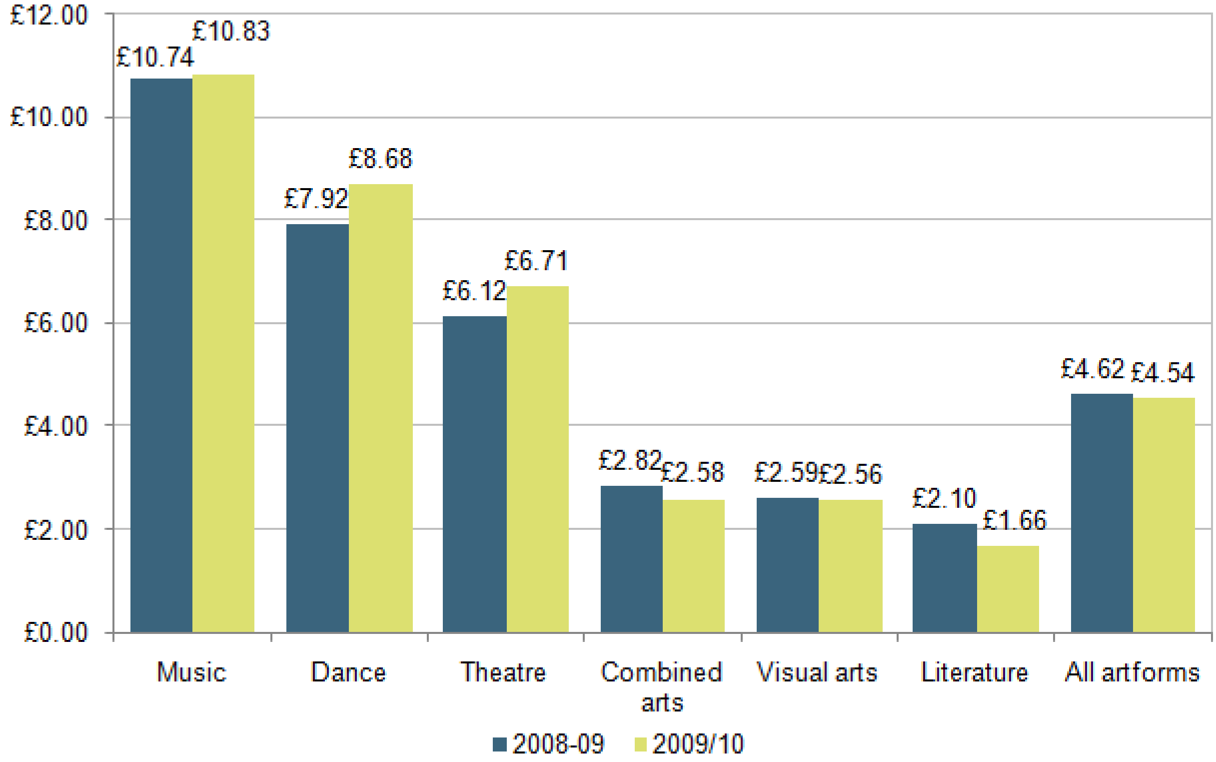


Figure 51 presents the changes to Arts Council subsidy per attendance in the 2008/09 and 2009/10 constant sample by artform. The changes are less than those seen in the regional breakdown. The largest decrease was for literature organisations, where Arts Council subsidy per attendance decreased by 21 per cent. The largest increases in Arts Council subsidy per attendance were for dance organisations (10 per cent increase) and theatre organisations (also 10 per cent increase).

Based on the constant sample for 2008/09 and 2009/10, the increase in subsidy per attendance for dance organisations reflects a 3 per cent decrease in total audiences but a 6 per cent increase in Arts Council subsidy. Theatre organisations had a 1 per cent increase in total audiences but a 10 per cent increase in Arts Council subsidy. Literature organisations saw a substantial 42 per cent increase in audiences compared to a 12 per cent increase in subsidy, accounting for the decrease in subsidy per attendance.

Figure 51: Changes in Arts Council subsidy per attendance by artform 2008/09 and 2009/10 constant sample (N=818)

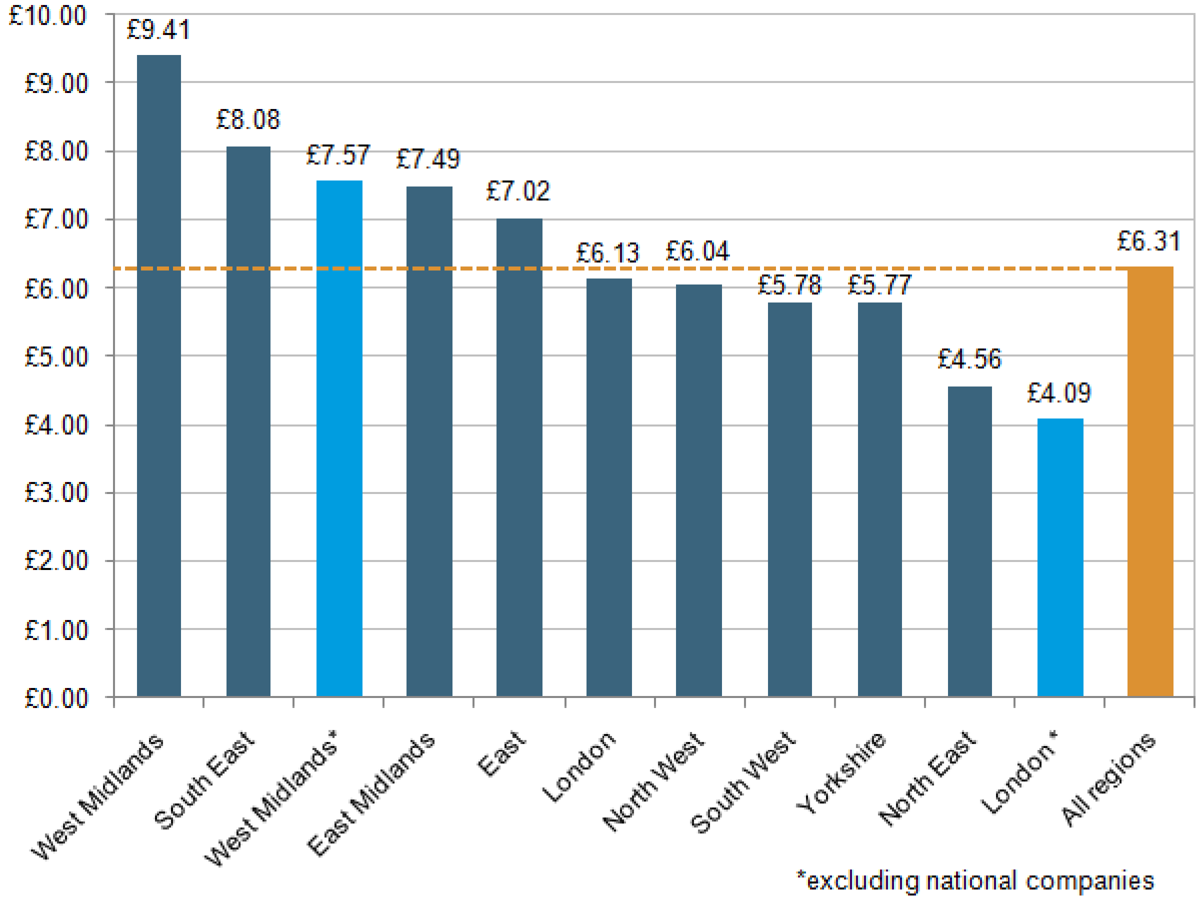


8.2 Earned income per attendance

8.2.1 Regional analysis

Earned income per attendance shows a slightly different trend than total subsidy per attendance (Figure 52). The orange bar and line indicate the value for the portfolio as a whole, at £6.31. Organisations based in the West Midlands had the highest level of earned income per attendance at £9.41. When national organisations are excluded, the South East has the highest earned income per attendance, at £8.08 per attendance, and the West Midlands the second highest at £7.57. Once national organisations are excluded, London has the lowest earned income per attendance, with £4.09 of earned income per attendance.

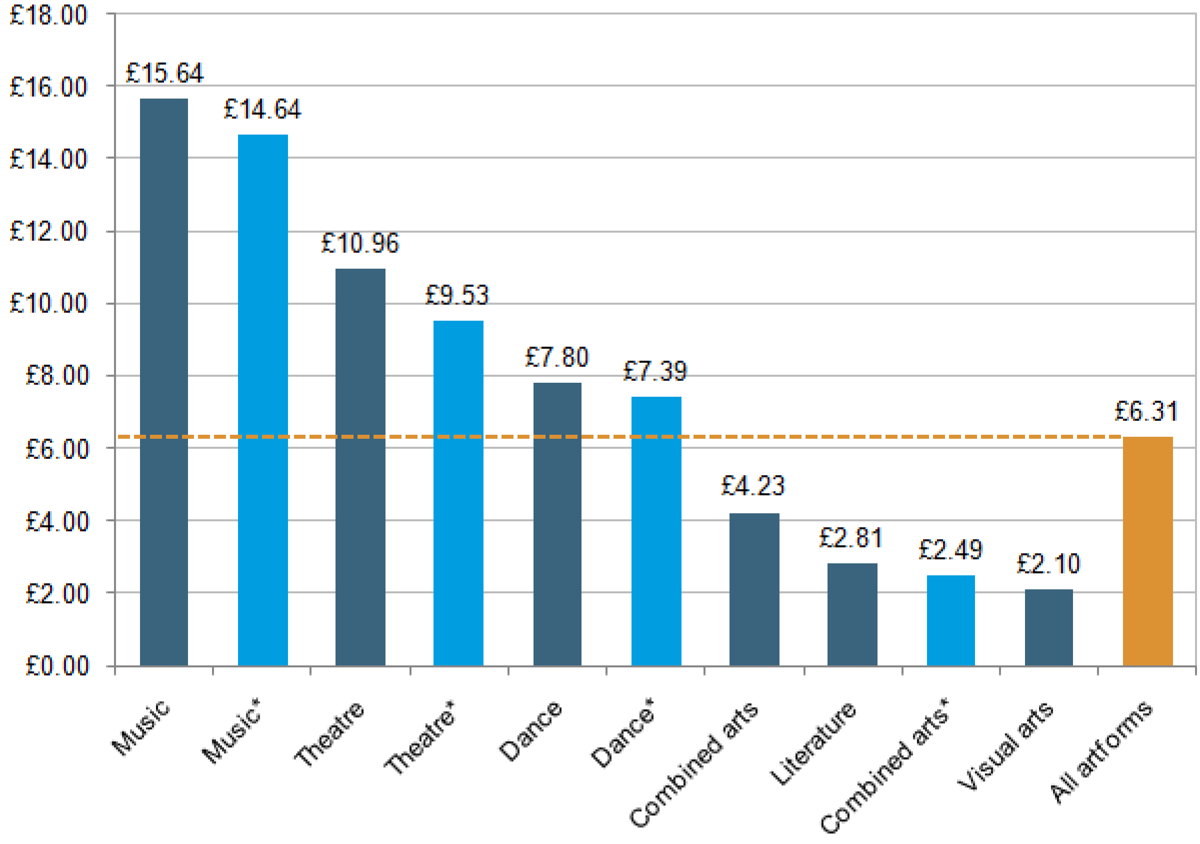
Figure 52: Breakdown of earned income per attendance by region, 2009/10 (N=836)



8.2.2 Artform analysis

The breakdown of earned income per attendance by artform shows a similar pattern to that of total subsidy per attendance. Figure 53 illustrates that music has the highest earned income per attendance, at £15.64 per attendance, or £14.64 excluding national organisations, while theatre follows next with £9.53 of earned income per attendance. Visual arts received the lowest earned income per attendance, with £2.10 per attendance. This reflects the type of event these artforms offer, with those that put on ticketed events (such as music, theatre or dance events) able to earn higher levels of income per attendance as a result.

Figure 53: Breakdown of earned income per attendance by artform, 2009/10 (N=836)



*excluding national companies

9 Analysis by organisation size

9.1 Introduction

This section presents a more detailed analysis of the annual submission data in terms of the effect of organisation size. In previous sections, the effect of organisational size has been mitigated by analysing the data without the national companies, which represent the six largest regularly funded organisations. For the purposes of this section, organisations are separated into three size categories and also by artform. The data presented in this section is the average value for each of the key statistics from the annual submission. These are total permanent, contract and volunteer staff, total income by source, total expenditure by category, total numbers of performances, exhibition days, film screening days and educational workshop sessions and the total audiences for these activities. As well as illustrating the effect of organisational size on these statistics, it is intended that this section may help organisations to benchmark against others in the sample that are similar to them.

The size of the organisation was determined by the organisation's total annual expenditure for 2009/10, as this was considered to be the factor that would most directly affect the outputs measured by the annual submission. Three expenditure categories were used:

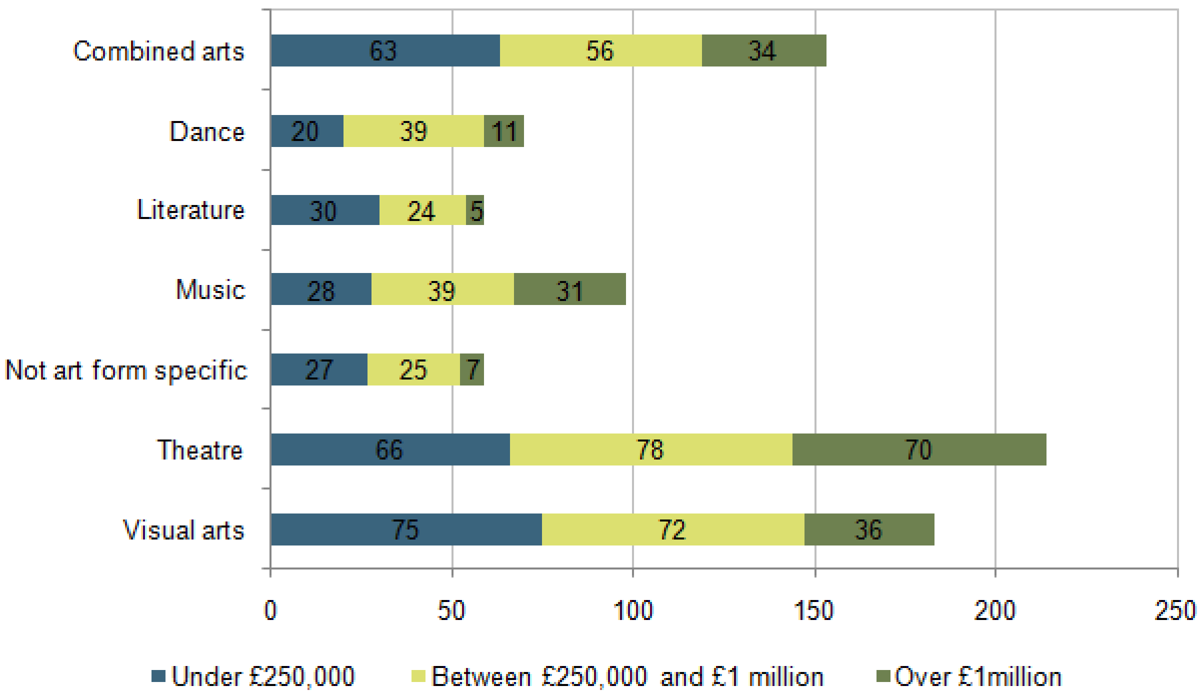
under £250,000 – small organisations
between £250,000 and £1,000,000 – medium organisations
over £1,000,000 – large organisations

The artform categories are the same as those used in artform analyses elsewhere in this report.

9.2 About the sample

Figure 54 below shows the number of funded organisations in each of the size and artform categories. For most artforms, the number of organisations in the small and medium categories is almost equal. For all artforms except theatre, large organisations with an annual expenditure of over £1,000,000 are a minority, but theatre organisations are fairly evenly distributed between the three size categories.

Figure 54: Number of funded organisations by size and artform category, 2009/10 (N=836)

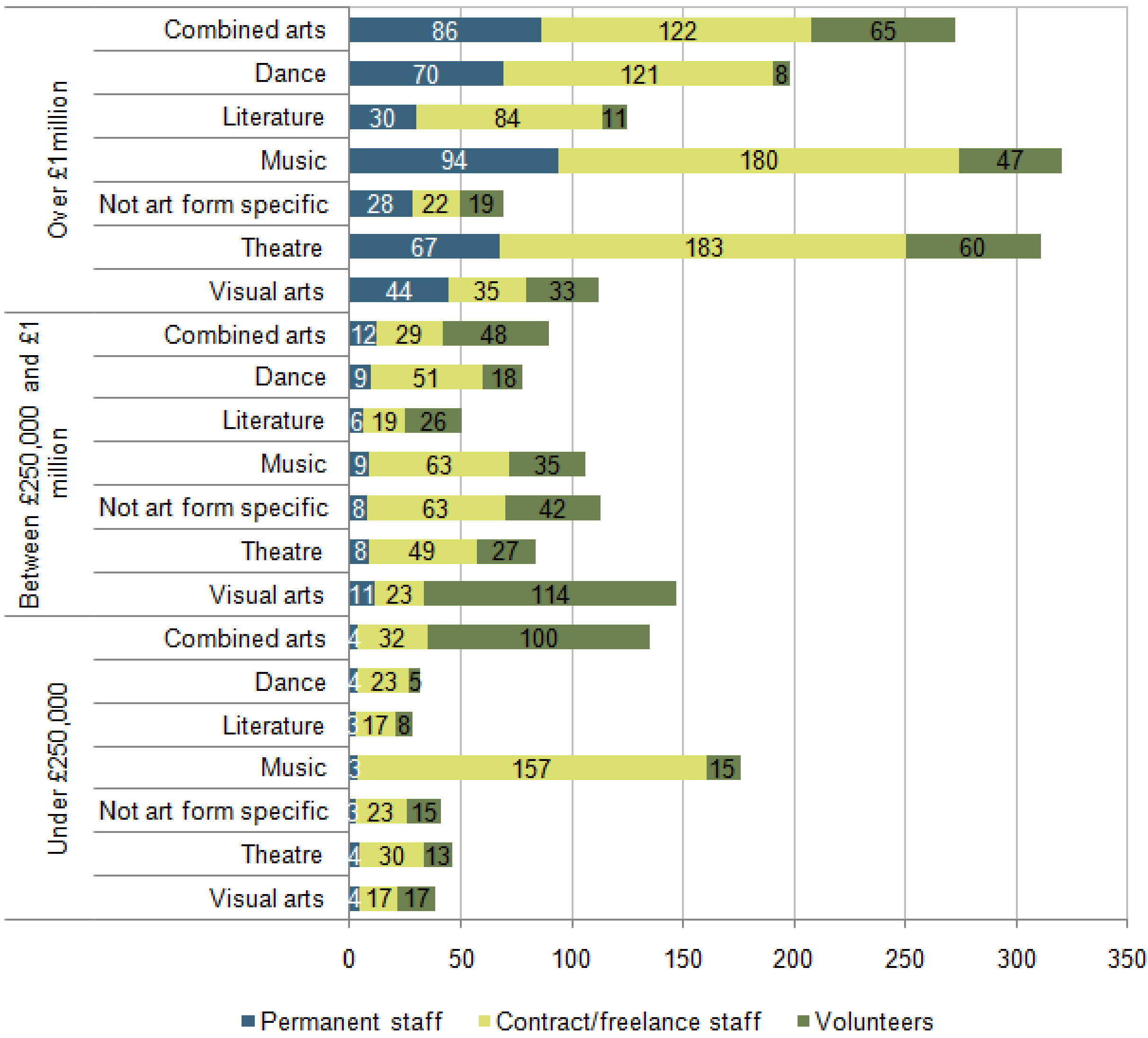


9.3 Staff levels

Figure 55 below shows the average number of staff members in each of the three types, namely permanent staff, contractual/freelance staff and volunteers. The largest organisations employ high numbers of staff on average, but also for large combined arts, music and theatre organisations, average numbers of volunteers are also high.

Medium organisations employ fewer permanent staff on average compared to their average numbers of contractual/freelance staff and volunteers. Levels of permanent staff are also low on average for the small organisations. The high average number of volunteers in combined arts is partly due to carnival and touring organisations counted within this category. For small-scale music organisations, the average level of contractual/freelance staff is particularly high, although it should be recognised that this category is likely to include a number of session musicians employed on an occasional basis.

Figure 55: Average staff numbers by size category and artform, 2009/10 (N=836)



9.4 Income breakdown

This section looks at average income levels for organisations in each size category. Across the artforms, the average income was £5,128,205 for large organisations, £507,180 for medium organisations and £153,431 for small organisations. The size categorisation was done on the basis of total expenditure and clearly this is associated with total annual income.

Figure 56 shows the average total income for organisations in each category. The lack of variation across artform for the small and medium size organisations is notable. There is much greater variation in average income for the large organisations, which partly reflects the smaller numbers of organisations in these categories.

Figure 56: Average total income by size and by artform, 2009/10 (N=836)

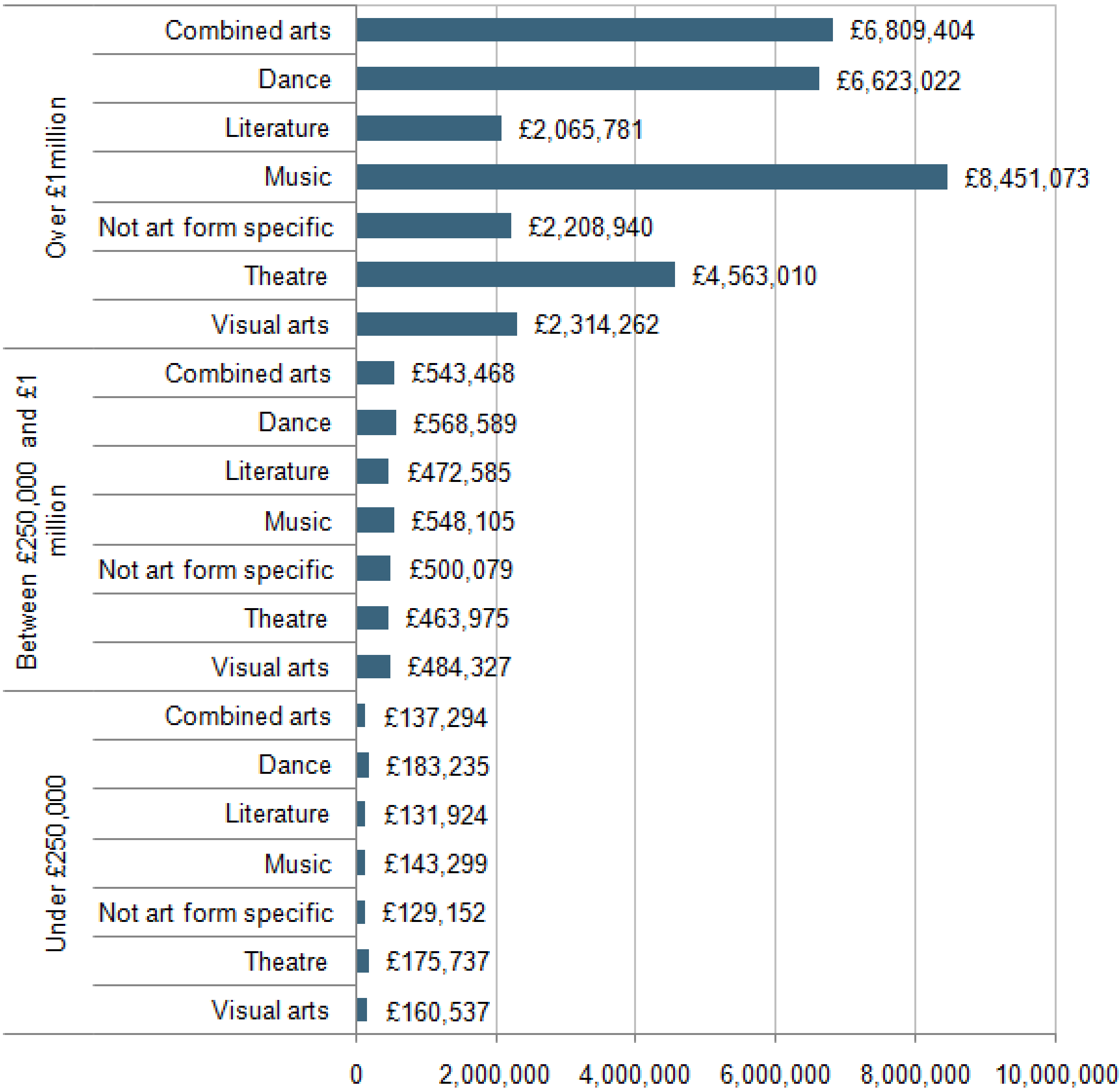
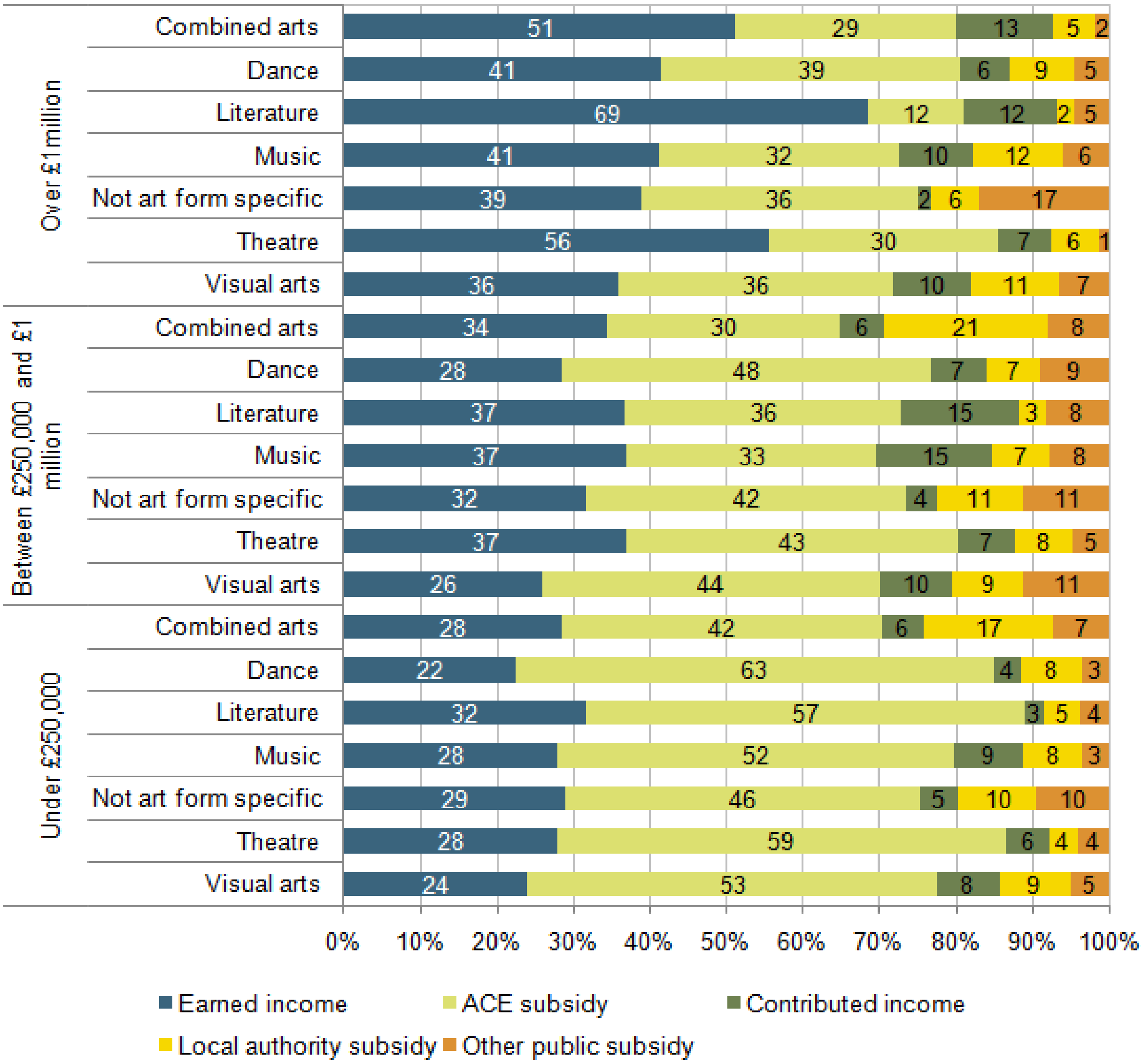


Figure 57 shows a percentage breakdown of the income from each source used on average by the organisations in each size and artform category. Large organisations have the highest levels of earned income on average and the lowest proportions of their average income coming from Arts Council subsidy. For the small organisations, Arts Council subsidy makes up a much higher percentage of their average income, over 50 per cent of the average income for all artforms apart from combined arts and non-artform specific organisations. Local authority subsidy is a particularly high proportion of income for small and medium combined arts organisations on average; local authority subsidy accounts for 21 per cent of average income for medium organisations and 17 per cent of average income for small organisations.

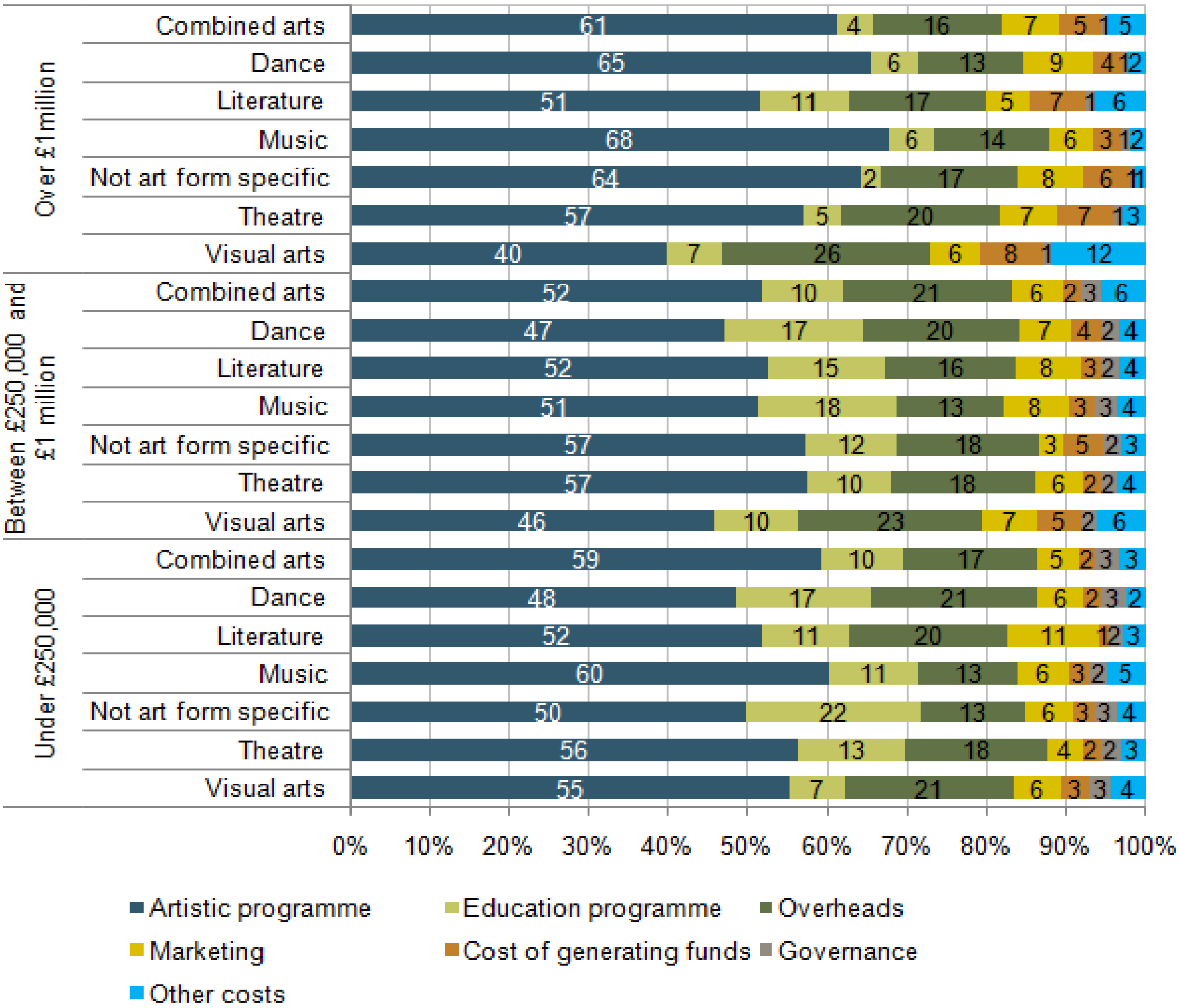
Figure 57: Percentage breakdown of average income category by size and artform, 2009/10 (N=836)



9.5 Expenditure breakdown

Analysis of average expenditure by category is shown in Figure 58 below. It is apparent that small and medium size organisations spend a higher proportion of their average income on education activities than large organisations do. Overall patterns of average expenditure are more similar across artforms than they are across different size categories. Levels of expenditure on marketing are similar across all size and artform categories. Visual arts organisations have the highest levels of overheads in each size category. Overhead spending is relatively consistent across organisations in different size categories.

Figure 58: Expenditure category breakdown by size and artform, 2009/10 (N=836)

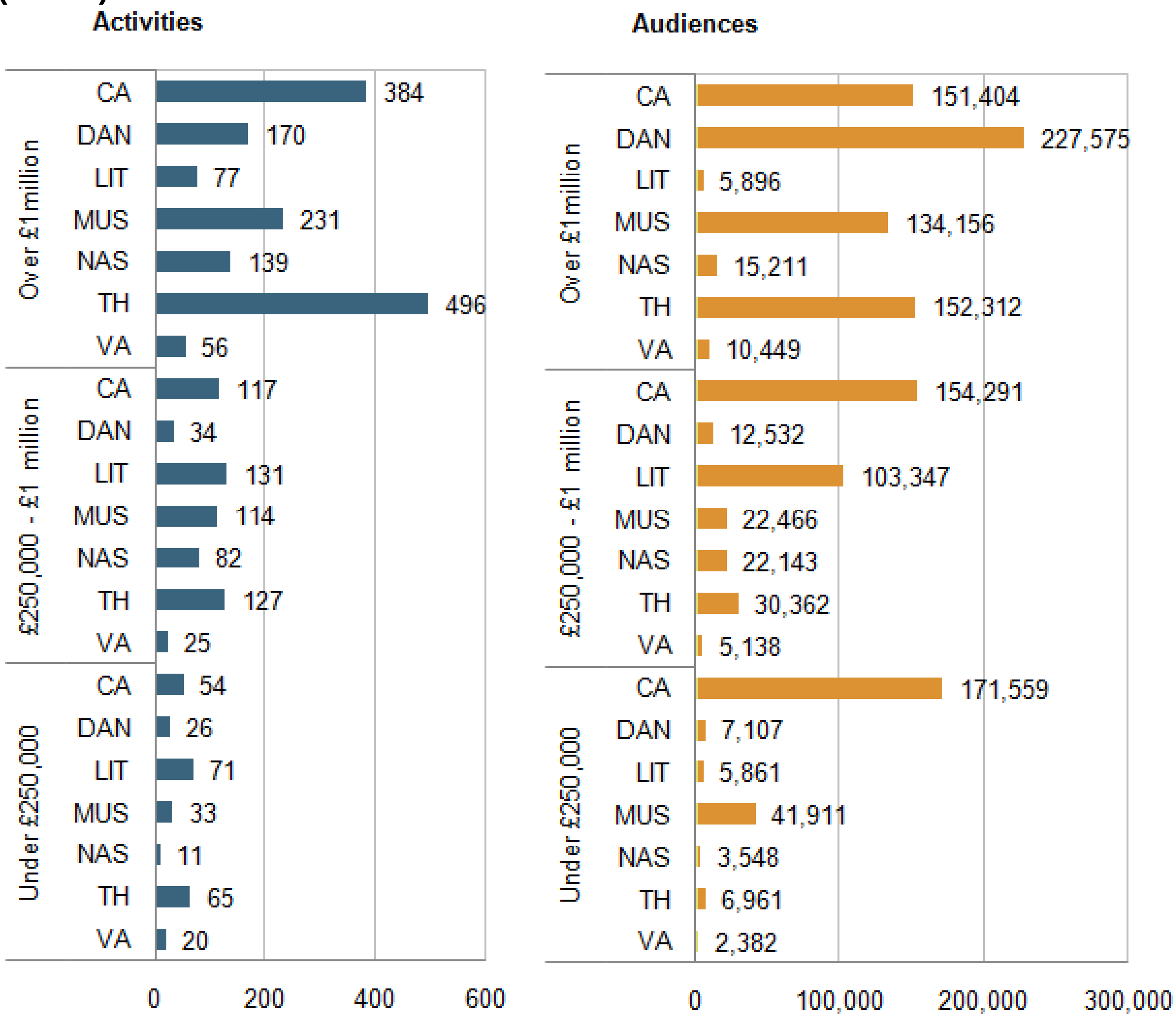


9.6 Activities and attendances

9.6.1 Performances productions and presentations

The graph in Figure 59 compares the average number of performance activities with the average audience. Averages are calculated across the number of organisations that reported performances, productions and presentations in 2009/10. The general trend is that the larger the organisation is in terms of its expenditure, the higher the average number of performances it puts on. There is a similar trend for the average audience, with a few exceptions. On average, small music organisations had achieved a higher average audience for performances than medium-sized music organisations had. Similarly, small combined arts organisations reached a higher average audience than large or medium combined arts organisations did. This is likely to reflect the organisations in these categories, which arrange festivals and carnivals that attract high levels of attendance relative to their size.

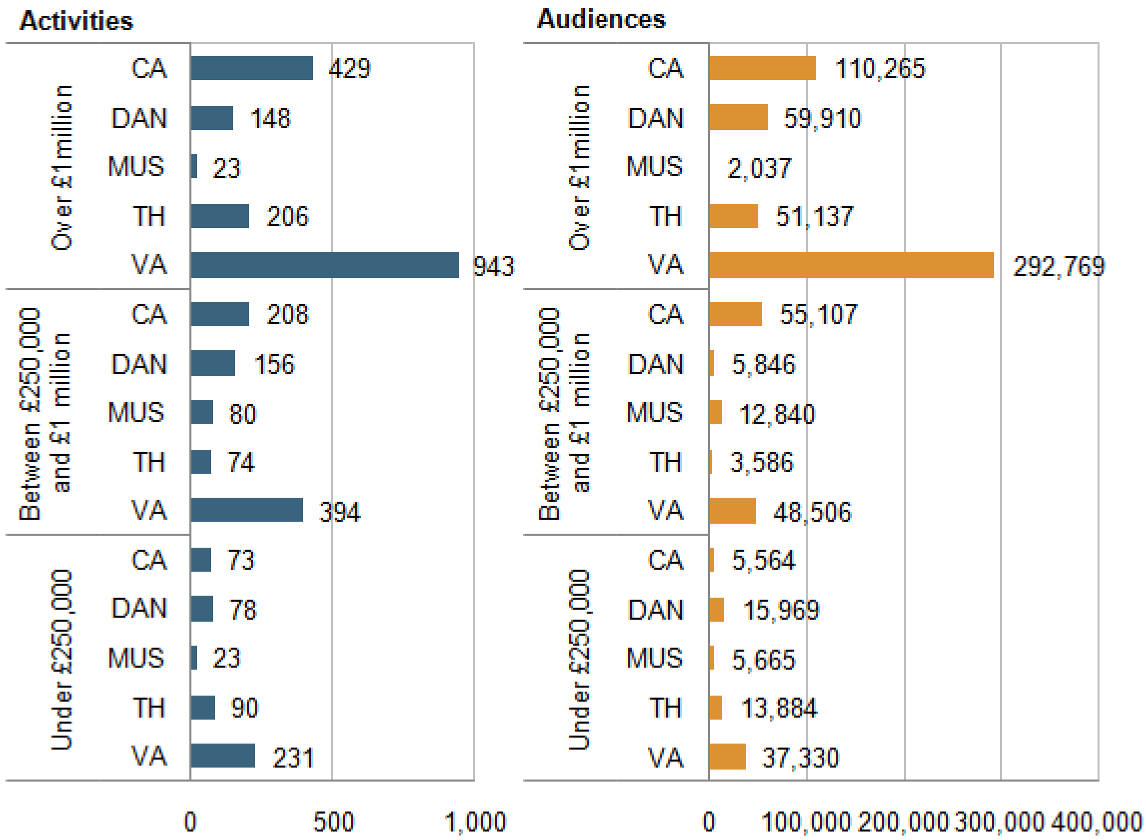
Figure 59: Average performances and audience by size and artform, 2009/10 (N=671)



9.6.2 Exhibitions and film screenings

Similar averages have been calculated for the organisations that said they had put on exhibitions or film screening days in 2009/10. Figure 60 shows the average number of exhibition days and average audience for organisations in the different size categories. Data from non-artform specific organisations and literature organisations have been excluded; so few of them put on exhibition days that the data was unreliable. As would be expected, the numbers are highest for visual arts organisations, although large combined arts organisations also put on high numbers of exhibition days on average and attracted high audience numbers.

Figure 60: Average exhibition days and attendance by size and artform, 2009/10 (N=449)



A similar picture is seen when data on film screening days is compared, as in Figure 61 below. Because of the small number of organisations doing film screenings, it has been necessary to exclude data from some artforms and size categories. For the large organisations, combined arts and visual arts organisations have the highest average numbers of film screening days. Medium and small organisations present relatively low numbers of film screening days on average across all artforms, although film screenings by medium visual arts organisations do still attract substantial average audiences.

Figure 61: Average film screening days and attendance by size and by artform, 2009/10 (N=449)

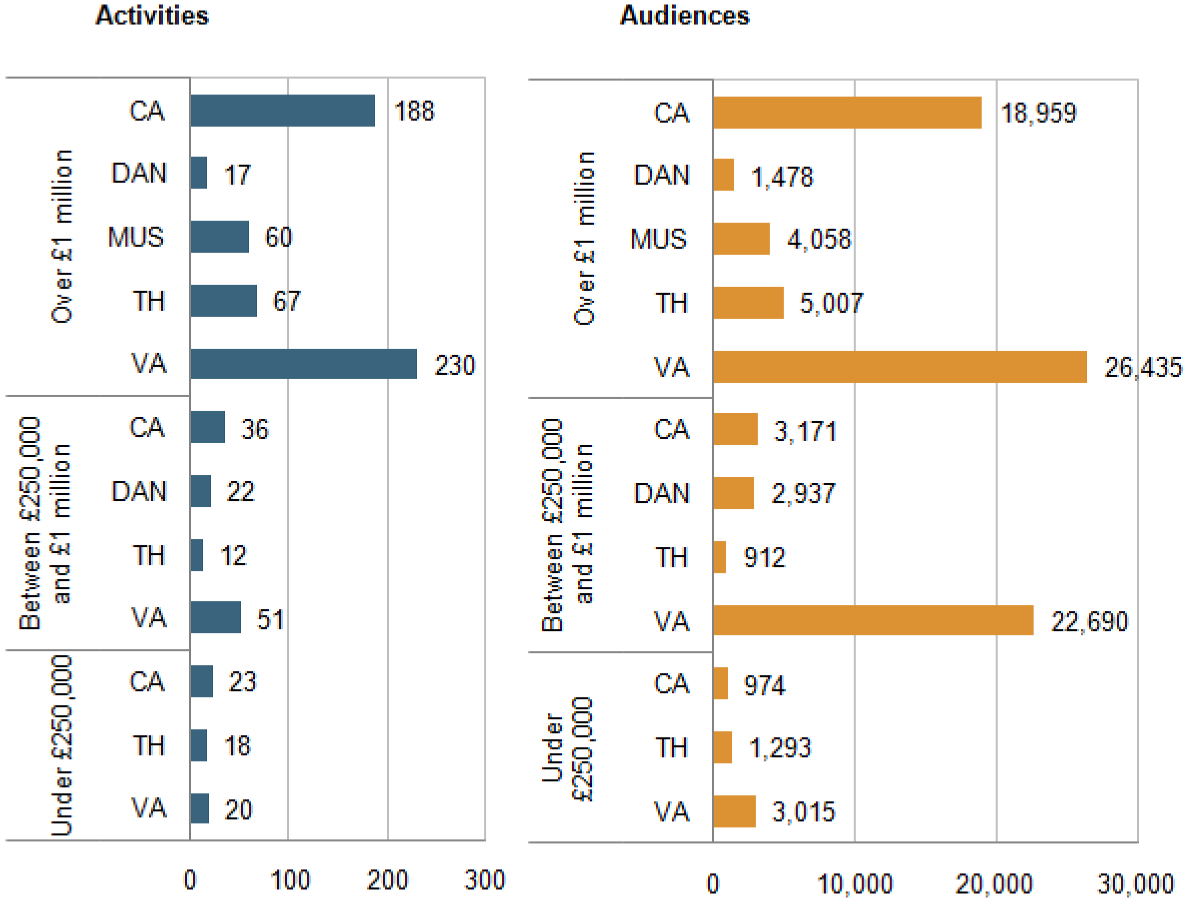
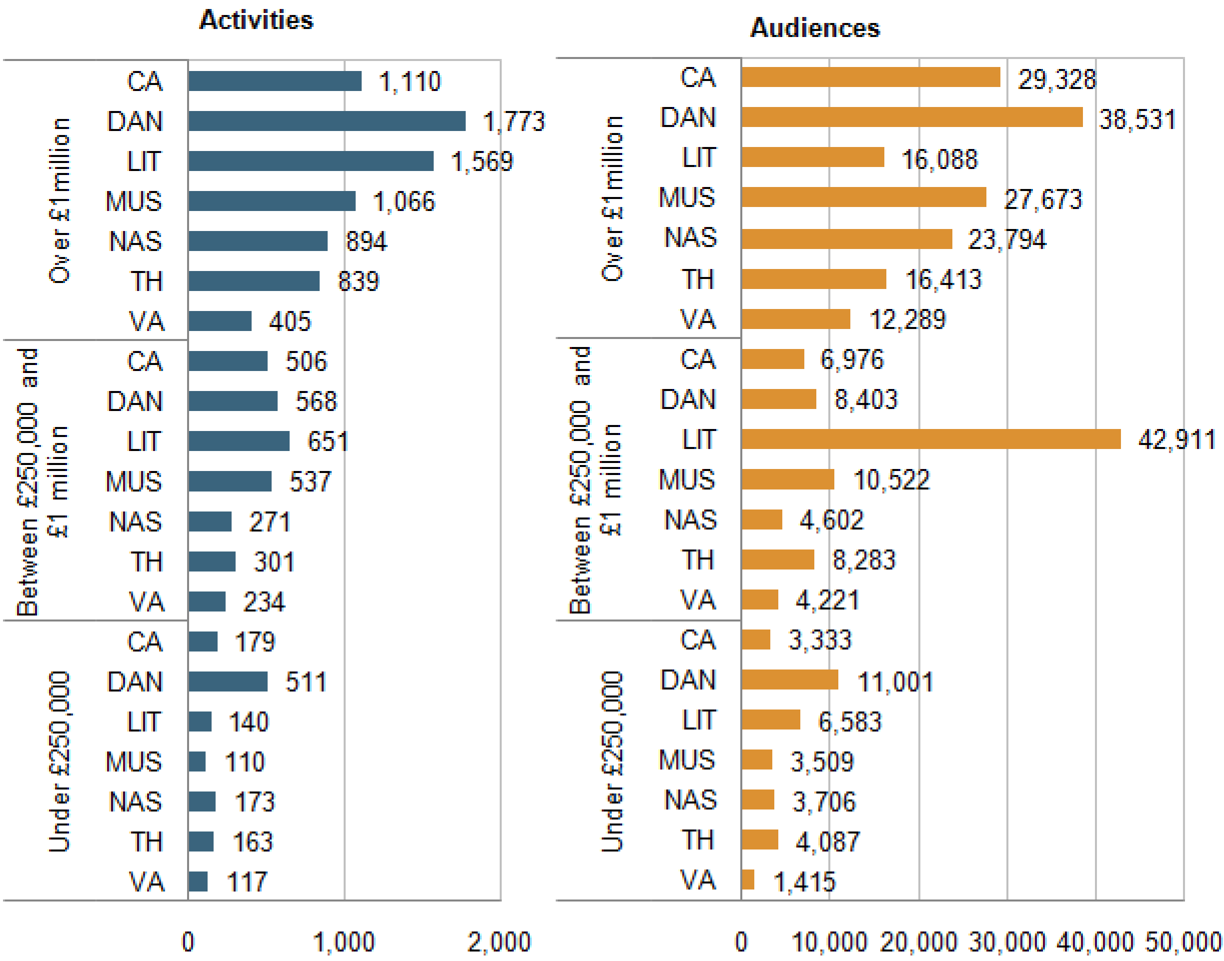


Figure 62 presents the average number of education sessions and average attendance based on artform and organisation size. The trend is almost universal that the larger the organisation, the higher the average number of education sessions it puts on and the higher the average attendance for them. For large and small organisations, dance organisations put on the highest number of education sessions, but for medium organisations, literature organisations put on the highest number of sessions on average. A similar pattern is seen with the levels of average attendance at education sessions.

Figure 62: Average number of education sessions and attendance by size and by artform, 2009/10 (N=755)



10 Touring data

Touring activity refers to work presented away from the home base or host venue of an organisation. Touring activities measured by the annual submission include performances, productions, readings, exhibition days and film screening days, but exclude education workshop sessions. Organisations that toured were asked for details of each touring activity, including the number of times it had been presented, the postcode of the venue if in the UK and the country if overseas and the total audience at each venue.

There were 254 organisations that reported on touring activities in 2009/10. These organisations are referred to as ‘touring organisations’ within this section. Touring organisations represent 30 per cent of the total number of organisations responding to the annual submission in 2009/10 (836).

Some organisations were unable to provide full details of all their toured activity and therefore the data in this section can only provide a partial picture of toured activities and audiences.[30] It should also be noted that organisations vary considerably in the amount of touring they do. Some touring organisations will only do a few touring activities in a year, but for others, touring is the primary reason for their Arts Council funding and therefore a significant part of their work.

10.1 Regional and artform distribution of touring organisations

Table 15 shows the number of touring organisations based in each region and the percentage that this represents of the total organisations based in that region. In numerical terms, London has the highest number of touring organisations (101), which represents 37 per cent of the organisations based there. A higher percentage of organisations from the West Midlands did touring activities in 2009/10, 43 per cent of the organisations based in the region. The North East has the smallest number of touring organisations with just seven touring organisations, 11 per cent of the organisations based in the region.

[30] In addition, data from a small number of organisations was found to be inconsistent and was therefore removed from the analysis.

Table 15: Number and proportion of touring organisations by region, 2009/10

Region	Number of touring organisations	Total number of organisations	Percentage of organisations that tour
East	9	34	26%
East Midlands	14	56	25%
London	101	271	37%
North East	7	65	11%
North West	36	108	33%
South East	13	54	24%
South West	21	78	27%
West Midlands	28	65	43%
Yorkshire	25	105	24%
National total	**254**	**836**	**30%**

The artform distribution of touring organisations is presented in Table 16. Theatre has the highest number of touring organisations: 112 of the theatre organisations had undertaken touring activities in 2009/10. This represents 52 per cent of the theatre organisations in the portfolio. The proportion of dance organisations undertaking touring activity in 2009/10 was only slightly lower at 51 per cent. Literature organisations and non-artform specific organisations had the lowest percentage of organisations reporting touring activities (8 per cent and 2 per cent respectively), which is in line with the nature of their services and activities.

Table 16: Number and proportion of touring organisations by artform, 2009/10

Artform	Number of touring organisations	Total number of organisations	Percentage of organisations that tour
Combined arts	30	153	20%
Dance	36	70	51%
Literature	1	59	2%
Music	33	98	34%
Non-artform specific	5	59	8%
Theatre	112	214	52%
Visual arts	37	183	20%
National total	**254**	**836**	**30%**

10.2 Reach of touring activities

This section considers the national and international reach of toured activities by the Arts Council's regularly funded organisations in terms of the location of the activities put on.

The table overleaf (Table 17) presents a breakdown of the locations of the toured activities by funded organisations, separated by the home region of the organisation. The light grey cells are organisations doing touring activity within their home region, but away from their home base or host venue. So, for example, organisations based in the East did 34% of their toured activity within the East region (but away from their home base or host venue). Touring within an organisation's home region is the most common type of touring activity for organisations based in all nine regions, but the proportion of toured activity taking place in the home region varies from 67 per cent of all toured activity for organisations based in the South West to 29 per cent of all toured activity for organisations based in the North East. Organisations based in the North East are the most likely to tour elsewhere in the UK, with 22 per cent of their toured activity located outside England but within the UK. Organisations based in the East are the most likely to tour in Europe, with 25 per cent of their toured activity taking place in Europe. Only a small minority (5 per cent or less) of toured activity took place outside Europe for organisations from any region.

The five maps in Appendix 3 show the reach of regularly funded organisations' touring activity across England, as well as indicating the home location of all regularly funded organisations within the portfolio.[31] Map 1 gives an overview of touring activity in the United Kingdom while maps 2 to 5 zoom in on the four Arts Council areas to give more detail on the locations reached by touring activity. These maps illustrate that touring activity adds to the reach of the funded organisations, filling in gaps that are otherwise not covered by funded activities.

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[31] This includes regularly funded organisations that did not respond to the 2009/10 annual submission.

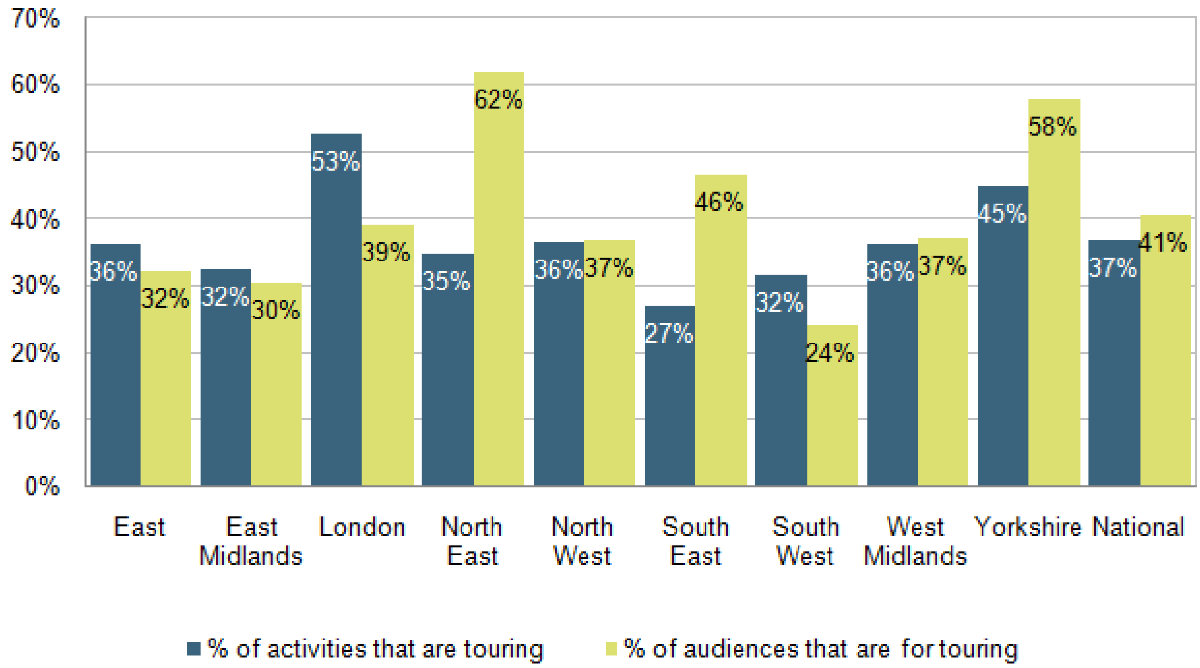
Table 17: Location of toured activity by region of organisation, 2009/10 (N=254)

	Location of toured activity											
Location of organisation	East	East Midlands	London	North East	North West	South East	South West	West Midlands	Yorkshire	Rest of UK	Rest of Europe	Rest of the world
East	34%	1%	7%	0%	1%	2%	5%	2%	1%	17%	25%	5%
East Midlands	7%	39%	7%	1%	4%	7%	4%	5%	8%	5%	6%	5%
London	1%	6%	31%	3%	7%	7%	6%	12%	10%	7%	7%	3%
North East	2%	4%	19%	29%	6%	4%	1%	2%	5%	22%	1%	5%
North West	1%	2%	6%	9%	50%	3%	4%	4%	10%	5%	6%	0%
South East	6%	4%	5%	2%	5%	41%	16%	4%	3%	4%	7%	5%
South West	6%	3%	3%	0%	0%	2%	67%	4%	5%	5%	1%	3%
West Midlands	1%	8%	14%	2%	3%	2%	3%	51%	4%	6%	3%	2%
Yorkshire	2%	3%	13%	5%	5%	4%	4%	3%	47%	3%	9%	2%

10.3 Relationship between touring and other funded activity for touring organisations

For the organisations that did touring activities in 2009/10, Figure 63 shows that on average, touring activities accounted for 37 per cent of their total number of activities and 41 per cent of their total audiences. For organisations based in Yorkshire, the South East and North East, the proportion of the audience reached by touring activities is substantially higher than the proportion of activities that are touring, suggesting that for organisations based in these regions, touring is a means to reach larger audiences than they can reach in their home region. The opposite is true for organisations based in London, suggesting that for them, touring activities attract a smaller audience but that this is a form of outreach activity.

Figure 63: Percentage of total activities and audiences that are for activities classed as touring by organisation's home region, 2009/10 (N=254)

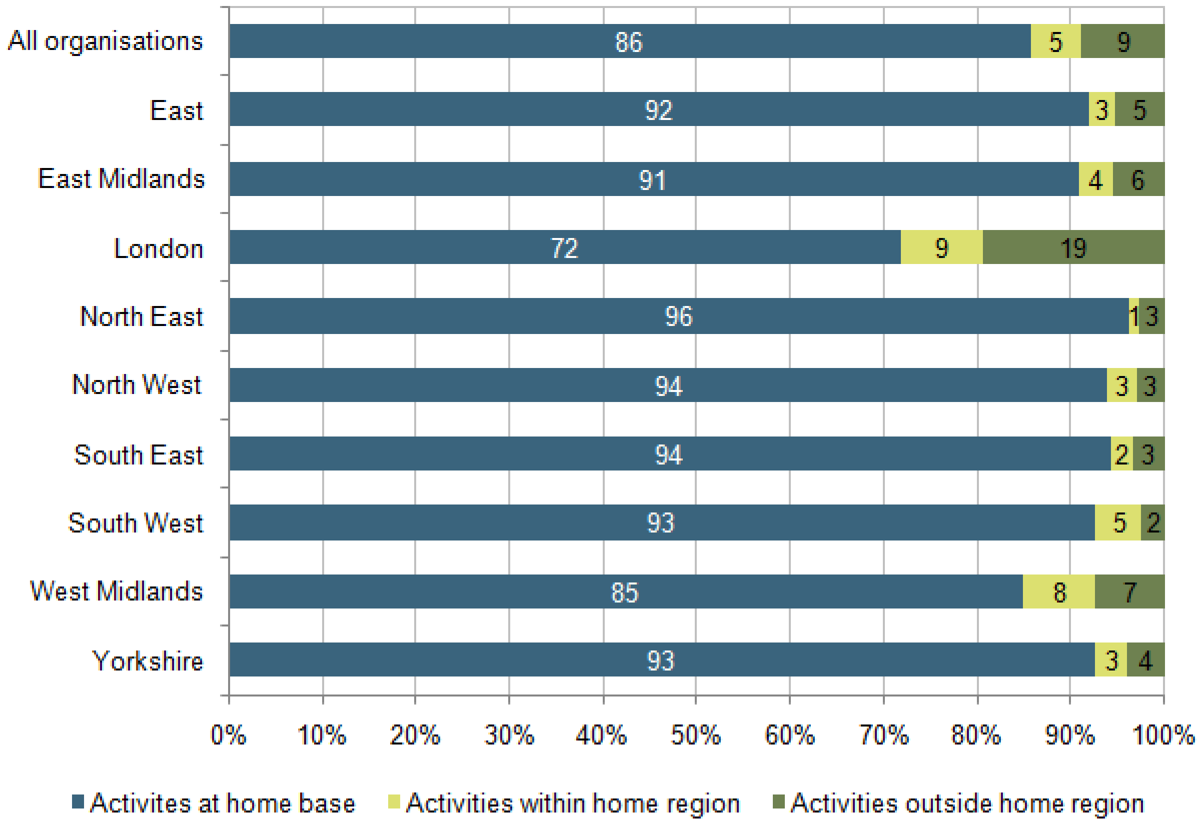


10.4 Relationship between touring activity and the full portfolio's activity

In section 6.1, the total number of activities and total audience for the portfolio of funded organisations was discussed, with the postcode of each organisation's home base or host venue being used to determine the regional classification of activities and audiences. The data below combines this data on activities and audiences with the data from touring organisations to illustrate how much of a region's funded activities and audiences occur outside that region.

As shown in Figure 64, for all regions except London and the West Midlands over 90 per cent of total activities took place at an organisation's home base or host venue within the region. All regions except London had over 90 per cent of the total number of activities taking place either at an organisation's home base or host venue, or elsewhere in their home region. Organisations based in London are an exception to this, with 19 per cent of their activities taking place outside the London region.

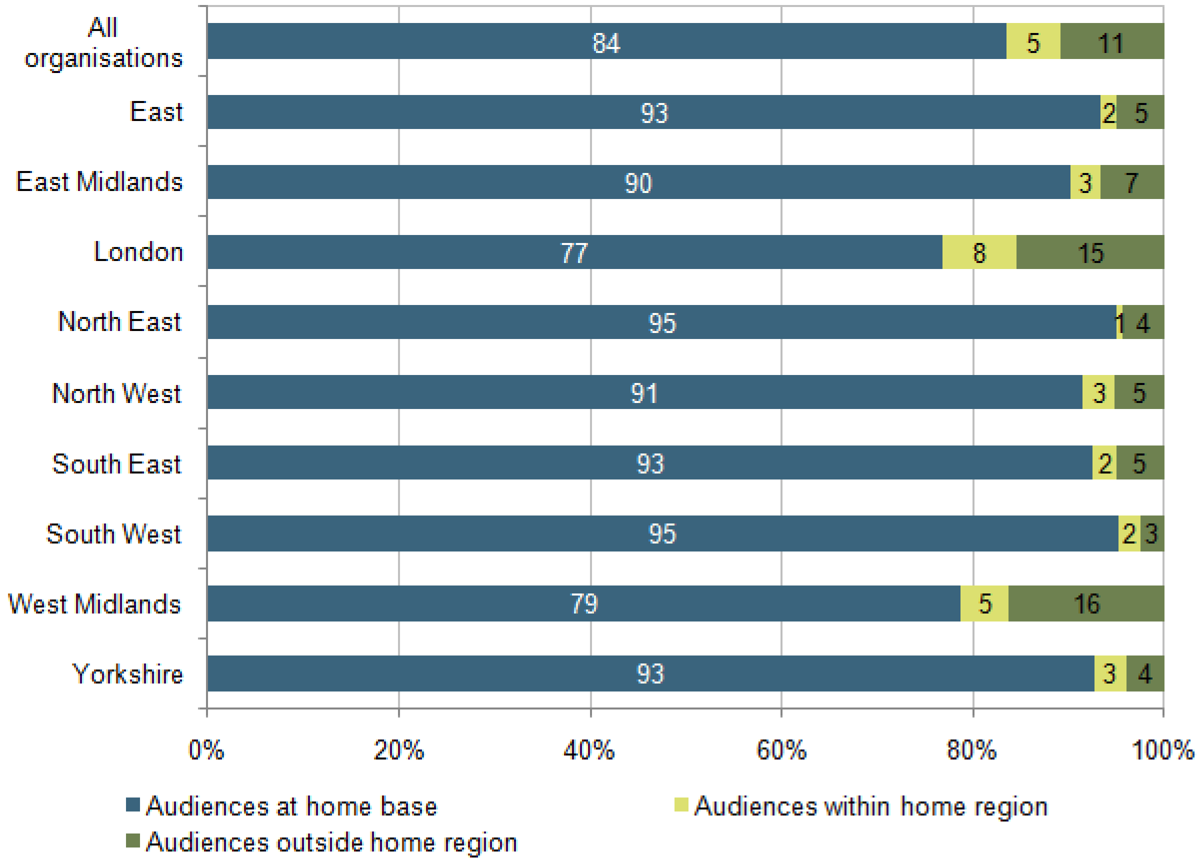
Figure 64: Location of activities by organisations' home region, 2009/10 (N=836)



A similar pattern is seen for the total audience figures, which are shown in Figure 65 below. For organisations based in all regions except the West Midlands and London, 90 per cent or more of their audiences are for activities at their home base or host venue. For organisations based in the West Midlands, 79 per cent of their total audiences were for activities at their home base or host venue, while for organisations based in London, this proportion drops to 77 per cent of total audiences. Audiences for touring activities outside the region accounted for 15 per cent of total audiences for organisations based in London and 16 per cent of total audiences for organisations based in the West Midlands, representing a much higher proportion than that in any other region. In addition, for organisations based in the West Midlands, 7 per cent of their total activities took place outside the region, but these activities attracted 16 per cent of their total audience. This is probably due in part to the presence of large-scale and national organisations based in London and the West Midlands that have a focus on touring activity.

The data also suggest that the regional classification of activities and audiences by the location of the home base of an organisation is generally an accurate indication of where the activity and audience were located but that it is likely to overestimate the numbers of activities and audiences for organisations based in London and the West Midlands. Organisations located in these regions put on a higher percentage of their activities outside their home region and reach a higher percentage of their audience there.

Figure 65: Location of audiences by organisations' home region, 2009/10 (N=836)



Appendix 1: Glossary of terms

Activities: The number of opportunities an organisation provides for audiences to attend or participate. The numbers given refer to all activities taking place between 1 April 2009 and 31 March 2010.
Artform: The main artform that the organisation is funded for by the Arts Council. Regularly funded organisations are classified under one of seven different artforms: combined arts, dance, literature, music, theatre, visual arts and not artform specific. The artform assigned to a particular organisation relates to the principle area of work that the Arts Council England's funding supports. If Arts Council funding is distributed to more than one artform in a particular organisation, then this organisation's artform will be classified as combined arts. Combined arts categorises organisations and practices that do not fit within one arts genre. It includes organisations serving particular cultural or geographical communities. Combined arts are multidisciplinary, and include arts centres, rural touring, carnival arts, festivals and participatory organisations. Not artform specific describes those organisations that cannot be specifically categorised into the six other artforms. These include organisations that are service, network, umbrella and other organisations.
Artistic programme costs: Expenditure on staff involved in an organisation's artistic programme or main activity and on non-staff costs such as production costs and venue hire.
Artistic staff: This category refers to artists, dancers, actors, singers, musicians, curators, directors, choreographers, producers, programmers, writers, composers, designers, etc, and includes the artistic director. This category also includes educational, marketing and audience development staff.
Arts Council England subsidy: All subsidies received from Arts Council England, both grant-in-aid (government) funding and lottery funding. Capital funding is excluded.
Attendance: The number of people attending activities. Attendance can be **known** (an actual audience count that has been calculated using a precise method such as ticket sales) or **estimated** (any estimated attendance over and above the known attendance that cannot be precisely measured, such as audiences for festivals or carnivals).
Black or minority ethnic-focused activity: Any activity that is directed at enhancing Black or minority ethnic peoples' participation in the arts through specific activities.
Contractual/freelance: This includes all staff hired for a particular programme on a contract of less than 52 weeks. It also includes those hired on short-term contracts such as consultants and self-employed people and artists. Such staff may be hired more than once in a year but are counted once only.
Contributed income: All sponsorships from business organisations, income from corporate membership schemes, money from trusts or foundations and money received from the general public for which no benefit is received in return.

Cost of generating funds: Expenditure associated with generating incoming resources from all sources other than from undertaking charitable activities. This is primarily the costs associated with fundraising and generating voluntary income, but also the cost of managing investments.
Disability Discrimination Act: This defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day-to-day activities.
Disability-focused activity: Any activity that is directed at enhancing disabled peoples' participation in the arts through specific activities.
Earned income: All income generated by an organisation's artistic activity, their educational activity and any supplementary activity, including trading income and bank interest. This includes box office receipts, engagement and other fees; entrance charges, sales of books and magazines, workshop fees, individual membership fees, etc.
Education programme costs: Expenditure on staff and non staff costs associated with an organisation's education programme. For some organisations, this may be their main or only activity. Educational activity is about learning in the arts (skills and techniques), about the arts (knowledge and appreciation) or through the arts (using the arts to develop in other areas such as personal and social skills or history).
Exhibition days: This refers to the number of days an exhibition has been open to public view. Exhibition days are calculated for each separate exhibition then totalled. Therefore, where two (or more) exhibitions are presented on the same day, this will contribute two (or more) to the exhibition days total.
Film screening days: This refers to the number of days a film has been exhibited. Film screening days are calculated for each separate film then totalled. Therefore, where two (or more) films are presented on the same day, this will contribute two (or more) to the film screening day's total. Where a number of short films are shown in one programme at one session, this is counted this as one film screening.
Governance costs: Expenditure on costs of governance for running the organisation: items such as internal and external audit, legal advice and costs associated with constitutional and statutory requirements
Home base or host venue: These are the central premises owned by an organisation or premises on which the organisation holds a long-term lease, which are the usual premises for the organisation's activities. If an organisation works from several premises, their head office will be classed as their home base.
Local authority subsidy: All subsidies received from local authorities.
Managers: This category includes executive or senior management staff, for example, executive director, finance director, chief accountant, general manager, human resources manager and legal advisers.
Marketing costs: Expenditure for marketing and promotion, including staff costs. This includes both production specific and generic organisation marketing.

National company: National companies are six large organisations whose work has a geographical reach beyond the region where they are located.
Other costs: Expenditure on all other costs apart from artistic programme, education programme, marketing costs, costs of generating funds and overheads.
Other public subsidy: All subsidy from sources other than Arts Council England and local authorities, including that received from other funding bodies, other government departments and EU funding sources.
Other staff: These are administrative and technical staff not counted as artistic staff or managers, for example finance, reception and box office staff and sound technicians.
Overheads: This includes all overheads, such as administration costs (post, telephone, insurance, etc) and premises costs (rent, heating, lighting, etc). It also includes expenditure on staff directly involved in the area of overheads, such as administrators and operations staff.
Performances: This is the total number of performances, productions, presentations, concerts and readings taking place in England. It covers all performances, including school performances and broadcast (live or recorded) performances.
Permanent staff: All staff on fixed-term contracts of 52 weeks or more count as permanent. If they work 35 hours or more a week they are classed as **full time**, if less than 35 hours a week they are classed as **part time**.
Publications: This refers to the production and distribution of books, directories, journals, catalogues, magazines, DVDs and CD ROMs.
Region: The region where the organisation is located or where its ‘home base’ or head office is if it has more than one base. All regional classifications in this report use this definition, with the exception of touring data, which can be precisely geographically located as well.
Sales and distribution: This is the total figure for sales and distribution figures of publications. It includes any complimentary/free publicity distribution. It is the number of publications that were sold or distributed, not a money (£) figure.
School performances: This is the number of performances, productions, presentations, concerts and readings, etc for children and young people in the age range 4–19 in full-time education. This is a subset of the total number of performances put on by an organisation.
Touring activity: This refers to all work presented away from an organisation’s home base or host venue (temporary or permanent). The term 'home base' refers to premises owned by the organisation or premises on which the organisation holds a long-term lease. Touring activity may include productions, exhibitions, readings, screenings, etc. These figures include any school performances specifically for children and young people in full-time education (4–19 age group), but do not include workshops, seminars, talks, lectures, residencies or courses.
Volunteers: Any staff member who receives no wages or salary, or who receives no more than basic expenses, for example, travel costs. This refers to volunteers who

actually helped between **1 April 2009** and **31 March 2010**, and not those available to help. Members of an organisation's board or governing body are not included as volunteers as they are counted separately.

Workshop sessions: This refers to all forms of learning or participatory activity, including formal and informal education sessions for people of all ages and professional training sessions.

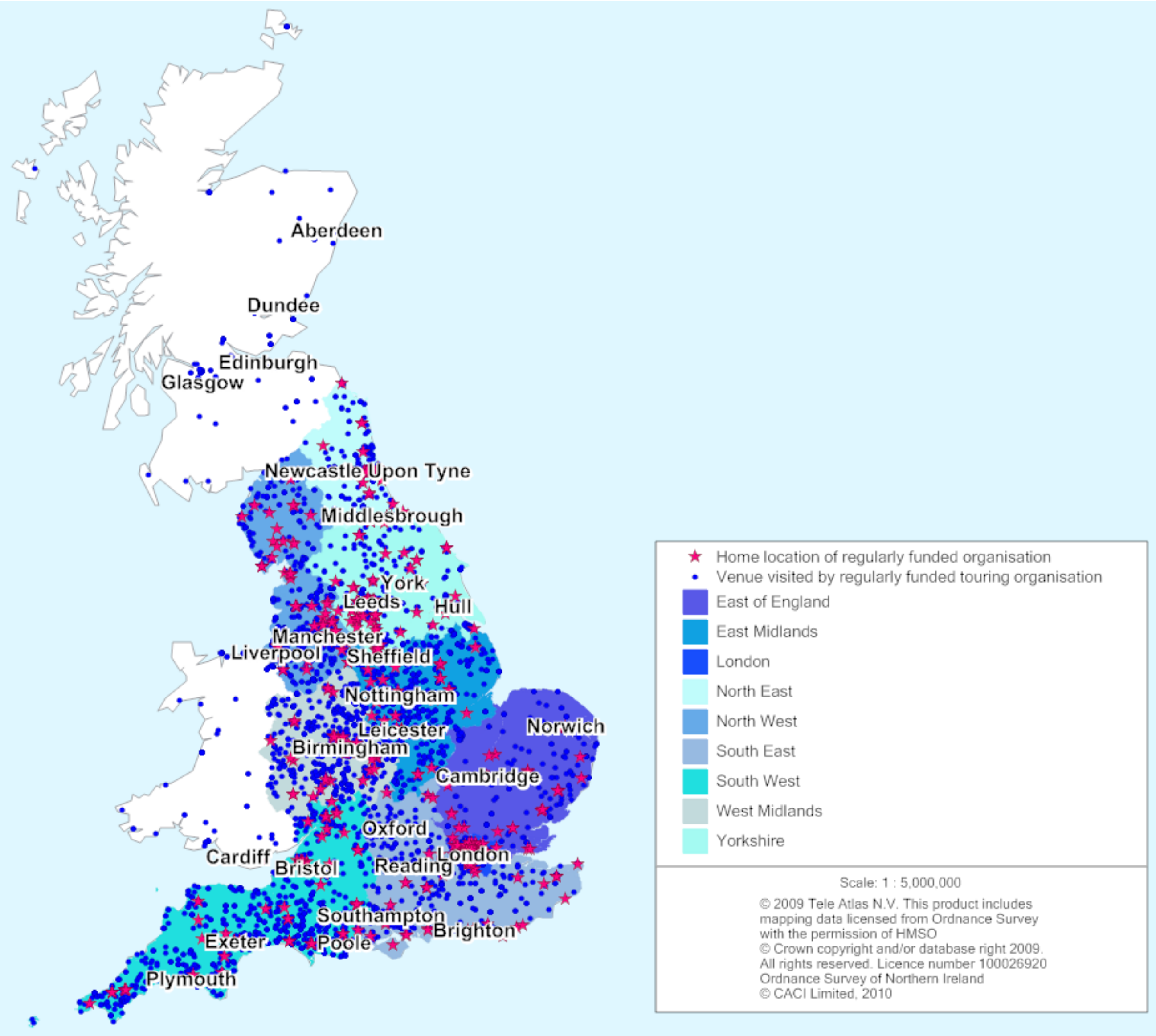
Appendix 2: List of tables and figures

Tables

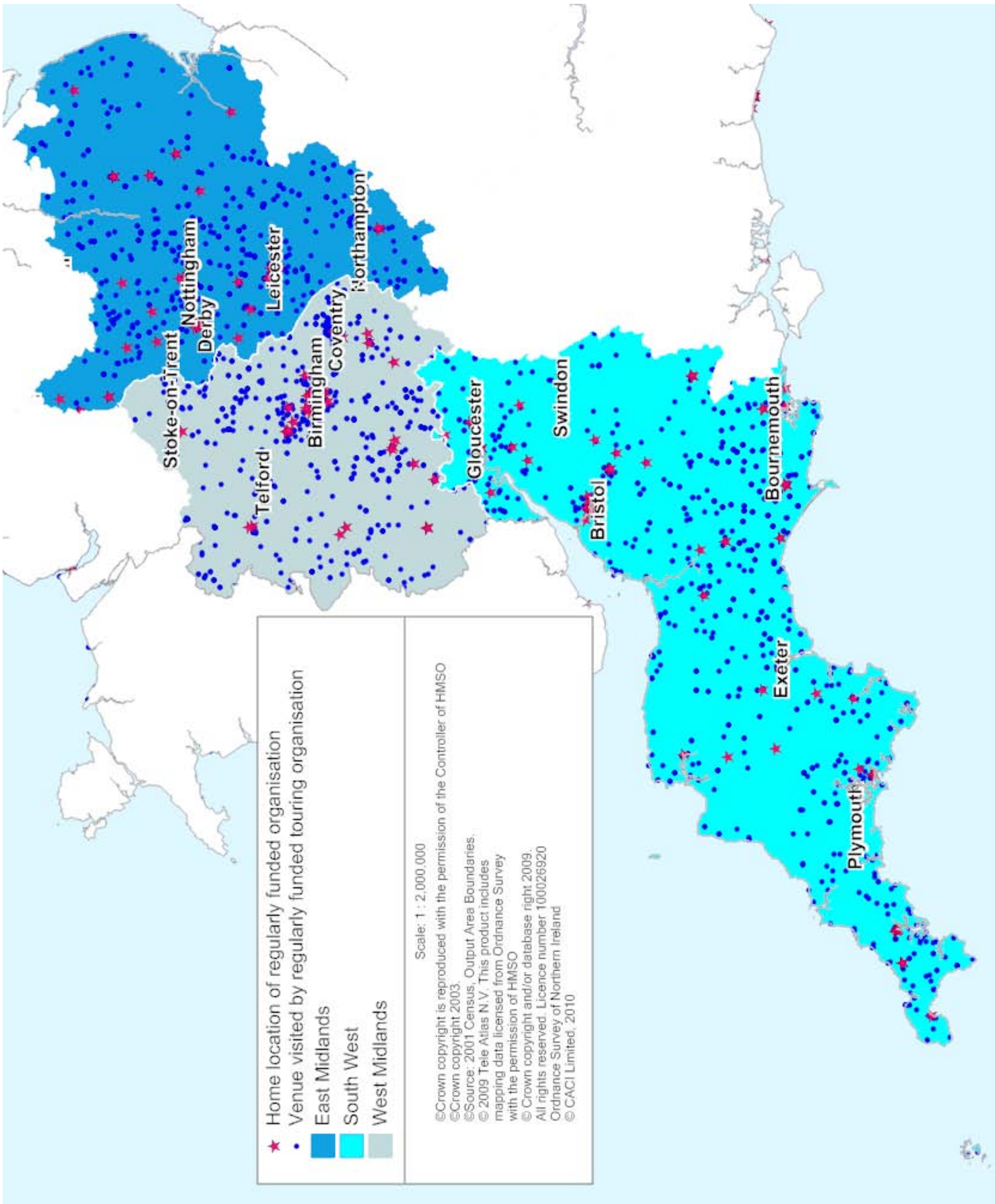
Figures

Appendix 3: Touring maps

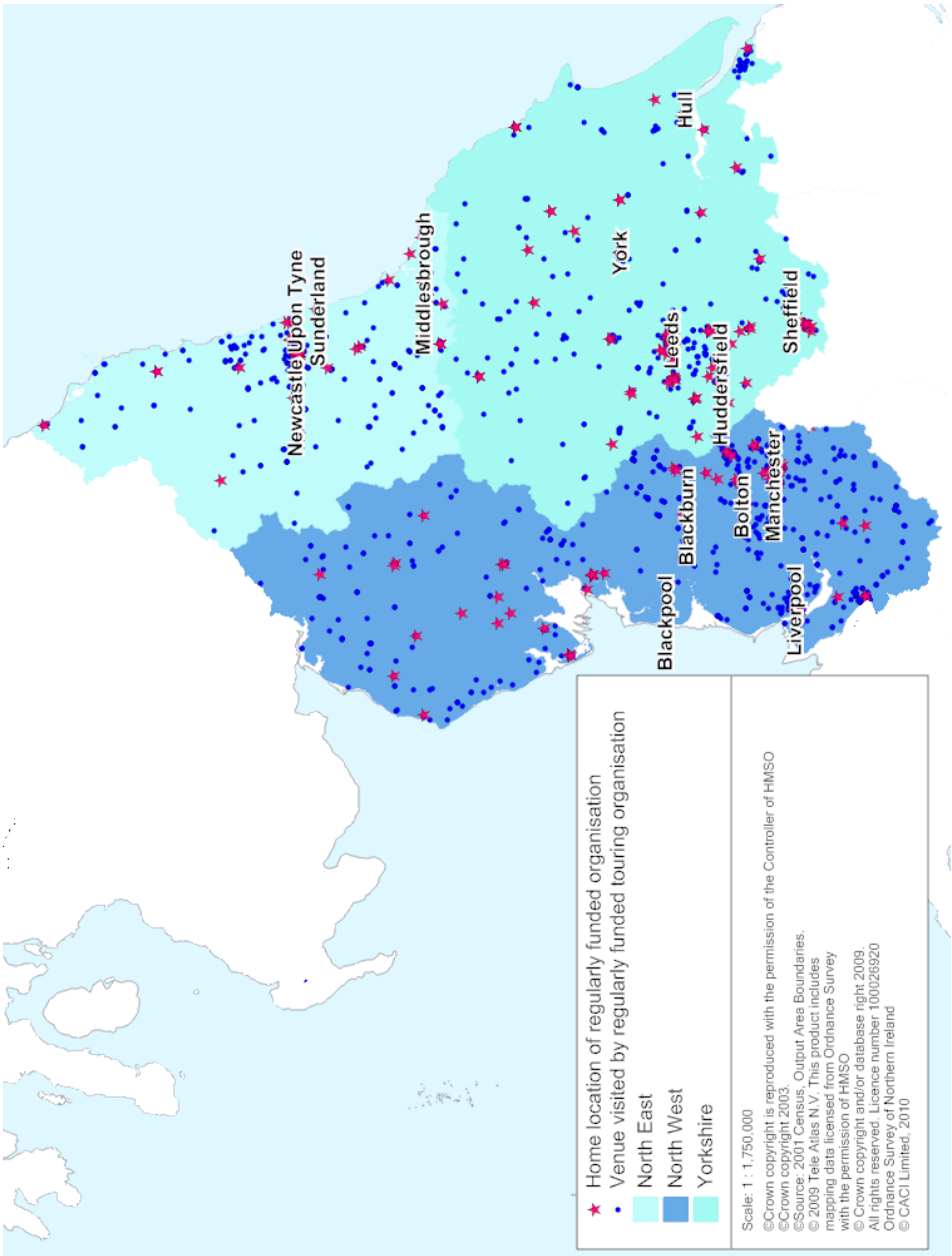
Map 1: United Kingdom touring activity, 2009/10



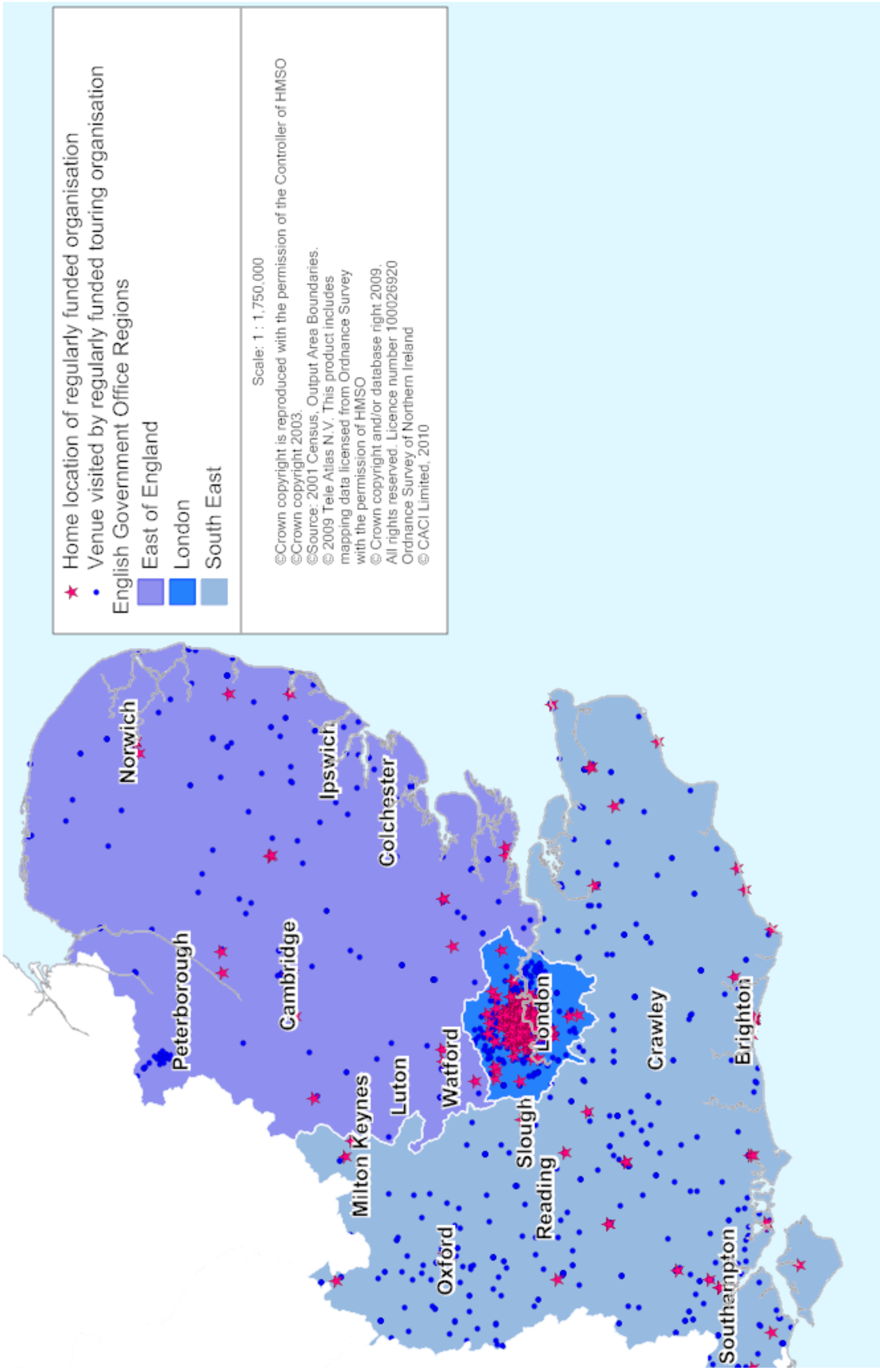
Map 2: Midlands and South West touring activity, 2009/10



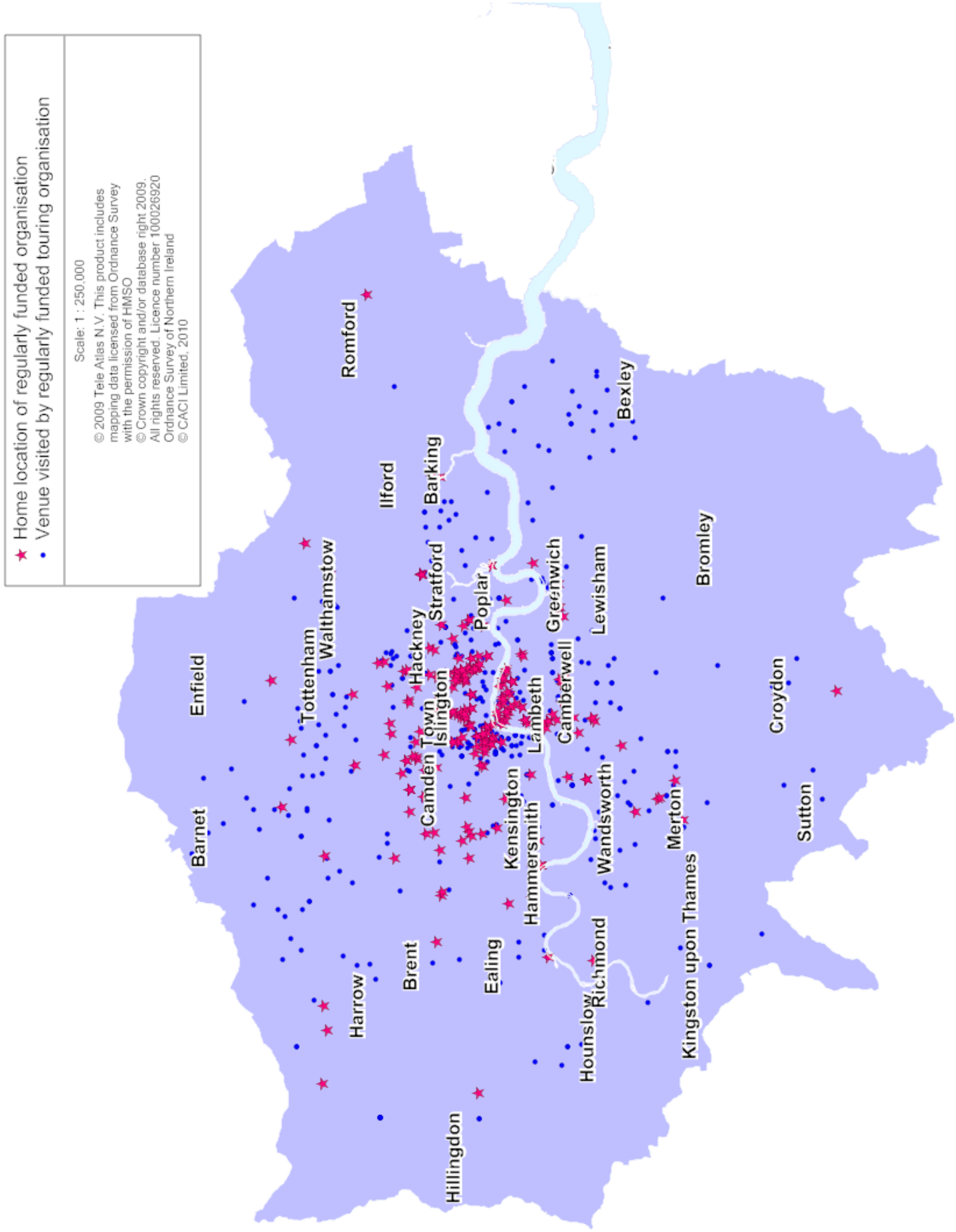
Map 3: North area touring activity, 2009/10



Map 4: East and South East touring activity, 2009/10



Map 5: London touring activity, 2009/10



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