Regularly funded organisations:
Key data from the 2010/2011 annual submission

December 2011

Contents

1 Introduction

1.1 About the annual submission

Each year arts organisations that receive regular (annual) funding from Arts Council England are invited to provide information on organisation profile, financial statements, number of performances, exhibitions, film screenings and educational activities, known and estimated attendance figures for these activities, and touring activity (where relevant). This is known as an annual submission.

An online submission form was made available to all regularly funded organisations from 31 May 2011 to 29 July 2011. Guidance notes are provided and the Arts Council provides further support while organisations are completing their submission.

Arts Council England funded a portfolio of 843 regularly funded organisations in 2010/2011. For the 2010/11 annual submission, these 843 regularly funded organisations were invited to complete the annual submission and 836 responses were received. This represents a 98 per cent response rate. After compiling the responses, seven organisations were removed from further analysis, leaving a total sample for this report of 829 organisations.[1]

As such this report is based on information provided by the 829 arts organisations receiving regular funding from Arts Council England in 2010/11 that responded to the 2010/11 annual submission. Arts Council England distributed approximately £350 million of regular funding to these 829 regularly funded organisations. The sample of 829 regularly funded organisations represents 98 per cent of the portfolio numerically and 99 per cent of the value of grants made under the heading of ‘regular funding’.

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

The annual submission shows how Arts Council England’s regular funding is used. The evidence is used in:

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

[1] Organisations are removed from analysis if they have not provided 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 2010/11 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 12 October 2011 Arts Council England released headline tables detailing the work of regularly funded organisations from the 2010/11 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: http://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 before its release as official statistics. 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 Rachel Smithies, Director, Research and Knowledge. Any questions or complaints about our official statistics should be directed to Rachel Smithies on 020 7973 5301 or rachel.smithies@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 2010 to 31 March 2011. Regular funding data 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.

1.1.5 Data verification

We check organisations' data to ensure that it is as accurate as possible. The verification process involves cross-checking an organisation's responses in related fields and comparing it with data from last 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. Organisations employ different methods in assessing and reporting their estimated attendances, and their methods can change on a year-by-year basis. It is particularly difficult to estimate attendances at non-ticketed events such as carnivals. This report 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

Occasionally 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. Sometimes 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. In the report these excluded figures will be referred to as 'outliers'.

1.1.7 Constant sample

In order to compare data between the 2009/10 annual submission and the 2010/11 annual submission, a constant sample of regularly funded organisations that had responded to the annual submission in both years was compiled. There are 818 organisations in the constant sample for 2009/10 and 2010/11. Analysis has also been undertaken comparing the last three annual submissions. There are 802 organisations in the constant sample for the three-year span of 2008/09, 2009/10 and 2010/11.

1.2 Report layout

This report gives an overview of the regularly funded portfolio in section 2 and an overview of the key data in section 3. The analysis then follows the sequence of questions in the annual submission for 2010/11 for sections 4 (staff and diversity data), 5 (financial statements) and 6 (activities and audiences). Income per attendance data is presented in section 7 and data recorded by organisations that tour is analysed in section 8.

1.2.1 About the charts

In charts that show results as percentages, the percentages have been rounded to the nearest 1 per cent. Therefore percentage breakdowns may not always total 100 per cent.

It was necessary to use short forms of region and artform categories for some of the graphs in this report. The tables 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
EM	East Midlands
L	London
NE	North East
NW	North West
SE	South East
SW	South West
WM	West Midlands
Y	Yorkshire

Table 2: Artform abbreviations list

Abbreviation	Full title
CA	Combined arts
DAN	Dance
LIT	Literature
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

In this year's analysis there were 829 regularly funded organisations. These are 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 according to the postcode of its 'home base', which refers to the premises owned by a particular organisation, or where that organisation holds a long-term lease.

The regions are as shown in the map in Figure 1 (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, and the breakdown of regular funding by region. London, with 271 organisations, has the highest number of regularly funded organisations, making up 33 per cent of the total portfolio, while the North West and Yorkshire regions follow with 105 and 104 organisations respectively. The East region has the fewest regularly funded organisations at 35, representing 4 per cent of the annual submission sample.

Table 3: Breakdown of regularly funded organisations by region, 2010/11 (N=829)

Region	Number of regularly funded organisations	Percentage of regular funding	Percentage of organisations per region
East	35	4%	4%
East Midlands	54	4%	7%
London	271	50%	33%
North East	67	5%	8%
North West	105	8%	13%
South East	53	5%	6%
South West	76	5%	9%
West Midlands	64	13%	8%
Yorkshire	104	8%	13%
Grand total	**829**	**100%**	**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
- not artform specific

The artform assigned to a particular organisation relates to the principal area of work that the 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 also includes organisations and practices that do not fit within one arts genre and 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 whose work includes service, umbrella and networking functions (SUN) and other organisations that do not have a specific artform.

As part of the new spending review announced earlier in 2011, a review on artform classifications was undertaken, resulting in a handful of regularly funded organisations having a different artform classifier in 2010/11 compared to the 2009/10 report. Please note that analysis performed on constant samples (year-on-year figures) all use the updated artform classifiers.

Table 4 shows the breakdown of regularly funded organisations by artform and the breakdown of regular funding by artform. The most highly represented artform in the sample is theatre, making up 25 per cent of the regularly funded portfolio, with 204 regularly funded organisations. This is followed by combined arts and visual arts, with 183 and 182 regularly funded organisations, respectively. Not artform specific organisations have the lowest representation in the sample, with 43 regularly funded organisations (5 per cent).

Table 4: Breakdown of regularly funded organisations by artform, 2010/11 (N=829)

Artform	Number of regularly funded organisations	Percentage of regular funding	Percentage of organisations per artform
Combined arts	183	22%	22%
Dance	68	11%	8%
Literature	57	2%	7%
Music	92	20%	11%
Not artform specific	43	2%	5%
Theatre	204	30%	25%
Visual arts	182	13%	22%
Grand total	**829**	**100%**	**100%**

3 Data overview

This section presents an ‘at a glance’ overview of three key statistics from the 2010/11 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 these 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

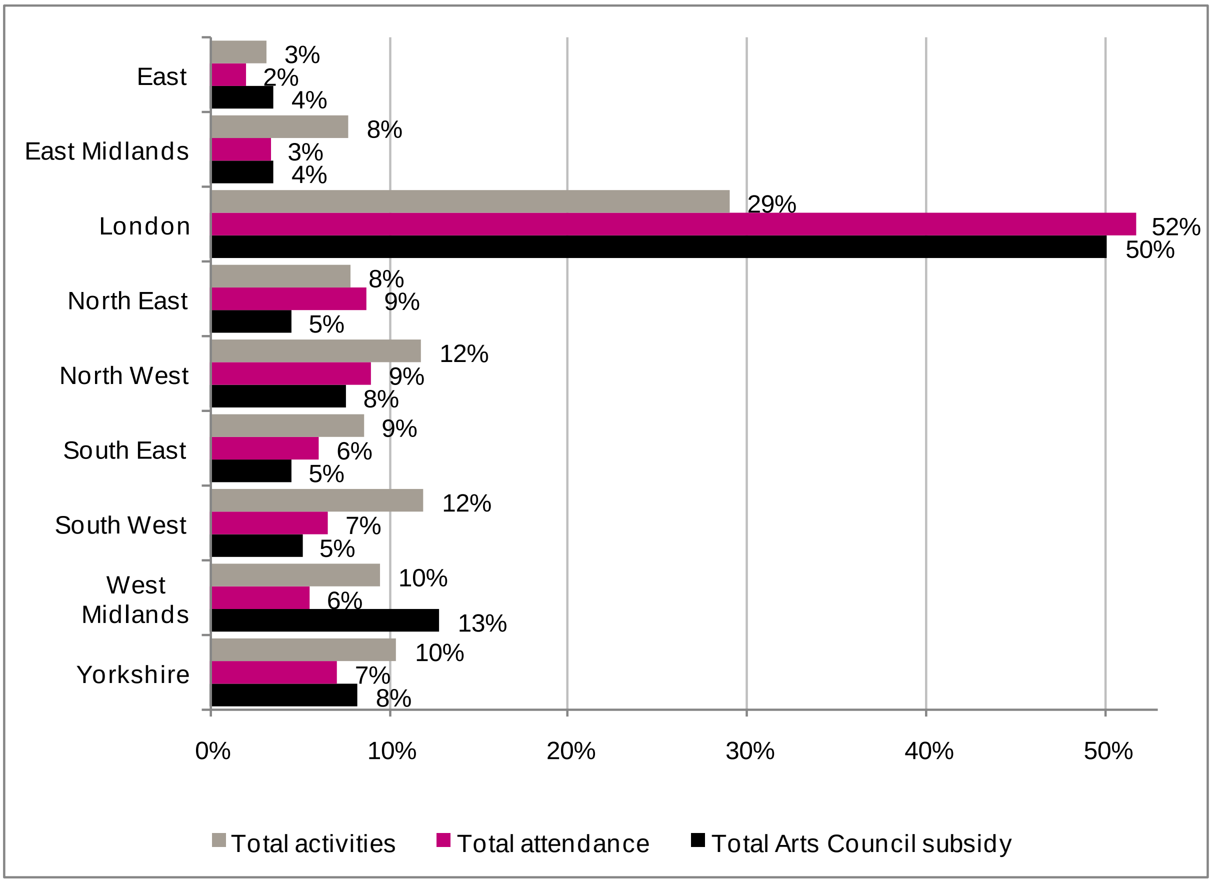
An organisation’s region is determined by the postcode of its home location or host venue.[2] For each of the key statistics, Figure 2 presents a percentage breakdown of the total number for the portfolio as a whole that is ascribed to each region in order to provide a direct comparison.

Figure 2 shows that London accounts for the highest proportion of the total for each statistic. It received 50 per cent of the total Arts Council England subsidy. In terms of activities and audiences, organisations based in London put on 29 per cent of the total number of activities and reached 52 per cent of the total audience for these activities.

The East and East Midlands regions received the lowest proportion of Arts Council subsidy at 4 per cent each 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, 2010/11 (N=829)



3.2 Artform overview

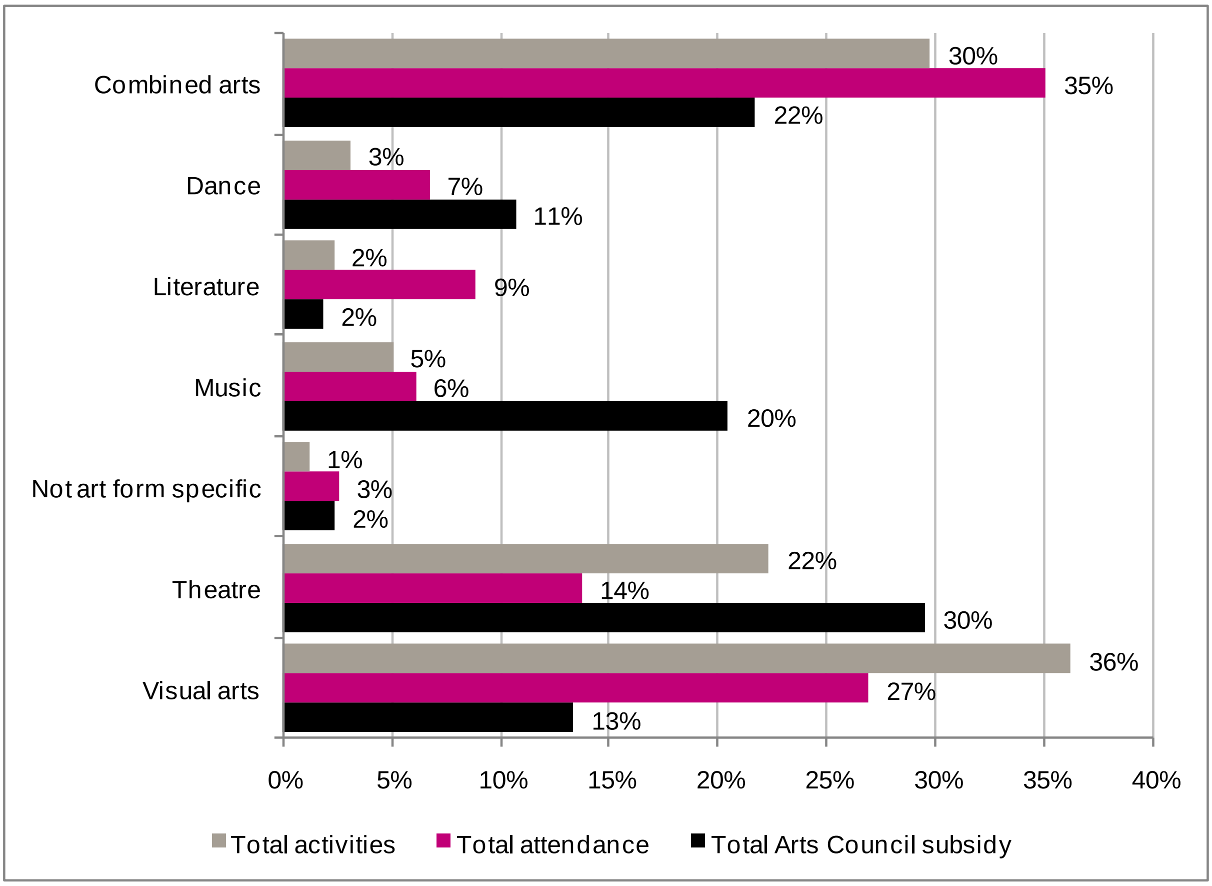
As in the regional overview above, Figure 3 presents a percentage breakdown of the total for each statistic separated by artform.[3] Theatre organisations received the highest proportion of Arts Council subsidy at 30 per cent of the total. Visual arts organisations put on the highest proportion of the portfolio's total performances, exhibition days and film screenings, with 36 per cent of the total.

The highest proportion of attendances at performances, exhibition days and film screenings was seen at combined arts organisations, representing 35 per cent of the total across the portfolio. The lowest proportions of activities and attendance are in not artform specific organisations, with 1 per cent of activities and 3 per cent of attendance. Literature organisations have the lowest proportion of Arts Council subsidy, with less than 2 per cent.

---

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

Figure 3: Key statistics comparison by artform, 2010/11 (N=829)



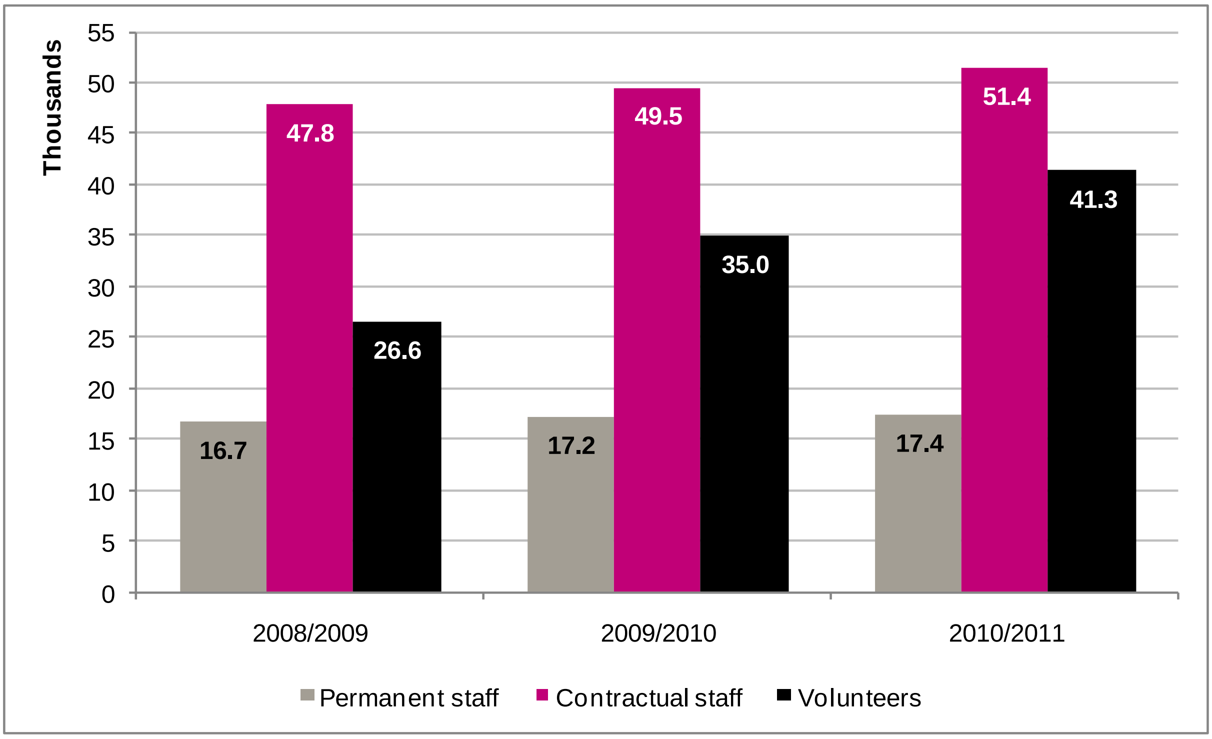
4 Staff and diversity

4.1 Staff total numbers

Annual submission respondents employed a total of 69,590 staff in 2010/11 - 17,682 were permanent staff, and 51,908 were contractual staff. This is in addition to 41,914 volunteers who gave their time to support the work of regularly funded organisations.

This represents a 1 per cent increase in permanent staff, a 3 per cent increase in contractual staff and an 18 per cent increase in volunteers from the previous year's figures[4], as shown in Figure 4.

Figure 4: Comparison of staff numbers between 2008/09, 2009/10 and 2010/11 constant sample (N=802)



Of the permanent staff, 10,331 (58 per cent) worked full-time while the remaining 7,351 (42 per cent) worked part-time.

Of the 829 annual submission respondents, 805 (97 per cent) reported having a board in place and reported a total of 7,441 board members. Data was also obtained

---

[4] Based on the constant sample for 2008/09, 2009/10 and 2010/11 of 802 organisations that responded to the survey each year.

from each organisation's chief executive or equivalent, a total of 829 chief executives.

4.2 Ethnic diversity of staff

In the 2010/11 annual submission 77 per cent of total staff were classified as white, while 16 per cent of total staff were from Black and minority ethnic groups.[5]

Figure 5 shows the breakdown of ethnic diversity of staff. Nine per cent of permanent staff were from Black and minority ethnic groups compared to 18 per cent of contractual staff.

Figure 5: Ethnic diversity of staff in regularly funded organisations, 2010/11 (N=829)

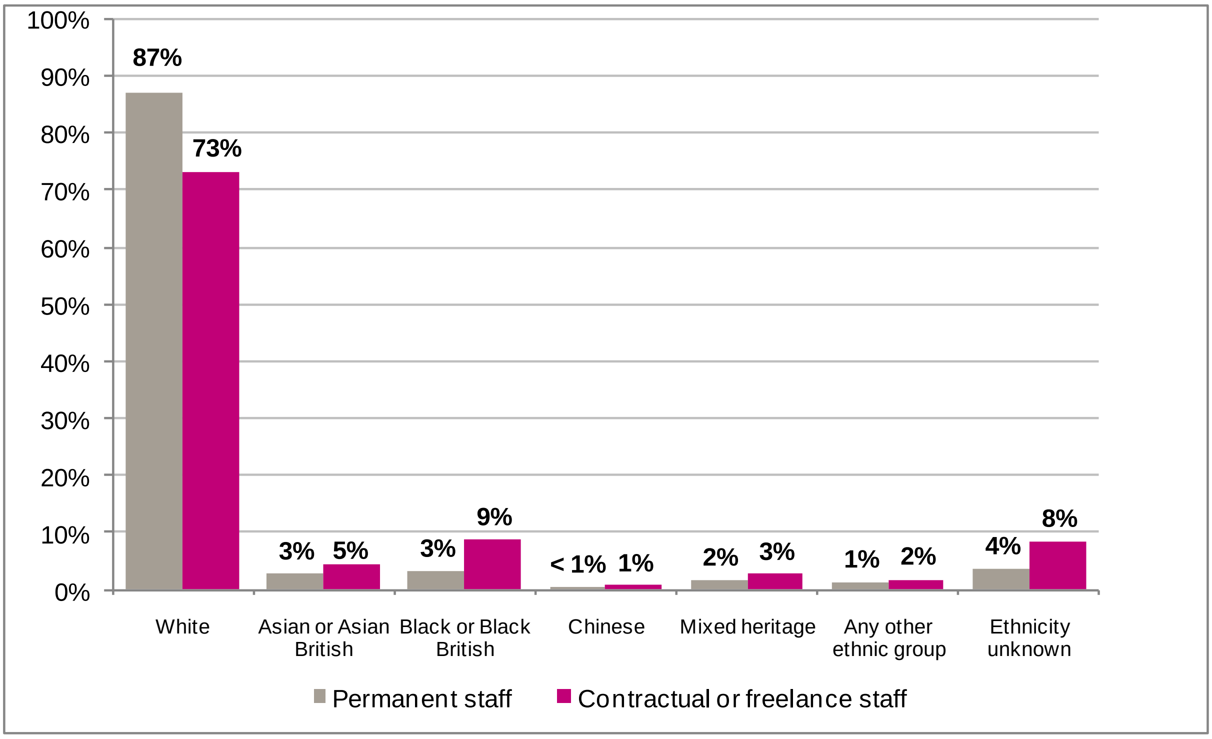


Table 5 presents the percentage change of ethnic diversity of staff among the organisations that completed the annual submission in the three consecutive years 2008/09, 2009/10 and 2010/11. Between the 2008/09 and 2009/10 annual

---

[5] The remaining 7 per cent of staff have recorded ethnicity as 'unknown/prefer not to say'.

submissions, staff numbers showed an increase of 1 per cent for white staff and 7 per cent for Black and minority ethnic staff. This year's figures show a decrease of 2 per cent for white staff and 12 per cent decrease for Black and minority ethnic staff.

Table 5: Percentage change of ethnic diversity of staff 2008/09, 2009/10 and 2010/11 constant sample (N=802)[6]

	2008/09	2009/10	2010/11	Percentage change 08/09–09/10	Percentage change 09/10–10/11
Permanent and contractual white staff	52,850	53,732	52,848	2%	-2%
Permanent and contractual Black and minority ethnic staff	11,732	12,594	11,062	7%	-12%
Total staff	**64,582**	**66,326**	**63,910**	**3%**	**-4%**

Among the constant sample, in 2008/09, Black and minority ethnic staff represented 18 per cent of total staff, in 2009/10 they represented 19 per cent, and in 2010/11 the comparable percentage was 17 per cent.

Of the 829 chief executives in the portfolio[7], 84 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 organisations that answered the submission in both years. Of the organisations' board members 84 per cent were described as white, while 15 per cent were from Black and minority ethnic groups.[8]

Figure 6 shows the breakdown of ethnic diversity of staff by position held. Artistic staff have the largest representation of Black and minority ethnic staff, with 19 per cent from Black and minority ethnic groups. Managers have the smallest

---

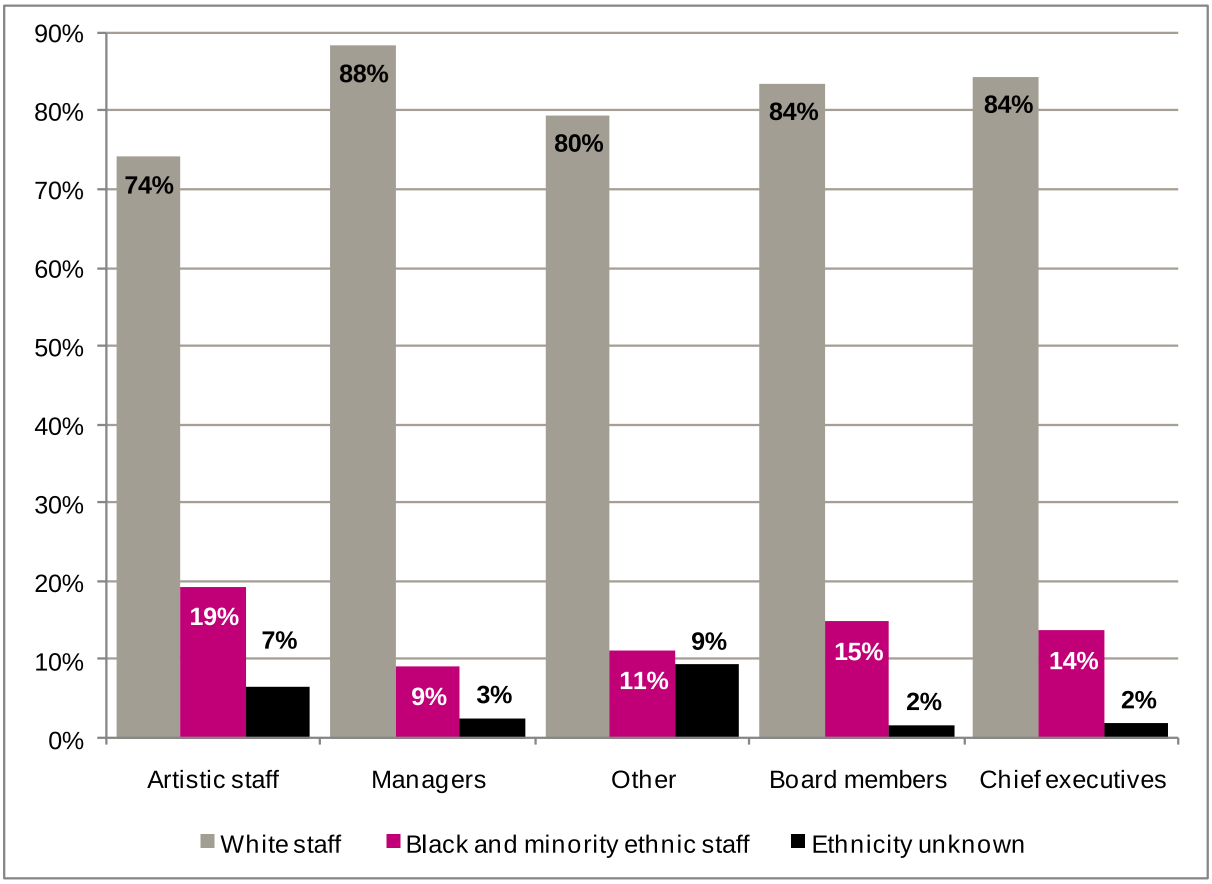
[6] Staff with unknown ethnicity are not included in this data

[7] 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.

[8] The remaining chief executives and board members have recorded ethnicity as 'unknown/prefer not to say'.

representation of Black and minority ethnic staff, with 9 per cent from Black and minority ethnic groups.

Figure 6: Breakdown of ethnic diversity of staff by position 2010/11 (N=829)



4.3 Disability breakdown

In 2010/11, 2 per cent of total staff in all regularly funded organisations that completed the annual submission 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. Figure 7 shows this breakdown.

Figure 7: Disabled and non-disabled permanent and contractual staff, 2010/11 (N=829)

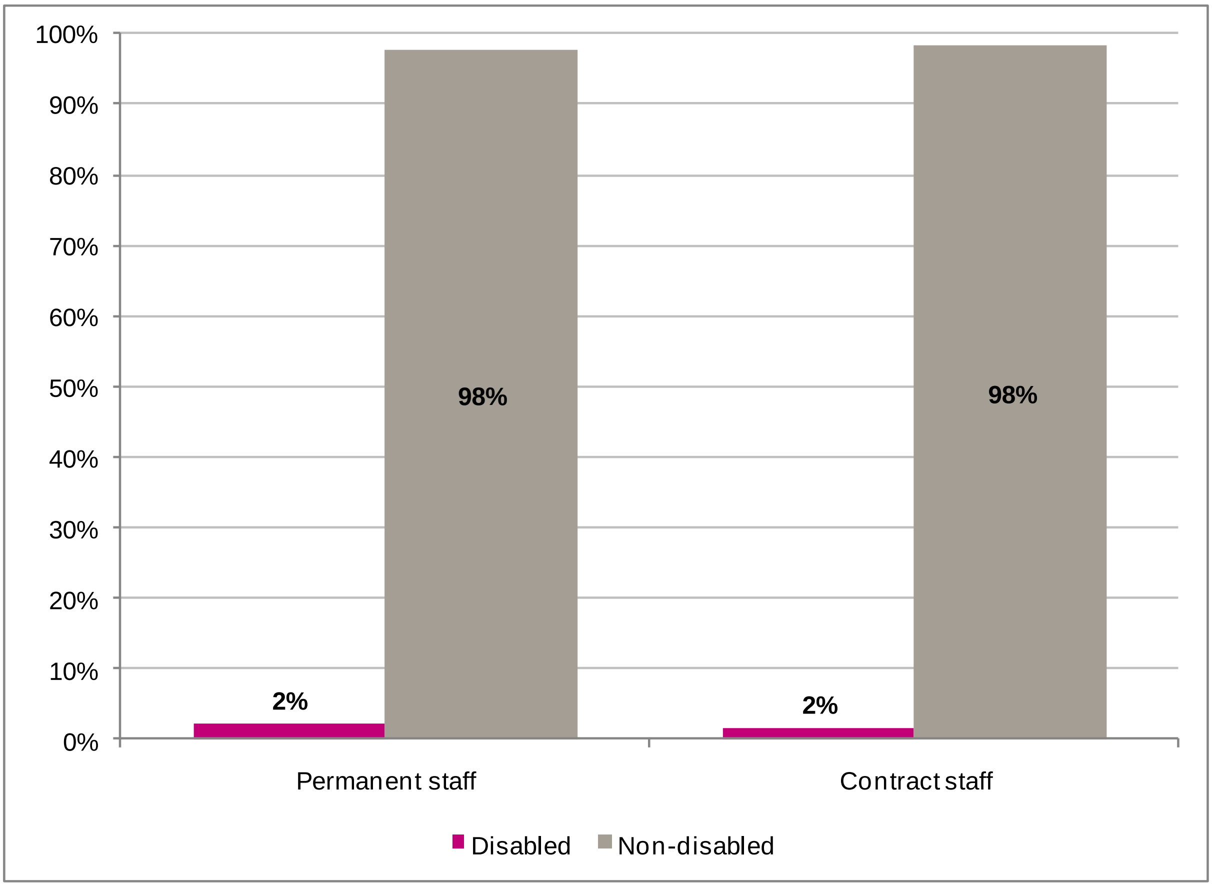


Table 6 shows the number of disabled staff in the constant sample of organisations responding to the annual submission in 2008/09, 2009/10 and 2010/11. Between 2008/09 and 2009/10 there was a large increase in the number of disabled staff of 18 per cent, but between 2009/10 and 2010/11 there was a decrease in the number of disabled staff of 4 per cent. However, the overall proportion of disabled staff has remained constant at 2 per cent.

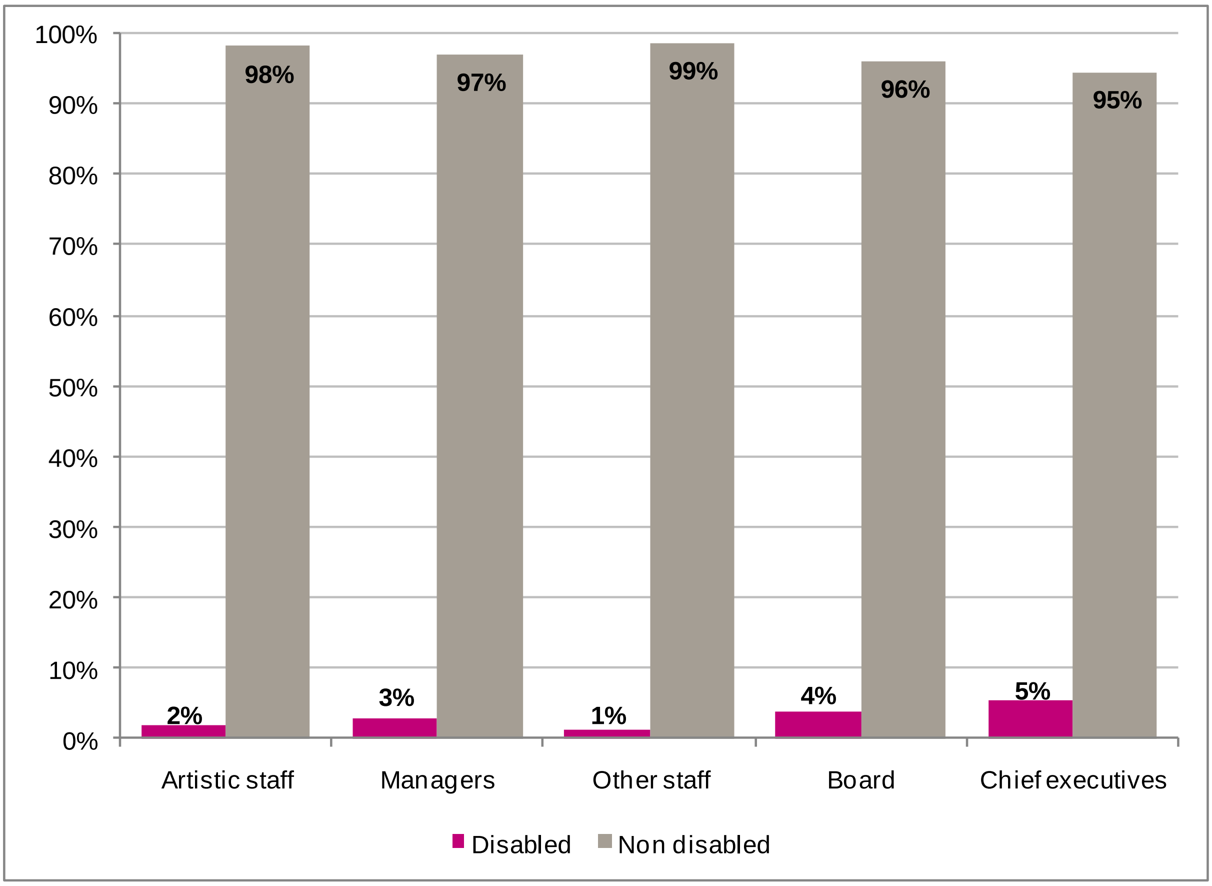
Table 6: Disabled and non-disabled staff change over time, 2010/11 (N=802)

	2008/09	2009/10	2010/11	Percentage change 08/10–09/10	Percentage change 09/10–10/11
Permanent and contractual disabled staff	1,062	1,248	1,204	18%	-4%
Permanent and contractual non-disabled staff	63,520	65,501	67,672	3%	3%

In addition, 4 per cent of board members were reported as being disabled. Five per cent of chief executives considered themselves to be disabled, while 5 per cent identified themselves as having rights under the Disability Discrimination Act.

Figure 8 shows how the proportion of disabled staff members differs by their position within the organisation. The highest proportion is among chief executives (5 per cent) and the lowest among other staff (1 per cent).

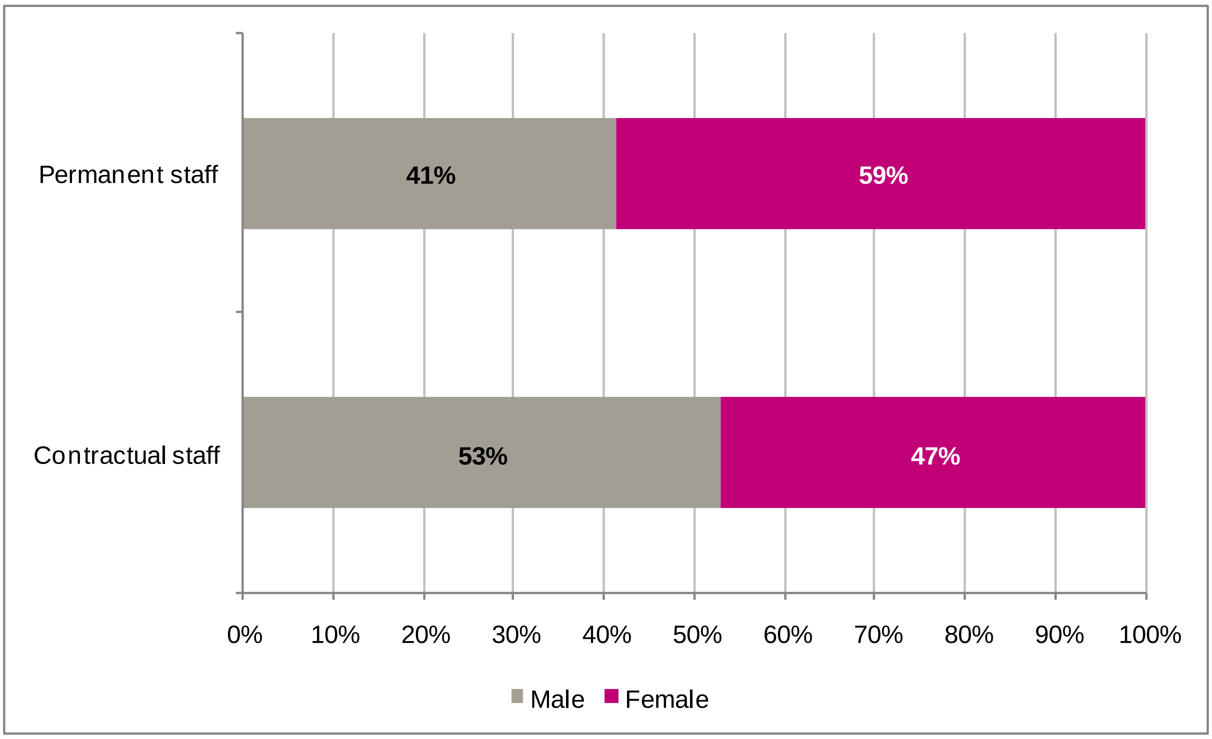
Figure 8: Disability status of staff by position, 2010/11 (N=829)



4.4 Gender breakdown

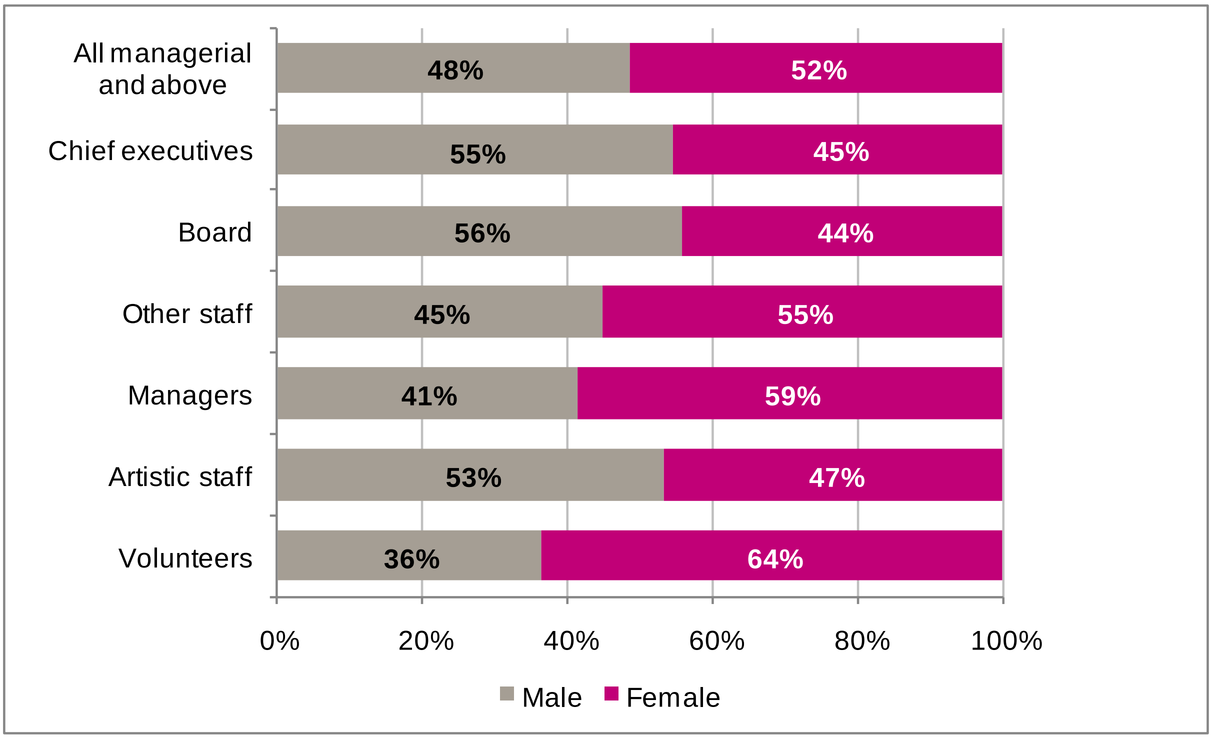
Figure 9 shows the gender breakdown of permanent and contractual staff in 2010/11. Most permanent staff (59 per cent) were female while most contractual staff (53 per cent) were male.

Figure 9: Gender balance for permanent and contractual staff, 2010/11 (N=829)



More than half the chief executives in the portfolio were men (55 per cent) and 45 per cent of chief executives were women. In addition, there were more men on boards than women (56 per cent and 44 per cent respectively). Figure 10 shows the gender breakdown of staff at different levels.

Figure 10: Gender breakdown by staff position, 2010/11 (N=829)



4.5 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 2010/11 annual submission, 51 regularly funded organisations were defined as Black and minority ethnic-led, representing 6 per cent of the portfolio. Forty-five per cent of all Black and minority ethnic-led organisations are based in London.

Organisations were asked to estimate the percentage of their programme that is Black and minority ethnic-focused. For 100 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 100 organisations with a Black and minority ethnic-focused programme, 42 per cent were defined as Black and minority ethnic-led, while 58 per cent of organisations with a Black and minority ethnic-focused programme were not defined as Black and minority ethnic-led.

Figure 11 shows the ratio of Black and minority ethnic-led organisations and organisations with more than 50 per cent of Black and minority ethnic-focused programmes in each region. The East Midlands has the highest ratio, with 11 per cent of all organisations in the East Midlands being Black and minority ethnic-led. London has the highest percentage for Black and minority ethnic-focused programmes. For 20 per cent of organisations in London, Black and minority ethnic-focused programmes represent more than half of their work.

Figure 11: Black and minority ethnic-led organisations by region (N=829)

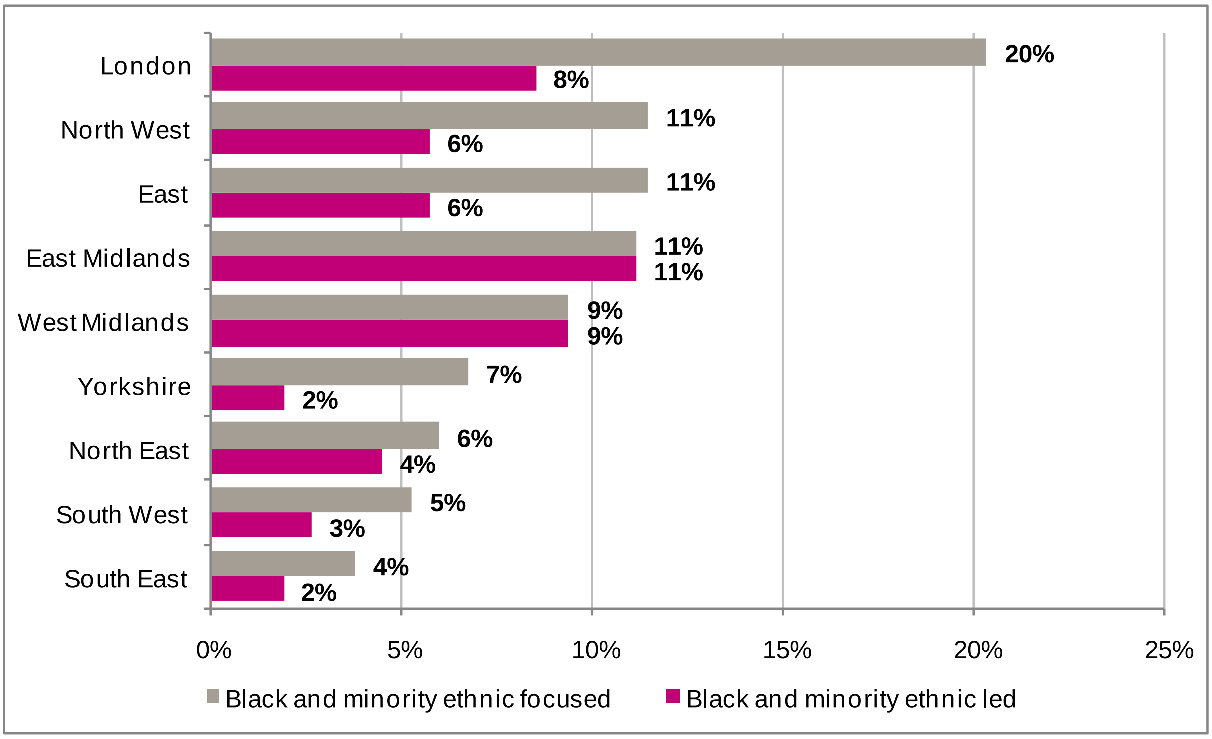
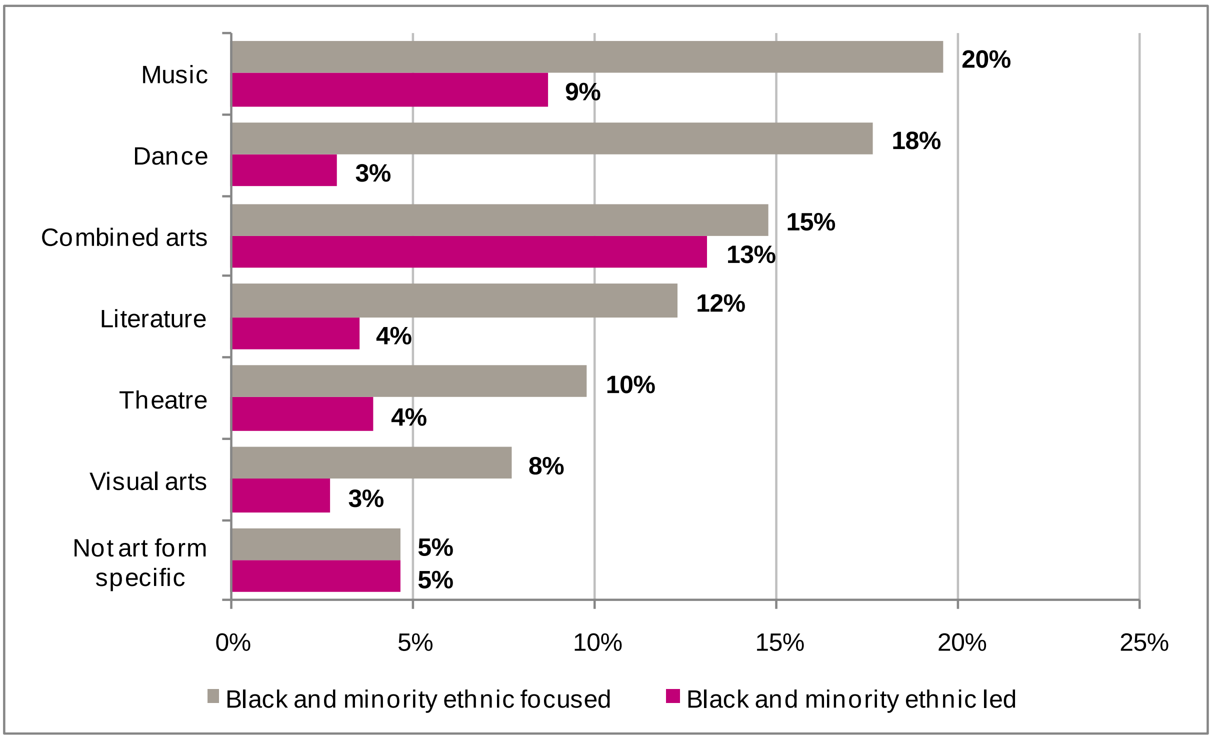


Figure 12 shows Black and minority ethnic-led organisations and organisations with more than 50 per cent Black and minority ethnic-focused programmes, broken down by artform. Combined arts organisations have the highest percentage of Black and minority ethnic-led organisations, with 13 per cent. Music organisations have the highest percentage of organisations, with more than 50 per cent of their programmes Black and minority ethnic-focused.

Figure 12: Black and minority ethnic-led organisations by artform (N=829)



4.6 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. Nine regularly funded organisations were defined as disability-led in 2010/11, 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 42 regularly funded organisations, disability-focused programmes occupied more than 50 per cent of their work.

Figure 13 shows the percentage of organisations in each region that are disability-led as well as organisations where disability-focused programmes represent more than half of their work. The South East, London and the North West have equal proportions of disability-led organisations, each with 2 per cent. In the North East 1 per cent of organisations are classified as disability-led. The highest percentages of organisations, with more than 50 per cent of disability-focused programmes, are based in Yorkshire and the South East, both with 8 per cent. More than half the regions have no disability-led organisations.

Figure 13: Disability-led organisations by region (N=829)

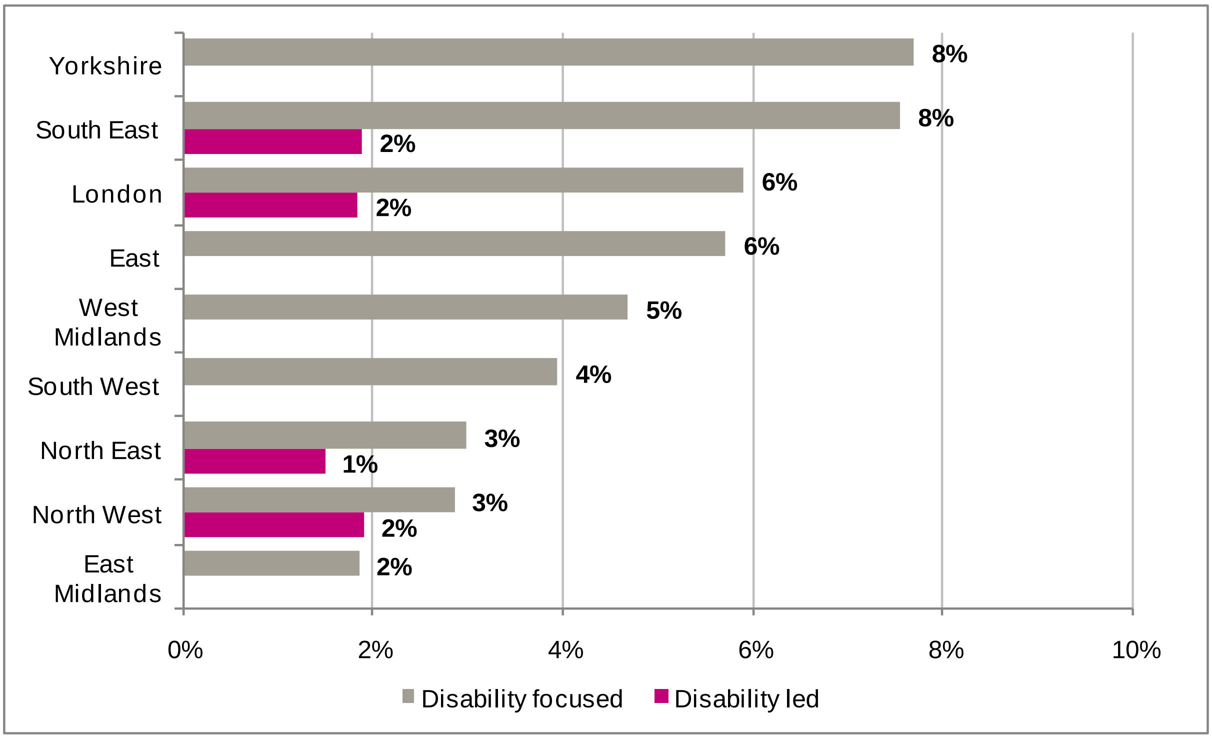
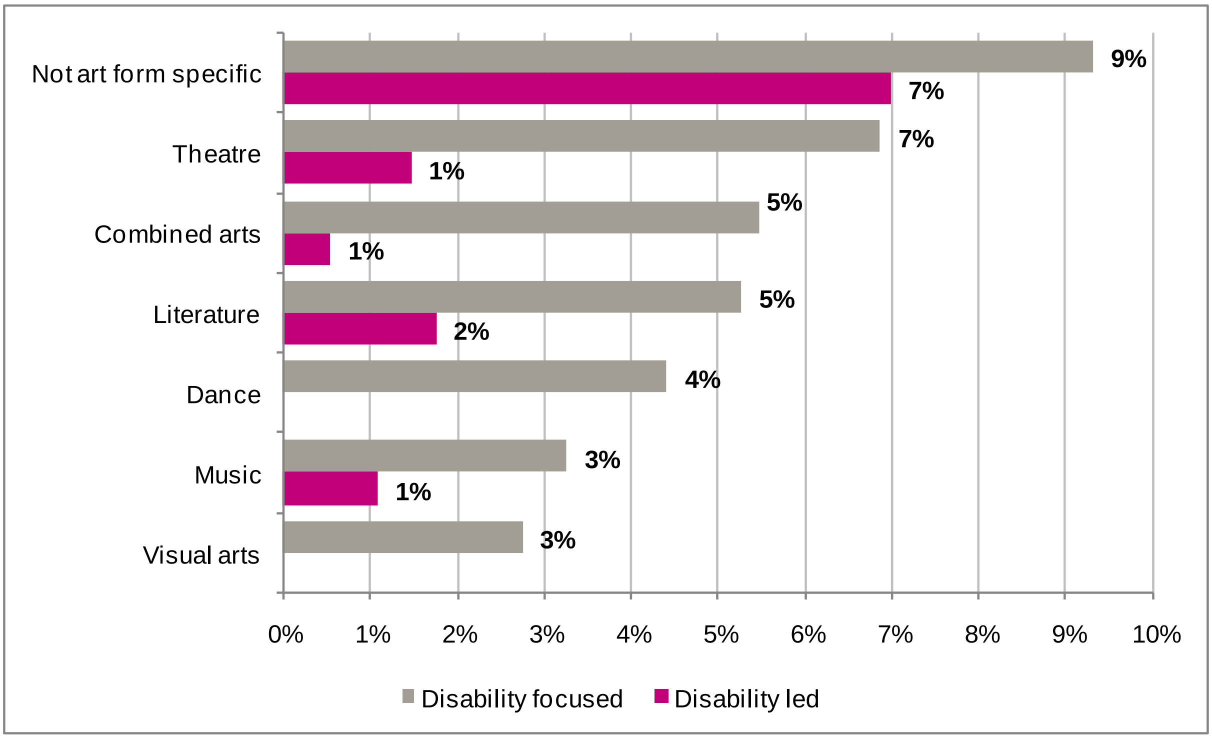


Figure 14 shows the same as above, separated by artform. Seven per cent of ‘not artform specific’ organisations are disability-led, and 9 per cent have more than 50 per cent disability-focused programmes. Dance and visual arts do not have any disability-led organisations.

Figure 14: Disability-led organisations by artform (N=829)



5 Financial statements

Arts Council England collected financial information from the regularly funded organisations for the 2010/11 financial year 1 April 2010 to 31 March 2011. All data presented in this section comes from each organisation's actual or provisional accounts for 2010/11. 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 47 per cent of total income for the 2010/11 portfolio. Arts Council subsidy[9] made up 32 per cent, funding from local authorities 8 per cent and subsidy from other public bodies constituted 4 per cent of the portfolio's total income.[10] Contributed income, which includes sponsorship, trusts, and donations, made up the remaining 9 per cent of the portfolio's total income.

---

[9] Arts Council subsidy refers to income from regular funding, Grants for the arts, lottery and other non-lottery funding. Regular funding accounts for around 88 per cent of total Arts Council subsidy to regularly funded organisations, and other funding accounts for around 12 per cent. Data on capital funding is collected and reported on separately.

[10] 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, from other government departments and from the European Union.

The top 10 most highly funded regularly funded organisations in 2010/11 received a total of £138 million as regular funding from Arts Council England, which is 39 per cent of the portfolio's total.

5.1.2 Breakdown of income by category

Figure 15 shows the breakdown of total income by region. Arts Council subsidy makes up the largest percentage of income for the West Midlands (41 per cent) and the East (37 per cent), although the proportion in the West Midlands drops to 33 per cent when the national companies are excluded. The South West region is least reliant on Arts Council subsidy as a percentage of its total income (25 per cent). London received the highest percentage of income as contributed income, representing 12 per cent of the region's total income.

The proportion of income coming from local authorities was on average just 8 per cent across the portfolio. With just 5 per cent, London-based organisations had a lower proportion of income from this source. All other regions received at least 9 per cent of their income from local authorities, the highest proportion (16 per cent) in organisations based in the North East.

Figure 15: Breakdown of total income by region 2010/11 (N=829)

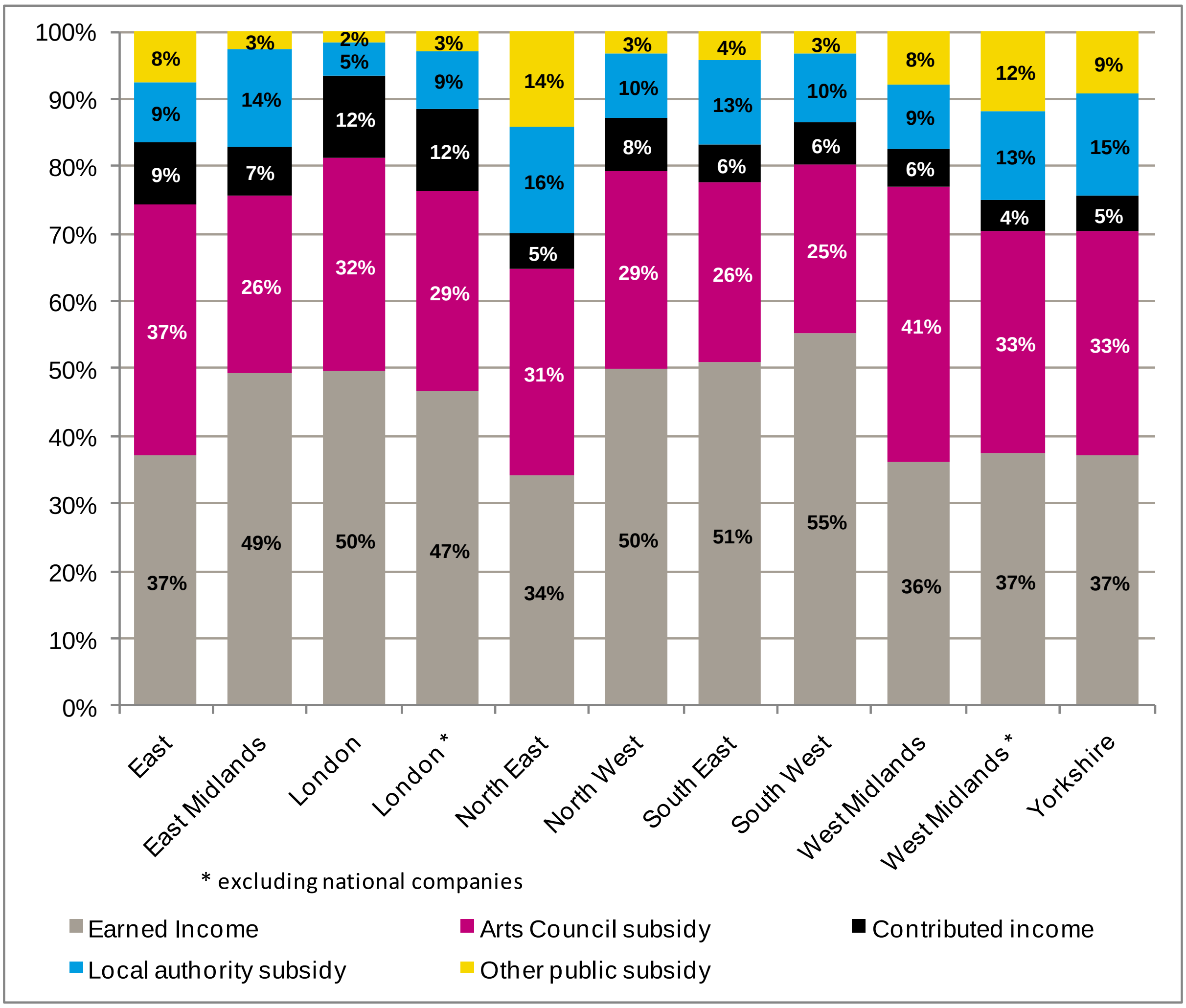


Figure 16 shows the breakdown of total income by artform. Compared to the overall portfolio, organisations from the dance sector relied most heavily on Arts Council subsidy compared to other artforms, with 41 per cent of income coming from Arts Council subsidy (38 per cent when national companies are excluded).

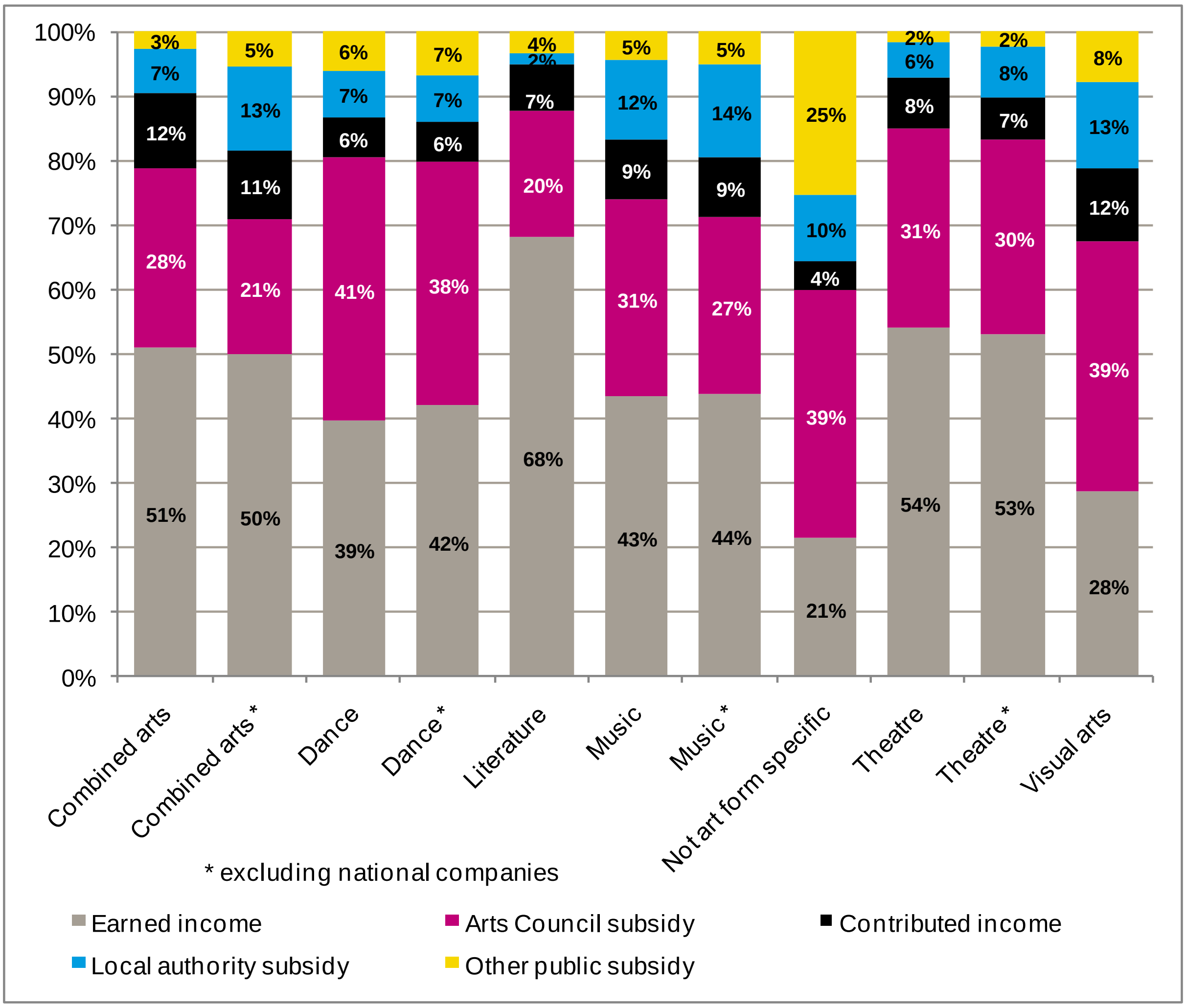
Literature organisations were the least reliant on Arts Council funding, receiving 20 per cent of their income from Arts Council subsidy and when the figures for national companies are excluded, the proportion of income from Arts Council subsidy for combined arts organisations drops to 21 per cent.

Combined arts and visual arts organisations secured the highest proportion of contributed income, at 12 per cent each (11 per cent for combined arts when national companies are excluded) and not artform specific organisations relied the least on contributed income, with just 4 per cent.

Literature organisations acquired most of their revenue from earned income, making up 68 per cent of their total income. In contrast, not artform specific organisations are least reliant on earned income, with 21 per cent.

The proportion of income from local authorities is highest for music organisations (excluding national companies), with 14 per cent of total income from local authorities. Literature organisations are least reliant on local authority subsidy, with 2 per cent.

Figure 16: Breakdown of total income by artform 2010/11 (N=829)



5.1.3 Breakdown of Arts Council subsidy by region and artform

Table 7 shows the breakdown of Arts Council subsidy by region. London received the largest share of Arts Council funding, receiving half the total Arts Council funding (50 per cent). The West Midlands received the second highest share of Arts Council funding, with 13 per cent of the total, and organisations in the East and the East Midlands received the lowest amount of funding, with 4 per cent each of the total.

Table 7: Breakdown of Arts Council subsidy by region 2010/11 (N=829)

	2010/11	Percentage of total
London	£199,577,329	50%
West Midlands	£51,055,187	13%
Yorkshire	£32,938,242	8%
North West	£30,125,484	8%
South West	£20,381,644	5%
North East	£17,983,901	5%
South East	£17,965,223	5%
East Midlands	£14,159,249	4%
East	£14,139,306	4%
All regions	**£398,325,565**	**100%**

Table 8 shows the breakdown of Arts Council subsidy by artform. The largest share of Arts Council funding went to theatre organisations, which received 30 per cent of the total Arts Council subsidy. Combined arts and music organisations followed closely behind, receiving 22 per cent and 20 per cent of the total Arts Council subsidy respectively. Not artform specific and literature received the lowest share of funding, each with 2 per cent of the total.

Table 8: Breakdown of Arts Council subsidy by artform 2010/11 (N=829)

	2010/11	Percentage of total
Theatre	£117,520,303	30%
Combined arts	£86,511,240	22%
Music	£81,593,620	20%
Visual arts	£53,186,766	13%
Dance	£42,524,529	11%
Not artform specific	£9,524,882	2%
Literature	£7,464,225	2%
All artforms	**£398,325,565**	**100%**

5.1.4 *Income changes since 2008/09*

Table 9 shows that among the 802 organisations that completed the annual submissions in 2008/09, 2009/10 and 2010/11; total income has increased by 5 per cent from 2008/09 to 2009/10, and 5 per cent from 2009/10 to 2010/11. This represents a 10 per cent increase since 2008/09. Earned income and local authority increased from last year by 6 per cent and 3 per cent respectively. Other public subsidy also increased by 20 per cent. Arts Council England subsidy increased by 2 per cent for the same period, totalling an 11 per cent increase since 2008/09. Contributed income also saw an increase of 7 per cent since 2009/10, representing an overall increase of 8 per cent since 2008/09.

Table 9: Percentage change in breakdown of total income, 2008/09, 2009/10 and 2010/11 constant sample (N=802)

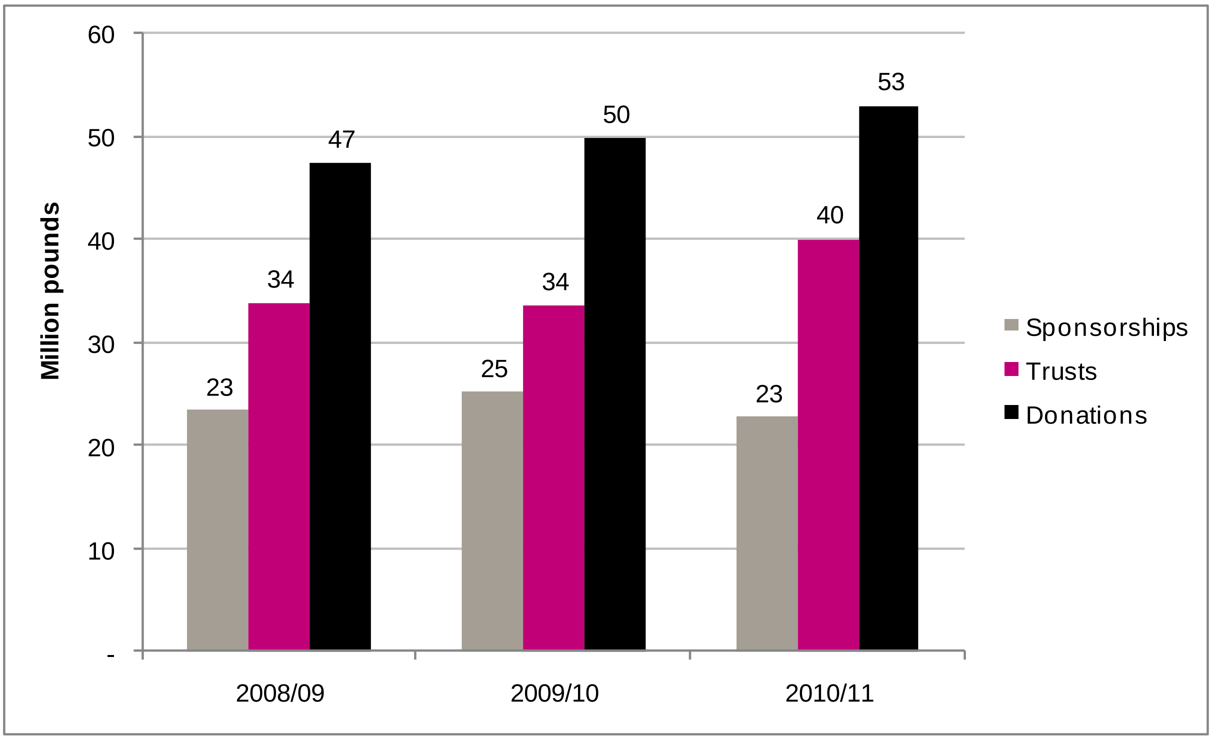
	2008/09	2009/10	2010/11	08/09 –9/10	09/10 –10/11	08/09 –0/11
Earned income	£521,372,914	£538,373,253	£570,049,872	3%	6%	9%
Arts Council subsidy	£354,398,892	£386,745,613	£394,198,146	9%	2%	11%
Contributed income	£107,563,094	£108,560,660	£115,770,013	1%	7%	8%
Local authority subsidy	£95,097,205	£99,395,363	£102,431,115	5%	3%	8%
Other public subsidy	£40,907,038	£42,774,060	£51,386,334	5%	20%	26%
Total income	**£1,119,339,143**	**£1,175,848,949**	**£1,233,835,480**	**5%**	**5%**	**10%**

5.1.5 *Contributed income*

As shown in section 5.1.4, 2010/11 saw an increase in income from sponsorships, trusts and donations compared to the previous year.

Figure 17 looks in more detail at the levels of different types of contributed income among the regularly funded organisations in the constant sample for 2008/09, 2009/10 and 2010/11. Contributed income from trusts has increased by 19 per cent from 2009/10, an increase of 18 per cent since 2008/09. Income from donations has increased by 6 per cent since 2009/10 and by 12 per cent since 2008/09. Contributed income from sponsorship showed a small decrease of 3 per cent since 2008/09.

Figure 17: Breakdown of contributed income 2008/09, 2009/10 and 2010/11 constant sample (N=802)



Donations, defined as any money received from the general public or supporters for which no benefit is received in return, represented 4 per cent of total income in 2008/09, 2009/10 and 2010/11 in the constant sample of 802 who responded in all three years.

5.2 Expenditure

The organisations in the regularly funded portfolio received slightly more total income than they spent in 2010/11. Total income exceeded expenditure by 1 per cent.

Total expenditure is broken down into seven categories of costs:

- artistic programmes
- marketing
- education programmes
- overheads
- costs of generating funds
- governance
- other costs

Artistic programme expenditure means 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 include both production-specific marketing and generic marketing. Education programme expenditure deals with any costs related to an organisation's education programme.[11] 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 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.

Most of the total expenditure (58 per cent)[12] was directed to the artistic programmes. Overheads represented the second largest category of cost, making up 17 per cent of total spending. The remaining 26 per cent was divided between marketing costs, educational programme costs, costs of generating funds, governance costs, and other costs.

---

[11] When an organisation's main activity is educational in nature, costs for education programmes are entered only in the expenditure category for education programme, and not in expenditure for artistic programme.

[12] Including staff and non-staff expenditure

Total expenditure can also be broken down into staff expenditure and non-staff expenditure. The cost of staff amounted to 41 per cent of total spend in 2010/11; non-staff expenditure accounted for the remaining 59 per cent.

5.3 Breakdown of total expenditure by region and artform

Table 10 shows the breakdown of total expenditure by region for the 2010/11 annual submission. Organisations based in London had the largest expenditure of all the 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 £37 million in 2010/11.

Table 10: Breakdown of total expenditure by region, 2010/11 (N=829)

	2010/11	Per cent of total
London	£623,875,523	50%
West Midlands	£126,105,688	10%
North West	£102,135,868	8%
Yorkshire	£96,804,117	8%
South West	£82,253,410	7%
South East	£65,355,175	5%
North East	£59,820,597	5%
East Midlands	£50,021,858	4%
East	£36,634,892	3%
Grand total	**£1,243,007,128**	**100%**

Table 11 shows the breakdown of total expenditure by artform for the 2010/11 annual submission. Theatre accounted for the largest share of all the artforms, spending £372 million in the 2010/11 period, while combined arts and music followed with £312 million and £259 million respectively. Not artform specific organisations had the lowest expenditure, spending just £25 million.

Table 11: Breakdown of total expenditure by artform, 2010/11 (N=829)

	2010/11	Percentage of total
Theatre	£371,616,731	30%
Combined arts	£312,461,989	25%
Music	£258,651,107	21%
Visual arts	£135,128,116	11%
Dance	£98,224,415	8%
Literature	£41,682,505	3%
Not artform specific	£25,242,265	2%
Grand total	**£1,243,007,128**	**100%**

Figure 18 presents a 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 overhead costs was seen in the East Midlands and the East.

Figure 18: Breakdown of total expenditure (staff and non-staff) by region and category, 2010/11 (N=829)

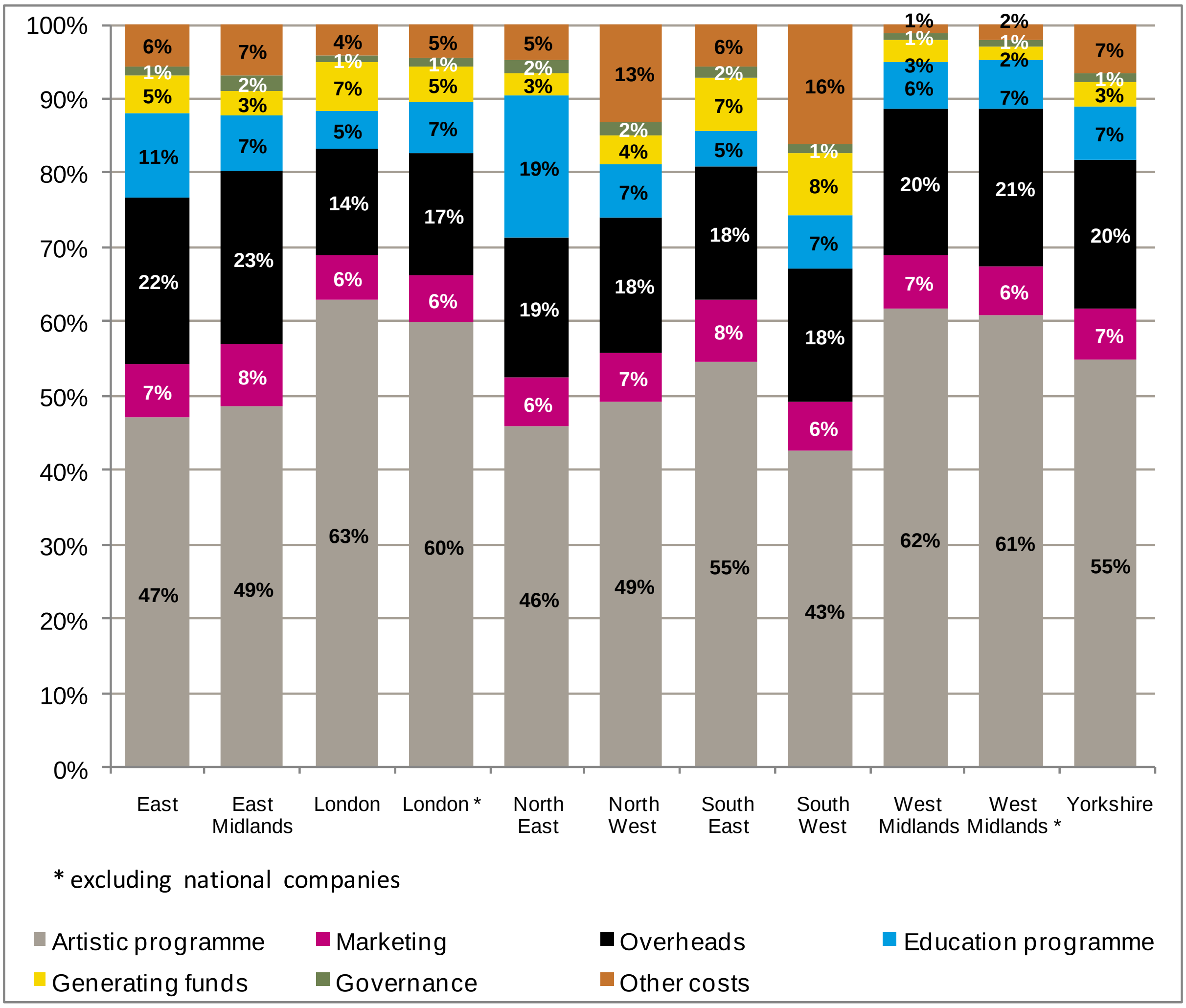
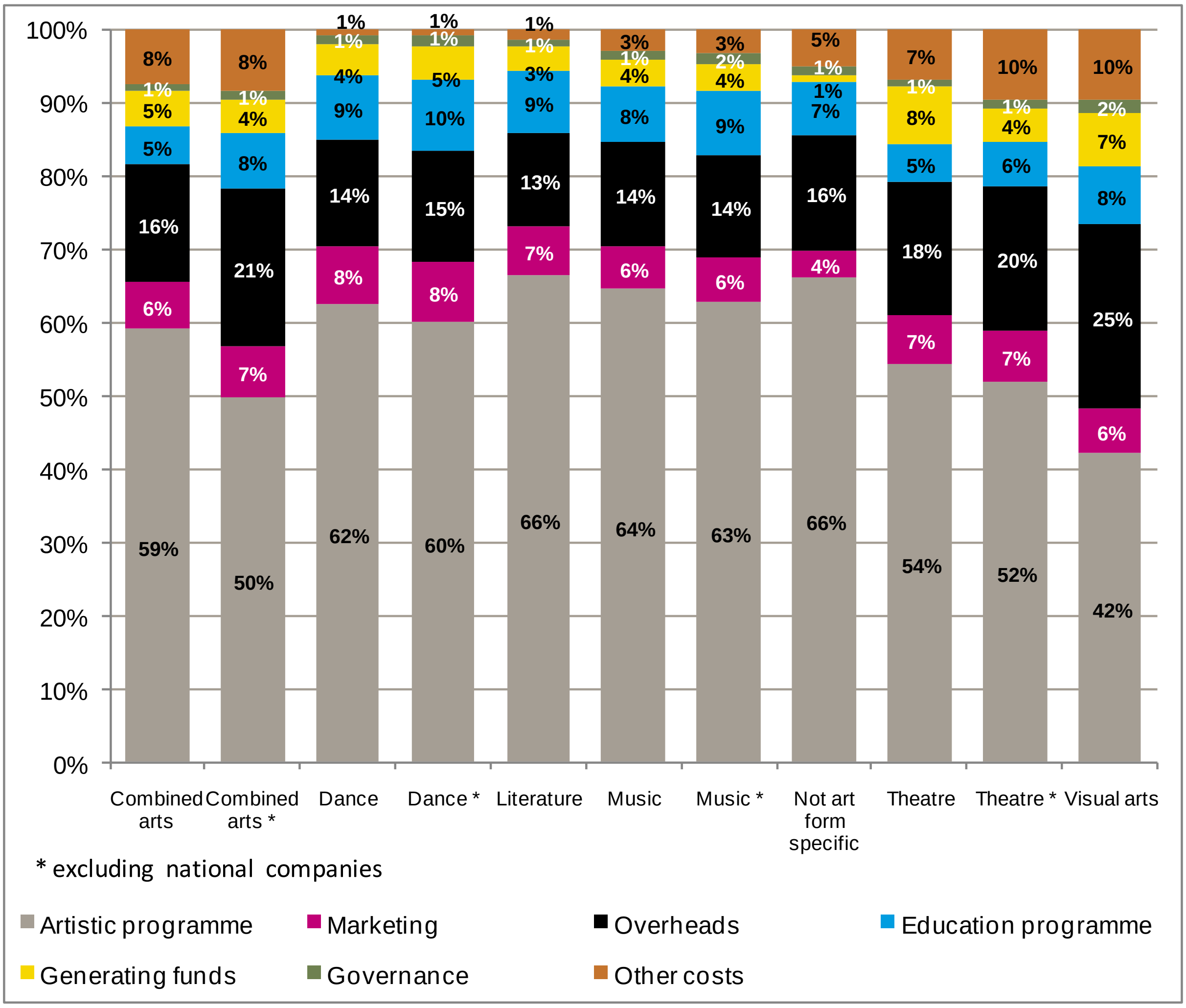


Figure 19 shows that for all artforms, spending on artistic programme and/or core programme costs constituted the bulk of expenditure in 2010/11, with literature, not artform specific, music, and dance organisations all spending over 60 per cent of their total expenditure on artistic programme costs. The second largest proportion of total expenditure across artforms is allocated to overhead costs. Visual arts reported the lowest spend on artistic programme costs (42 per cent) and the highest allocation of expenditure to overhead costs at one quarter (25 per cent) of total expenditure for 2010/11.

Figure 19: Breakdown of total expenditure (staff and non-staff) by artform and category, 2010/11 (N=829)



5.4 Changes in expenditure since 2008/09

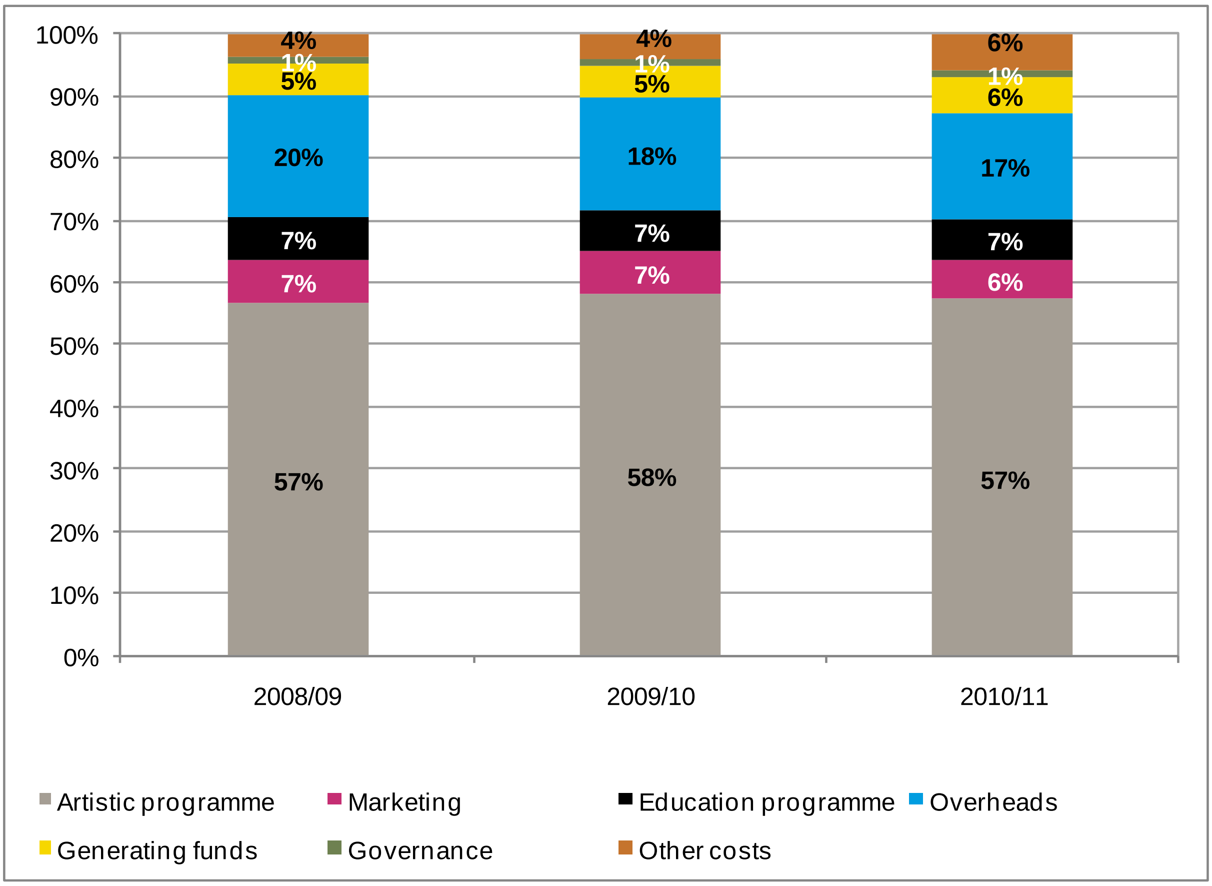
Table 12 presents the percentage change in breakdown of total expenditure for the 802 organisations that completed the annual submission in 2008/09, 2009/10 and 2010/11. In 2010/11 total expenditure was 5 per cent higher than in 2009/2010. Most expenditure costs increased during the period, most significantly the category 'other costs', which increased by 59 per cent. Expenditure on education programmes increased by 1 per cent between 2008/09 and 2009/10 but increased by 4 per cent between 2009/10 and 2010/11, a change of 5 per cent overall.

Table 12: Percentage change in breakdown of total expenditure 2008/09, 2009/10 and 2010/11 constant sample (N=802)

	2008/09	2009/10	2010/11	Percentage change 08/09 - 09/10	Percentage change 09/10 - 10/11
Artistic programme	£634,841,560	£674,325,753	£694,161,863	6%	3%
Marketing	£77,334,474	£79,118,543	£78,101,626	2%	-1%
Education programme	£76,030,385	£77,007,404	£79,871,168	1%	4%
Overheads	£221,358,207	£209,657,062	£207,310,029	-5%	-1%
Generating funds	£53,467,443	£60,167,958	£68,303,062	13%	14%
Governance	£12,326,330	£14,123,673	£13,360,123	15%	-5%
Other costs	£42,685,310	£45,749,065	£72,773,027	7%	59%
Total expenditure	**£1,118,043,709**	**£1,160,149,458**	**£1,213,880,898**	**4%**	**5%**

Spending for each of the expenditure categories has remained relatively stable over the last three years. Figure 20 shows that the percentage of spending on artistic programmes has decreased by just 1 per cent of the total, while the proportion of spending on overheads has decreased slightly since 2009/10 – by 1 per cent.

Figure 20: Breakdown of expenditure by type for 2008/09, 2009/10 and 2010/11 constant sample (N=802)



6 Activities and audiences

This section presents data about arts activities and audiences in 2010/11. For activities that directly present artistic content to their audience such as performances, exhibition days, film screenings and education activities, the numbers of activities and audience numbers are broken down by region and by artform classifications. When activities by the regularly funded organisations cannot be measured in terms of numbers of activities and audiences data, such as publications, these are presented as numbers available and numbers sold/distributed, and are broken down by artform.

The attendance figures have, in most cases, been presented as 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.) minus any attendance for events outside England.

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 2010/11 put on 266,663 performances, exhibition days and film screening days. Of these, 243,274 took place in England.

These arts activities included 12,878 schools performances which were presented to 4–19-year-olds in full-time education. This is in addition to 383,794 learning sessions, which included formal and informal education sessions and professional training, and which are discussed in more detail in section 6.6.

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. As the six national companies may skew data for the individual regions in which they are located, data have been presented with and without the national companies included.

Regularly funded organisations responding to the annual submission in 2010/11 generated 95,992,352 (known plus estimated) attendances to performances, exhibition days and film screening days held in England over the year. This is the headline attendance figure for the portfolio's arts activities; other activities, such as education work, may generate additional attendances.

6.1.1 Total activities and audiences by region

Figure 21 shows the breakdown of performances, exhibition days and film screening days per region alongside the attendance figures for these activities. Over a quarter (29 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.

More than half (52 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 (46 per cent when national companies are excluded), followed by 9 per cent of attendance at organisations based in the North West and in the North East. Regions with the lowest proportion of attendance figures in 2010/11 were the East (2 per cent) and the East Midlands (3 per cent).

Figure 21: Regional breakdown of performances, exhibition days and film screening days in 2010/11 (N=829)

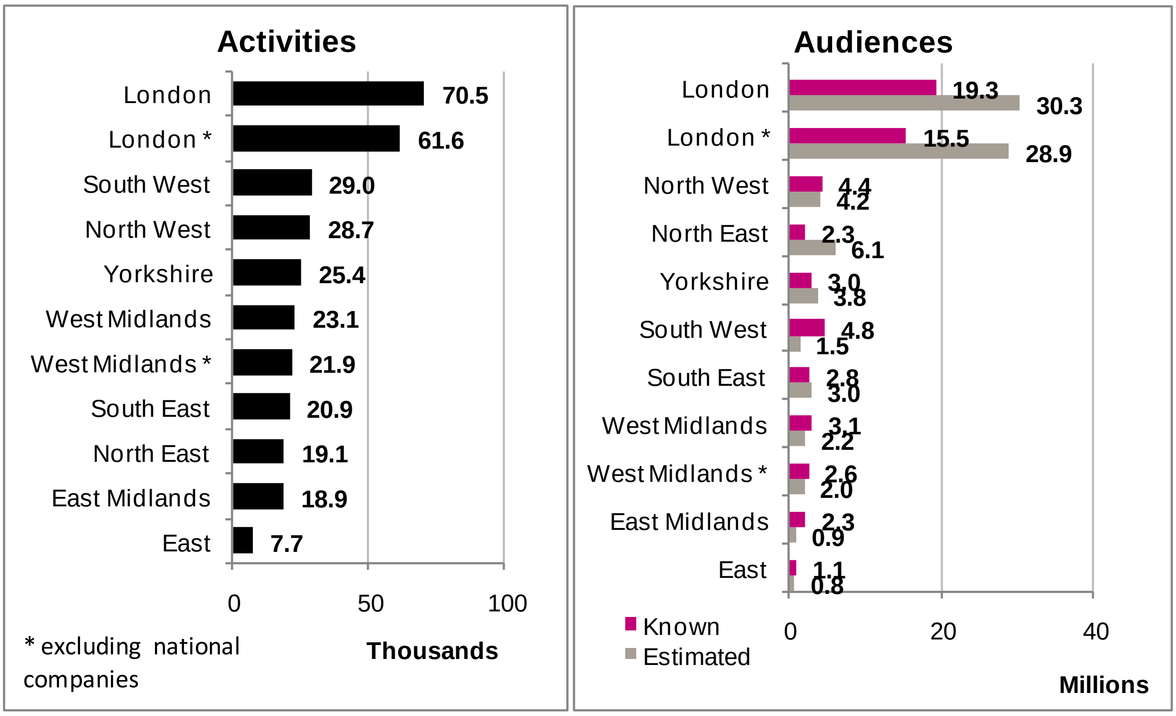


Figure 22 compares the number of performances, exhibitions days and film screening days put on in England in 2008/09, 2009/10 and 2010/11 among the constant sample of 802 organisations who answered the submission in each year.

Across all regions activities have increased by 1 per cent since 2009/10 and by 13 per cent since 2008/09. The West Midlands had the greatest increase – from 15,944 in 2008/09 to 23,115 in 2010/11 – an increase of 45 per cent. Although activities in London, the North East and Yorkshire have decreased since 2009/10, only the North West put on fewer arts activities in 2010/11 than in 2008/09.

Figure 22: Change in number of performances, exhibition days and film screening days per region in 2008/09, 2009/10 and 2010/11 constant sample (N=802)

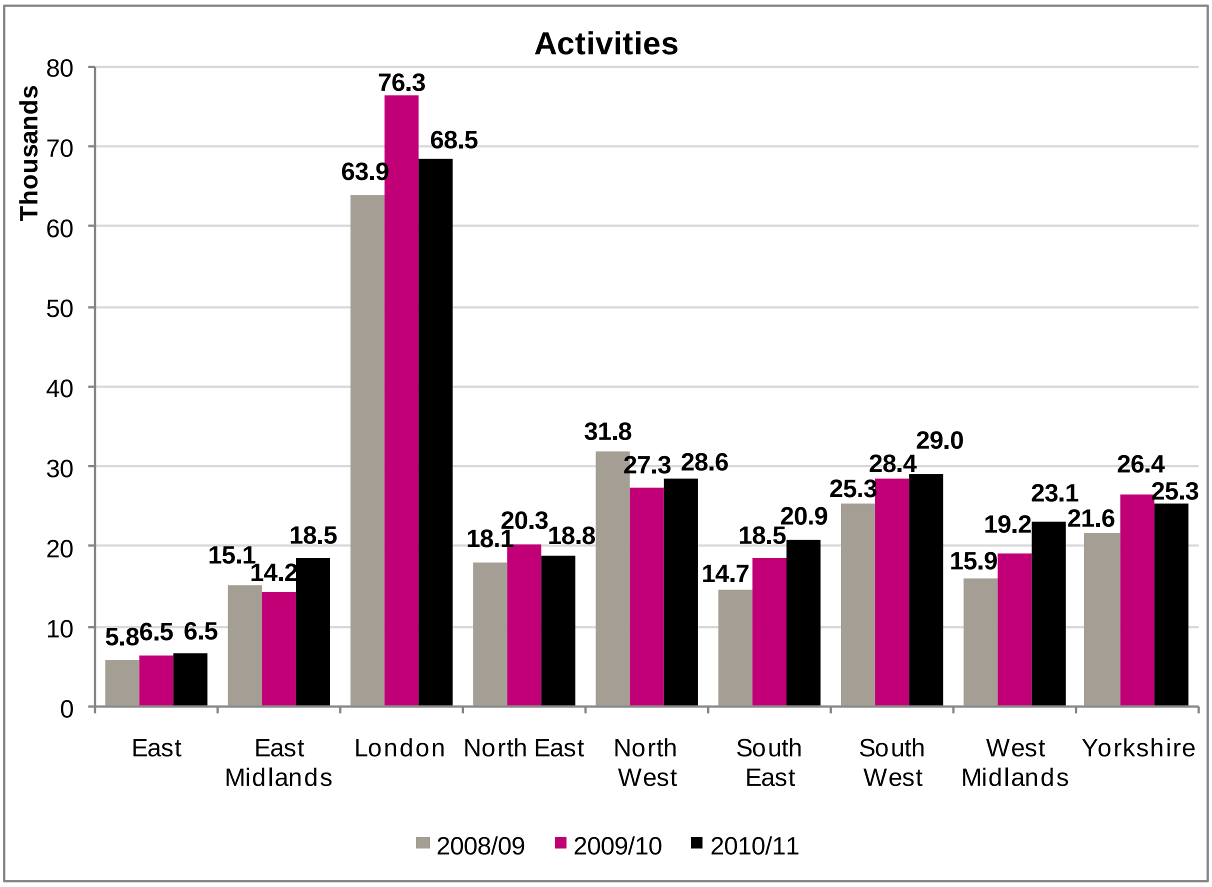
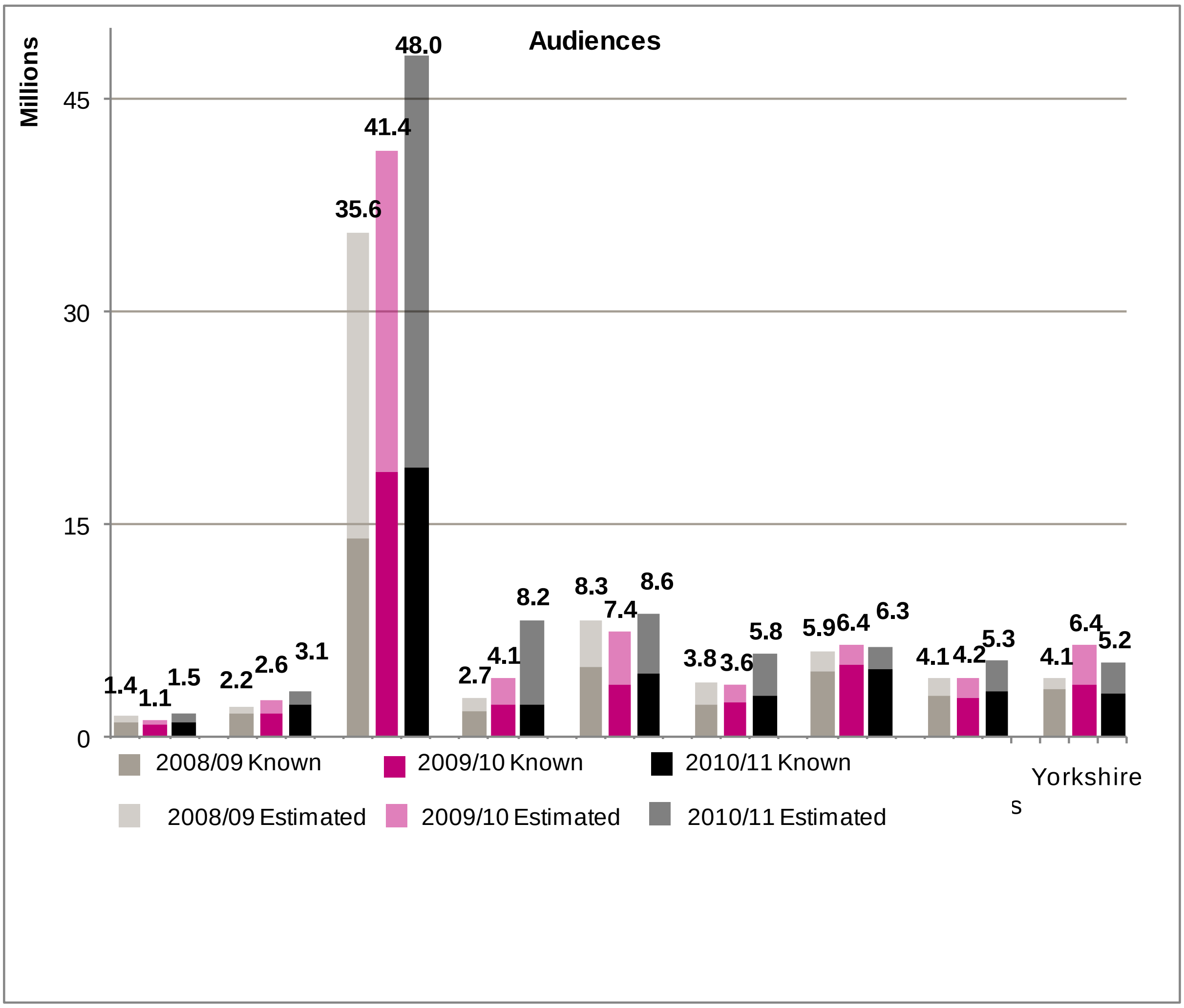


Figure 23 shows the total levels of attendance (known plus estimated) grouped by region for the constant sample of organisations that completed the annual submission in 2008/09, 2009/10 and 2010/11. The North East saw the highest increase in attendance figures since 2009/10. Attendance in all other regions increased, except in the South West.

Figure 23: Change in number of attendance at performances, exhibition days and film screening days per region in 2008/09, 2009/10 and 2010/11 constant sample (N=802)



6.1.2 Total activities and audiences by artform

Figure 24 shows the percentage breakdown of performances, exhibition days and film screening days in 2010/11 by artform. An organisation's artform classifier is given to them by the Arts Council and reflects the artistic activity they primarily receive funding to do, it may not cover all their artistic output.[13]

Visual arts organisations put more than a third of the arts activities in 2010/11 (88,097 activities, 36 per cent of the total), followed by combined arts and theatre organisations, as shown in Figure 24. The lowest numbers of arts activities were put

[13] See Appendix 1 for details of classification by artform

on by not artform specific organisations (1 per cent of the total). As with the regional breakdowns, data are presented both with and without the national companies.

Figure 24 also shows that in 2010/11 the highest proportion of audiences attended arts activities at organisations within the combined arts portfolio. Combined arts accounted for 35 per cent (32 per cent when national companies were excluded) of attendance at performances, exhibition days and film screening days held in England. Visual arts attracted 27 per cent of attendance and theatre 14 per cent. Not artform specific organisations had the lowest number of attendances at arts activities (3 per cent).

Figure 24: Breakdown of performances, exhibition days and film screening days in 2010/11 per artform (N=829)

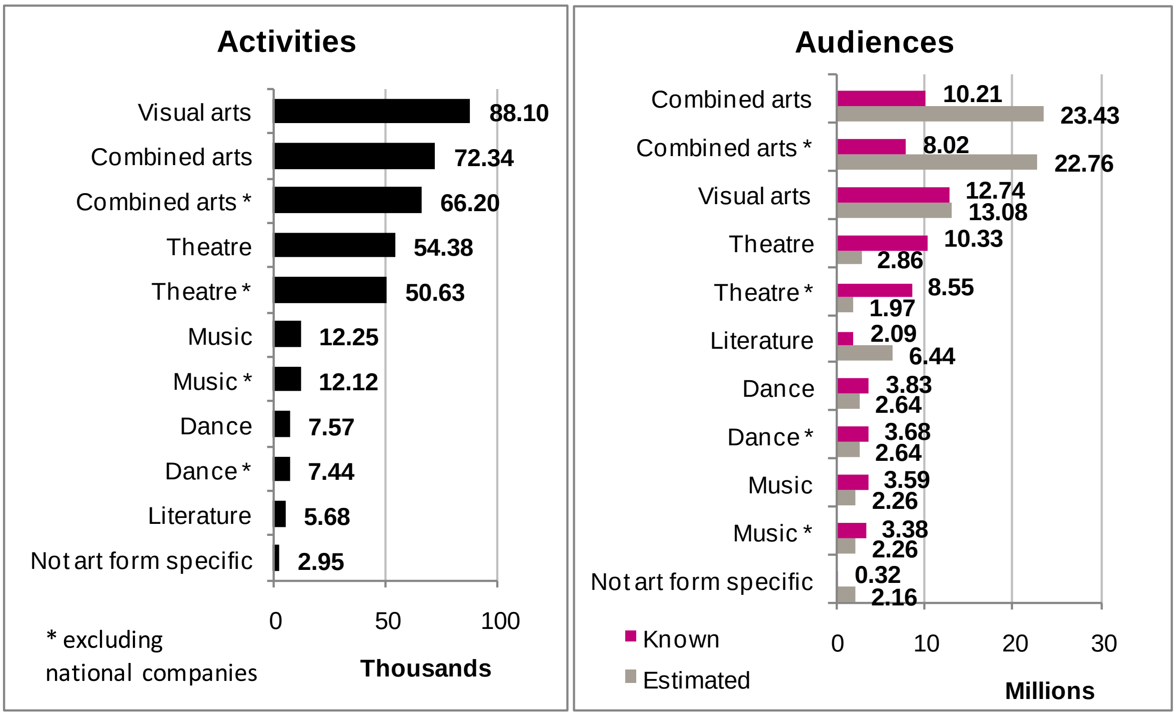


Figure 25 compares the number of arts activities by artform for the organisations that completed the annual submission in 2008/09, 2009/10 and 2010/11. The biggest change is for combined arts organisations, whose arts activities increased in number from 55,621 to 70,009, an increase of 26 per cent, and an increase since 2009/10 of 8 per cent. Visual arts organisations showed a small rise in activities (less than 1 per cent).

All other artforms' activities fell compared to 2009/10, the largest in literature organisations, where the number of arts activities fell by 21 per cent.

Figure 25: Change in number of performances, exhibition days and film screening days per artform in 2008/09, 2009/10 and 2010/11 constant sample (N=802)

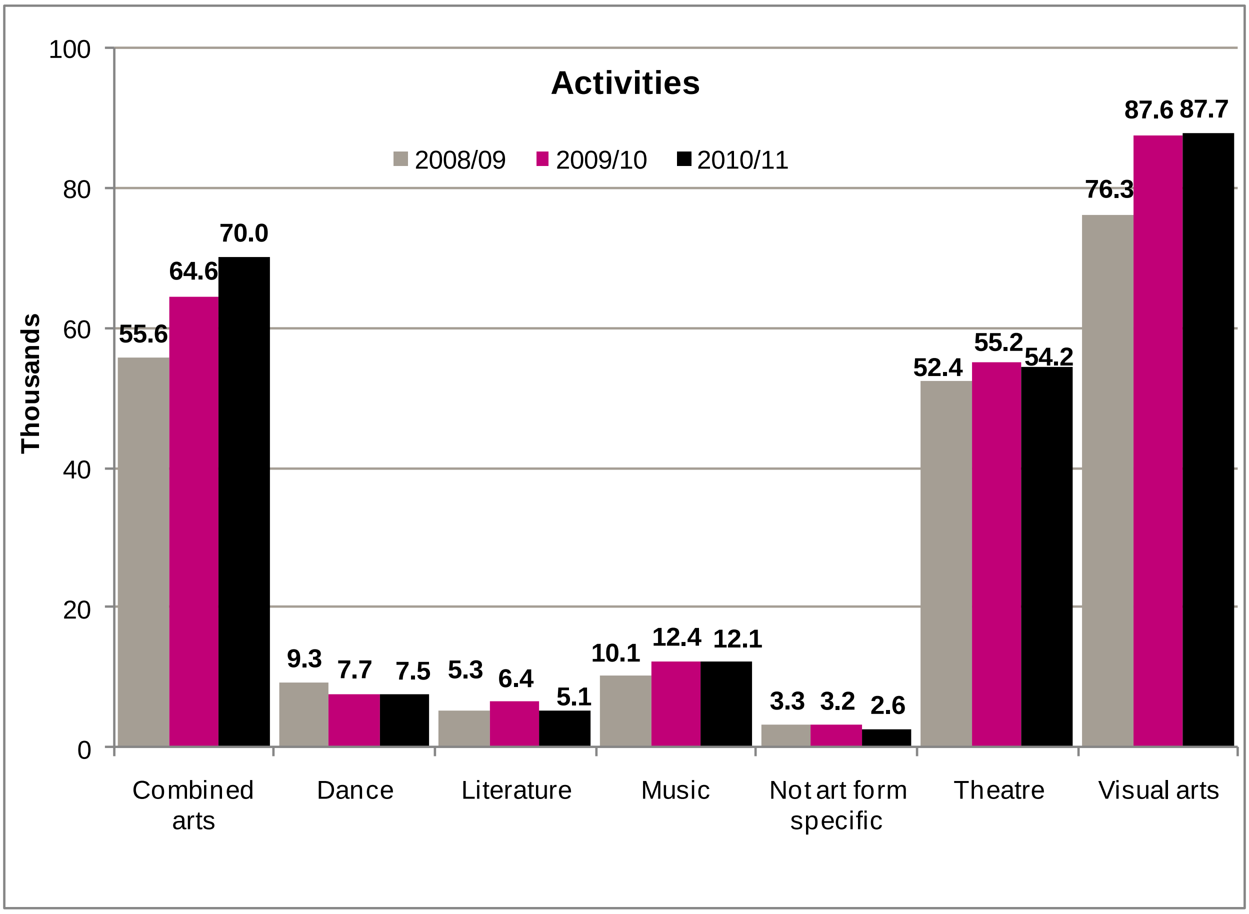
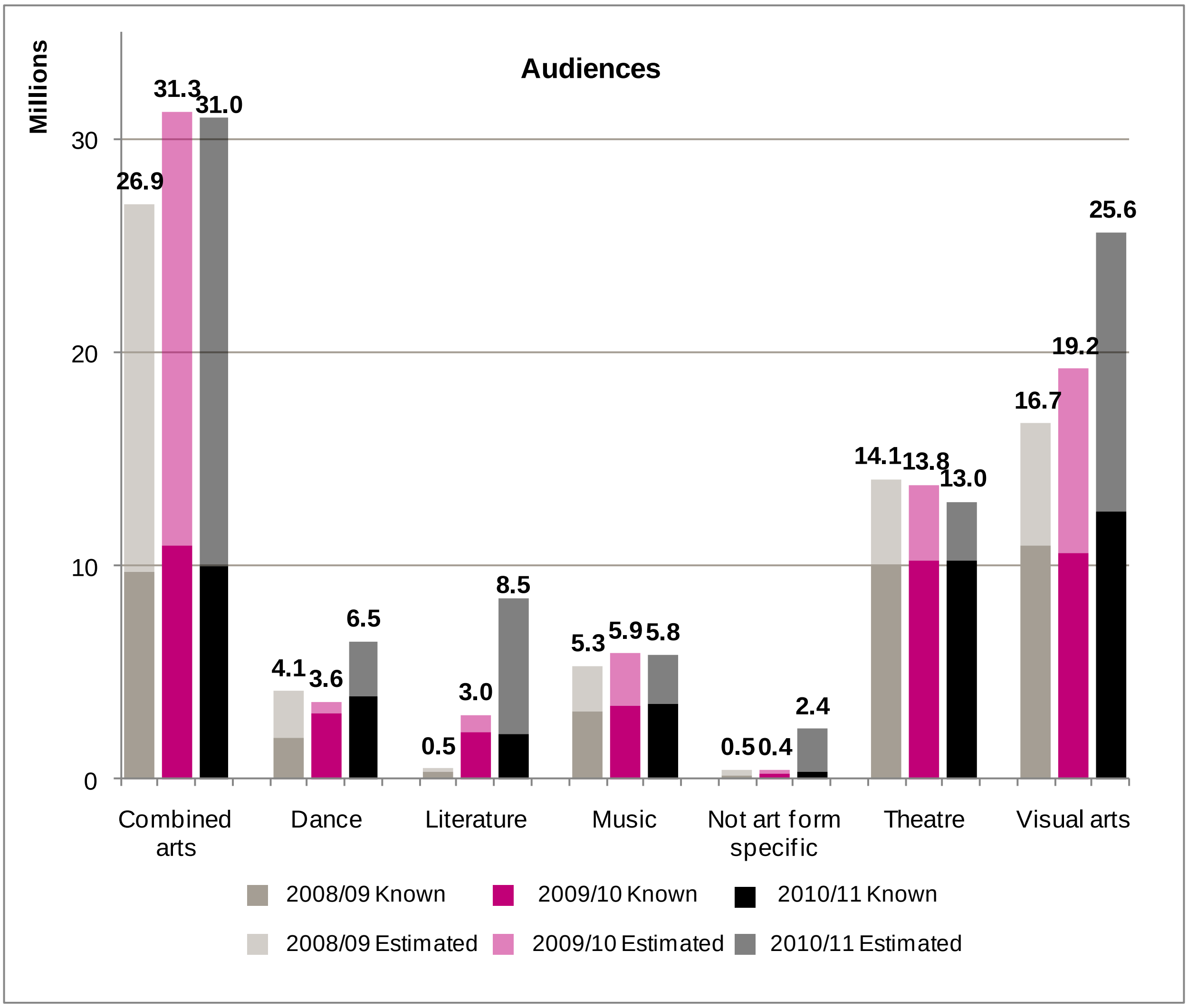


Figure 26 shows the change in audiences for artforms since 2008/09 across the regularly funded organisations in the constant sample. Attendances for all artforms except theatre have increased since 2008/09. The largest numerical increase since 2009/10 is in audiences for visual arts organisations. Attendance figures fell since 2009/10 for theatre, music and combined arts organisations.

Figure 26: Change in number of attendance at performances, exhibition days and film screening days per artform in 2008/09, 2009/10 and 2010/11 constant samples (N=802)



6.2 New work commissioned

By new work we mean 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 6.3.

Of the 829 regularly funded organisations who responded to the annual submission in 2010/11, 603 organisations (73 per cent) commissioned at least one new work. Across the portfolio a total of 26,915 new works were commissioned, involving 13,966 artists from the UK and 2,483 non-UK artists. These commissions vary

considerably in size, including everything from individual poems to large-scale public artworks.
There were 417 organisations (69 per cent of the sample that commissioned new work) that commissioned fewer than 10 new works in 2010/11 and a further 170 organisations (28 per cent) commissioned between 10 and 100 works. 16 organisations (3 per cent) commissioned 100 or more works in 2010/11. The percentage of work that is made up by new commissions is shown later in Figure 30 and Figure 31.

Table 13 shows the percentage of total new works commissioned by each region. Organisations based in London commissioned the highest proportion (85 per cent) of new works. London also commissioned the highest proportion of both UK and non-UK artists.

Table 13: Breakdown of new work commissioned by region

	New work commissions	UK artists commissioned	Non-UK artists commissioned
East	1%	2%	2%
East Midlands	2%	3%	3%
London	85%	62%	69%
North East	2%	3%	1%
North West	4%	7%	14%
South East	1%	3%	2%
South West	2%	8%	3%
West Midlands	1%	2%	2%
Yorkshire	2%	8%	3%

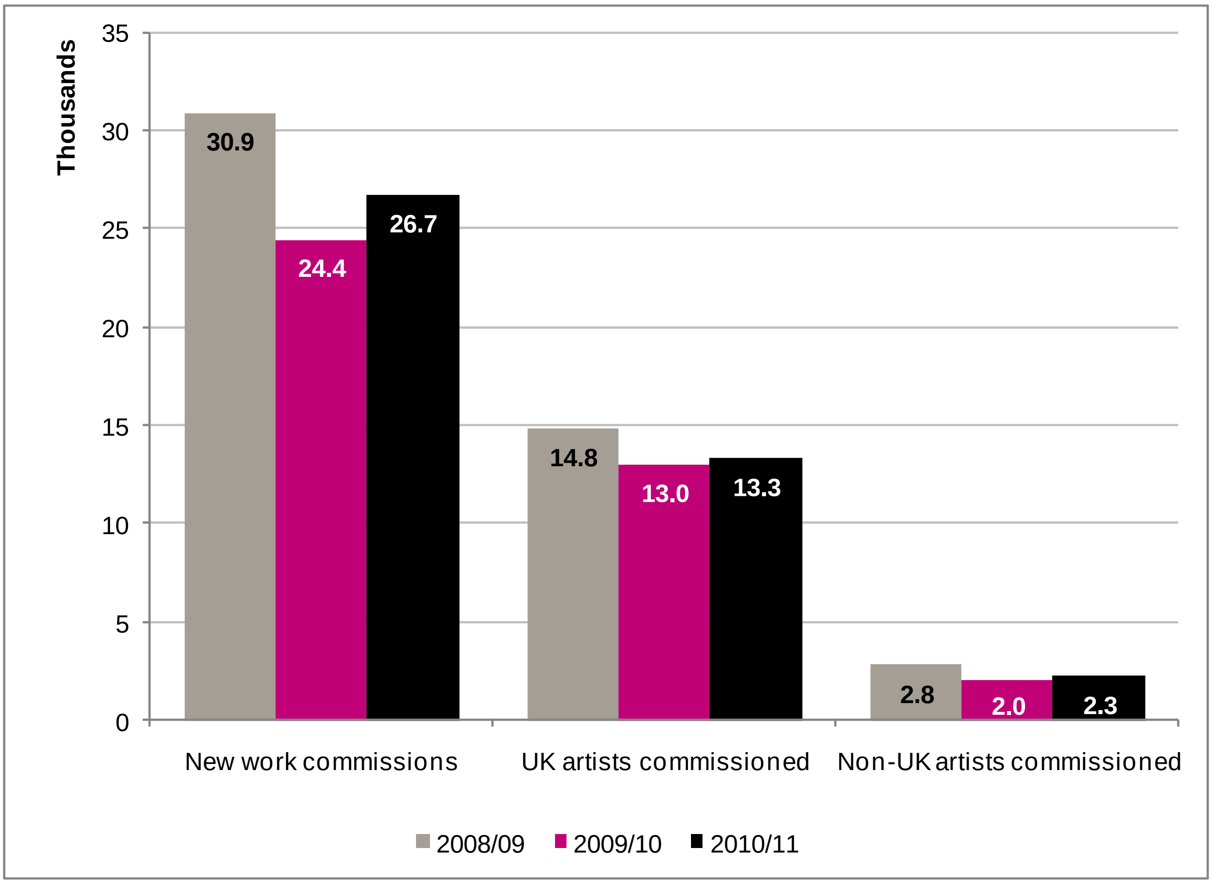
Table 14 shows how new work commissions are spread across the artforms. Literature organisations commissioned the most new works, UK artists and non-UK artists.

Table 14: Breakdown of new work commissioned by artform

	New work commissions	UK artists commissioned	Non-UK artists commissioned
Combined arts	6%	21%	20%
Dance	2%	5%	8%
Literature	57%	37%	36%
Music	2%	4%	5%
Not artform specific	1%	1%	0%
Theatre	6%	15%	9%
Visual arts	26%	16%	23%

Figure 27 shows the change in the number of new works, UK artists and non-UK artists commissioned in 2008/09, 2009/10 and 2010/11 by the organisations that completed the submission in all three years. Since 2009/10 the number of new works commissioned has increased by 9 per cent, but there has been an overall decrease of 13 per cent since 2008/09. The number of UK artists commissioned has increased by 2 per cent since 2009/10 (a fall of 10 per cent since 2008/09) and non-UK artist commissions have increased by 15 per cent since 2009/10 (a fall of 18 per cent overall since 2008/09).

Figure 27: Change in number of new works commissioned in 2008/09, 2009/10 and 2010/11 constant sample (N=802)



6.3 Performances, productions and presentations

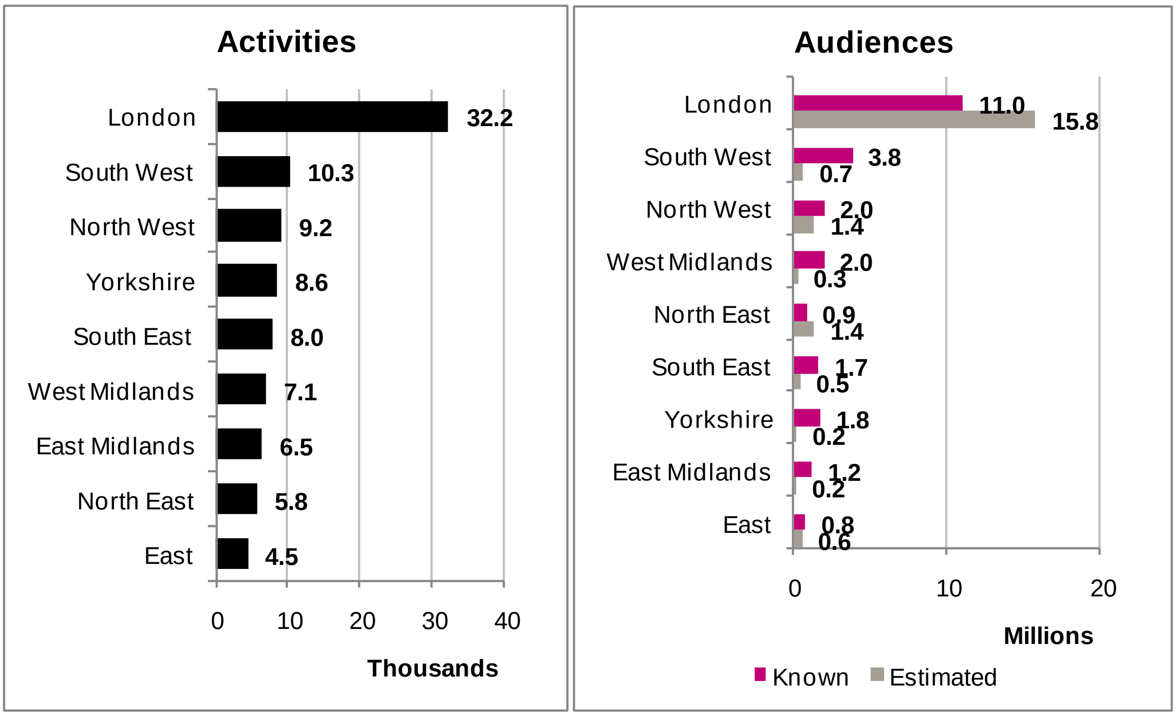
In 2010/11, 653 organisations (79 per cent) said that they had put on performances, productions and presentations, including readings and story-telling. This category is a subset of the total arts activities detailed in section 6.1. For the purposes of this section, all these activities are referred to as ‘performances’ unless otherwise specified.

6.3.1 Performances

A total of 97,789 performances had been put on, of which 92,259 had taken place in England. Performances attracted a total audience of 66,336,387 of which 46,419,960 were for performances in England.

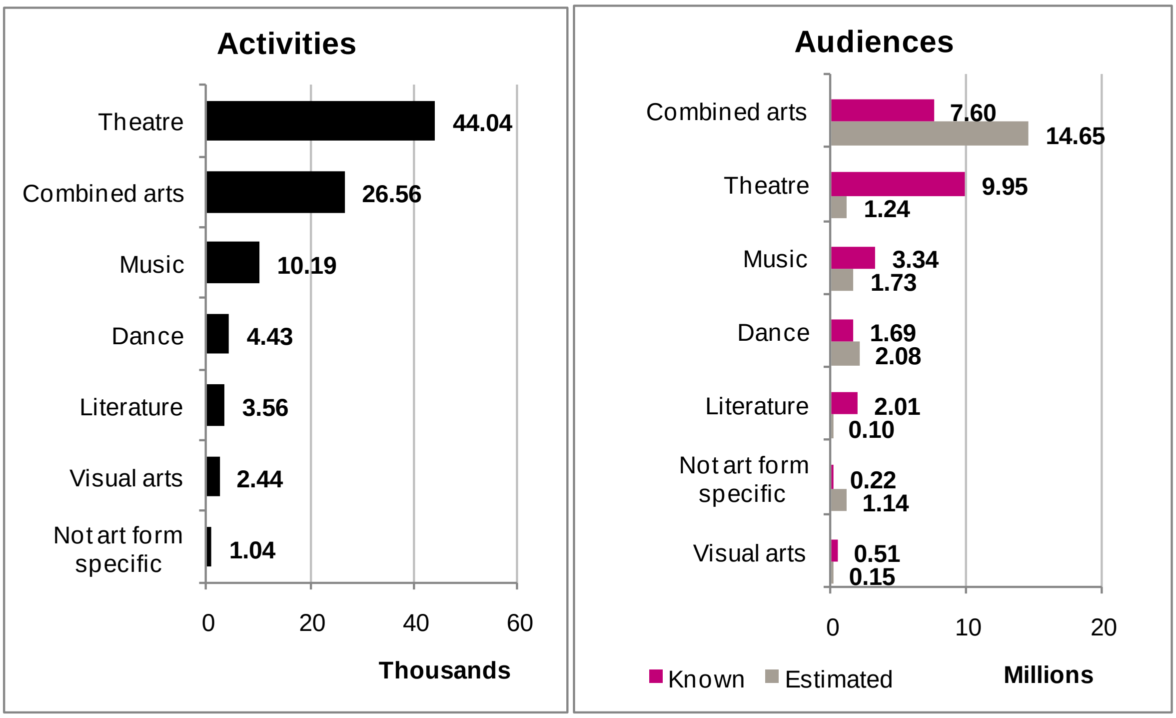
As shown in Figure 28, just over a third (35 per cent) of the performances were by organisations based in London, with the rest relatively evenly distributed across the other regions. Figure 28 also shows the breakdown of audiences by region. Over half the audiences for performances (58 per cent) were for organisations based in London.

Figure 28: Performances by region, 2010/11, (N=829)



Analysed by artform, we can see that almost half the total performances (48 per cent) were by theatre organisations and a further 29 per cent were put on by combined arts organisations (as shown in Figure 29). Figure 29 also shows how performance attendance breaks down by artform; 48 per cent of the audience was for performances by combined arts organisations, followed by 24 per cent by theatre organisations and 11 per cent for music.

Figure 29: Performances by artform, 2010/11, (N=829)



6.3.2 Performances by types of production

Organisations that put on performances were asked how these break down into new commissions, established repertoire, revivals and productions by visiting companies.

Figure 30 shows the breakdown of production type by region. Productions by visiting companies make up most of the performances in each region (the South East having the highest proportion, with 72 per cent) except for London, where most of the productions were established repertoire. The lowest represented production type for each region is revivals.

Figure 30: Breakdown of production type by region (N=829)

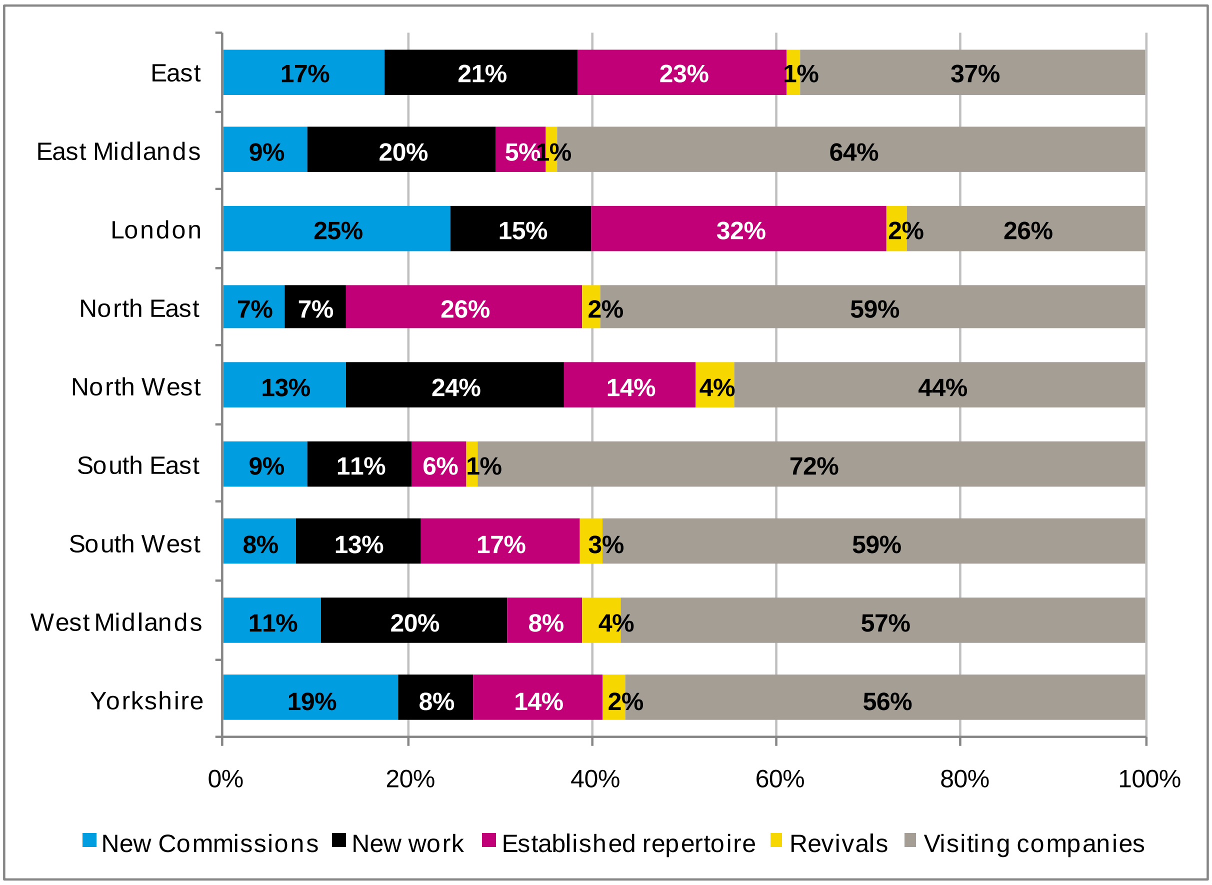
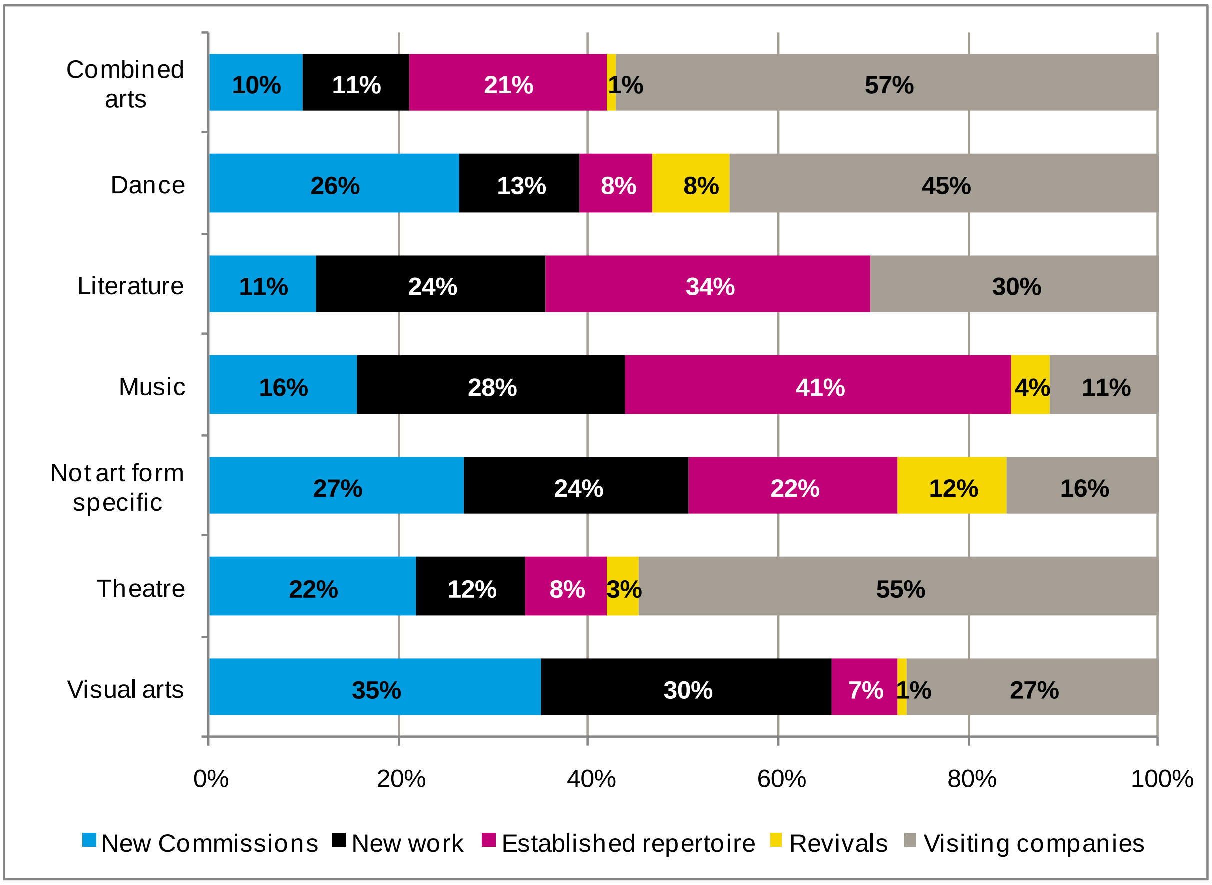


Figure 31 shows the same production types broken down by artform. The results are less consistent. Most productions for combined arts, dance and theatre organisations are by visiting companies. For literature and music organisations established repertoire represented the largest portion of work, and not artform specific and visual arts organisations produced more new commissions than any other types of work. Again revivals represent the lowest proportion of productions, except for in dance organisations that have an equal percentage of established repertoire and revivals.

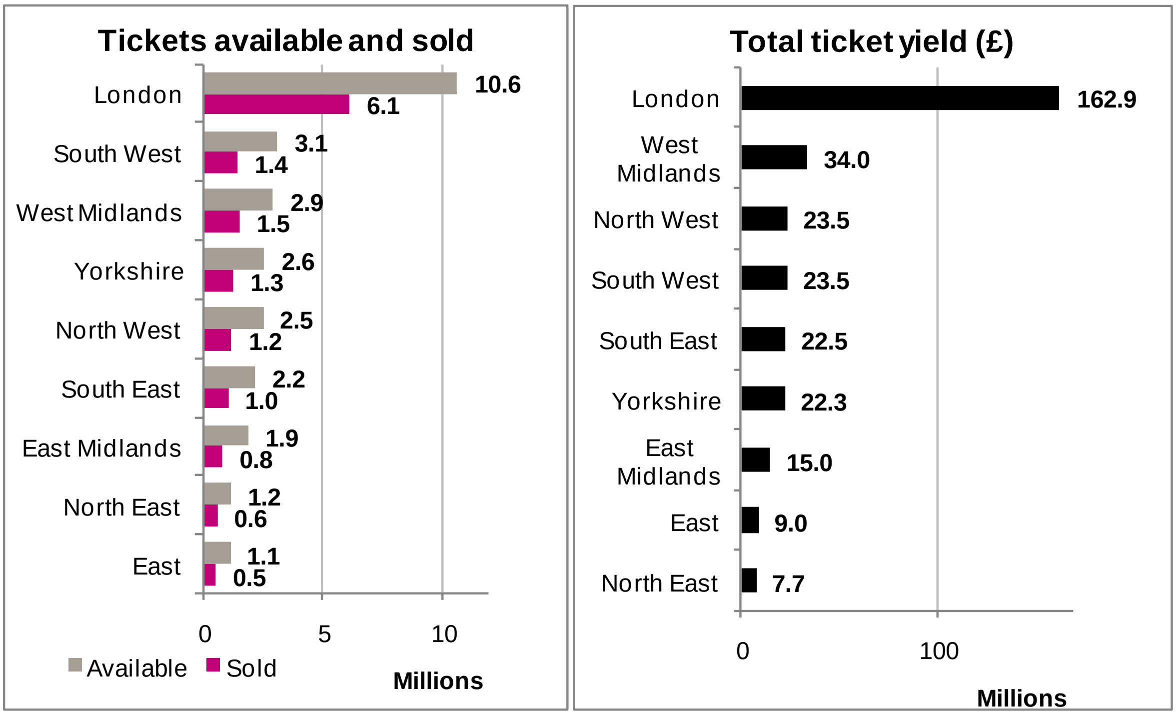
Figure 31: Breakdown of production type by artform (N=829)



6.3.3 Tickets for performances

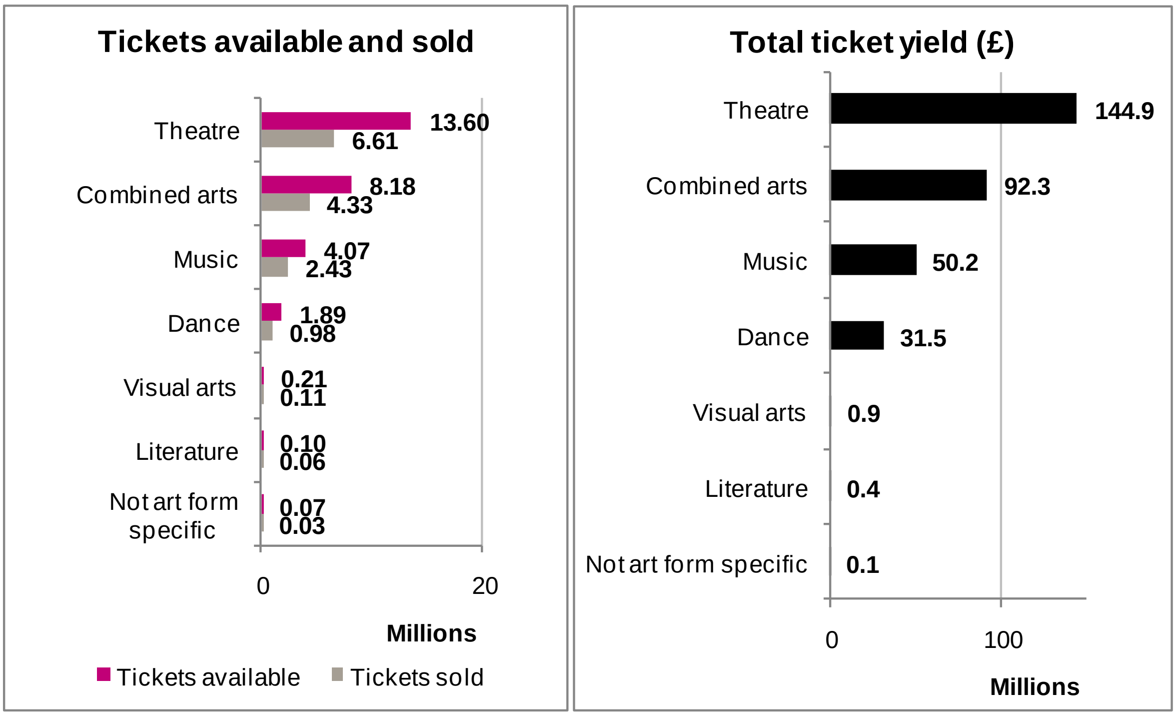
The data in this section relate only to organisations that sold tickets for their performances. A total of 446 organisations (54 per cent) that put on performance activities sold tickets and had 28,113,266 tickets available during 2010/11 of which 14,552,310 (52 per cent) were sold. This generated a total ticket yield of £320 million. As shown in Figure 32, the highest number (38 per cent) of the tickets available were at organisations based in London, as were 42 per cent of the tickets sold. Organisations in London also sold the most in relation to their capacity (58 per cent of tickets available were sold).

Figure 32: Ticket sales for performances by region, 2010/11 (N=829)



When compared by artform (Figure 33), the highest numbers of tickets available and sold were in theatre organisations (48 and 45 per cent), although literature organisations and music organisations had the highest average in relation to their capacity (both sold 60 per cent of tickets available).

Figure 33: Ticket sales for performances by artform, 2010/11 (N=829)



6.3.4 Schools performances

Of the 97,789 performances that had been put on in England in 2010/11, 12,878 were specifically for young people in the 4–19 age range in full-time education. In 2010/11, 351 organisations (42 per cent) had put on school performances. These school performances are in addition to the education and learning sessions detailed in section 6.6. The organisations had a total attendance of 2,275,887 at the performances they put on for schools.

Figure 34 shows that there was a broadly even regional distribution of school performances, although London had the largest share, with 32 per cent of all school performances. The East region had the lowest number of school performances at 3 per cent of the total. When attendance at school performance is broken down regionally, the highest attendance is in organisations based in London and the lowest again for those based in the East.

Figure 34: School performances by region, 2010/11 (N=829)

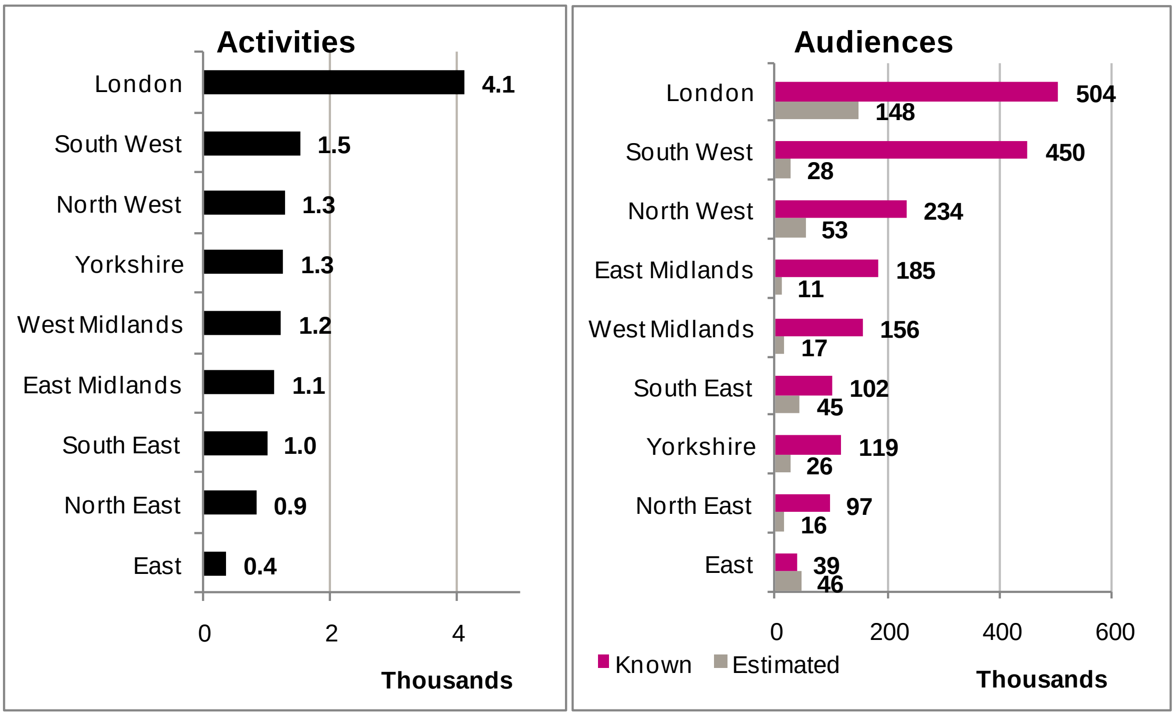
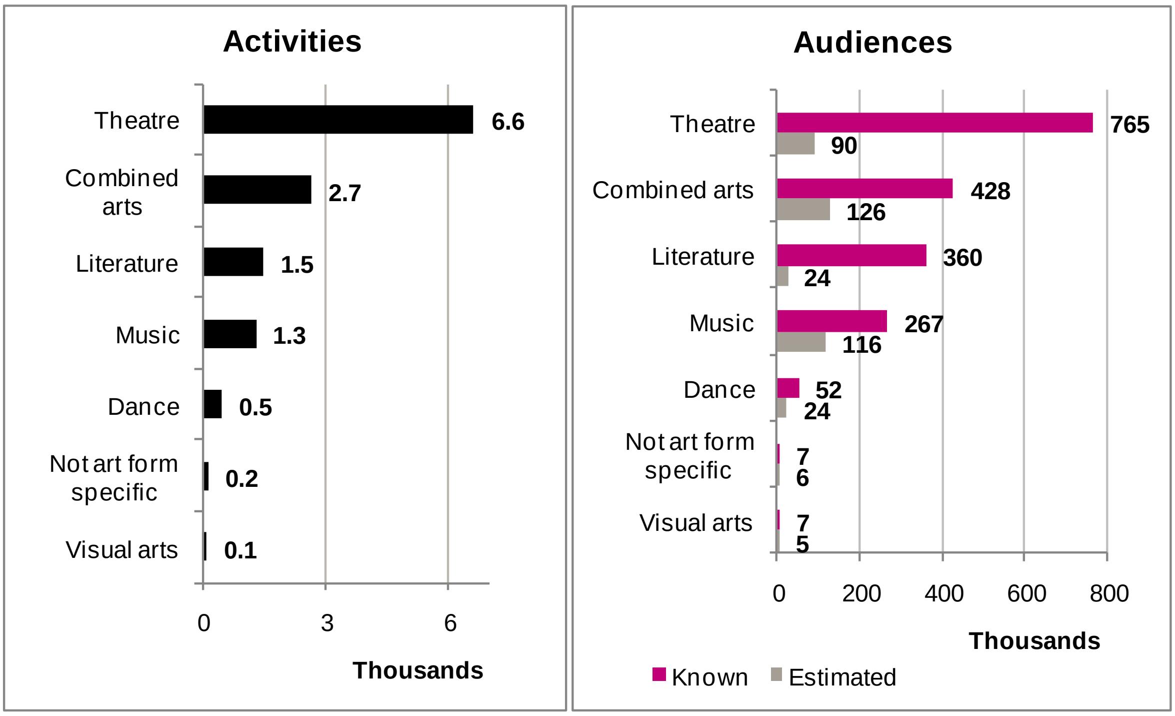


Figure 35 shows how the school performances break down by artform. Theatre organisations put on more than half of all school performances (52 per cent) with most of the remainder divided between combined arts, literature and music organisations. Dance organisations put on 4 per cent of school performances, a percentage that is only slightly higher than the percentage for visual arts and not artform specific organisations (1 per cent each), both of which are artform categories 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 and visual arts the lowest.

Figure 35: School performances by artform, 2010/11 (N=829)



6.4 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 looks more closely at exhibition and film screening days and their audiences, separated by region and artform.

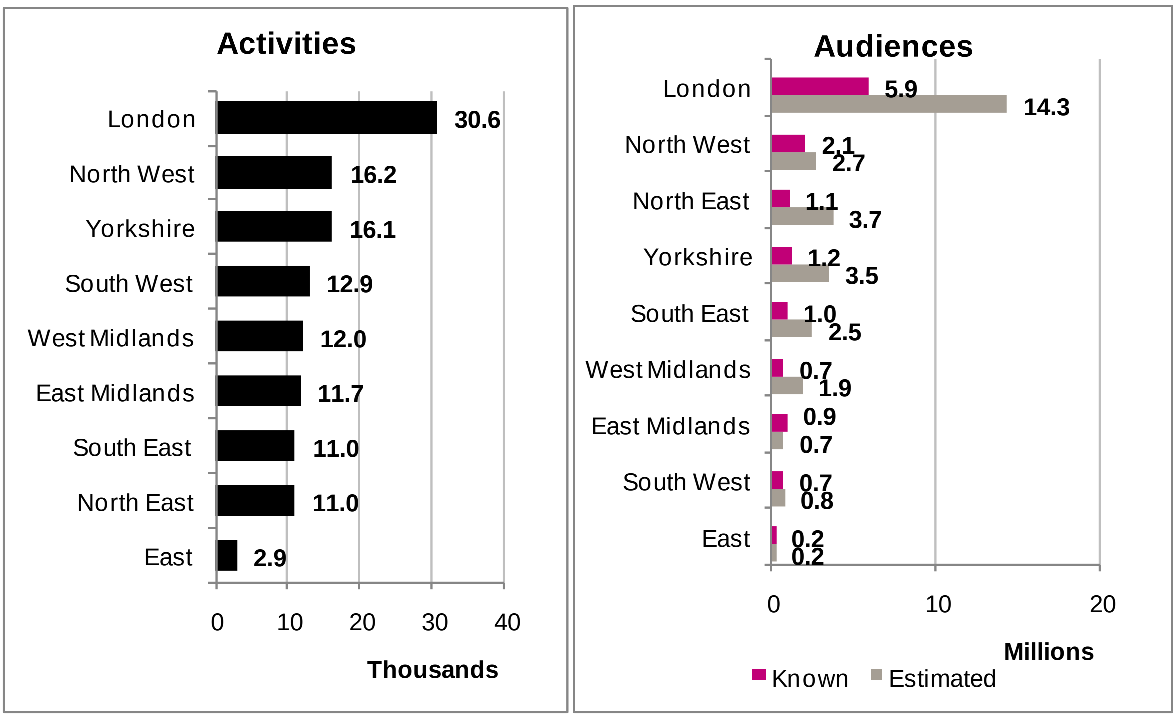
6.4.1 Exhibitions

In 2010/11, 432 organisations (52 per cent of the portfolio) said they had held exhibitions and/or film screenings as part of their work. They had put on 3,785 exhibitions which for a total of 136,175 days. Of these, 124,503 exhibition days took place in England.

The exhibition days in England had attracted a total known attendance of 13,829,085 and a further 30,358,972 estimated attendance: 44,188,057 in total.

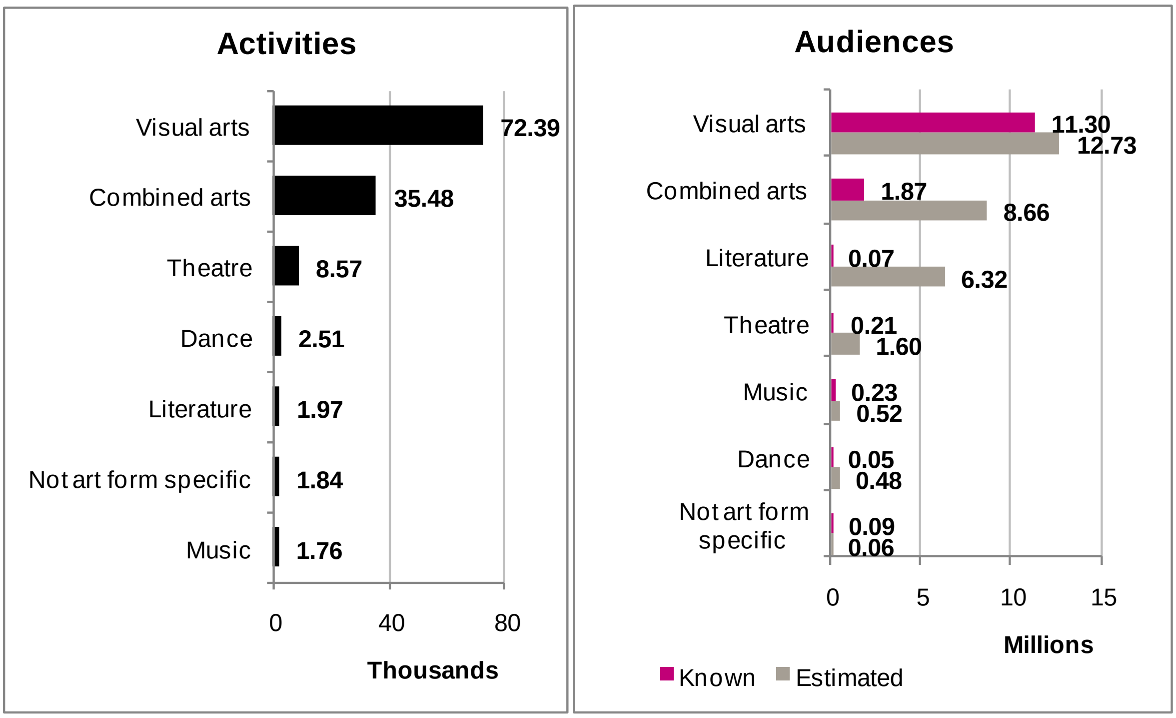
Regionally, London shows the highest share, with 25 per cent of the total exhibition days, followed by the North West with 13 per cent, as shown in Figure 36. The East put on the lowest number of exhibition days, with only 2 per cent of the total. London also has the highest attendance at exhibition days, with 46 per cent of the total.

Figure 36: Exhibition days by region, 2010/11 (N=829)



When compared by artform, visual arts organisations have over half the total number of exhibition days (58 per cent), followed by combined arts organisations (28 per cent). The same pattern is repeated for exhibition attendance when divided by artform. Visual arts attracts over half the audience (54 per cent) with almost a quarter in combined arts (24 per cent). This is shown in Figure 37.

Figure 37: Exhibition days by artform, 2010/11 (N=829)



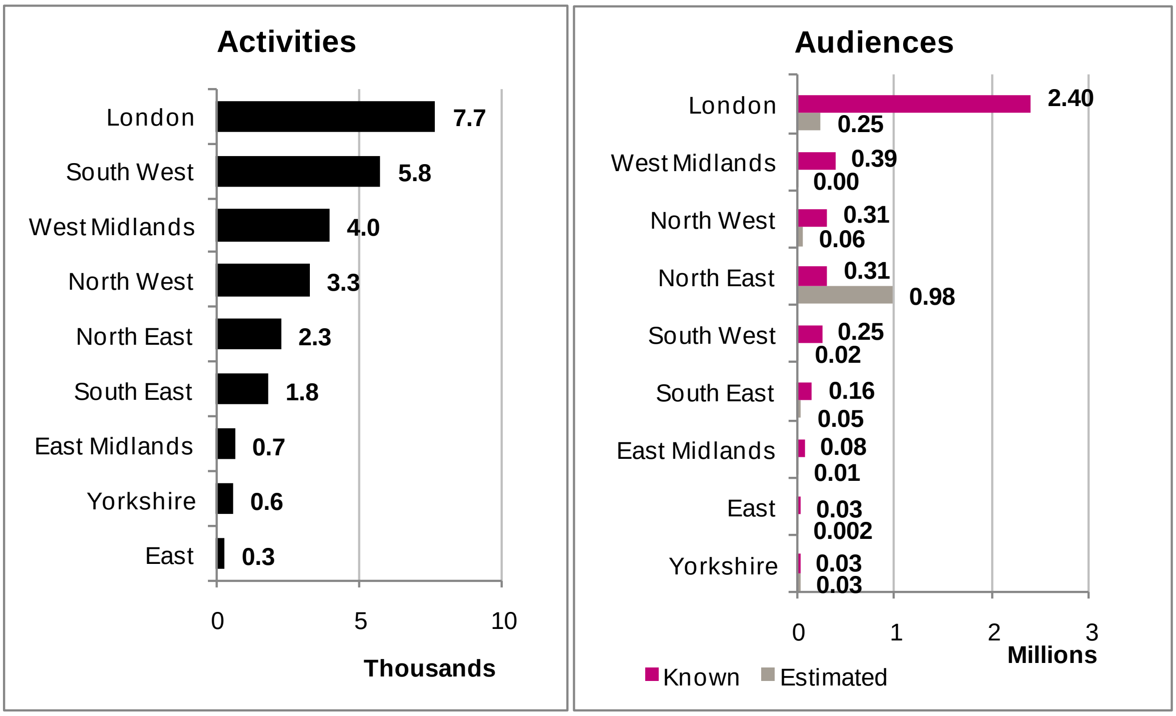
6.4.2 Film screening days

The 432 organisations that had put on exhibitions and film screenings screened 15,438 films in 2010/11 with a total of 32,699 screening days, of which 26,512 were in England.

The film screening days in England attracted a known audience of 3,965,827 and an additional 1,418,508 estimated audience: 5,384,335 in total.

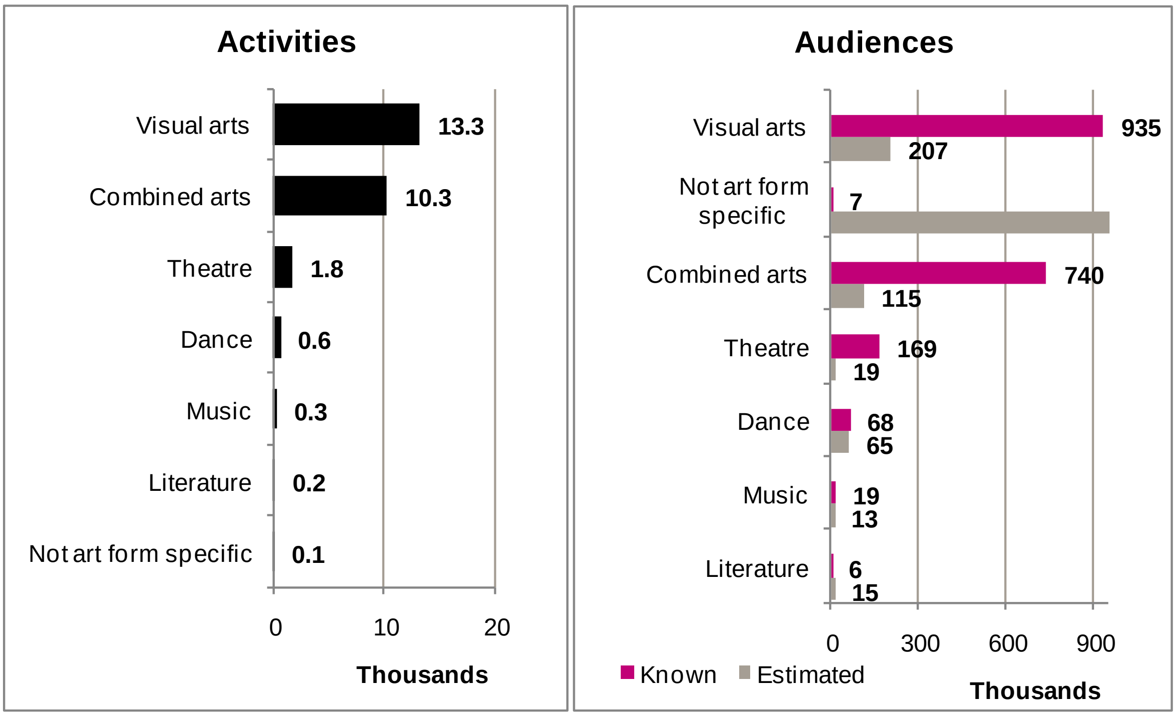
Figure 38 shows the regional breakdown of film screening days. London has the highest share with over a quarter of the screening days (29 per cent), followed by the South West with 22 per cent. The lowest number of film screening days took place in East (1 per cent).

Figure 38: Film screening days by region, 2010/11 (N=829)



When compared across artforms, half the total film screenings (50 per cent) were put on by visual arts organisations, followed by combined arts (39 per cent). This is shown in Figure 39. The lowest percentage of film screenings is put on by not artform specific and literature organisations (less than 1 per cent). Attendance figures show that visual arts organisations had the biggest audiences for film screenings with 34 per cent of the total attendance.

Figure 39: Film screening days by artform, 2010/11 (N=828)[14]



6.5 Publications

A total of 311 organisations said that they had produced publications during 2010/11. Publications include books, directories, magazines, educational resource packs, DVDs and CDs. 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 12,195,657.

Publications have been broken down into books, DVDs and CDs and other publications for each artform. As publication is not restricted by geographical or regional boundaries, there are no regional breakdowns of these figures.

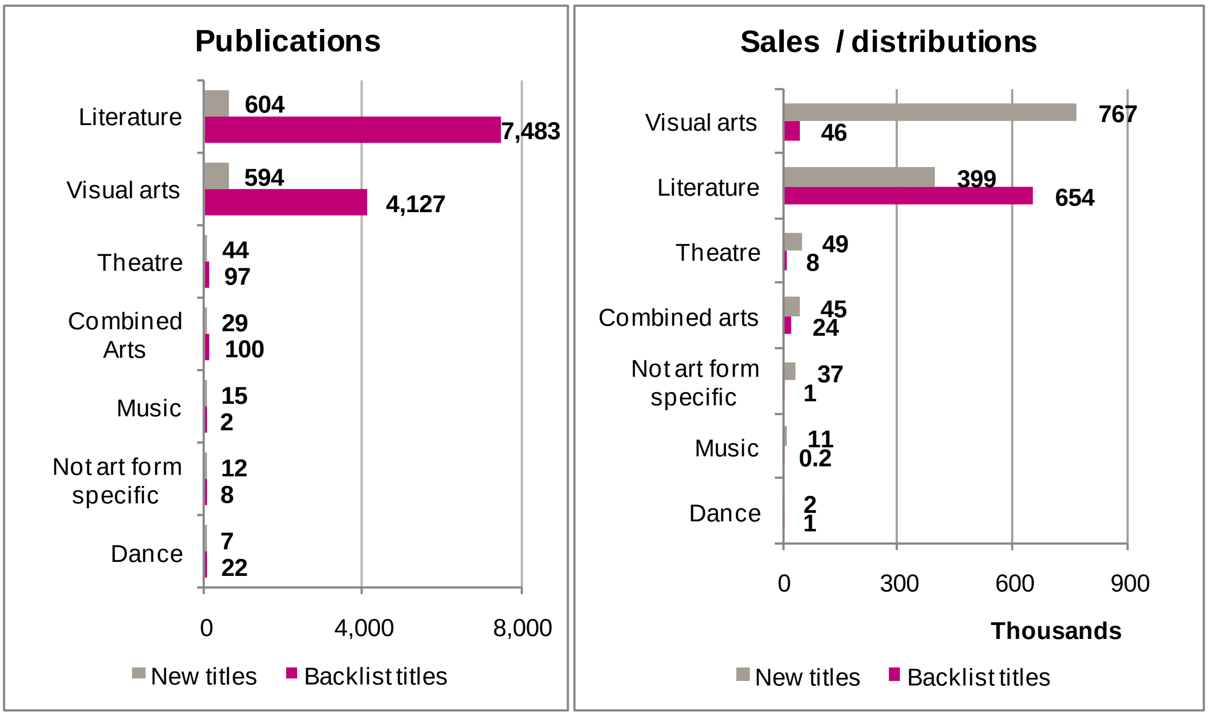
[14] An outlier has been removed from the dance figure

6.5.1 Books

Organisations had published a total of 1,305 new book titles over 2010/11, as well as maintaining 11,839 backlist book titles. Sales and distribution of new book titles totalled 1,310,133 and sales and distribution of backlist book titles totalled 735,613.

Figure 40 shows the publication of new and backlist title book publications by artform. Literature organisations had the highest share of new and backlist book titles available, with 46 and 63 per cent respectively. Sales and distribution figures for books showed that although literature organisations had the highest sales and distribution figures for backlist titles (89 per cent), sales and distribution of new book titles came to only 30 per cent. Visual arts organisations had the highest sales and distribution for new titles, with 59 per cent of the total.

Figure 40: Publication of new and backlist titles by artform, 2010/11 (N=829)



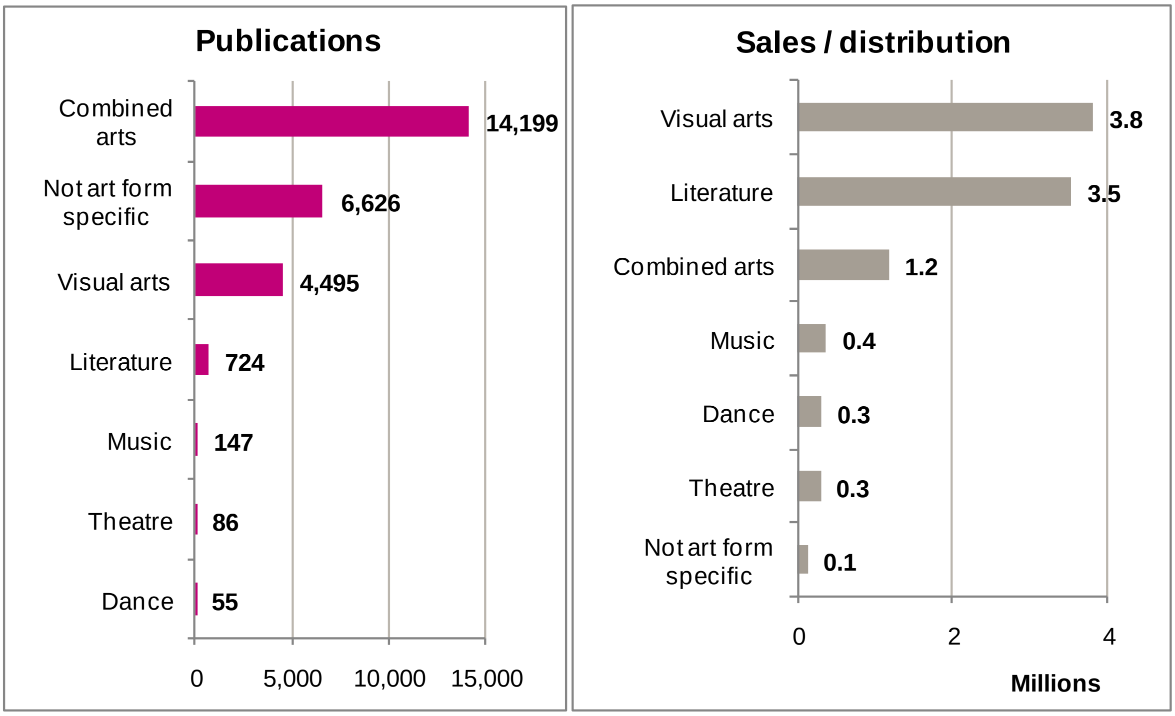
6.5.2 Other publications

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 CDs.

A total of 223,830 paper-based publications had been published in 2010/11 with a total sales/distribution of 9,670,112.
The highest numbers of paper-based publications were made by combined arts organisations (54 per cent), 'not artform specific' organisations (25 per cent) and visual arts (17 per cent) organisations, as shown in Figure 41. The other artforms made only very few paper-based publications.

Sales and distribution figures for paper-based publications followed different patterns, as shown in Figure 41, where the highest numbers were for visual arts (40 per cent) and literature (37 per cent). These high figures for sales and distribution were based on relatively low numbers of publications, whereas 'not artform specific' organisations published a high number of publications but had relatively low sales and distribution figures.

Figure 41: Paper based publications by artform, 2010/11 (N=828)[15]



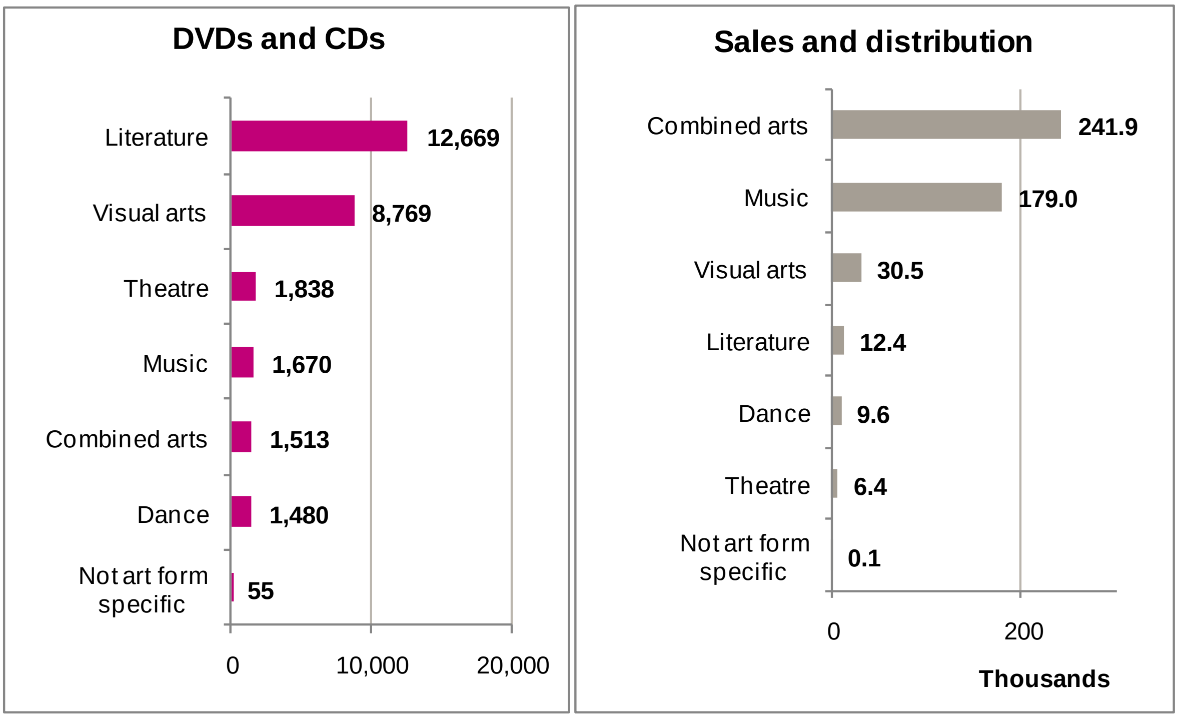
6.5.3 DVDs and CDs

In 2010/11 the regularly funded organisations had produced 27,994 DVDs or CDs, with a total sales and distribution figure of 479,799.

[15] An outlier has been removed from the combined arts figure

As shown in Figure 42, literature organisations published the most DVDs and CDs (45 per cent of the total), closely followed by visual arts organisations (31 per cent). By contrast, the highest sales and distribution figures for DVDs and CDs were for combined arts (50 per cent) and music organisations (37 per cent), though these organisations published fewer different titles.

Figure 42: Production of DVDs and CDs by artform, 2010/11 (N=829)



6.6 Education, learning and participation

In 2010/11, 758 regularly funded organisations (91 per cent) that returned a submission conducted an education programme as part of their funded activity.

554 regularly funded organisations (67 per cent of the portfolio) employed someone specifically to deliver education and learning work. 552 organisations (67 per cent) had a written education policy and strategy and 469 organisations (57 per cent) had both. Organisations' programmes of education involved the following in 2010/11:

- 29,169 artists
- 383,794 sessions
- 10,159,027 attendances

Around a fifth of all sessions (21 per cent) were delivered to 4–19-year-olds in formal education, while most (64 per cent) of the sessions 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 15 per cent of sessions.

Among the constant sample, the number offering an education programme has increased steadily. In 2008/09, 673 organisations offered educational activities, which had increased to 736 in 2010/11. Those employing someone specifically to deliver education increased from 509 to 543. There were 540 organisations with a written education policy in 2010/11, compared to 463 in 2008/09.

As shown in Table 15, the number of artists involved in education work has fallen since 2008/09 among the constant sample. The numbers of sessions and the total attendance, however, have increased.

Table 15: Changes in educational programme since 2008/09 among constant sample (N=802)

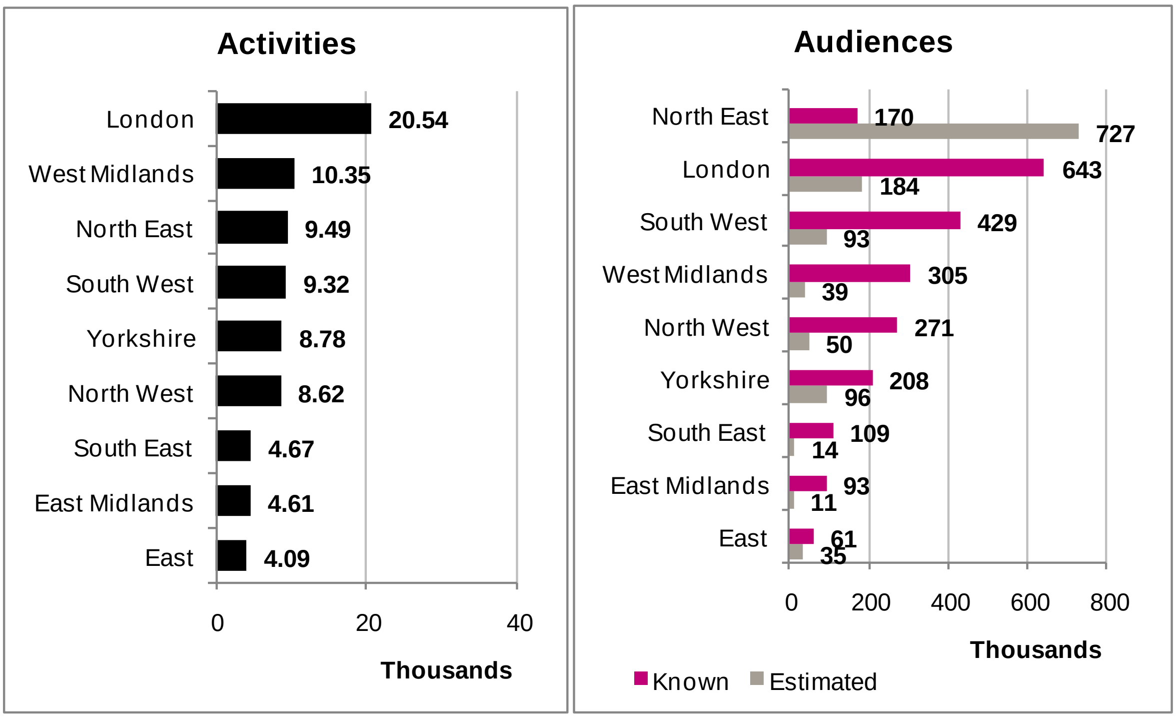
	2008/09	2009/10	2010/11	Percentage change 2008/09–2010/11
Number of artists involved	34,477	29,534	28,740	-17%
Number of sessions	350,563	334,528	380,148	8%
Total attendance	7,155,449	7,803,859	9,997,790	40%

6.6.1 Formal education sessions

Formal education sessions are those which are connected to the school curriculum for students aged 4–19. In 2010/11 561 organisations put on at least one formal education session, with a total of 80,450 sessions attended by 3,536,556 people.

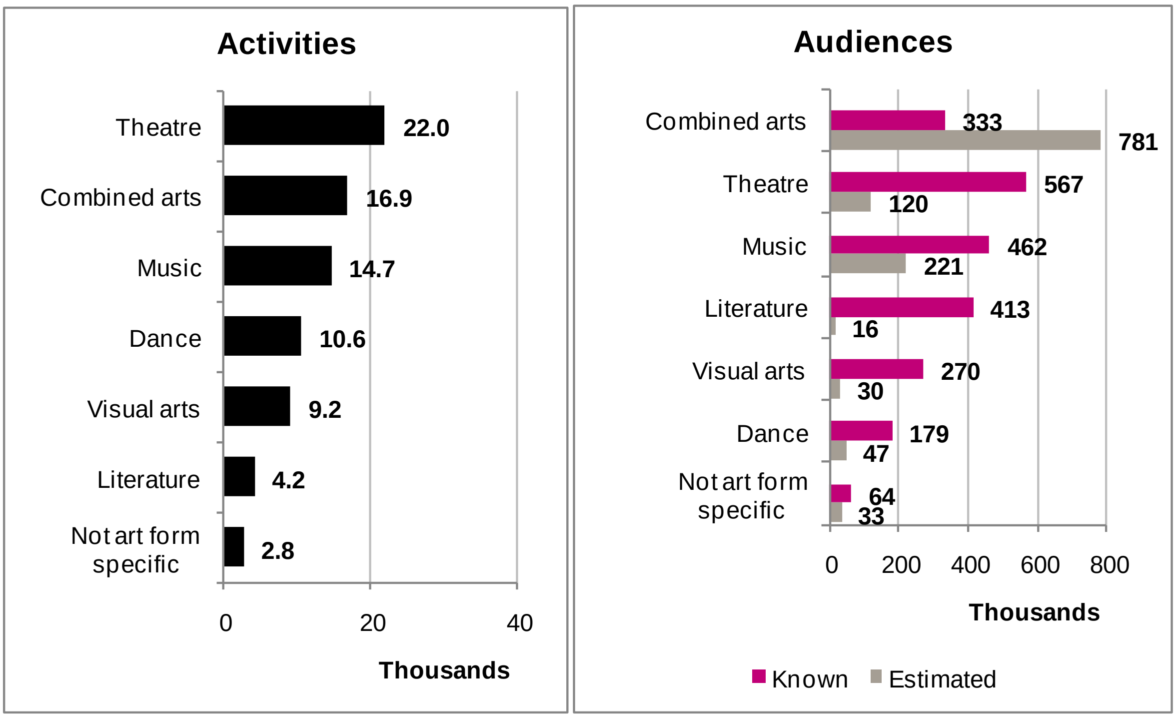
Figure 43 shows the regional distribution of formal education sessions and attendance for the 4–19-year-old age group. Organisations based in London have a higher number than those in any other region, with 26 per cent of the formal education sessions. The rest of the sessions are spread relatively evenly across regions, the lowest being in the East with 5 per cent of the sessions. Levels of attendance at formal education sessions are highest in the North East, with 25 per cent, followed by London, with 23 per cent.

Figure 43: Formal education sessions by region, 2010/11 (N=829)



Theatre and combined arts organisations were the artforms that presented the highest number of formal education sessions, with 27 and 21 per cent respectively, as shown in Figure 44**.** Figure 44 also shows how attendance at formal education sessions breaks down by artform. Combined arts attracted the highest numbers of attendances for formal education sessions by far, with 32 per cent. Not artform specific had the lowest activities and attendance figures.

Figure 44: Formal education sessions by artform, 2010/11, (N=829)



6.6.2 Informal education sessions

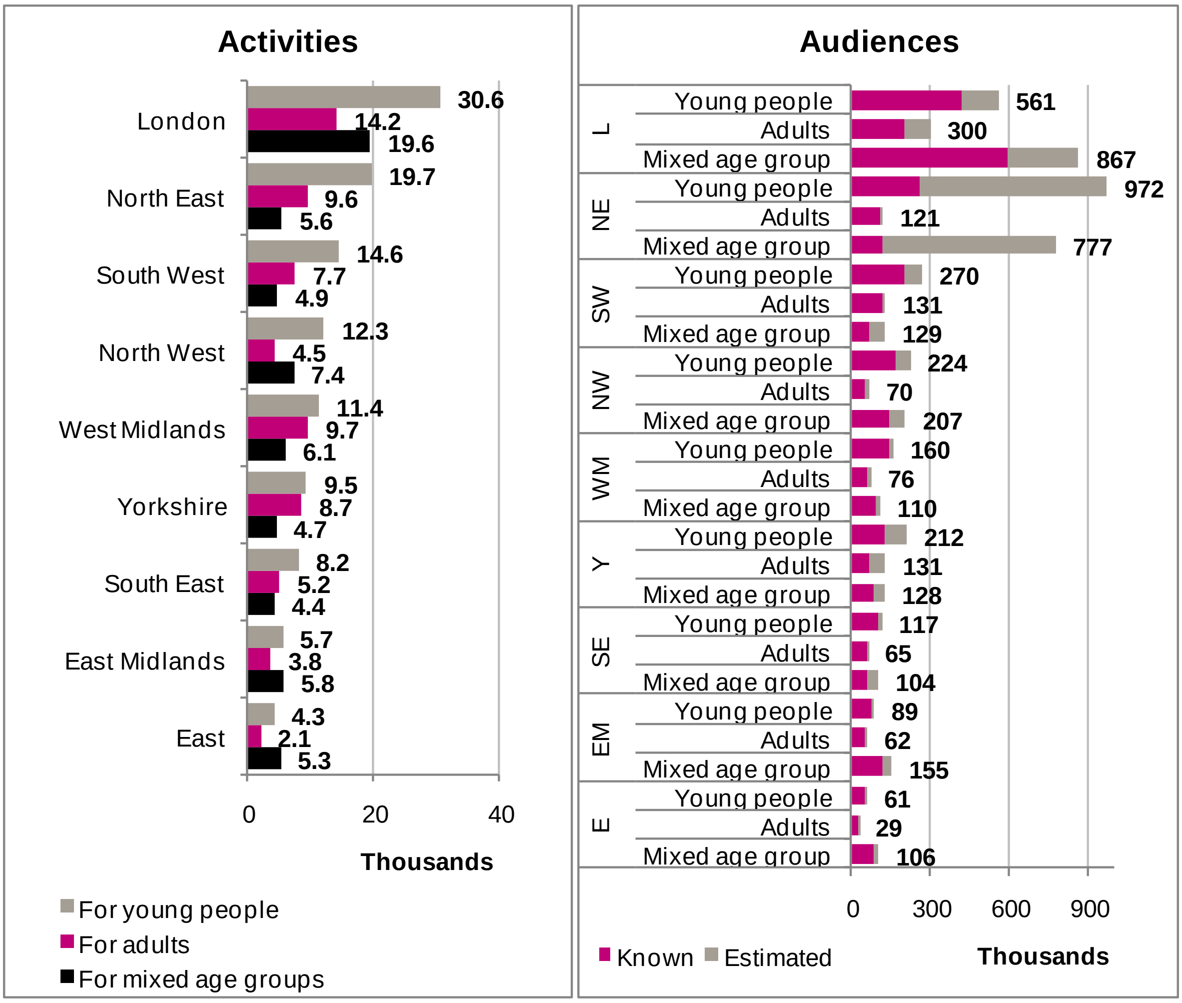
This section covers all education work and participatory arts activity presented by the regularly funded organisations that falls outside the formal education curriculum. For the purposes of reporting, these sessions were split into those aimed at young people (under 20), adults (20 and over) and sessions for mixed age groups. In 2010/11 684 organisations (83 per cent of the total) put on at least one informal education session. There were 245,544 sessions altogether – 116,159 for young people, 65,601 for adults and 63,784 sessions for mixed age groups.

Informal education sessions attracted 6,232,557 attendances, of which

- 2,665,922 (43 per cent) were for young people under 20
- 984,103 (16 per cent) were aimed at adults
- 2,582,532 (41 per cent) were for mixed age groups

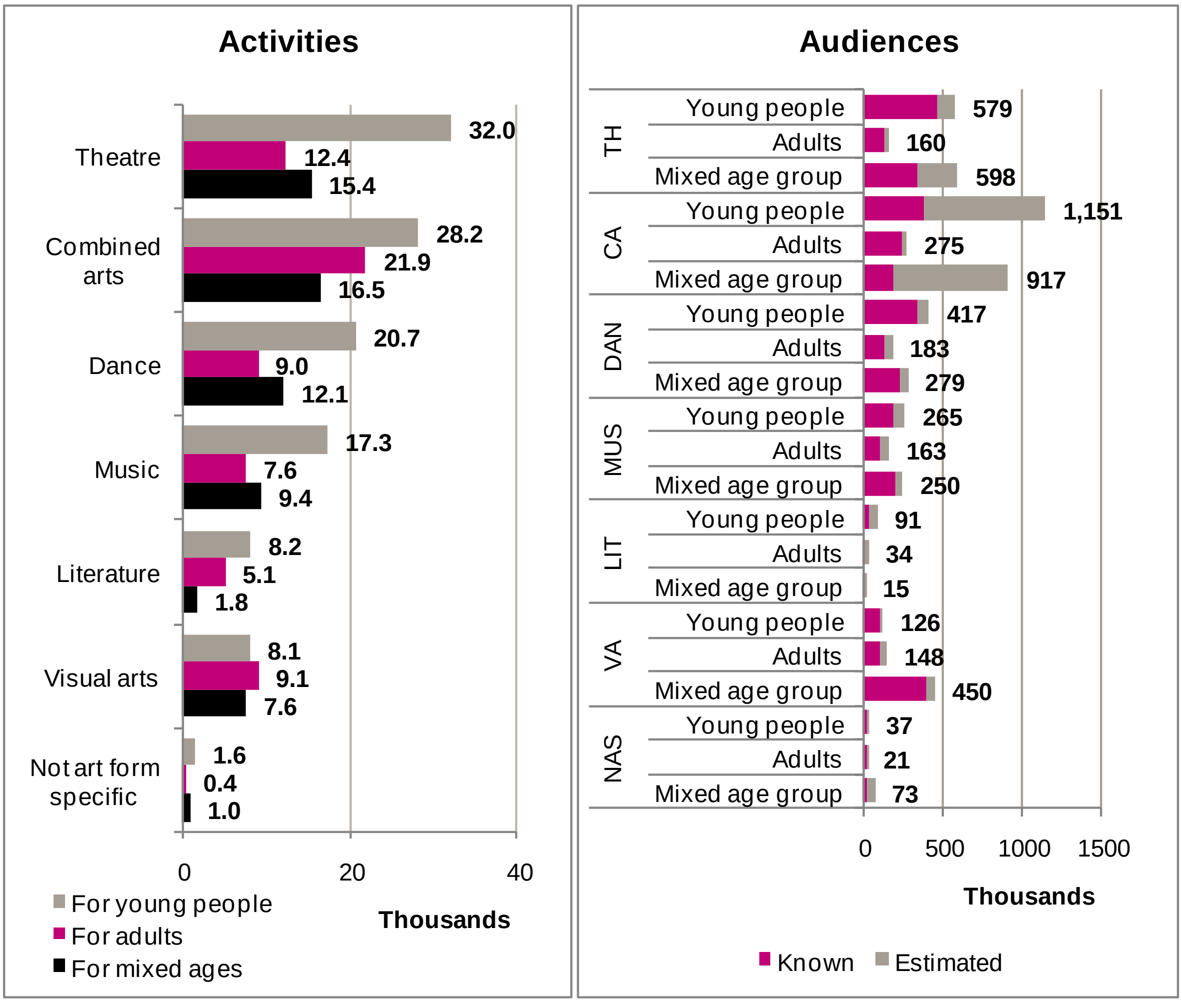
Figure 45 presents the number of informal learning sessions aimed at different age groups in each region. In most regions the sessions specifically for young people (those aged under 20) were the most common session type. London had the highest number of sessions and the East had the lowest numbers of informal education sessions in all categories. The North East had the highest attendance figures at informal education sessions for young people and organisations in London had the highest level of attendance for adults and mixed age groups. This is shown in Figure 45.

Figure 45: Number of informal education sessions by type and by region, 2010/11, (N=829)



Informal education sessions for young people are also dominant when the number of education sessions is broken down by artform, as Figure 46 shows. 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 organisations, which have more sessions for adults. Similar patterns are seen in audience numbers, with high levels of attendance by young people at informal education sessions by combined arts and theatre organisations. Visual arts organisations have high audience per activities figures for mixed age group sessions.

Figure 46: Informal education sessions by type and by artform, 2010/11, (N=829)



6.6.3 Professional training sessions

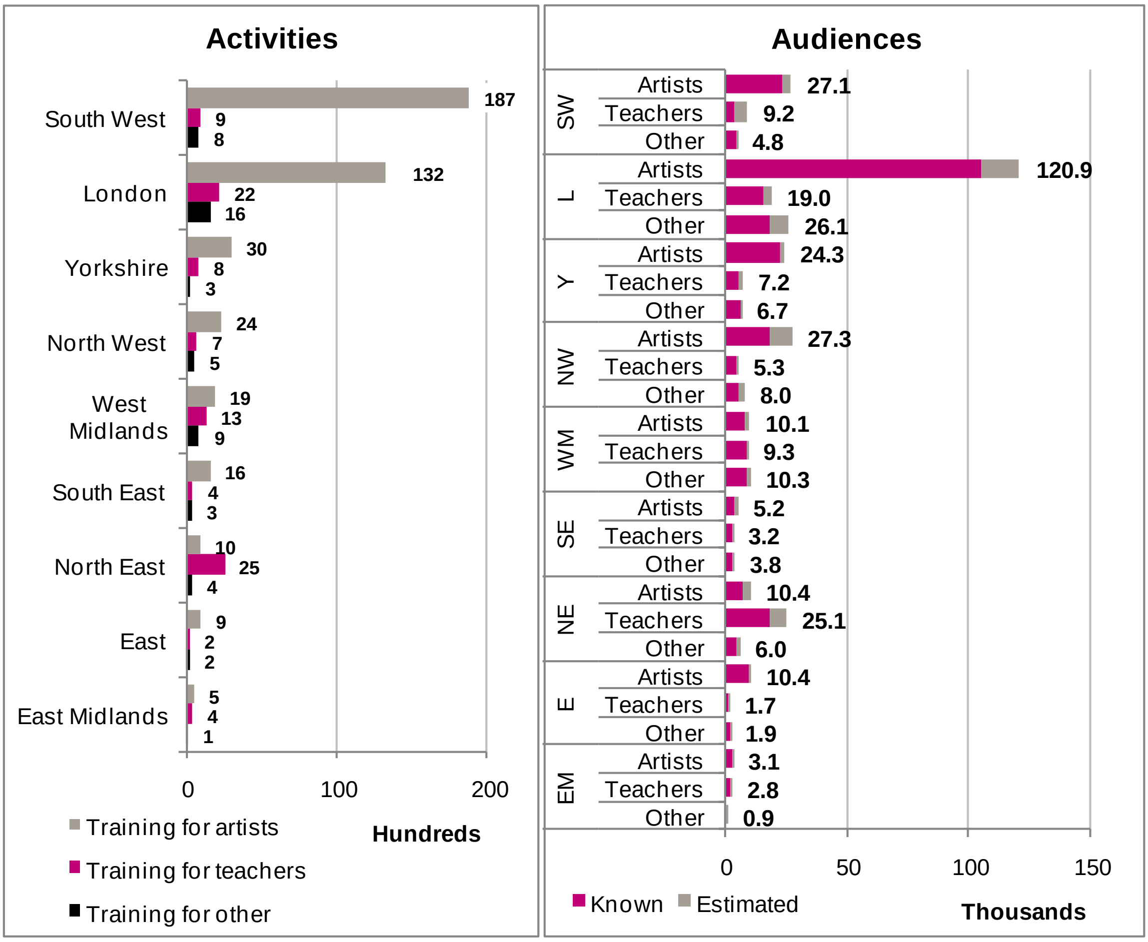
Regularly funded organisations also offered professional training sessions as part of their education work. These include sessions for artists, teachers and other adults, for example, business training through the arts.

Professional training sessions were put on by 568 organisations (69 per cent) in 2010/11. There were 57,800 sessions altogether, of which 43,212 were for artists, 9,534 were aimed at teachers and 5,054 were for other adults.

Professional training sessions achieved a total attendance of 389,914. This consisted of 238,843 attendances at sessions for artists, 82,763 attendances at sessions for teachers and 68,308 attendances at other training sessions.

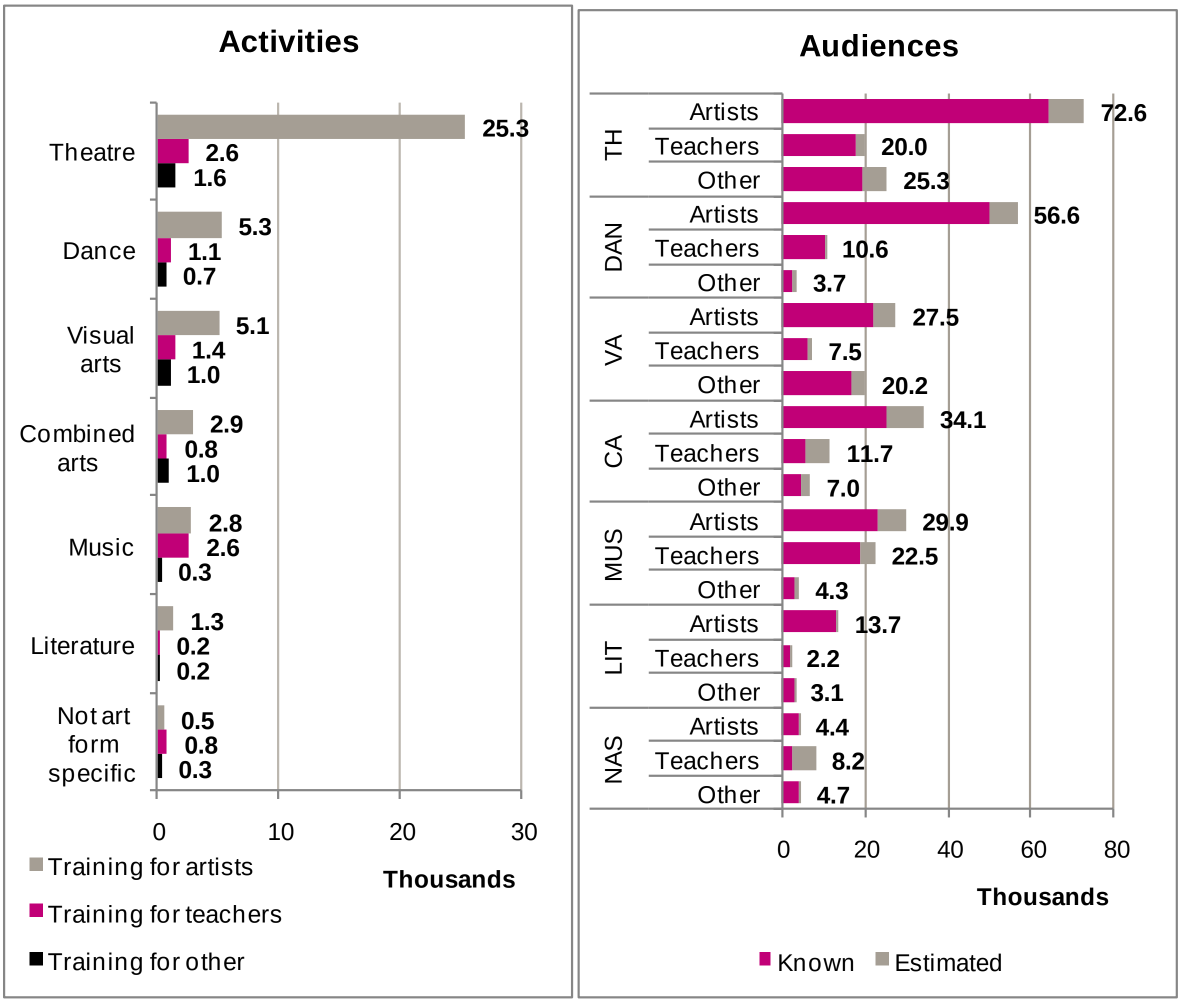
Figure 47 shows how the number of these sessions breaks down by region. South West has the highest number of training sessions for artists, offering 43 per cent of the total, followed by London, with 31 per cent of the total. The lowest number of professional training sessions took place in the East Midlands. It also shows that London had the highest attendances at professional training events aimed at artists and also had the highest level of attendance for sessions aimed at other adults. Organisations in the North East had the highest attendance at professional training sessions for teachers.

Figure 47: Professional training sessions by type and by region, 2010/11 (N=829)



When the professional training sessions are broken down by artform (Figure 48), we can see that theatre organisations offer most of the professional training sessions to artists and other groups with 58 per cent of sessions for artists and 31 per cent for other groups, while music organisations offer the highest number of teacher training sessions. Not artform specific had the lowest number of professional training sessions for artists and literature had the lowest total number of professional training sessions for other adults and teachers. Figure 48 also shows that theatre organisations had the highest number of attendances at their events for training artists and other adults and music organisations had the highest levels of attendance for teacher training sessions. Not artform specific organisations had the lowest attendance at professional training sessions for artists and literature had the lowest attendance at sessions for other adults and teachers.

Figure 48: Professional training sessions by artform, 2010/11 (N=829)



7 Analysis of income by attendance

Income and subsidy per attendance are calculated using income data for 2010/11 as presented in section 5.1 and total attendance data for activities in England as presented in section 6.1.[16] 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 2010/11 portfolio was £5.54 per attendance. The average total subsidy per attendance, which includes Arts Council subsidy, local authority and other public subsidy, for the same sample was £5.23 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 six national companies, so the data has been presented both with and without their 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.

7.1 Subsidy per attendance

Subsidy per attendance represents how much subsidy our regularly funded organisations receive in order to generate one attendance.

The total subsidy per attendance for all artforms and regions of £5.23 breaks down into £3.75 per attendance coming from Arts Council subsidy, £0.99 from local authority funding and £0.49 from other public subsidy per attendance.

7.1.1 Regional analysis

Regional breakdown of subsidy per attendance in Figure 49 shows that the West Midlands had the highest level of total subsidy per attendance in 2010/11 when

[16] 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.

national organisations are included, with £12.07 spent per attendance. The North East region had the lowest subsidy per attendance at £3.19 per attendance. Excluding the six national organisations, the East had the largest total subsidy per attendance in 2010/11, with £9.28 per attendance. The pink bar and line indicate the subsidy per attendance for the whole portfolio of funded organisations.

A detailed analysis of subsidy per attendance by subsidy category is given in Figure 50.

Figure 49: Breakdown of total subsidy per attendance by region, 2010/11 (N=829)

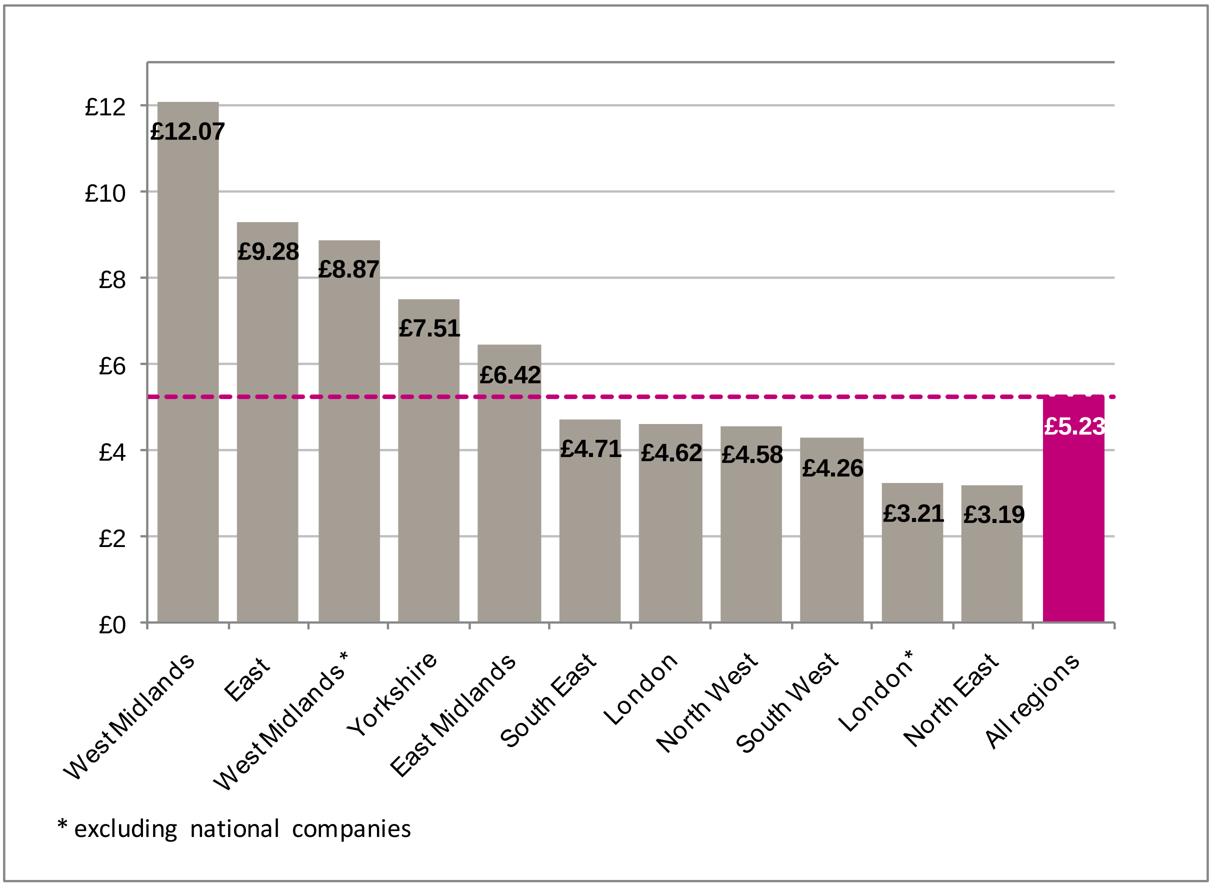
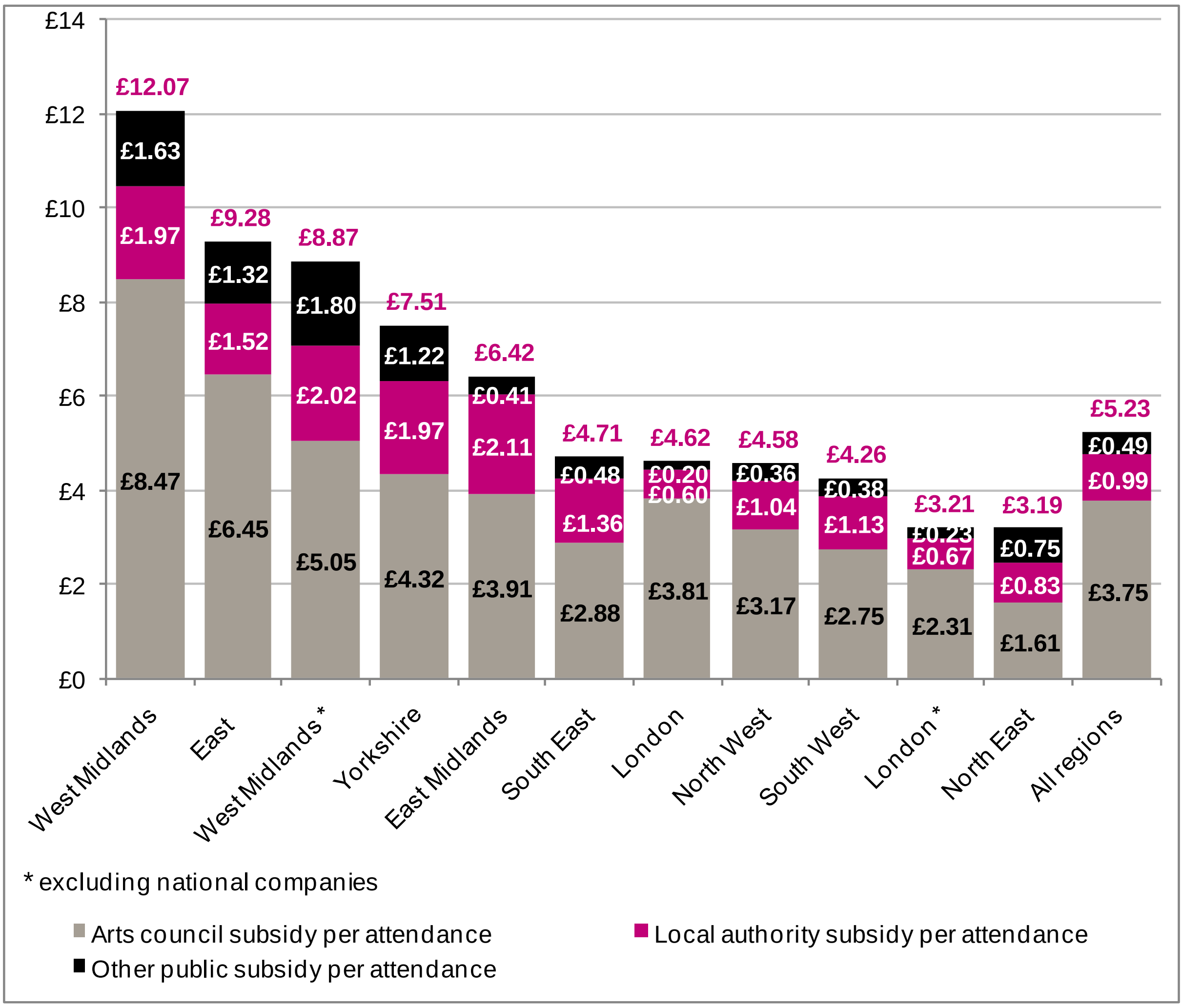


Figure 50: Detailed breakdown of subsidy per attendance by region, 2010/11 (N=829)



7.1.2 Artform analysis

Figure 51 shows the breakdown of total subsidy per attendance by artform. Music and theatre organisations have the highest levels of subsidy per attendance, with £17.39 and £9.50 respectively, or – excluding the national companies – £15.27 for music and £8.89 for theatre. In comparison, the literature subsidy per attendance is the lowest, at £1.04 per attendance. A more detailed breakdown of subsidy per attendance by subsidy category is given in Figure 52.

Figure 51: Breakdown of total subsidy per attendance by artform 2010/11 (N=829)

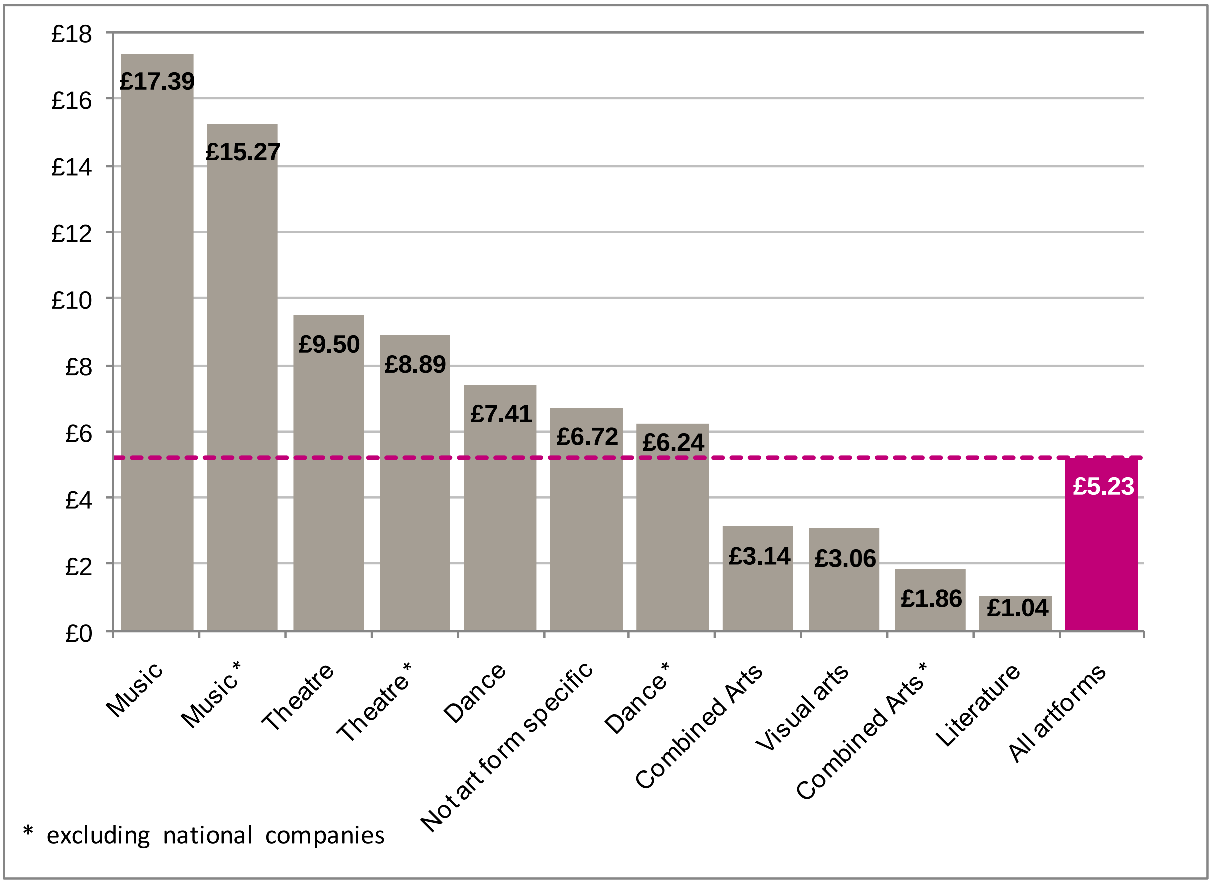
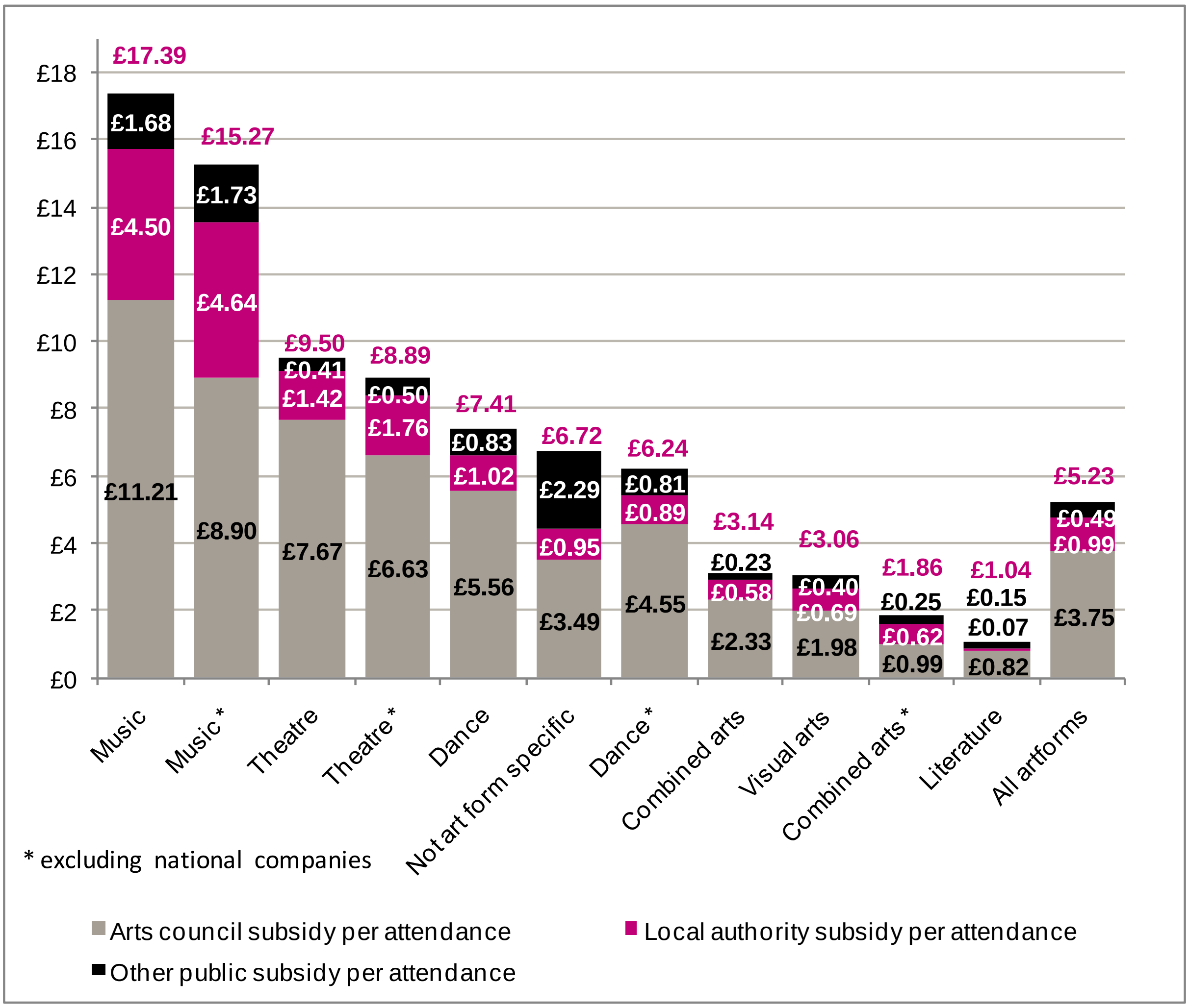


Figure 52: Details of total subsidy per attendance by artform, 2010/11 (N=829)

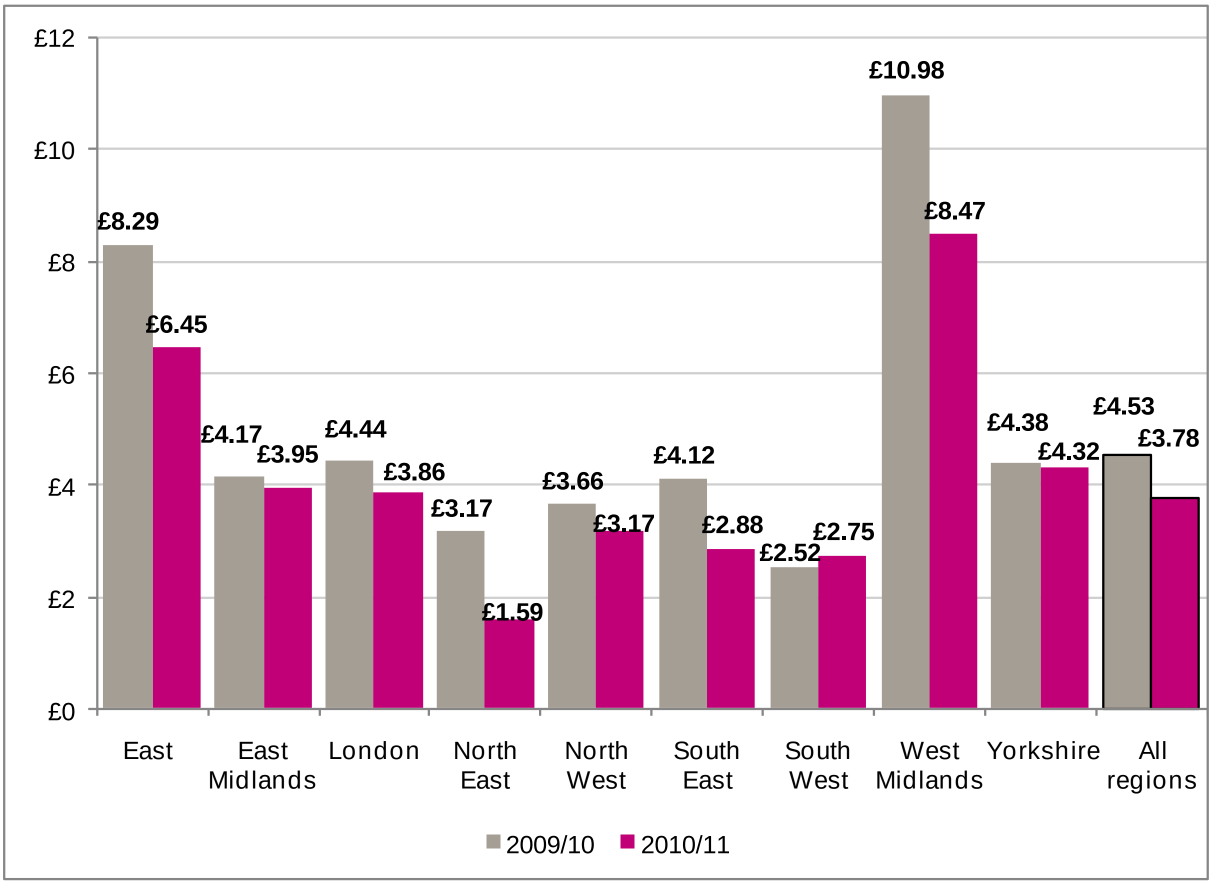


7.1.3 Changes compared to 2009/10

When data for the constant sample of organisations for 2009/10 and 2010/11 are compared (as in Figure 53), Arts Council subsidy per attendance has fallen overall from £4.53 to £3.78, a decrease of 17 per cent.

Figure 53 also shows that Arts Council subsidy per attendance decreased for all regions except for in the South West, where the Arts Council subsidy per attendance increased by 9 per cent. The largest percentage decrease can be seen in the North East, with a drop of 50 per cent.

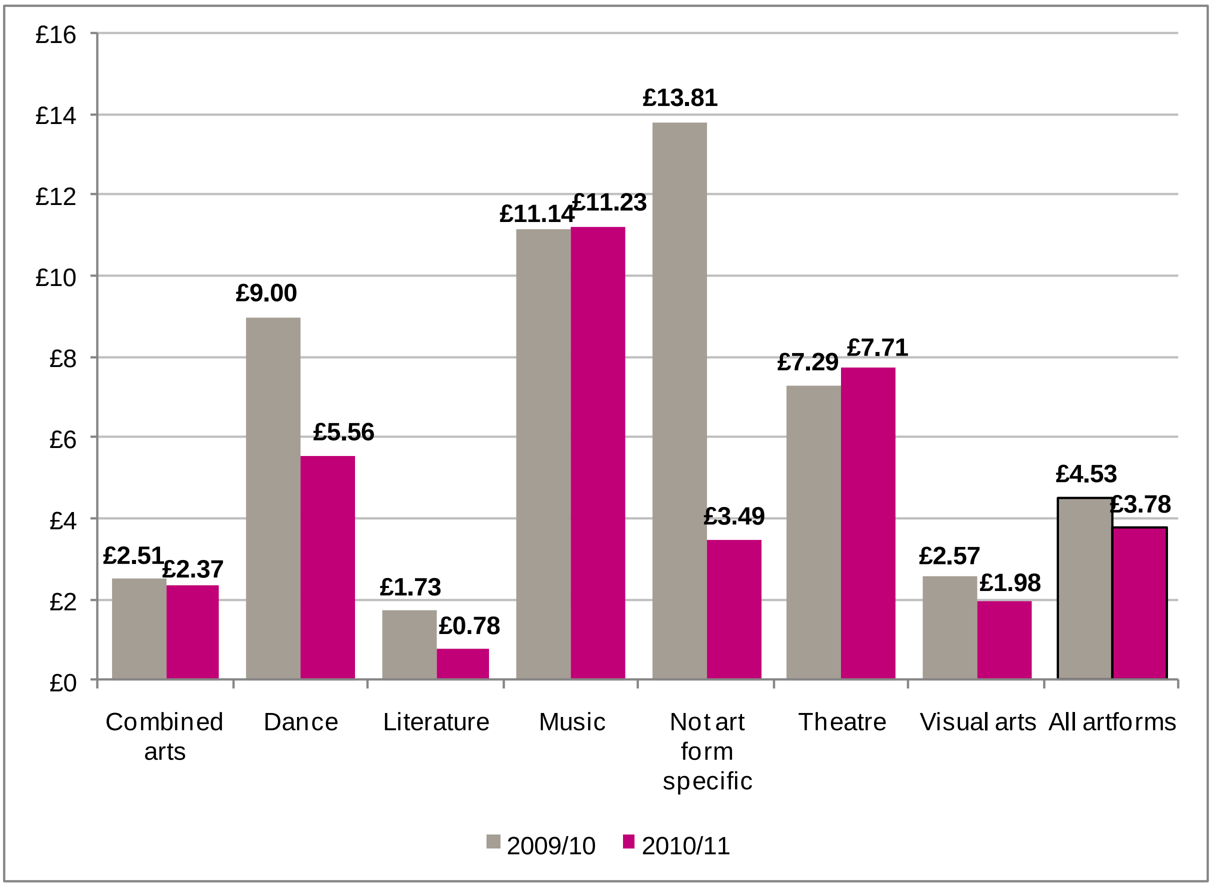
Figure 53: Change in levels of Arts Council subsidy per attendance by region, 2009/10 and 2010/11 constant sample (N=818)



Arts Council subsidy per attendance has fallen because of little or no increase in Arts Council subsidy combined with larger increases in attendance, except for in the South West where attendance figures decreased by 4 per cent since 2009/10.

Figure 54 presents the changes to Arts Council subsidy per attendance in the 2009/10 and 2010/11 constant sample by artform. The changes are less than those seen in the regional breakdown. The largest drop was for ‘not artform specific’ organisations, where the Arts Council subsidy per attendance fell by 75 per cent. The subsidy per attendance fell in all other artforms, except for music organisations, which showed a 1 per cent increase and for theatre organisations, whose Arts Council subsidy per attendance increased by 6 per cent in 2010/11, compared to 2009/10.

Figure 54: Changes in Arts Council subsidy per attendance by artform 2009/10 and 2010/11 constant sample (N=818)



As with the regional analysis, the reason for the fall in subsidy per attendance is that there has been little or no increase in Arts Council subsidy (a decrease for literature and not artform specific organisations) combined with a rise in attendance figures; this does not apply to theatre organisations, whose attendance figures have fallen.

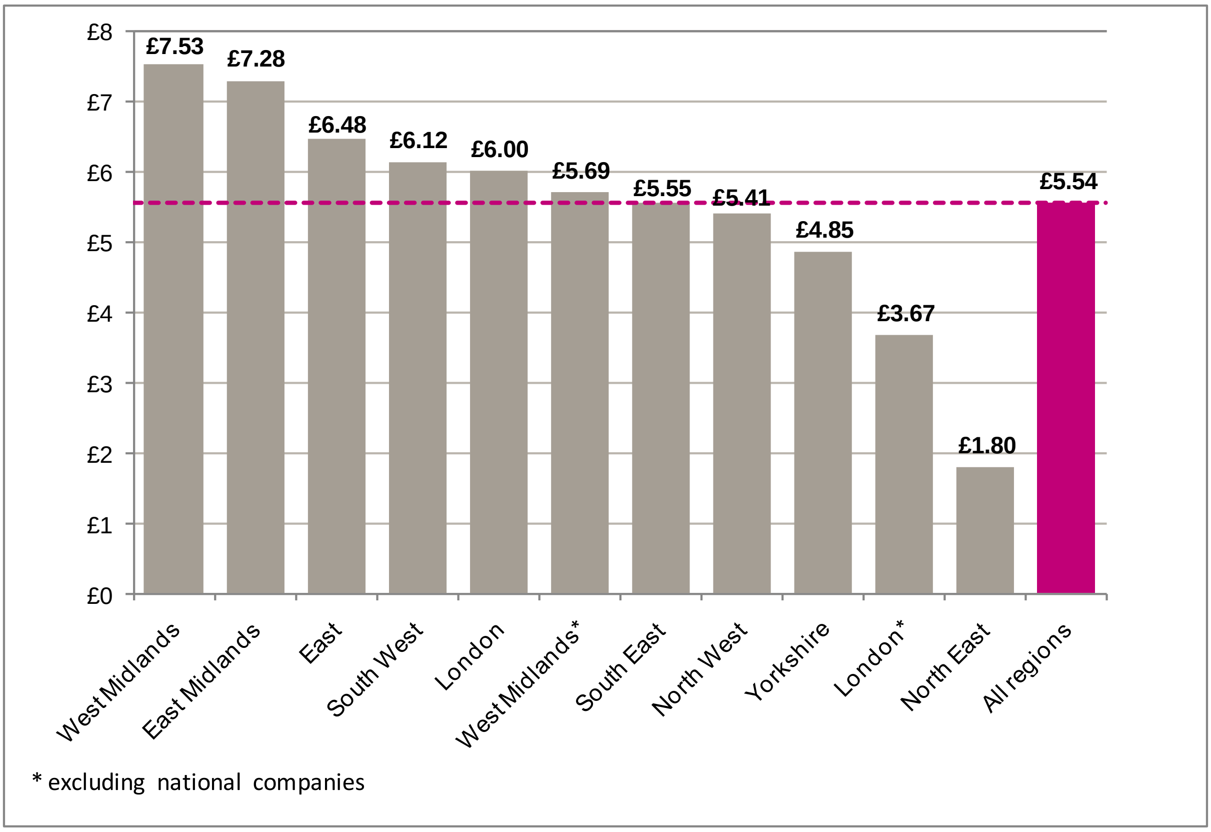
7.2 Earned income per attendance

Earned income per attendance represents how much (in £s) our regularly funded organisations earn from each attendance.

7.2.1 Regional analysis

Earned income per attendance shows a trend that differs slightly from total subsidy per attendance (Figure 55). The pink bar and line indicates the value for the portfolio as a whole of £5.54 per attendance. When national companies are included organisations based in the West Midlands had the highest level of earned income per attendance at £7.53. When national companies are excluded, organisations in the East Midlands had the highest earned income per attendance, earning £7.28 per attendance. The North East has the lowest earned income per attendance, with £1.80 of earned income per attendance.

Figure 55: Breakdown of earned income per attendance by region, 2010/11 (N=829)

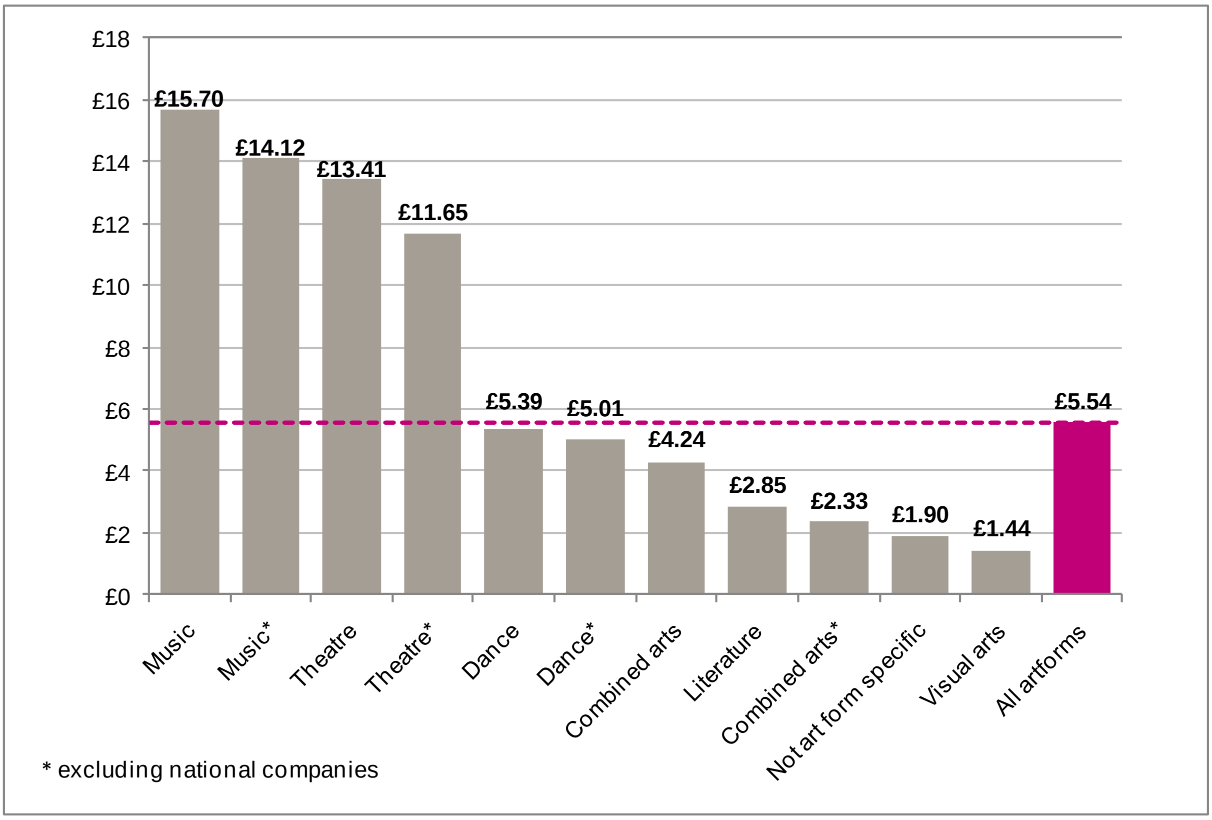


7.2.2 Artform analysis

The breakdown of earned income per attendance by artform shows a similar pattern to that of total subsidy per attendance.

Figure 56 shows that music organisations have the highest earned income per attendance at £15.70 per attendance (or £14.12 when national companies are excluded). Theatre follows closely, with £13.41 with national companies included (£11.65 without). Visual arts had the lowest earned income per attendance with £1.44 per attendance.

Figure 56: Breakdown of earned income per attendance by artform, 2010/11 (N=829)



8 Touring data

By touring activities we mean work presented away from the home base or host venue of an organisation. Touring activities that are 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 279 organisations that reported on touring activities in 2010/11. We refer to these as 'touring organisations'. Touring organisations represent 34 per cent of the total number of organisations responding to the annual submission in 2010/11 (829).

Some organisations were unable to provide full details of all their toured activity and therefore the data in this section can only give a partial picture of toured activities and audiences.[17] It should also be recognised that organisations vary considerably in the amount of touring that they do. Some touring organisations will only do a few touring activities in a year, but for others, touring is a significant part of their work and the primary reason why they receive Arts Council funding.

8.1 Regional and artform distribution of touring organisations

Table 16 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 (121); this figure represents 45 per cent of the organisations based in London. A higher percentage of organisations from the West Midlands did touring activities in 2010/11, 45 per cent of the organisations based in the region. The North East has the smallest number of touring organisations, with just seven touring organisations, 10 per cent of the organisations based in the region.

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

Table 16: Number and proportion of touring organisations by region, 2010/11

Region	Number of touring organisations	Number of organisations in sample	Regional % of touring organisations
East	12	35	34%
East Midlands	13	54	24%
London	121	271	45%
North East	7	67	10%
North West	35	105	33%
South East	12	53	23%
South West	23	76	30%
West Midlands	29	64	45%
Yorkshire	27	104	26%
Grand total	**279**	**829**	**34%**

The artform distribution of touring organisations is presented in Table 17. Theatre has the highest number of touring organisations; 124 of the theatre organisations had undertaken touring activities in 2010/11. This represents 61 per cent of the theatre organisations in the portfolio. The proportion of dance organisations undertaking touring activity in 2010/11 was only slightly lower, at 60 per cent. None of the 'not artform specific' organisations that answered the submission in 2010/11 reported any touring activity, and two literature organisations reported touring activity, representing 4 per cent of the artform.

Table 17: Number and proportion of touring organisations by artform, 2010/11

Artform	Number of touring organisations	Number of organisations in sample	% Touring organisations per artform
Combined arts	42	183	23%
Dance	41	68	60%
Literature	2	57	4%
Music	38	92	41%
Not artform specific	0	43	0%
Theatre	124	204	61%
Visual arts	32	182	18%
Grand total	**279**	**829**	**34%**

8.2 Reach of touring activities

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

Table 18 presents a breakdown of the locations of the toured activities by regularly funded organisations, separated by the home region of the organisation. The numbers in red represent 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 35 per cent 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 form of touring activity in all nine regions, but the proportion of toured activity taking place in the home region varies – from 54 per cent of all toured activity for organisations based in the North West to 26 per cent of all toured activity for organisations based in the North East. Organisations based in the East are the most likely to tour elsewhere in the UK, with 13 per cent of their toured activity located outside England but within the UK.

Organisations based in London are the most likely to tour in Europe, 14 per cent of their toured activity takes place in Europe. Organisations in the South West had the highest percentage of toured activity that took place outside Europe, with 18 per cent.

Table 19 shows the breakdown of the locations of the touring activities by artform. Visual arts have the highest proportion of touring that took part in the rest of the UK, with 10 per cent and the highest proportion of touring in Europe, with 19 per cent. They were followed closely by dance organisations, which reported that 18 per cent of their touring activities were in Europe. Theatre organisations are most likely to take their touring activities outside Europe, with 7 per cent of touring activity based in the rest of the world.

The five maps in Appendix 3 show the reach of funded organisations' touring activity across England, as well as indicating the home location of all regularly funded organisations within the portfolio.[18] 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 show that touring activity adds to the reach of the funded organisations.

---

[18] This includes regularly funded organisations who did not respond to the 2010/11 annual submission.

Table 18: Location of toured activity by region of organisation, 2010/11 (N=279)

	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	**35%**	1%	12%	1%	3%	14%	4%	2%	1%	13%	8%	6%
East Midlands	2%	**49%**	14%	8%	1%	7%	2%	1%	4%	6%	6%	0%
London	3%	6%	**31%**	3%	7%	4%	6%	8%	3%	10%	14%	7%
North East	3%	6%	8%	**26%**	6%	8%	5%	4%	23%	8%	3%	1%
North West	2%	4%	11%	1%	**54%**	2%	2%	7%	4%	3%	6%	3%
South East	5%	5%	3%	5%	2%	**35%**	16%	3%	2%	11%	9%	2%
South West	0%	4%	13%	0%	1%	2%	**46%**	3%	1%	5%	8%	18%
West Midlands	2%	5%	14%	5%	5%	3%	4%	**36%**	5%	7%	7%	7%
Yorkshire	2%	7%	5%	6%	11%	6%	3%	4%	**48%**	4%	3%	1%
Total	3%	9%	22%	4%	8%	5%	9%	9%	6%	8%	11%	6%

Table 19: Location of toured activity by artform of organisation, 2010/11 (N=279)

Artform of organisation	Location of toured activity											
	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
Combined arts	5%	16%	14%	3%	11%	6%	16%	14%	4%	8%	2%	2%
Dance	3%	3%	26%	2%	6%	8%	6%	11%	6%	6%	18%	6%
Literature	0%	0%	9%	0%	2%	1%	0%	1%	82%	4%	0%	0%
Music	6%	5%	13%	7%	9%	9%	8%	8%	16%	5%	9%	6%
Theatre	4%	6%	27%	4%	6%	8%	13%	5%	8%	8%	4%	7%
Visual arts	1%	9%	22%	4%	8%	2%	4%	10%	3%	10%	19%	7%
Total	19%	40%	111%	20%	41%	33%	46%	49%	119%	41%	53%	29%

Appendix 1: Glossary of definitions

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 2010 and 31 March 2011.

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 principal area of work that 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 which 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 which 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, its 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 is 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 is 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 days 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 or leased (long-term) by an organisation, which are the usual premises for the organisation's activities. If an organisation works from several premises, its head office will be classed as its 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 in which 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 finances, reception, box-office staff and sound technicians.

Outliers: If one or more organisations provide figures that are extremely high or low, they can sometimes skew the data and misrepresent the overall figures. In these cases the extreme numbers are removed.

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. This 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 CDs.

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. This includes any complimentary/free publicity distribution. This is the number of publications that were sold or distributed, not a money (£) figure.

Schools performances: This is the number of performances, productions, presentations, concerts and readings etc, for 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 that was 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 schools performances specifically for 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 2010** and **31 March 2011**, 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.

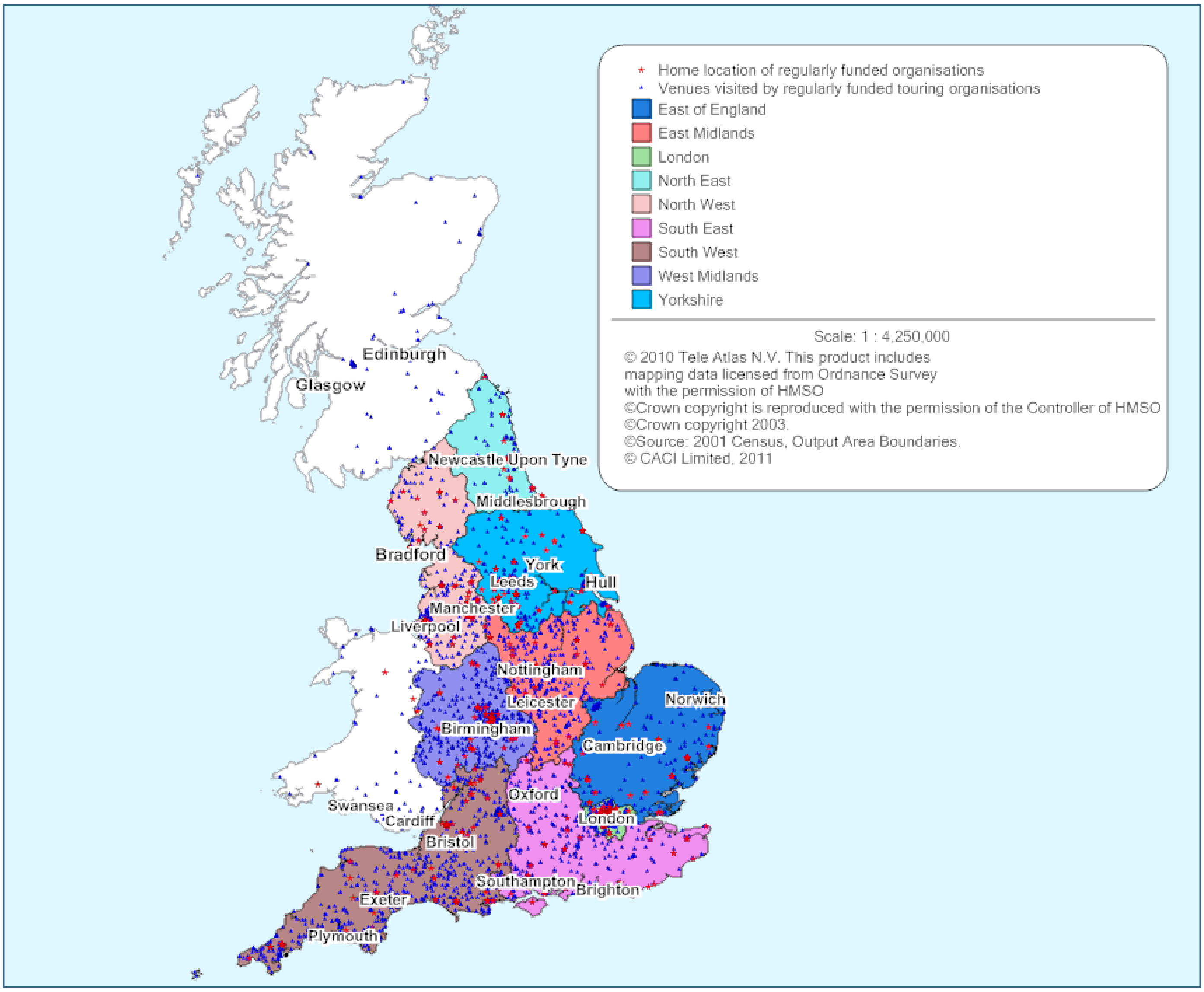
Appendix 2: List of tables and figures

Tables

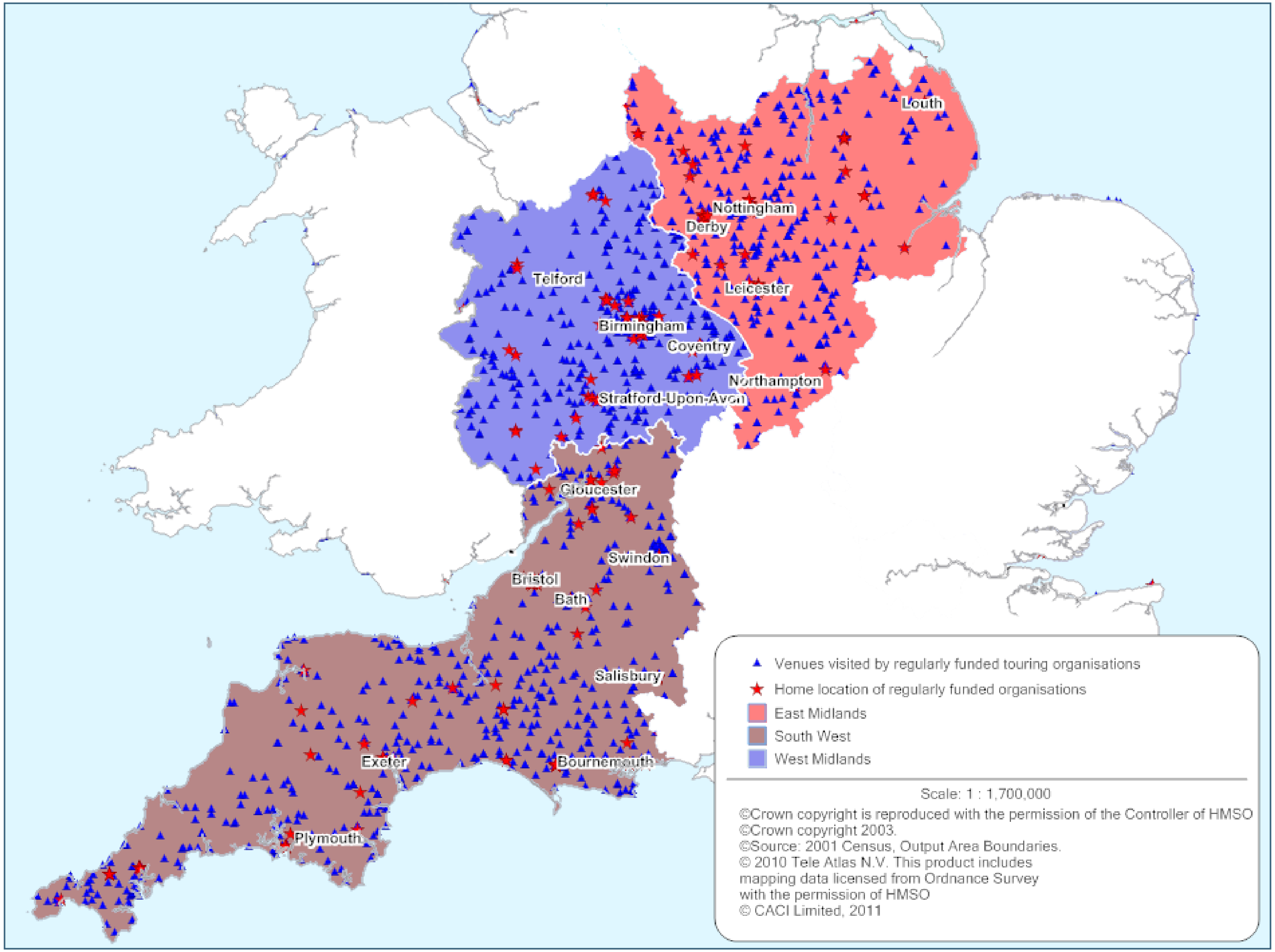
Figures

Appendix 3: Touring maps

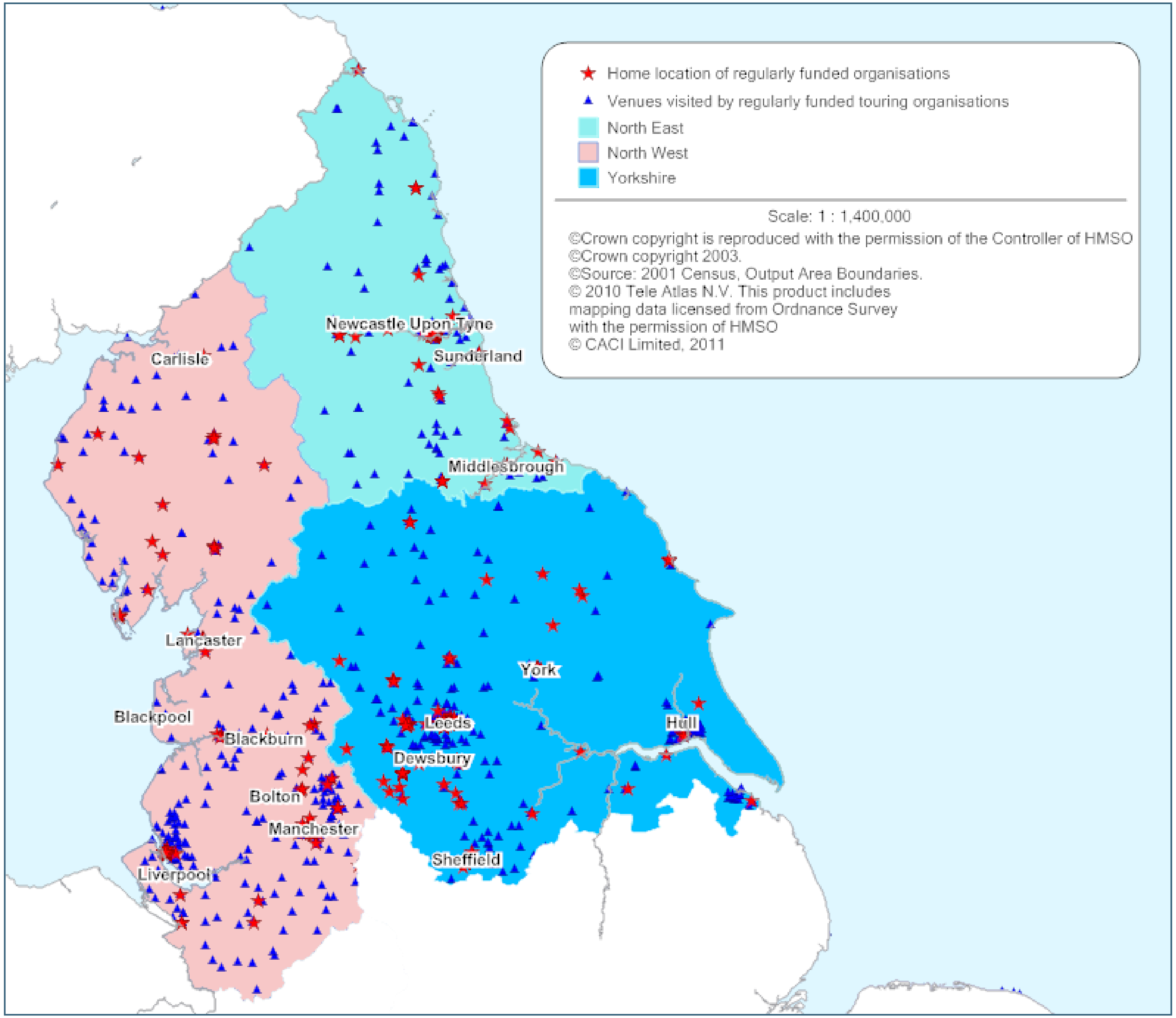
Map 1: United Kingdom touring activity, 2010/11



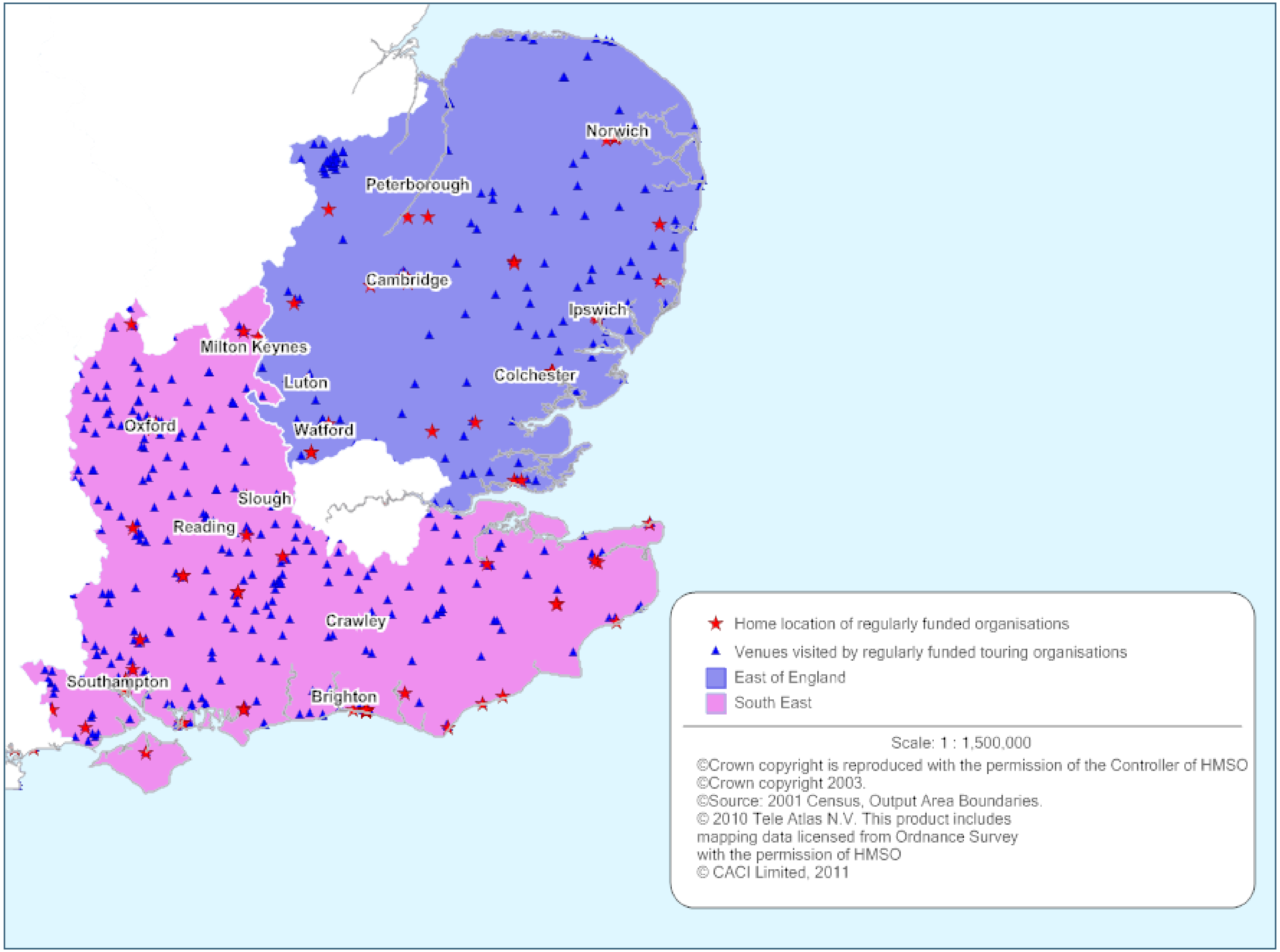
Map 2: Midlands and South West touring activity, 2010/11



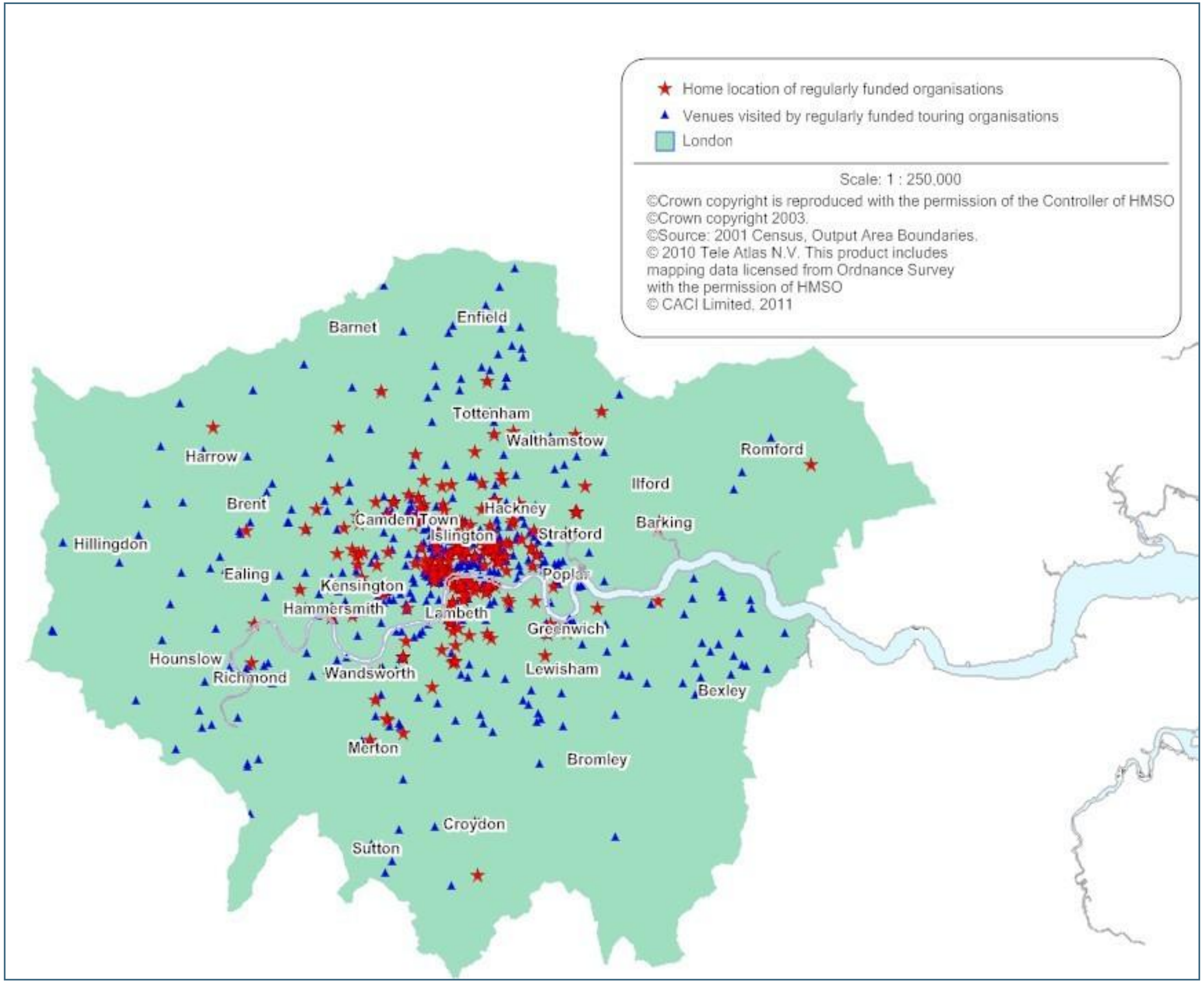
Map 3: North area touring activity, 2010/11



Map 4: East and South East touring activity, 2010/11



Map 5: London touring activity, 2010/11



Authors: Stephanie Grant, Oscar Toledano, James Blower

Arts Council England
14 Great Peter Street
London SW1P 3NQ

www.artscouncil.org.uk
Email: enquiries@artscouncil.org.uk
Phone: 0845 300 6200
Textphone: 020 7973 6564
Charity registration no 1036733

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

To download this publication, or for the full list of Arts Council England publications, see www.artscouncil.org.uk

ISBN: 978-0-7287-1510-3

We are committed to being open and accessible. We welcome all comments on our work. Please send these to Alison Cole, Executive Director, Advocacy & Communications, at the Arts Council England address above.