National Portfolio Organisations

Key data from the 2016/17 annual submission

March 2018

CONTENTS

1 INTRODUCTION

1.1 About the annual submission

Each year, arts organisations and museums that receive annual funding from Arts Council England as part of the national portfolio are invited to provide information on organisation profile, financial statements, number of performances, exhibitions, festivals, 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 and offline spreadsheet was made available to all National Portfolio Organisations (NPOs) from May 2017 to June 2017. Guidance notes were provided and the Arts Council provided further support while organisations were completing their submission.

In total, 686 NPOs were asked to complete the annual submission and 649 responses were analysed.

1.1.1 Why the Arts Council collects data from its National Portfolio Organisations

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

- Reporting to government and key stakeholders
- Informing our monitoring of the whole national portfolio, as this is a major strand of our funding
- Informing our policies, aims and ambitions

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

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, the aggregate data collected by Arts Council England during the 2016/17 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 11 October 2017, Arts Council England released headline tables detailing the work of NPOs from the 2016/17 annual submission. The headline tables were released as official statistics according to the arrangements approved by the UK Statistics Authority. They are contained in a single Excel spreadsheet with filters to select regional and discipline breakdowns of the data and can also be filtered by organisation size. The spreadsheet can be downloaded from the Arts Council England website: http://www.artscouncil.org.uk/annual-submissions-report

More information on the Arts Council's official statistics, including a publication timetable, is available on the Arts Council England website: http://www.artscouncil.org.uk/research-and-data 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

1.1.4 NPO data

The annual submission asks organisations to submit financial data based on Arts Council England's financial year, which ran from 1 April 2016 to 31 March 2017. National Portfolio 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 investment and total income were recalculated accordingly.

1.1.5 Data verification

We check organisation's 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 for 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 make a substantial contribution to total estimated audiences. 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 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 considered 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

Where possible, analysis has been undertaken comparing NPOs responding to the annual submissions in 2015/16 and 2016/17. There are 625 organisations in the constant sample for this two-year span.

1.2 Report layout

This report gives an overview of the NPOs 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 2016/17 for sections 4 (financial statements) and 5 (activities and audiences). Income per attendance data is presented in section 6, and touring activities are analysed in section 7.

1.2.1 About the charts

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

For 2016/17 we have included National organisations, so that data can be presented in the tables consistently. These organisations are defined as having a significant national reach beyond the region of their home base. The group consists of Birmingham Royal Ballet, English National Ballet, Northern Ballet, Opera North, Royal National Theatre, Royal Opera House, Royal Shakespeare Company, Southbank Centre and Welsh National Opera.

It was necessary to use short forms of region and discipline categories for some of the graphs in the report. The following tables give details of the abbreviations used.

Table 1: Regional abbreviations list

Abbreviation	Full Name	Area
L	London	London
EM	East Midlands	Midlands
WM	West Midlands	
NE	North East	North
NW	North West	
Y	Yorkshire	
E	East	South East
SE	South East	
SW	South West	South West
NAT	National	National

Table 2: Discipline abbreviations list

Abbreviation	Full Name
CA	Combined Arts
DA	Dance
LI	Literature
MUS'M	Museums
MU	Music
ND	Not discipline specific
TH	Theatre
VA	Visual Arts

1.3. Other sources of data

Other reports have been produced in relation to the National Portfolio annual survey data.

1.3.1 Headline Tables

The tables are released the October after submission and contain headline interactive data analysis on finance, activities, diversity and leadership. It is available to download from our website here: http://www.artscouncil.org.uk/annual-submissions-report

1.3.2 Workforce

Our annual diversity report contains information received from the annual survey in regards to workforce. It is available to download from our website here:
http://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2016-17

2 OVERVIEW OF THE PORTFOLIO

2.1 Organisation by region

In this year’s analysis there were 649 NPOs. 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 the organisation holds a long-term lease. Within this report, regions are ordered by their Arts Council areas as listed above. The regions are shown in the map in Figure 1.

Figure 1: Regional map of England

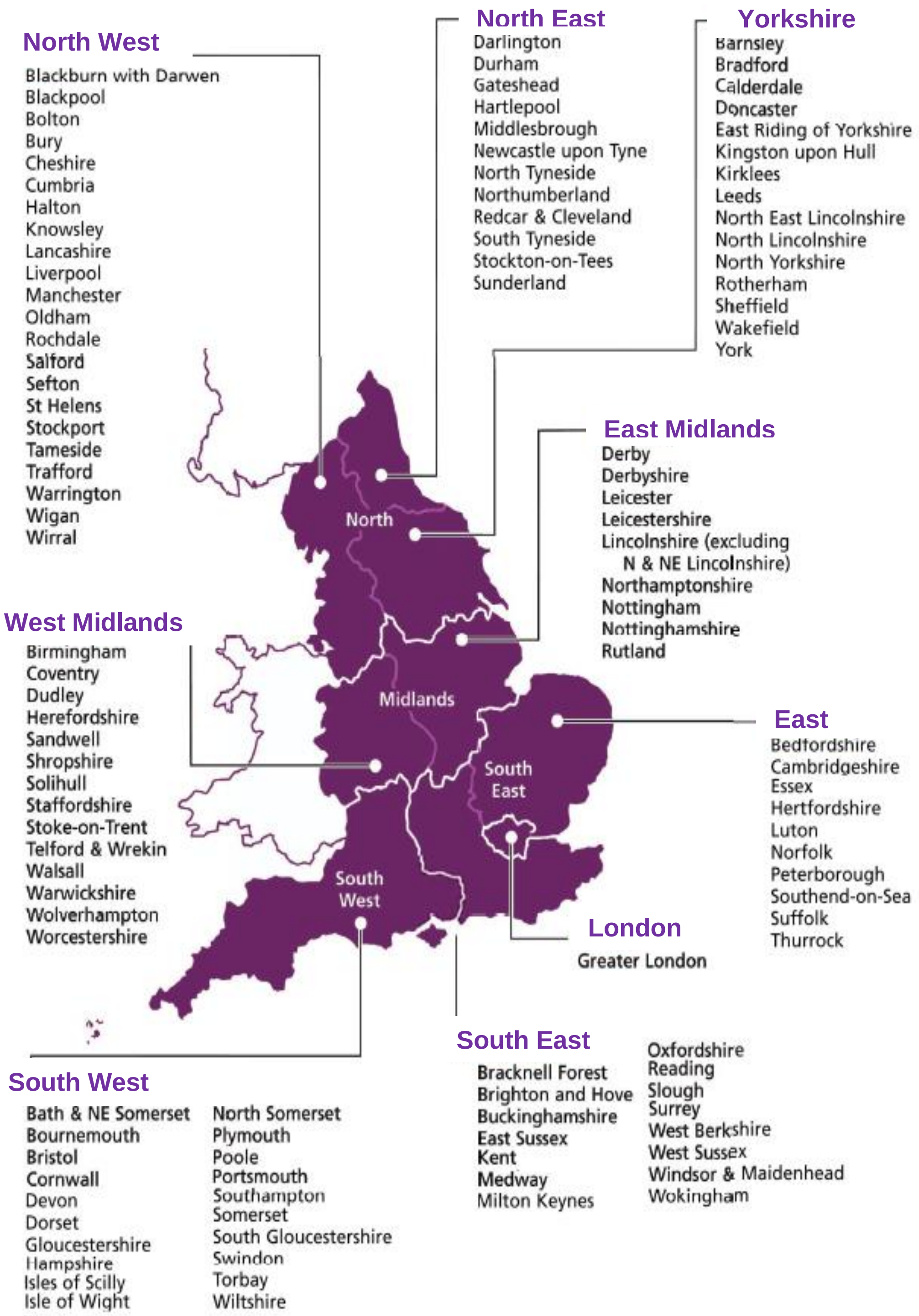


Table 3 shows the breakdown of NPOs that responded to the annual submission, by region, and the breakdown of the regular funding by region. London, with 227 organisations, has the highest number of NPOs, making up 35% of the total portfolio. The South West (82), North West (74) and Yorkshire (65) follow. The East region has the fewest organisations (33) representing 5% of the annual submission responses.

Table 3: Breakdown of NPOs by region 2016/17 (N=649)

Region	No. of Organisations	%	ACE NPO Grant 16/17 (£)	%
London	227	35.0%	79,919,126	23.8%
East Midlands	37	5.7%	11,860,326	3.5%
West Midlands	45	6.9%	17,872,713	5.3%
North East	40	6.2%	17,285,428	5.1%
North West	74	11.4%	27,204,355	8.1%
Yorkshire	65	10.0%	17,288,170	5.1%
East	33	5.1%	14,799,588	4.4%
South East	37	5.7%	16,833,402	5.0%
South West	82	12.6%	22,864,968	6.8%
NATIONAL	9	1.4%	110,348,000	32.8%
Total	649	100%	336,276,076	100%

2.2 Organisations by discipline

National Portfolio Organisations are classified under one of eight different discipline categories, as shown in Table 2. The discipline 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 discipline towards which the Arts Council's funding is primarily directed. If Arts Council funding is distributed to more than one discipline in a particular organisation then this organisation's discipline will be classified as combined arts. Combined arts also include 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 discipline specific' describes those organisations that cannot be specifically categorised into the other seven disciplines.

Table 4 shows the breakdown of NPOs and the breakdown of regular funding by discipline. The most highly represented discipline in the sample is combined arts, which makes up 25% of the portfolio with 162 organisations. Theatre (160) and visual arts (116) follow. Not discipline specific organisations have the lowest representation in the sample with 3 organisations (0.5%).

Table 4: Breakdown of NPOs by discipline 2016/17 (N=649)

Discipline	No. of Organisations	%	ACE NPO Grant 16/17 (£)	%
Combined arts	162	25.0%	56,179,157	16.7%
Dance	57	8.8%	39,021,802	11.6%
Literature	46	7.1%	6,616,602	2.0%
Museum	20	3.1%	22,020,635	6.5%
Music	85	13.1%	76,580,309	22.8%
Not discipline specific	3	0.5%	1,228,303	0.4%
Theatre	160	24.7%	98,603,675	29.3%
Visual arts	116	17.9%	36,025,593	10.7%
Total	649	100%	336,276,076	100%

2.3 Organisations by size

National Portfolio Organisations are classified under one of three different size categories; small, medium and large. The size is dependent on the organisation's total income as reported in the first survey of the funding round. For this funding round, the first survey was 2015/16. If an organisation did not submit a survey in 2015/16, their size is dependent on their total income as reported in their 2016/17 survey.

The categories are as follows:

Small Organisation	Total annual income is less than £250,000
Medium Organisation	Total annual income is between £250,000 and £750,000
Large Organisation	Total annual income is greater than £750,000

Table 5 shows the breakdown of NPOs and the breakdown of regular funding by organisation size. The most highly represented size in the sample is large organisations, which makes up 45% of the portfolio with 289 organisations. Small organisations have the lowest representation in the sample with 144 organisations (22%).

Table 5: Breakdown of NPOs by organisation size 2016/17 (N=649)

Size	No. of Organisations	%	ACE NPO Grant 16/17 (£)	%
Small Organisations	144	22%	13,234,897	4%
Medium Organisations	216	33%	35,943,314	11%
Large Organisations	289	45%	287,097,865	85%
Total	649	100%	336,276,076	100%

3 DATA OVERVIEW

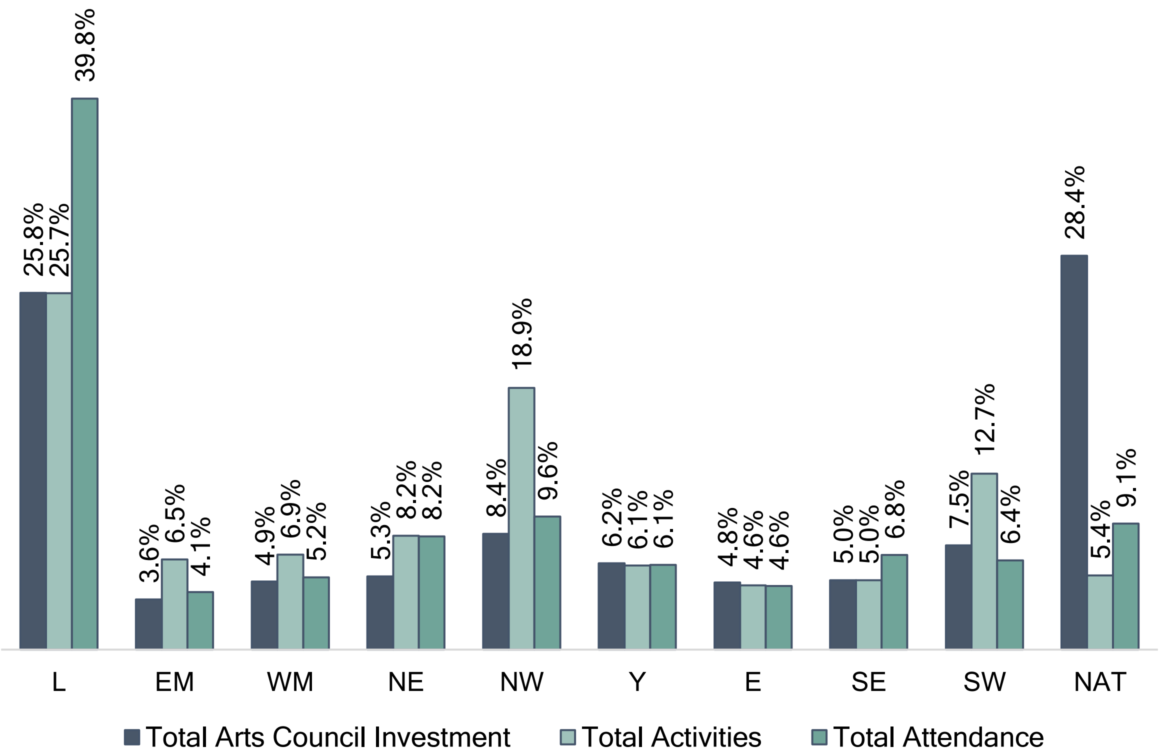
This section presents an 'at a glance' overview of three key statistics from the 2016/17 annual submission compared by region and by discipline. The statistics compared in this section are the total Arts Council England subsidy, the total number of activities taking place in England (which includes performances, exhibition days, festivals 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

For each of the key statistics, Figure 2 presents a percentage breakdown of 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, apart from Arts Council investment, which was highest for national organisations at 28%. London received 26% of the total Arts Council England investment. In terms of activities and audiences, organisations based in London reported 26% of the total number of activities and reached 40% of the total audiences for these activities. The East Midlands received the lowest proportion of Arts Council investment and the lowest attendances with 4% each, whilst the East had the lowest proportion of activities at 5%.

Figure 2: Key statistics comparison by region 2016/17 (N=649)

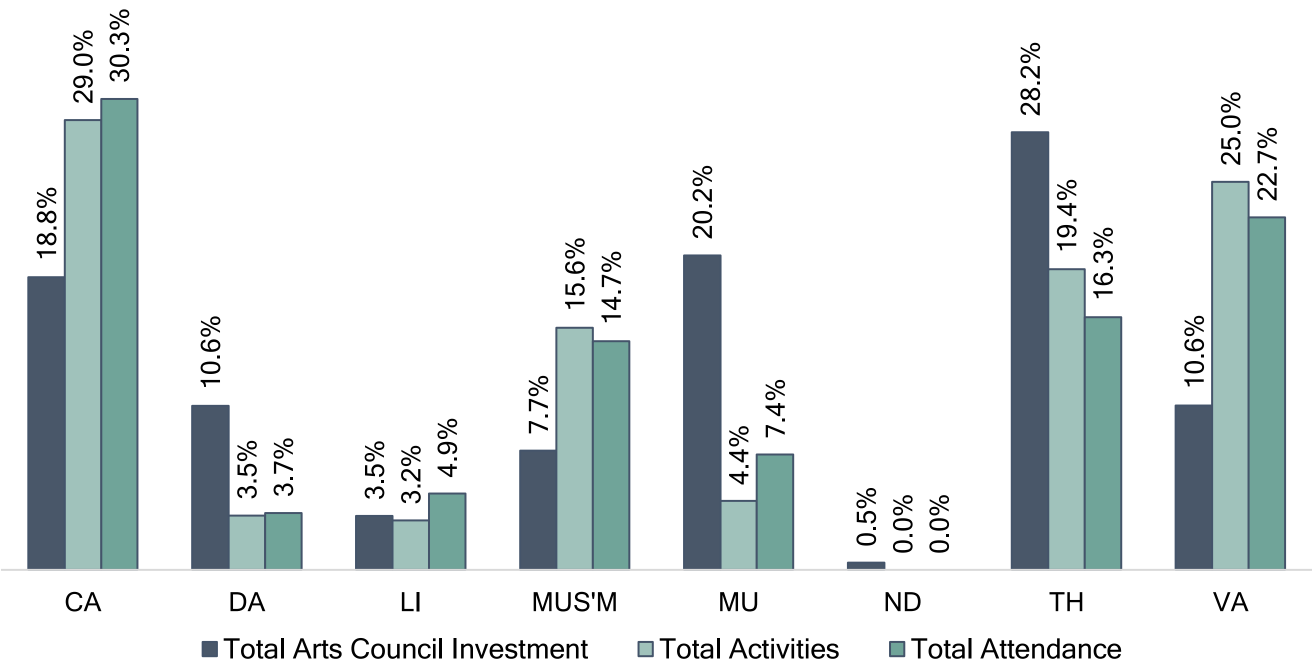


3.2 Discipline overview

As in the regional overview, Figure 3 presents a percentage breakdown of the total for each statistic separated by discipline [2]. Theatre organisations receive the highest proportion of Arts Council investment at 28% of the total. Combined arts organisations reported the highest proportion of the portfolio's total performances, exhibition days, festivals and film screenings, with 29% of the total.

The highest proportion of attendances at performances, exhibitions, festivals and film screenings is also seen at combined arts organisations, representing 30% of the total across the portfolio. Discounting the not discipline specific organisations, the lowest proportion of activities is seen in literature organisations with 3%, whilst the lowest attendance figures are with dance organisations with 4%. The lowest proportion of Arts Council investment is also seen in literature organisations, with 4%.

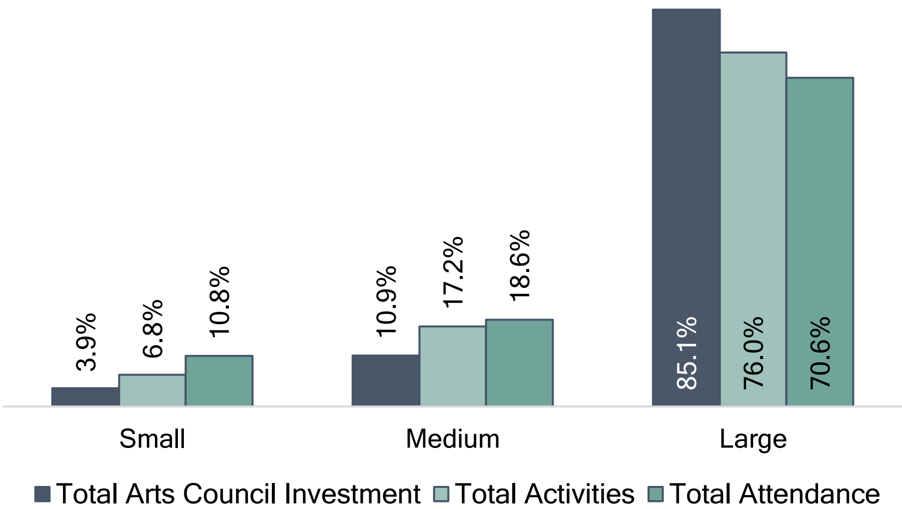
Figure 3: Key statistics comparison by discipline 2016/17 (N=649)



3.2 Organisation size overview

As above, Figure 4 presents a percentage breakdown of the total for each statistic separated by organisation size. Small organisations receive the lowest proportion of Arts council investment at 4%, however yield ten% of the total attendances. Large organisations receive the highest proportion of Arts Council investment at 85% and yield 71% of total attendances.

Figure 4: Key statistics comparison by organisation size 2016/17 (N=649)



Section 3 Notes:

[1] See section 2 for details of regional classifications [2] See section 2 for details of discipline classifications

4 FINANCIAL STATEMENTS

Arts Council England collected financial information from the National Portfolio Organisations (NPOs) for the 2016/17 financial year, 1 April 2016 to 31 March 2017. All data presented in this section comes from each organisations' actual or provisional accounts for 2016/17. NPOs 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.

4.1 Income

The largest source of revenue for the NPOs was earned income. This 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 52% of total income for the 2016/17 portfolio. Arts Council investment represented 24% and funding from local authorities represents 7% of the total, and other public subsidy 4%. Contributed income, which includes sponsorship, trusts and donations, made up the remaining 13% of the portfolio's total income.

Figure 5: Sources of income 2016/17 (649)

4.1.1 Breakdown of total income by region, discipline and size

Table 6 shows the breakdown of total income by region. Earned income makes up the largest proportion of total income for all regions. The highest is National at 59%, followed by the East Midlands at 57%.

The largest proportion of Arts Council investment can be seen in the East at 31%, and the least reliance on Arts Council investment is seen in the South East at 19%. London organisations received the highest amount of contributed income at 18%, and the East Midlands saw the lowest contributed income at 5%.

The highest proportion of local authority income was seen in Yorkshire (13%) and the lowest in National (0%.) The East showed the highest proportion of other public subsidy at 20%, whilst National again showed the least at 1%.

Table 6: Breakdown of total income by region 2016/17 (N=649)

Region	Earned Income	ACE Investment	Contributed Income	LA Grants	Other Public Subsidy
London	47%	24%	18%	9%	2%
East Midlands	57%	22%	5%	11%	4%
West Midlands	56%	20%	8%	12%	3%
North East	53%	28%	7%	7%	5%
North West	49%	26%	9%	10%	6%
Yorkshire	51%	28%	7%	13%	2%
East	34%	31%	11%	4%	20%
South East	51%	19%	12%	7%	12%
South West	54%	23%	9%	11%	3%
NATIONAL	59%	24%	15%	0%	1%
All Organisations	52%	24%	13%	7%	4%

Colour key - High to Low:

100%	75%	50%	25%	0%

Figure 6: Breakdown of total income by region 2016/17 (N=649)

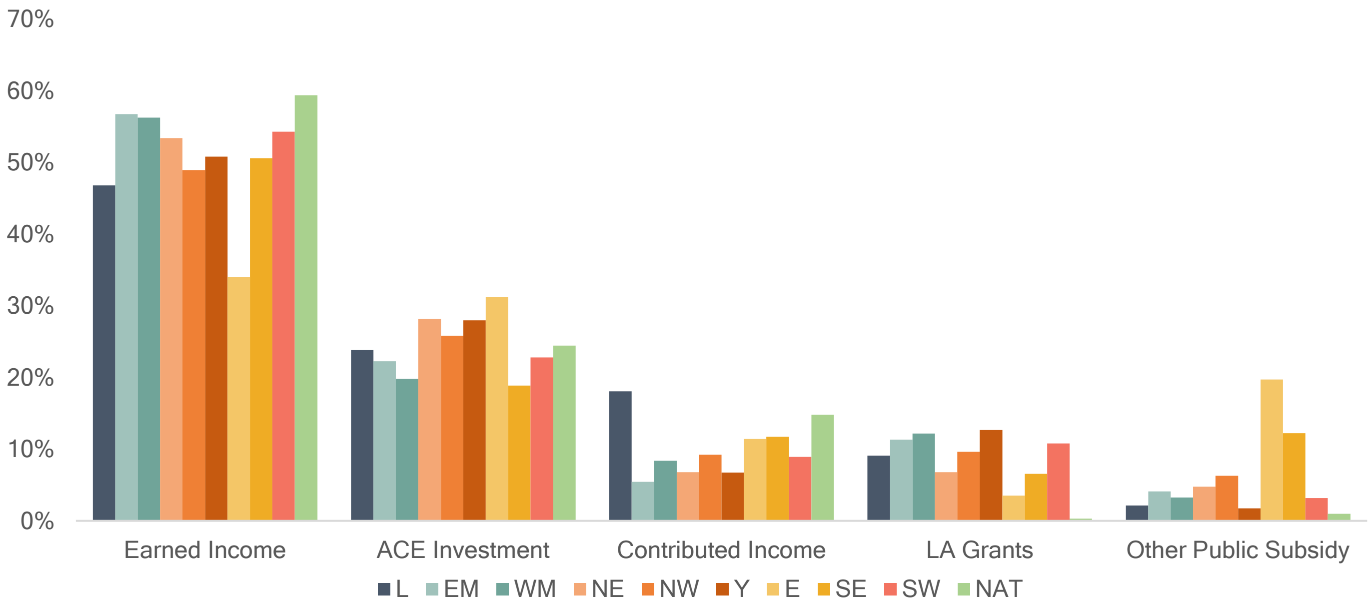


Table 7 shows the breakdown of total income by discipline. Compared to the overall portfolio, not discipline specific organisations relied most heavily on Arts Council investment, with 48% of income. Museums were least reliant on Arts Council investment, at 19% of their income.

Literature and visual arts organisations reported the highest proportion of contributed income, at 21% and museums and not discipline specific organisations received the least, with 8% of their total income being contributed.

Theatre organisations acquired most of their revenue from earned income, making up 66% of their total income. Not discipline specific organisations received the least earned income, at 19%.

The proportion of income from local authorities is highest in museums organisations (25%) and lowest in literature and not discipline specific organisations, at 1% each. In contrast, not discipline specific organisations received the highest proportion of other public subsidy at 25%, whilst theatre organisations received the least at 1%.

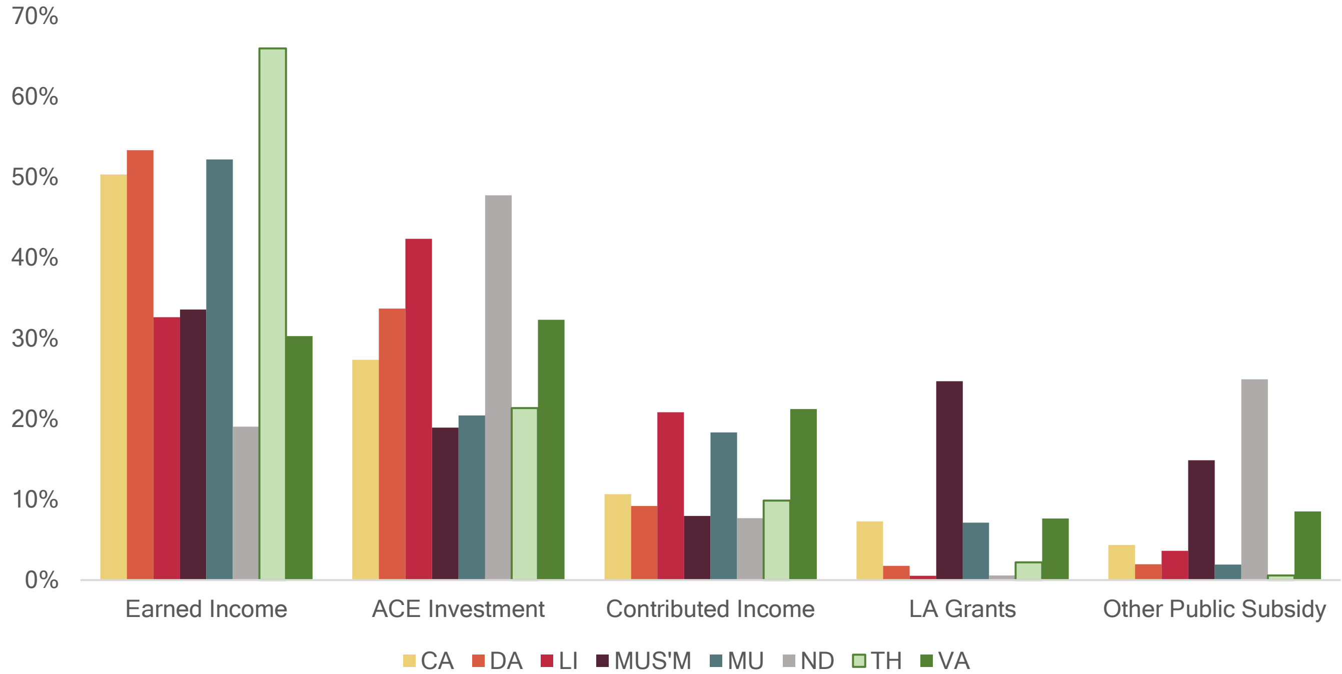
Table 7: Breakdown of total income by discipline 2016/17 (N=649)

Discipline	Earned Income	ACE Investment	Contributed Income	LA Grants	Other Public Subsidy
Combined arts	50%	27%	11%	7%	4%
Dance	53%	34%	9%	2%	2%
Literature	33%	42%	21%	1%	4%
Museums	34%	19%	8%	25%	15%
Music	52%	20%	18%	7%	2%
Not disicpline specific	19%	48%	8%	1%	25%
Theatre	66%	21%	10%	2%	1%
Visual arts	30%	32%	21%	8%	9%
All Organisations	52%	24%	13%	7%	4%

Colour key - High to Low:

100%	75%	50%	25%	0%

Figure 7: Breakdown of total income by discipline 2016/17 (N=649)



Think before you print

Table 8 shows the breakdown of total income by organisation size. Compared to the overall portfolio, small organisations relied most heavily on Arts Council investment, with 45% of income. Large organisations were least reliant on Arts Council investment, at 22% of their income.

Medium organisations secured the highest proportion of contributed income, at 17% and small organisations received the least, with 10% of their total income being contributed.

Large organisations acquired most of their revenue from earned income, making up 54% of their total income. Medium organisations received the least earned income, at 29%, however this was similar to small organisations who received only slightly more at 30%.

The proportion of income from local authorities is highest in small organisations (12%) and lowest in medium organisations, at 5%. In contrast, medium organisations received the highest proportion of other public subsidy at 6%.

Table 8: Breakdown of total income by organisation size 2016/17 (N=649)

Size	Earned Income	ACE Investment	Contributed Income	LA Grants	Other Public Subsidy
Small Organisations	30%	45%	10%	12%	3%
Medium Organisations	29%	44%	17%	5%	6%
Large Organisations	54%	22%	13%	7%	4%
All Organisations	52%	24%	13%	7%	4%

Colour key - High to Low:

100%	75%	50%	25%	0%

Figure 8: Breakdown of total income by organisation size 2016/17 (N=649)

4.1.2 Income changes since 2015/16

Table 9 shows that of the 625 organisations that completed the annual submission in 2015/16 and 2016/17, total income has increased by 3% since 2015/16. The biggest increase was seen in earned income with 4%. The biggest decrease has been in local authority subsidy, which has decreased by 10% since 2015/16.

Table 9: Percentage change in breakdown of total income 2015/16 and 2016/17 constant sample (N=625)

Income Type	2015/16	2016/17	% Change
Earned Income	821,818	857,686	4.4%
Contributed Income	204,810	211,148	3.1%
LA Grants	124,011	111,749	-9.9%
Other Public Subsidy	59,346	61,470	3.6%
Total	1,209,986	1,242,053	2.7%

Figure 9: Comparison of total income breakdown 2015/16 and 2016/17 constant sample (N=625)

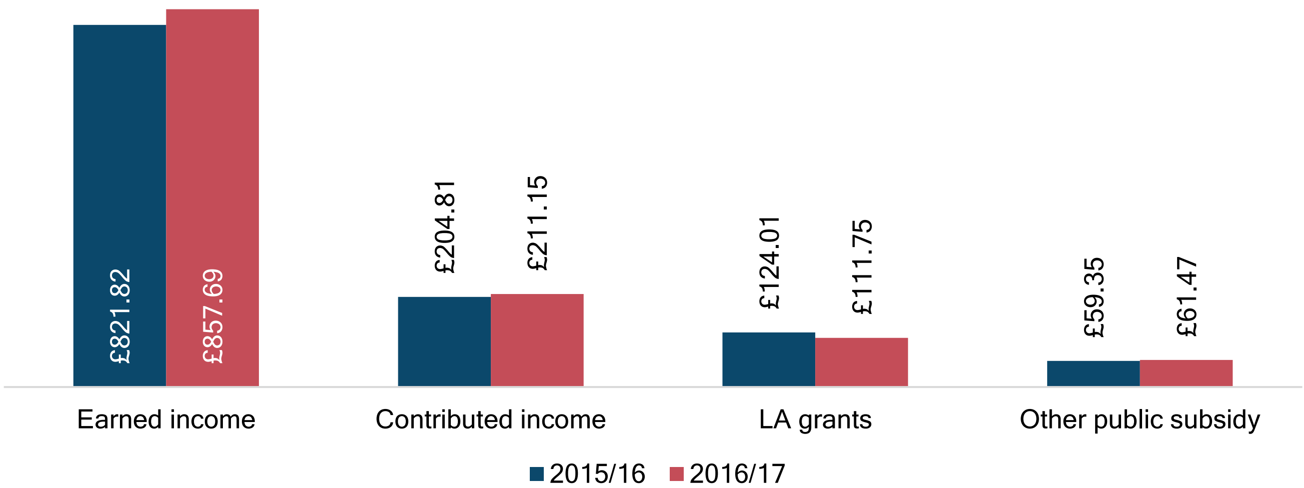
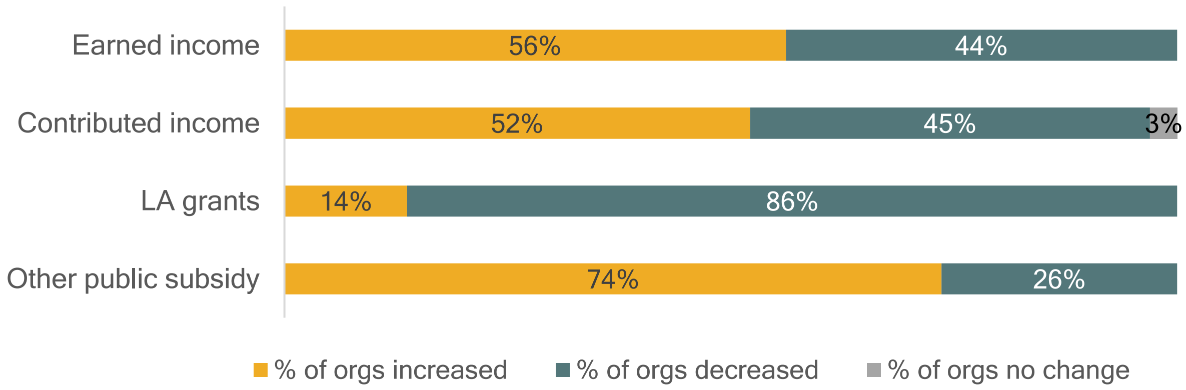


Figure 10 shows the percentage of organisations within the constant sample that increased, decreased or showed no change across the different income sources between 2015/16 and 2016/17. Other public subsidy shows the highest number of organisations reporting an increase, with 74% of all organisations. Local Authority grants showed the largest number of organisations reporting a decrease, with 86% of all organisations.

Figure 10: Income change between 2015/16 and 2016/17 constant sample (N=625)



4.1.3 Contributed income

Tables 10 and 11 show the breakdown of contributed income by region. Trusts offered the highest proportion of contributed income for all regions except South East and National, where one off donations represented the highest proportion at 50% and 38% respectively. Fundraising events offered the lowest proportion, averaging at 4 percent across all regions.

Table 10: Breakdown of contributed income by region 2016/17 (N=649)

Region	Sponsorships	Fundraising Events	Trusts	Donations - Regular	Donations - One off	Total	%
London	17,110,911	3,917,092	30,490,570	13,057,420	11,825,024	76,401,017	36.2%
East Midlands	441,029	65,456	1,752,520	702,415	520,956	3,482,376	1.6%
West Midlands	727,066	75,368	5,805,570	1,085,688	692,904	8,386,596	4.0%
North East	519,944	29,320	3,459,446	350,381	763,105	5,122,196	2.4%
North West	3,362,921	99,236	4,894,095	1,741,061	1,296,782	11,394,095	5.4%
Yorkshire	1,152,261	87,381	2,832,629	978,705	1,017,351	6,068,327	2.9%
East	481,819	74,222	3,982,149	518,971	1,682,495	6,739,656	3.2%
South East	986,963	250,355	3,610,183	1,268,340	6,031,284	12,147,125	5.8%
South West	2,852,684	170,505	4,399,157	1,532,820	2,912,424	11,867,590	5.6%
NATIONAL	7,840,096	2,955,323	10,270,505	21,942,633	26,530,378	69,538,935	32.9%
Total	35,475,694	7,724,258	71,496,824	43,178,434	53,272,703	211,147,913	100%

Table 11: Percentage breakdown of contributed income by region 2016/17 (N=649)

Region	Sponsorships	Fundraising Events	Trusts	Donations - Regular	Donations - One off
London	22%	5%	40%	17%	15%
East Midlands	13%	2%	50%	20%	15%
West Midlands	9%	1%	69%	13%	8%
North East	10%	1%	68%	7%	15%
North West	30%	1%	43%	15%	11%
Yorkshire	19%	1%	47%	16%	17%
East	7%	1%	59%	8%	25%
South East	8%	2%	30%	10%	50%
South West	24%	1%	37%	13%	25%
NATIONAL	11%	4%	15%	32%	38%
All Organisations	17%	4%	34%	20%	25%

Colour key - High to Low:

100%	75%	50%	25%	0%

Tables 12 and 13 show the breakdown of contributed income by discipline. Music had the highest share of contributed income, with 34%. Not discipline specific organisations had the lowest amount with 0%.

Table 12: Breakdown of contributed income by discipline 2016/17 (N=649)

Discipline	Sponsorships	Fundraising Events	Trusts	Donations - Regular	Donations - One off	Total	%
Combined arts	7,376,083	1,152,619	11,056,699	7,630,414	2,157,846	29,373,661	14%
Dance	999,473	445,849	5,652,588	1,236,132	3,218,305	11,552,347	5%
Literature	1,287,937	234,582	4,035,398	570,442	714,030	6,842,389	3%
Museums	837,428	20,030	5,015,703	701,903	6,418,516	12,993,580	6%
Music	8,104,372	2,155,865	17,879,967	13,221,757	29,619,029	70,980,990	34%
Not discipline specific	29,778	-	268,271	-	-	298,049	0%
Theatre	7,395,696	2,137,920	18,606,063	15,846,601	7,549,851	51,536,131	24%
Visual arts	9,444,927	1,577,393	8,982,135	3,971,185	3,595,126	27,570,766	13%
Total	35,475,694	7,724,258	71,496,824	43,178,434	53,272,703	211,147,913	100%

Table 13: Percentage breakdown of contributed income by discipline 2016/17 (N=649)

Discipline	Sponsorships	Fundraising Events	Trusts	Donations - Regular	Donations - One off
Combined arts	25%	4%	38%	26%	7%
Dance	9%	4%	49%	11%	28%
Literature	19%	3%	59%	8%	10%
Museums	6%	0%	39%	5%	49%
Music	11%	3%	25%	19%	42%
Not discipline specific	10%	0%	90%	0%	0%
Theatre	14%	4%	36%	31%	15%
Visual arts	34%	6%	33%	14%	13%
All Organisations	17%	4%	34%	20%	25%

Colour key - High to Low:

100%	75%	50%	25%	0%

Tables 14 and 15 shows the breakdown of contributed income by organisation size. Large organisations had the highest share of contributed income, with 90%. Small organisations had the lowest amount with 2%.

Table 14: Breakdown of contributed income by organisation size 2016/17 (N=649)

Size	Sponsorships	Fundraising Events	Trusts	Donations - Regular	Donations - One off	Total	%
Small Organisations	349,187	180,126	2,262,681	130,026	298,120	3,220,140	2%
Medium Organisations	1,963,607	585,054	10,361,839	1,461,798	2,638,959	17,011,257	8%
Large Organisations	33,162,900	6,959,078	58,872,304	41,586,610	50,335,624	190,916,516	90%
Total	35,475,694	7,724,258	71,496,824	43,178,434	53,272,703	211,147,913	100%

Table 15: Percentage breakdown of contributed income by organisation size 2016/17 (N=649)

Size	Sponsorships	Fundraising Events	Trusts	Donations - Regular	Donations - One off
Small Organisations	11%	6%	70%	4%	9%
Medium Organisations	12%	3%	61%	9%	16%
Large Organisations	17%	4%	31%	22%	26%
All Organisations	17%	4%	34%	20%	25%

Colour key - High to Low:

100%	75%	50%	25%	0%

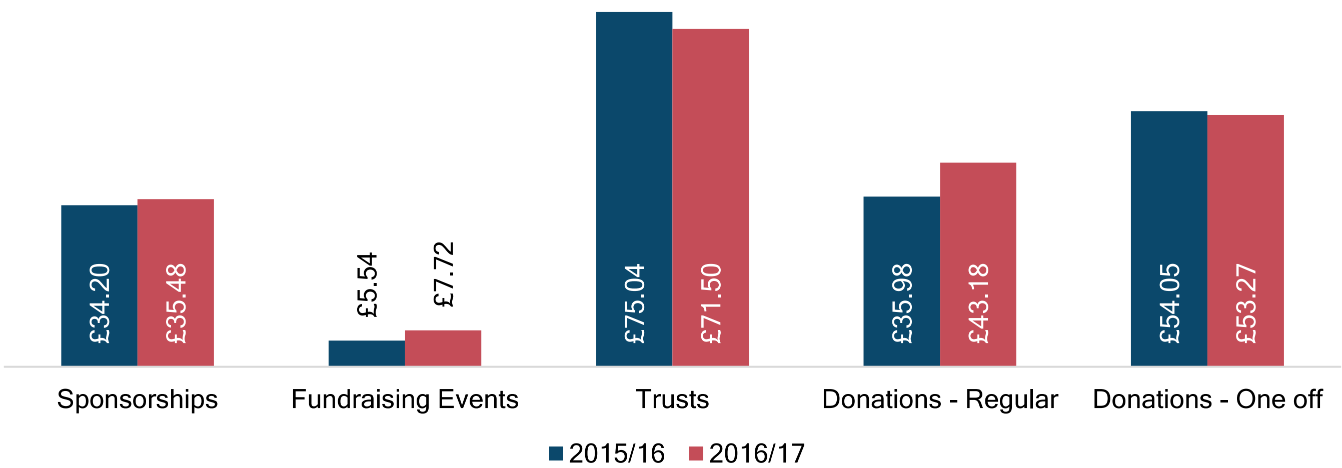
As shown in Table 9, 2016/17 saw a 3% increase in contributed income from 2015/16. Table 16 and Figure 11 look in more detail at the different types of contributed income among the portfolio in the constant sample for 2015/16 and 2016/17.

Table 16: Breakdown of contributed income in 2015/16 and 2016/17 constant sample (N=625)

Year	Sponsorships	Fundraising Events	Trusts	Donations - Regular	Donations - One off	Total
2015/16	34,204,920	5,535,947	75,036,558	35,982,144	54,050,864	204,810,433
2016/17	35,475,694	7,724,258	71,496,824	43,178,434	53,272,703	211,147,913
% Change	3.7%	39.5%	-4.7%	20.0%	-1.4%	3.1%

Contributed income from sponsorships has increased since 2015/16 by 4%. Income from trusts has decreased by 5% in 2016/17 from 2015/16 levels. Regular donations have increased by 20% whilst one off donations have decreased by 1%. Fundraising events have shown the highest year on year increase of 40%, though represent the smallest income figure.

Figure 11: Breakdown of contributed income in 2015/16 and 2016/17 constant sample (N=625)



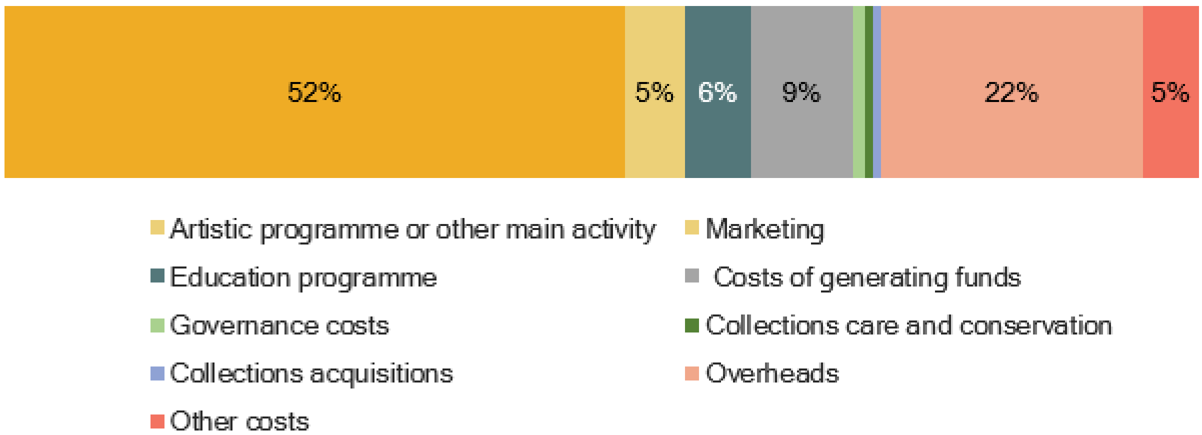
4.2 Expenditure

Total expenditure is broken down into nine categories of costs:

Artistic programme or other main activity	This 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 product include production costs and exhibition and venue hire
Marketing	This includes both production-specific marketing and generic marketing
Education programme	This expenditure deals with any costs relating to an organisation's education programme
Cost of generating funds	This includes costs that are associated with generating incoming resources from all sources other than from undertaking charitable activities. Primarily, this is costs of fundraising and generating voluntary income, but also of managing investments
Governance costs	Governance costs include items such as internal and external audit, legal advice and costs associated with constitutional and statutory requirements
Collections care and conservation	Costs directly involved in the care and conservation of collections (museums only)
Collections acquisitions	Costs that are involved in the acquisitions of collections (museums only)
Overheads	This includes the costs of overheads, such as administration costs (post, telephone, insurance, etc.) and premises costs (rent, heating, lighting, etc.)
Other costs	This expenditure includes all costs not included in the other categories, including irrecoverable VAT

Most of the total expenditure (52%) was directed at artistic or other programme costs. Overheads represented the second largest expenditure at 16% of all spending.

Figure 12: Expenditure breakdown 2016/17 (649)



4.2.1 Breakdown of total expenditure by region, discipline and size

Table 17 shows the breakdown of total expenditure by region for the 2016/17 annual submissions. National organisations had the largest expenditure of all the regions, representing 27%. Organisations based in the East and East Midlands had the lowest levels of expenditure with 4% of the total expenditure in the year each.

Table 17: Breakdown of total expenditure by region 2016/17 (N=649)

Region	Total	%
London	434,151,021	26.8%
East Midlands	65,020,281	4.0%
West Midlands	98,161,231	6.1%
North East	76,587,932	4.7%
North West	120,167,112	7.4%
Yorkshire	86,513,315	5.3%
East	64,171,091	4.0%
South East	103,237,836	6.4%
South West	125,807,547	7.8%
NATIONAL	444,687,995	27.5%
Total	1,618,505,361	100%

Table 18 shows the breakdown of total expenditure by discipline for the 2016/17 annual submission. Theatre organisations accounted for the largest share of all the disciplines, with 32%. Not discipline specific had the lowest expenditure, with 0.3% of the total expenditure of the portfolio.

Table 18: Breakdown of total expenditure by discipline 2016/17 (N=649)

Discipline	Total	%
Combined arts	260,498,693	16.1%
Dance	123,402,839	7.6%
Literature	32,712,800	2.0%
Museums	169,896,683	10.5%
Music	387,167,099	23.9%
Not discipline specific	4,559,620	0.3%
Theatre	520,340,526	32.1%
Visual arts	119,927,101	7.4%
Total	1,618,505,361	100%

Table 19 shows the breakdown of total expenditure by organisation size for the 2016/17 annual submission. As expected, large organisations accounted for the largest share of expenditure with 92%, whilst small organisations had the lowest at 2%.

Table 19: Breakdown of total expenditure by organisation size 2016/17 (N=649)

Size	Total	%
Small Organisations	33,633,231	2%
Medium Organisations	95,973,747	6%
Large Organisations	1,488,898,383	92%
Total	1,618,505,361	100%

Table 20 presents a breakdown of total expenditure by region. In all regions, spending on artistic programming constituted most of the expenditure in 2016/17. The second largest proportion of expenditure was on overheads. National organisations expenditure on artistic programming was the highest at 56%, followed by the South West at 55%. The lowest was seen in the East, at 38%. East organisations had the highest proportion of spend on their education programme, at 15 per cent. National organisations had the lowest proportion of spend on education, at 3%.

Figure 20: Breakdown of total expenditure categories by region 2016/17 (N=649)

Region	Artistic programme or other main activity	Marketing	Education programme	Costs of generating funds	Governance costs	Collections care and conservation	Collections acquisitions	Overheads	Other costs
L	53%	5%	7%	8%	1%	0%	0%	21%	5%
EM	51%	5%	5%	6%	1%	0%	0%	19%	12%
WM	51%	5%	5%	7%	1%	0%	0%	24%	8%
NE	39%	4%	9%	10%	1%	2%	6%	23%	6%
NW	50%	5%	5%	5%	3%	0%	0%	22%	9%
Y	52%	5%	5%	7%	1%	1%	0%	23%	5%
E	38%	4%	15%	4%	4%	3%	1%	28%	4%
SE	50%	5%	4%	7%	1%	3%	4%	18%	8%
SW	55%	6%	6%	8%	1%	0%	0%	19%	5%
NAT	56%	5%	3%	12%	0%	0%	0%	24%	0%
ALL	52%	5%	6%	9%	1%	1%	1%	22%	5%

Table 21 shows that dance organisations had the highest proportion of expenditure on artistic programming, with 64%. Museums spent the lowest proportion on artistic programming or other main activity, with 29%, whilst having the highest proportion of expenditure on overheads at 32%. Literature organisations spent the highest proportion on their education programme, with 13%, and the lowest proportion of educational expenditure was seen in theatre and not discipline specific organisations with 4%.

Table 21: Breakdown of total expenditure categories by discipline 2016/17 (N=649)

Discipline	Artistic programme or other main activity	Marketing	Education programme	Costs of generating funds	Governance costs	Collections care and conservation	Collections acquisitions	Overheads	Other costs
CA	54%	6%	5%	7%	1%	0%	0%	19%	8%
DA	64%	6%	7%	5%	1%	0%	0%	15%	2%
LI	51%	5%	13%	7%	2%	0%	0%	17%	5%
MUS'M	29%	3%	8%	6%	2%	6%	6%	32%	9%
MU	52%	5%	5%	6%	1%	0%	0%	28%	2%
ND	53%	1%	4%	0%	1%	0%	0%	17%	24%
TH	58%	5%	4%	12%	1%	0%	0%	17%	3%
VA	42%	5%	7%	12%	2%	0%	0%	26%	6%
ALL	52%	5%	6%	9%	1%	1%	1%	22%	5%

Table 22 shows that large organisations had the highest proportion of expenditure on artistic programming, with 52%. Small organisations spent the lowest proportion on artistic programming or other main activity, with 44%. Medium organisations spent the highest proportion on their education programme, with 8%, and the lowest proportion of educational expenditure was seen in large organisations with 5%. Large organisations were able to attribute the largest proportion of expenditure to costs of generating funds at 9%. Small organisations had a comparatively high proportion of expenditure against other costs at 18%.

Table 22: Breakdown of total expenditure categories by organisation size 2016/17 (N=649)

Size	Artistic programme or other main activity	Marketing	Education programme	Costs of generating funds	Governance costs	Collections care and conservation	Collections acquisitions	Overheads	Other costs
Small	44%	4%	7%	3%	2%	0%	0%	22%	18%
Medium	50%	5%	8%	6%	2%	0%	0%	22%	7%
Large	52%	5%	5%	9%	1%	1%	1%	22%	4%

4.2.2 Changes in expenditure since 2015/16

Due to changes in the way that expenditure was reported in 2015/16 and 2016/17 we are unable to provide a comparison against categories.

Table 23 presents the percentage change in total expenditure for the 625 organisations that completed the annual submission in 2015/16 and 2016/17. Since 2015/16, expenditure has increased by 2.4%.

Table 23: Percentage change in total expenditure 2015/16 and 2016/17 constant sample (N=625)

Year	Total Expenditure
2015/16	1,549,937
2016/17	1,587,673
% Change	2.4%

5 ACTIVITIES AND AUDIENCES

This section presents data about the activities and audiences in 2016/17. For activities that directly present artistic content to their audience such as productions, exhibition days, film screenings, festivals and education activities, the numbers are broken down by region, discipline classification and by organisation size. When activities by the NPOs cannot be measured in terms of numbers of activities and audience data, such as publications, these are presented as numbers available and numbers sold/distributed, broken down by discipline.

The attendance figures have 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 to events outside England.

5.1 Headline results: total arts activities and audiences

This section looks at the total number of arts activities across the portfolio. NPOs responding to the annual submission in 2016/17 put on 282,980 productions, exhibition days, film screenings and festivals. Of these, 238,195 took place in England. NPOs responding to the annual submission in 2016/17 generated 79,124,209 (known plus estimated) attendances to productions, exhibition days, film screenings and festivals held in England over the year (including schools and CYP performances). This is the headline attendance figure for the portfolio's arts activities. Other activities, such as education work, may generate additional attendances.

5.1.1 Total activities and audiences by region

Figures 13 and 14 shows the breakdown of productions, exhibition days, film screenings and festivals per region, alongside the attendance figure for these activities.

Figure 13: Regional breakdown of productions, exhibition days, film screenings and festivals 2016/17 (N=649)

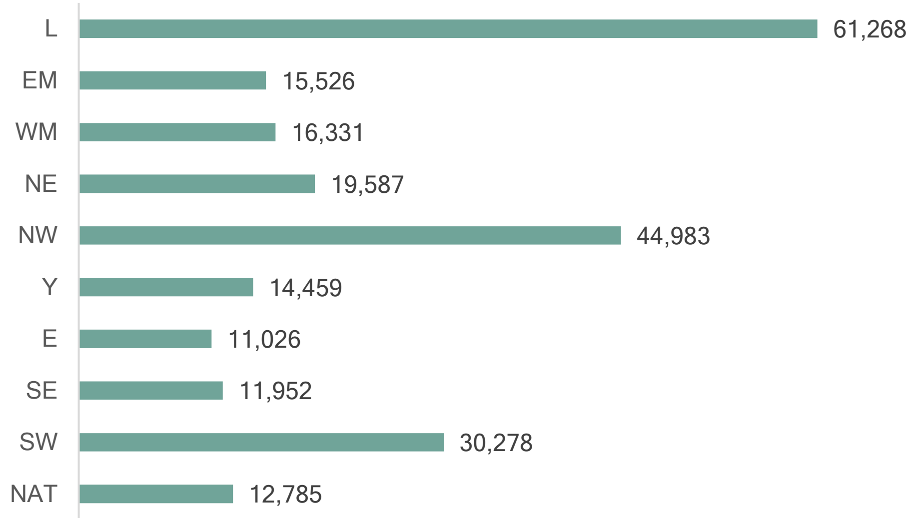


Figure 14: Regional breakdown of attendances at productions, exhibition days, film screenings and festivals 2016/17 (N=649)

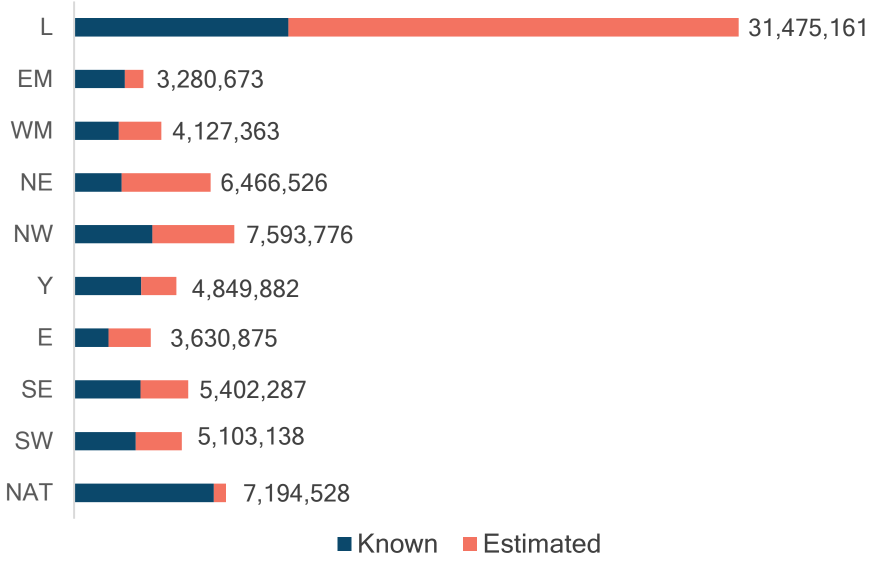


Figure 15 shows the percentage breakdown for known and estimated attendance in each region. London organisations have the highest proportion of estimated attendances against known attendances at 68%, whilst National had the lowest at only 8%.

Figure 15: Percentage breakdown of attendances at productions, exhibition days, film screenings and festivals 2016/17 within region (N=649)

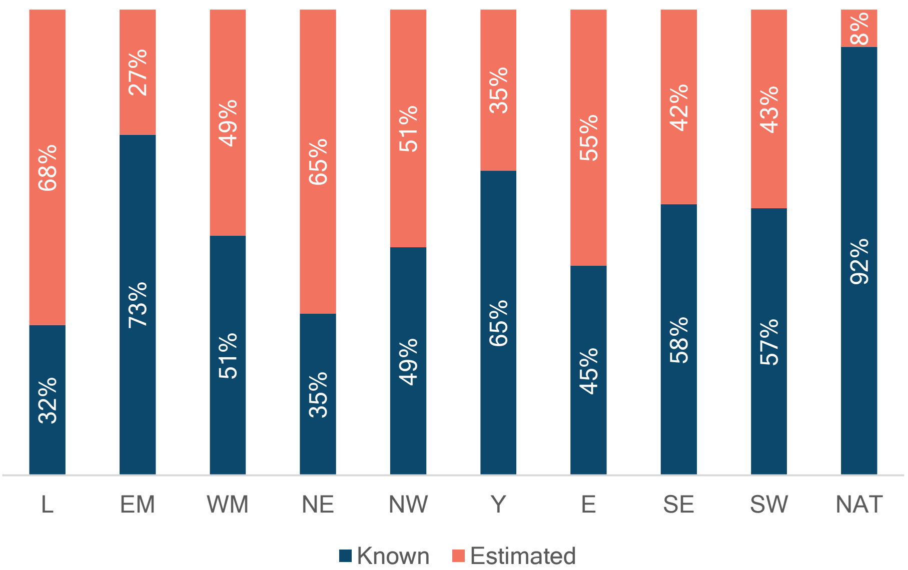


Figure 16 compares the number of productions, exhibitions days, film screenings and festivals put on in England in 2015/16 and 2016/17 among the constant sample of 625 organisations that completed the annual submission in each year. On average, activities have increased by 15% since 2015/16. North West organisations saw the greatest increase in the one year period, with 59%. London and the East both saw a decrease in their activities of 4% and 9% respectively.

Figure 16: Percentage change in the number of productions, exhibition days, film screenings and festivals per region 2015/16 and 2016/17 constant sample (N=625)

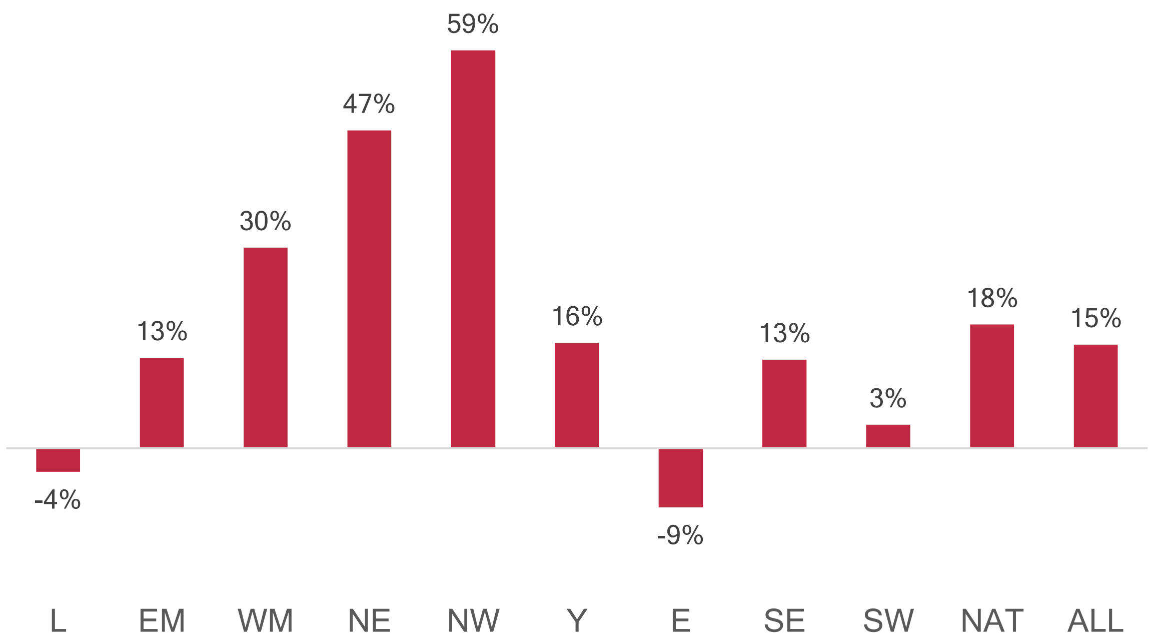
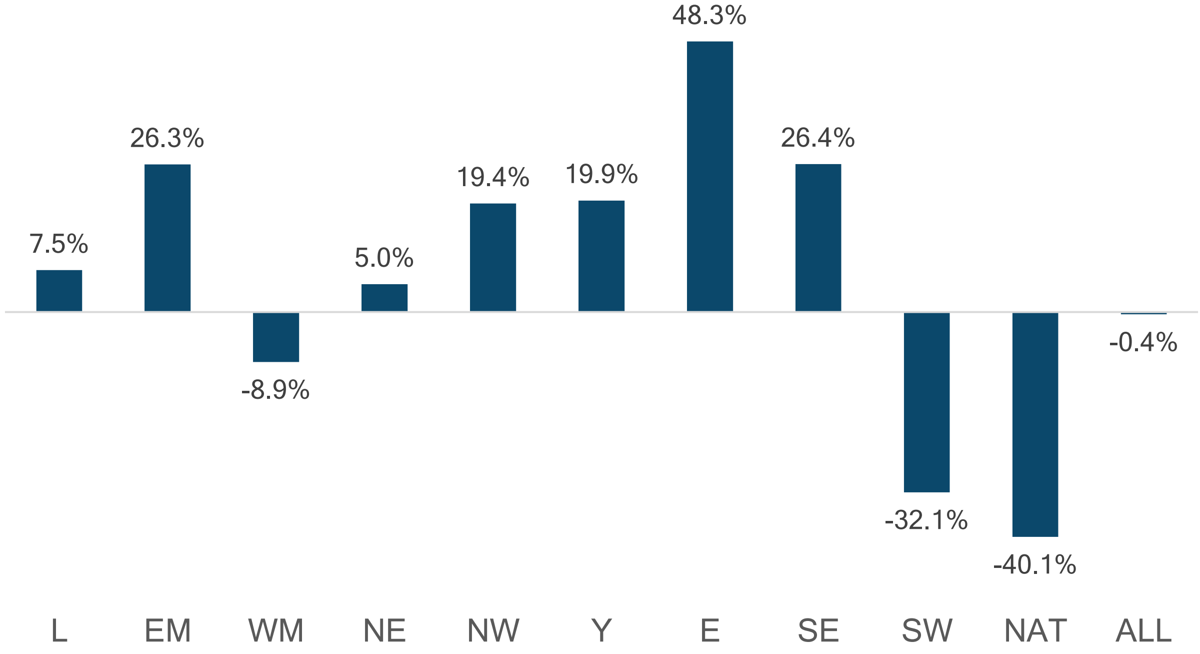


Figure 17 shows the percentage change for the total levels of attendance (known plus estimated) grouped by region for the constant sample of organisations that completed the annual submission in 2015/16 and 2016/17. Overall, there has been a 0.4% decrease in attendances since 2015/16. The East saw the highest increase in attendance figures with an increase of 48%. The greatest decrease in attendance levels was seen in National, at 40% since 2015/16.

Figure 17: Percentage change in the number of attendances at performances, exhibition days, film screenings and festivals per region 2015/16 and 2016/17 constant sample (N=625)



5.1.2 Total activities and audiences by discipline

Figure 18 shows the percentage breakdown of performances, exhibition days, festivals and film screenings in 2016/17 by discipline. An organisation's discipline classifier is given to them by the Arts Council and reflects the artistic activity for which they primarily receive funding. It may not cover all of their artistic output.

Combined arts organisations had the highest number of activities, with 29% of the total. The lowest number of arts activities were put on by literature organisations (3% of the total). Not discipline specific organisations did not put on any activities.

Figure 18: Breakdown of performances, exhibition days and film screening days per discipline 2016/17 (N=649)

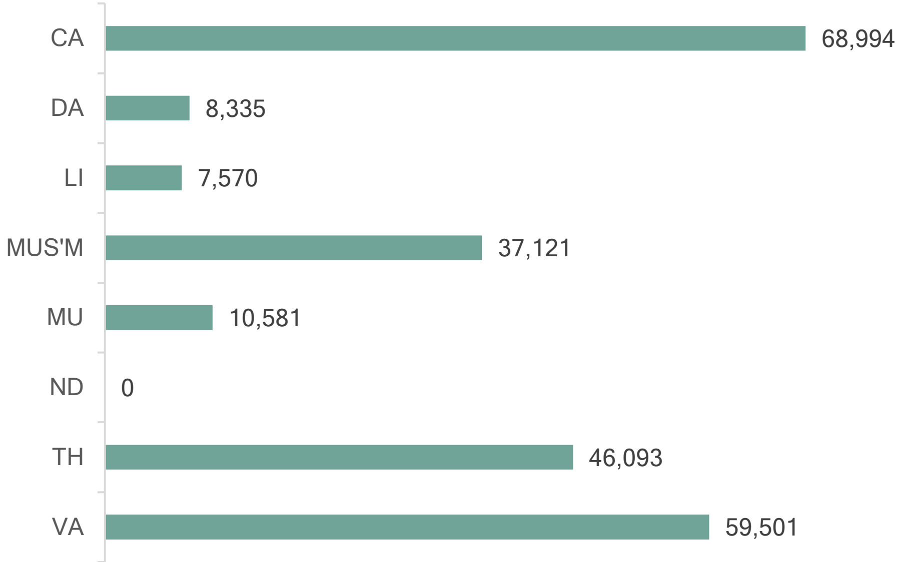


Figure 19 shows that the highest proportion of audiences attended arts activities at organisations within the combined arts portfolio, which accounted for 30% of total audiences in 2016/17. Dance organisations had the lowest attendances, with 4% of the total.

Figure 19: Discipline breakdown of attendances at productions, exhibition days, film screenings and festivals 2016/17 (N=649)

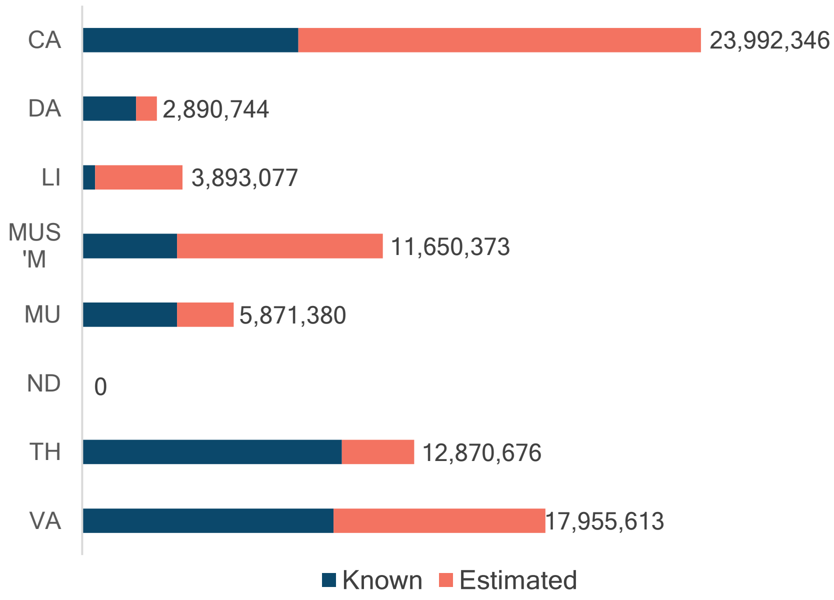


Figure 20 shows the percentage breakdown for known and estimated attendance in each discipline. Literature organisations have the highest proportion of estimated attendances against known attendances at 87%, whilst Theatre organisations had the lowest at 22%.

Figure 20: Percentage breakdown of attendances at productions, exhibition days, film screenings and festivals 2016/17 within discipline (N=649)

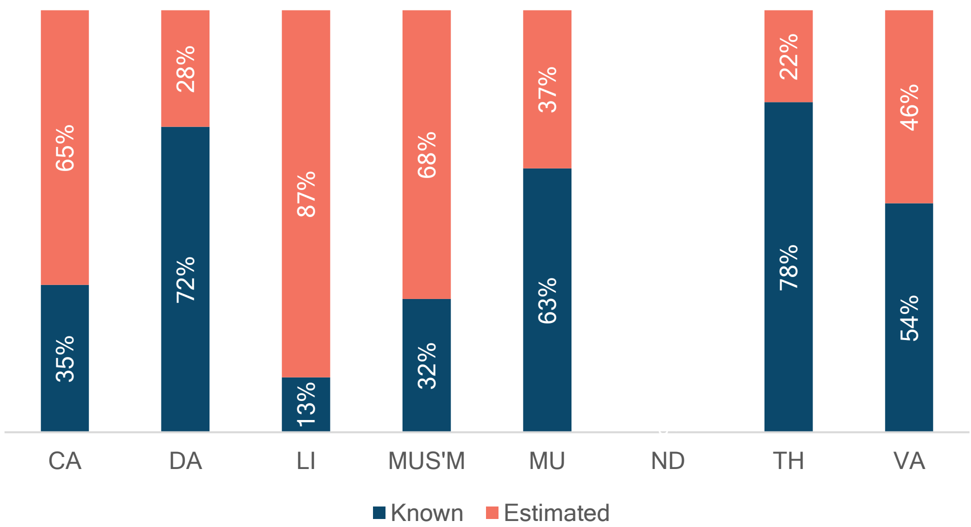


Figure 21 compares the number of arts activities by discipline for the organisations that completed the annual submission in 2015/16 and 2016/17. The biggest change was for museums, with an increase of 84% since 2015/16. Literature and visual arts organisations both saw fewer activities, with 0.3% and 8% respectively.

Figure 21: Percentage change in activities by discipline 2015/16 and 2016/17 constant sample (N=625)

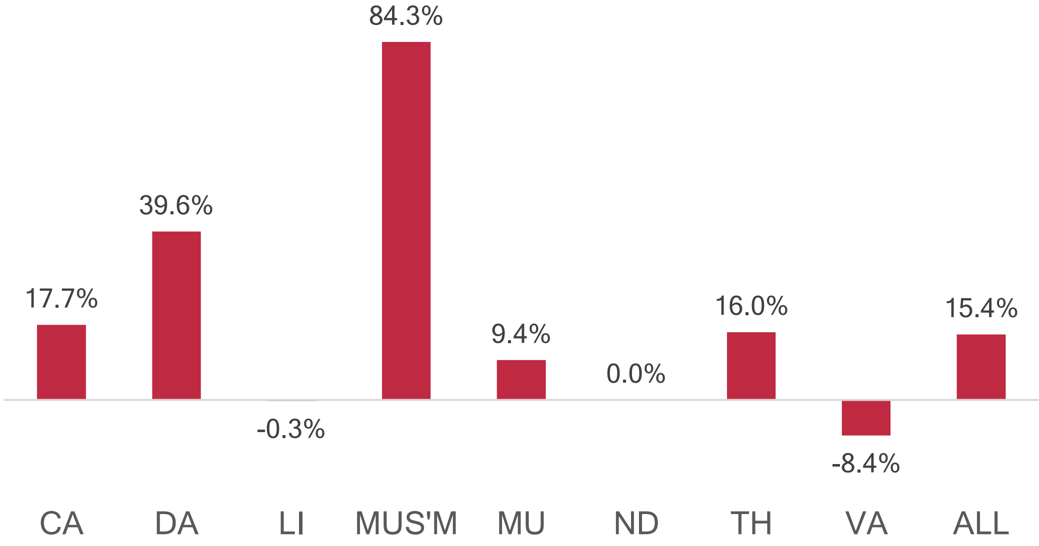
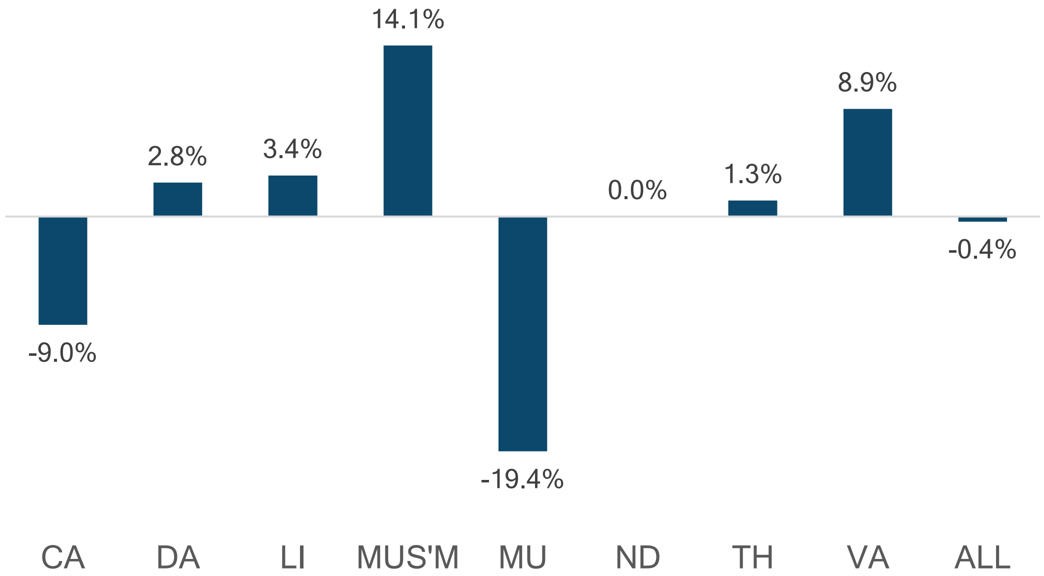


Figure 22 shows the change in audiences (known plus estimated) for disciplines since 2015/16 across the constant sample from the portfolio. Museums had the greatest increase, with 14% since 2015/16. Attendance at music organisations saw the greatest reduction in attendance, with a decrease of 19%.

Figure 22: Percentage change in the number of attendances at performances, exhibition days, film screenings and festivals 2015/16 and 2016/17 constant sample (N=625)



5.1.3 Total activities and audiences by organisation size

Figure 23 shows the breakdown of productions, exhibition days, film screenings and festivals per organisation size, alongside the attendance figure for these activities. Large organisations had the highest number of activities, with 76% of the total. The lowest number of arts activities were put on by small organisations (7% of the total).

Figure 23: Organisation size breakdown of productions, exhibition days, film screenings and festivals 2016/17 (N=649)

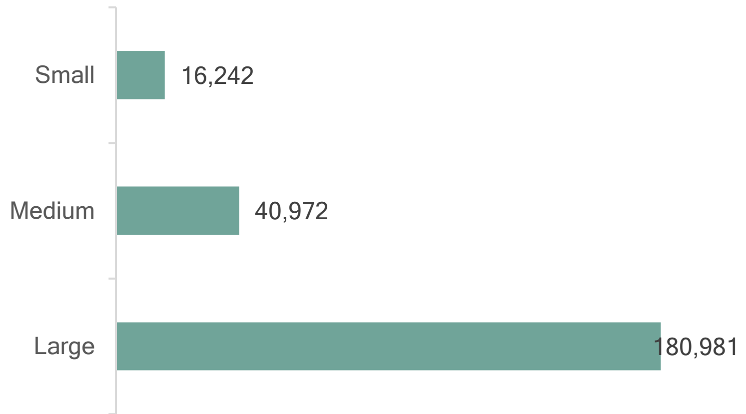


Figure 24 shows a similar distribution of attendances as activities, across the organisation sizes; with large organisations representing 71% and small organisations representing 11%.

Figure 24: Organisation size breakdown of attendances at productions, exhibition days, film screenings and festivals 2016/17 (N=649)

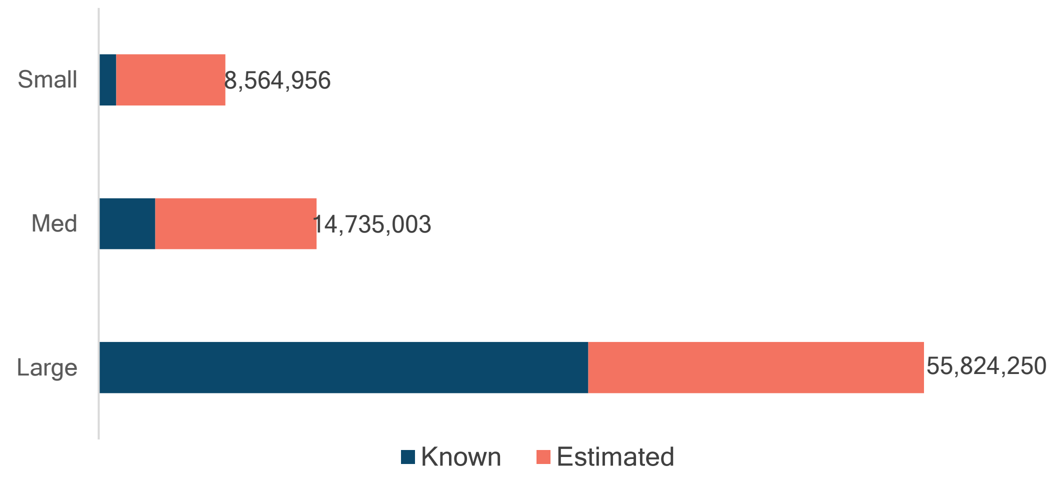


Figure 25 shows the percentage breakdown for known and estimated attendance in each organisation size. Small organisations have the highest proportion of estimated attendances against known attendances at 86%, whilst large organisations had the lowest at 41%.

Figure 25: Percentage breakdown of attendances at productions, exhibition days, film screenings and festivals 2016/17 within organisation size (N=649)

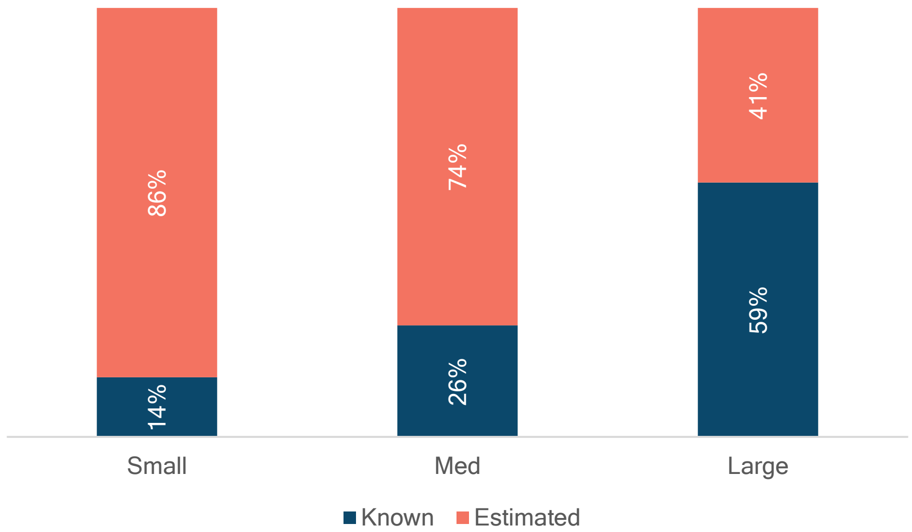


Figure 26 compares the number of productions, exhibitions days, film screenings and festivals put on in England in 2015/16 and 2016/17 among the constant sample of 625 organisations that completed the annual submission in each year. Large organisations saw the greatest increase in the one year period, with 23%. Medium organisations saw a decrease in their activities of 5%.

Figure 26: Percentage change in the number of productions, exhibition days, film screenings and festivals per organisation size 2015/16 and 2016/17 constant sample (N=625)

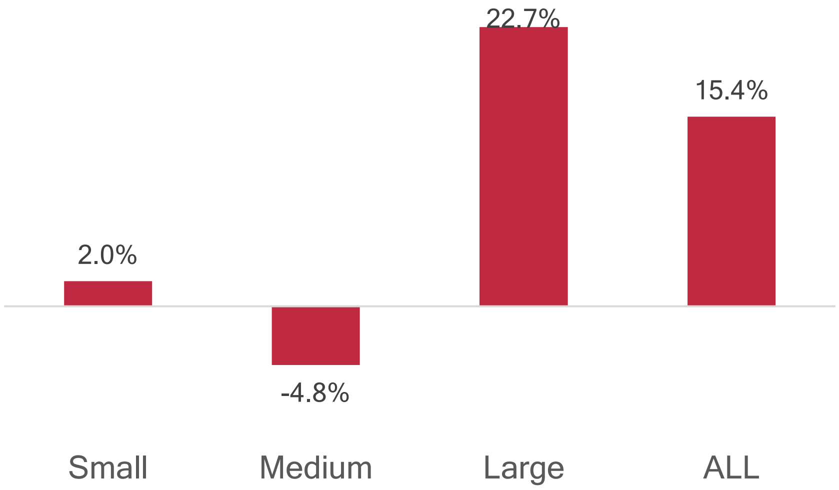
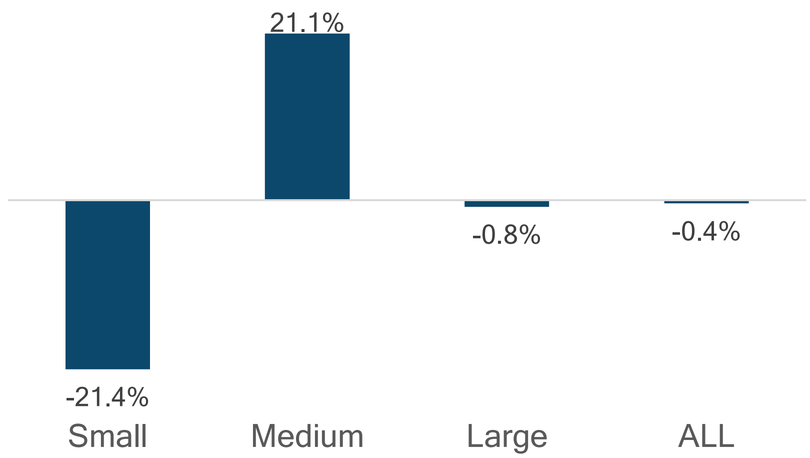


Figure 27 shows the percentage change for the total levels of attendance (known plus estimated) grouped by organisation size for the constant sample of organisations that completed the annual submission in 2015/16 and 2016/17. Medium organisations saw the highest increase in attendance figures with an increase of 21%. The greatest decrease in attendance levels was seen in small organisations, at 21% since 2015/16.

Figure 27: Change in the number of attendances at performances, exhibition days, film screenings and festivals by organisation size 2015/16 and 2016/17 constant sample (N=625)



5.2 New work commissioned

By new work, we mean works commissioned and paid for by a National Portfolio Organisation. In the case of performing, producing and presenting organisations, it excludes new productions of established repertoire, new translations and adaptions. These types of productions are discussed in section 5.3.2.

Of the 649 NPOs who responded to the annual submission in 2016/17, 462 organisations (71%) commissioned at least one new work. Across the portfolio, a total of 9,451 new works were commissioned, involving 8,420 artists from the UK and 1,497 artists from outside the UK. These commissions vary considerably in size, including everything from individual poems to large-scale public artworks.

Of the sample that commissioned new work, 320 organisations (69%) commissioned fewer than 10 new works, 131 organisations (28%) commissioned between 10 and 100 new works, and the remaining 11 (2%) commissioned more than 100 new works.

Table 24 shows the percentage of total new works commissioned by each region. Organisations based in London commissioned the highest proportion (45%) of new works. London also commissioned the highest proportion of UK artists (40%) and non-UK artists (50%).

Table 24: Breakdown of new commissioned work by region 2016/17 (N=462)

Region	New work commissioned	%	UK Artists commissioned	%	Non-UK artists commissioned	%
London	4,258	45%	3,376	40%	752	50%
East Midlands	352	4%	308	4%	94	6%
West Midlands	276	3%	331	4%	72	5%
North East	187	2%	212	3%	27	2%
North West	1,028	11%	885	11%	205	14%
Yorkshire	514	5%	764	9%	57	4%
East	534	6%	488	6%	82	5%
South East	253	3%	212	3%	65	4%
South West	1,918	20%	1,734	21%	91	6%
NATIONAL	131	1%	110	1%	52	3%
Total	9,451	100%	8,420	100%	1,497	100%

Table 25 shows how new work commissions are spread across the disciplines. Combined arts organisations commissioned the highest number of new works, with 32% of the total. These organisations also commissioned the most UK artists at 26%. Visual arts organisations commissioned the most non-UK artists at 34%.

Table 25: Breakdown of new commissioned work by discipline 2016/17 (N=462)

Discipline	New work commissioned	%	UK Artists commissioned	%	Non-UK artists commissioned	%
Combined arts	3,014	32%	2,166	26%	291	19%
Dance	403	4%	672	8%	93	6%
Literature	2,701	29%	1,528	18%	374	25%
Museums	166	2%	143	2%	26	2%
Music	691	7%	964	11%	114	8%
Not discipline specific	0	0%	0	0%	0	0%
Theatre	1,027	11%	1,704	20%	92	6%
Visual arts	1,449	15%	1,243	15%	507	34%
Total	9,451	100%	8,420	100%	1,497	100%

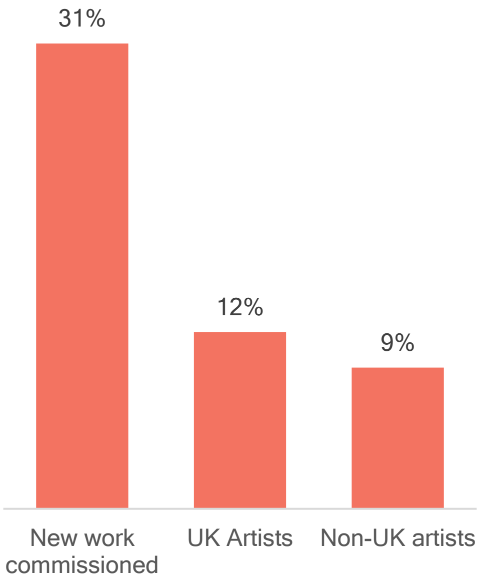
Table 26 shows how new work commissions are spread across the organisation sizes. Large organisations commissioned the highest number of new works, with 38% of the total. These organisations also commissioned the most UK and non-UK artists at 55% and 53% respectively.

Table 26: Breakdown of new commissioned work by organisation size 2016/17 (N=462)

Size	New work commissioned	%	UK Artists commissioned	%	Non-UK artists commissioned	%
Small Organisations	2,753	29%	971	12%	286	19%
Medium Organisations	3,088	33%	2,815	33%	415	28%
Large Organisations	3,610	38%	4,634	55%	796	53%
Total	9,451	100%	8,420	100%	1,497	100%

Figure 28 shows the percentage change in the number of new works, UK artists and non-UK artists commissioned in 2015/16 and 2016/17 by the constant sample. Since 2015/16 the number of new works commissioned has increased by 31%. The number of UK artists commissioned has increased by 12% and the number of non-UK artists has increased by 9%.

Figure 28: Percentage change in number of new works commissioned 2015/16 and 2016/17 constant sample (N=625)



5.3 Performances, productions and presentations

In 2016/17, 517 organisations (80%) 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 5.1. For the purposes of this section, all these activities are referred to as 'performances' unless otherwise stated.

5.3.1 Performances

73,852 performances were held in England. These performances attracted a total audience of 25,934,295.

5.3.2 Performances by types of production

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

Table 27 shows the breakdown of production type by region. Productions by visiting companies account for the most performances in all regions, except for London and national organisations, the South East having the highest of these with 80%. Most of the productions (37%) in London were other new work, and 65% of productions in national organisations were established repertoire. Revivals make up the lowest proportion of all productions for all regions.

Table 27: Production type by region 2016/17 (N=683)

Region	New commissions	Other new work	Established repertoire	Revivals	Visiting companies
L	26%	37%	15%	3%	18%
EM	6%	25%	11%	1%	57%
WM	17%	10%	11%	4%	57%
NE	11%	18%	8%	1%	62%
NW	14%	16%	15%	2%	52%
Y	16%	15%	8%	1%	61%
E	13%	13%	5%	1%	68%
SE	9%	7%	3%	1%	80%
SW	9%	17%	6%	4%	65%
NAT	11%	6%	65%	3%	14%
ALL	17%	23%	15%	3%	43%

Table 28 shows the same production types broken down by discipline. Visiting companies are the highest proportion of productions for combined arts (55%), dance (44%), museums (66%) and theatre (48%) organisations. New work is greatest for literature (73%) and visual arts (35%) organisations. Established repertoire is 38% of performances at music organisations.

Table 28: Production types by discipline 2016/17 (N=683)

Discipline	New commissions	Other new work	Established repertoire	Revivals	Visiting companies
CA	17%	14%	14%	1%	55%
DA	30%	10%	8%	8%	44%
LI	7%	73%	13%	0%	7%
MUS'M	31%	1%	1%	1%	66%
MU	14%	30%	38%	10%	8%
ND	0%	0%	0%	0%	0%
TH	14%	19%	7%	2%	58%
VA	34%	35%	11%	0%	19%
ALL	17%	23%	15%	3%	43%

Table 29 shows the same production types broken down by organisation size. Visiting companies are the highest proportion of productions for medium (37%) and large (51%) organisations. New commissions are greatest for small organisations at 52%.

Table 29: Production types by organisation size 2016/17 (N=683)

Size	New commissions	Other new work	Established repertoire	Revivals	Visiting companies
Small	52%	29%	8%	1%	10%
Medium	17%	31%	13%	2%	37%
Large	10%	19%	17%	3%	51%
ALL	17%	23%	15%	3%	43%

5.4 Ticketed events

The data in this section relates only to organisations that sold tickets for their events. A total of 454 organisations (70%) that put on activities sold tickets. There were 35,224,450 available tickets during 2016/17, of which 23,482,441 (67%) were sold. This generated a total ticket yield of £436,344,138 with an average ticket yield of £18.58.

The following charts show the average ticket yields and percentage of available tickets sold by region, discipline and organisation size.

As shown in figure 29, the highest average ticket yield (£25.93) was at national organisations. The lowest average ticket yield was at organisations in the North East (£12.72). National organisations sold the highest percentage of their available tickets at 80%, whilst the North East sold the least at 49%.

Figure 29: Average ticket sales and percentage of available tickets sold by region 2016/17 (N=454)

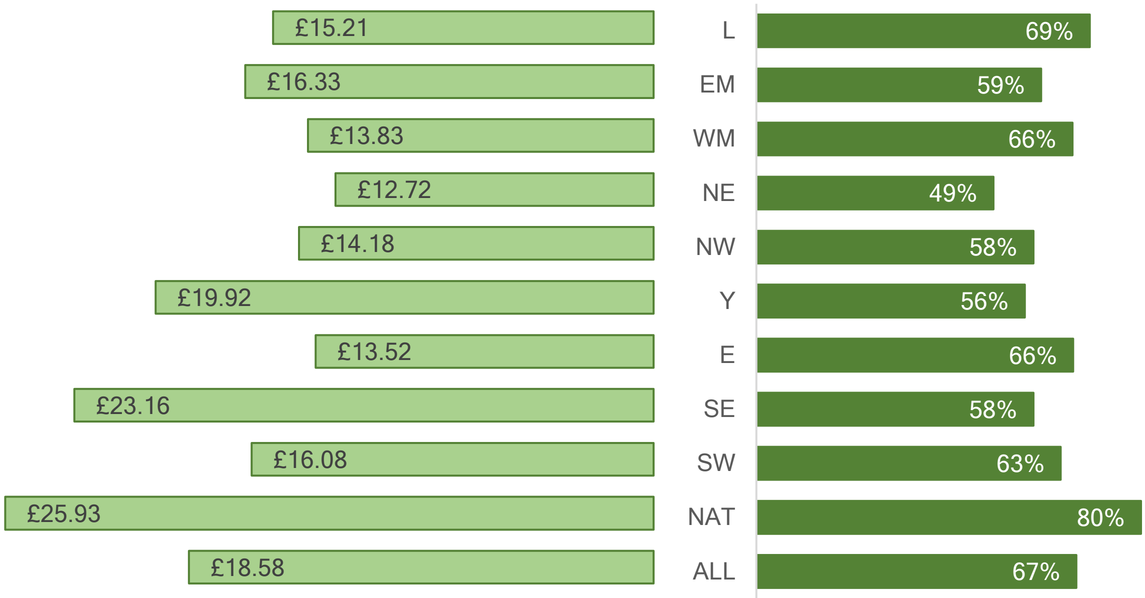
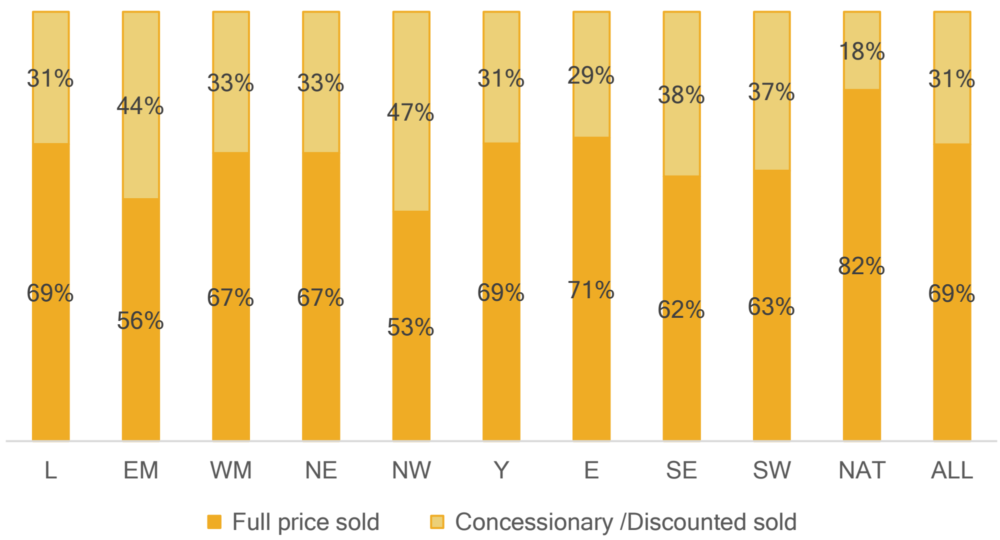


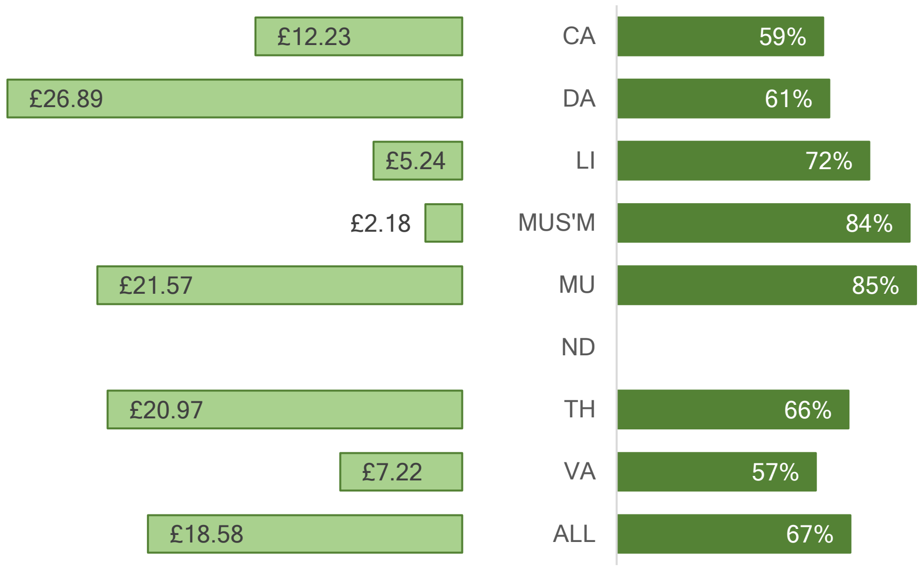
Figure 30 shows the proportion of full prices tickets against concessionary/discounted tickets sold by region. Almost half of the tickets sold by North West organisations were concessionary or discounted at 47%, whereas 18% of tickers sold by national organisations were concessionary or discounted.

Figure 30: Percentage of full price tickets and concessionary/discounted tickets sold in region (N=454)



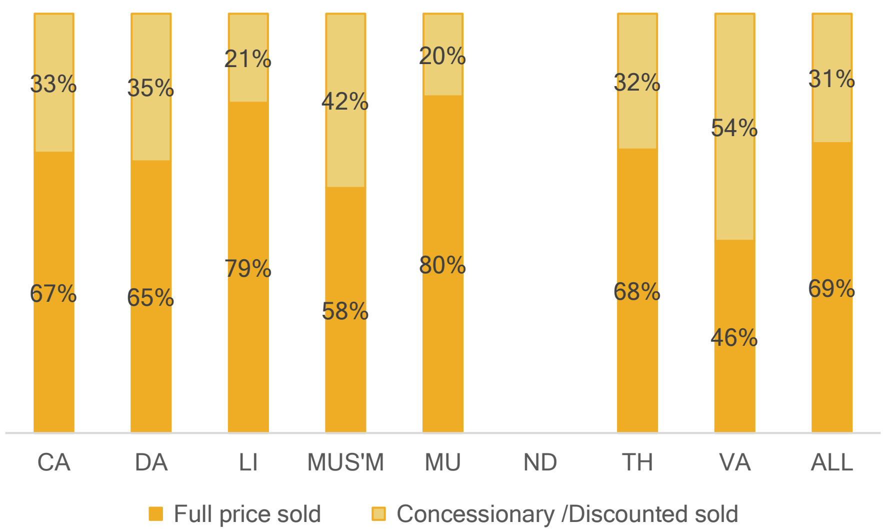
In relation to discipline, the highest average ticket yield (£26.89) was at dance organisations, whilst the lowest average ticket yield was at museums (£2.18). Music organisations sold the highest percentage of their available tickets at 85%, whilst visual arts sold the least at 57%.

Figure 31: Average ticket sales and percentage of available tickets sold by discipline 2016/17 (N=454)



Over half of the tickets sold by visual arts organisations were concessionary or discounted at 54%, whereas 20% of tickets sold by music organisations were concessionary or discounted.

Figure 32: Percentage of full price tickets and concessionary/discounted tickets sold in discipline (N=454)



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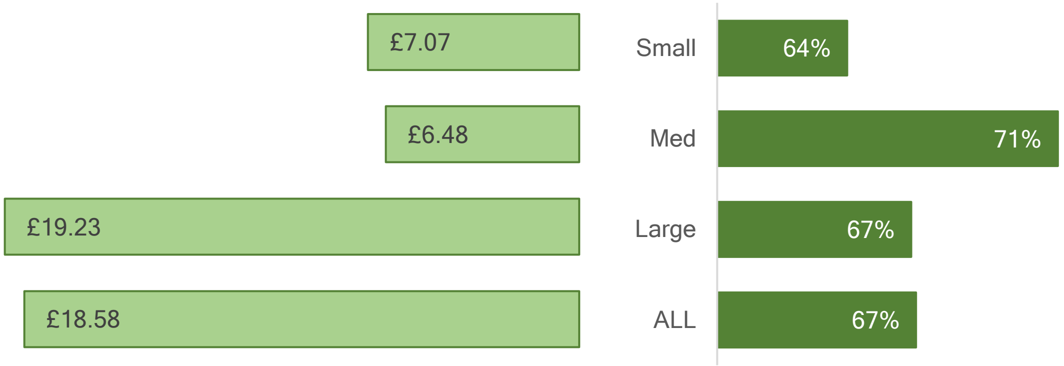
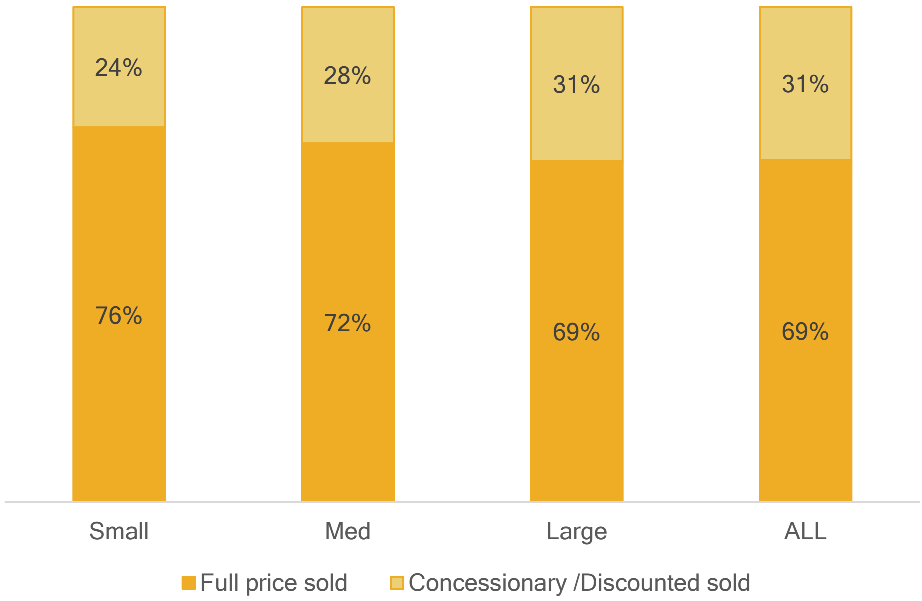
In relation to organisation size, the highest average ticket yield (£19.23) was at large organisations. The lowest average ticket yield was at medium organisations (£6.48).

Figure 33: Average ticket sales and percentage of available tickets sold by organisation size 2016/17 (N=454)



Across all three sizes of organisation, less than a third of all tickets sold were concessionary or discounted. The highest proportion was at large organisations with 31%.

Figure 34: Percentage of full price tickets and concessionary/discounted tickets sold in organisation size (N=454)



5.5 Children and young people activities

Of the 649 organisations that completed the survey, 348 (54%) reported that one or more of their activities were specifically for children and young people (CYP). Of the 238,195 activities that were put on in England in 2016/17, 28,125 (12%) were specifically for CYP. These activities are in addition to the education and learning sessions detailed in section 6.6. The organisations had a total attendance of 8,742,147 at the activities put on for CYP groups.

Figure 35 shows the proportion of activity that was specific to CYP in each reported activity type. Festivals has the highest proportion of CYP activities overall with 47%, whilst both exhibitions and film screenings had the lowest at 6% each.

Figure 35: Percentage of CYP specific activity by activity type 2016/17 (N=348)

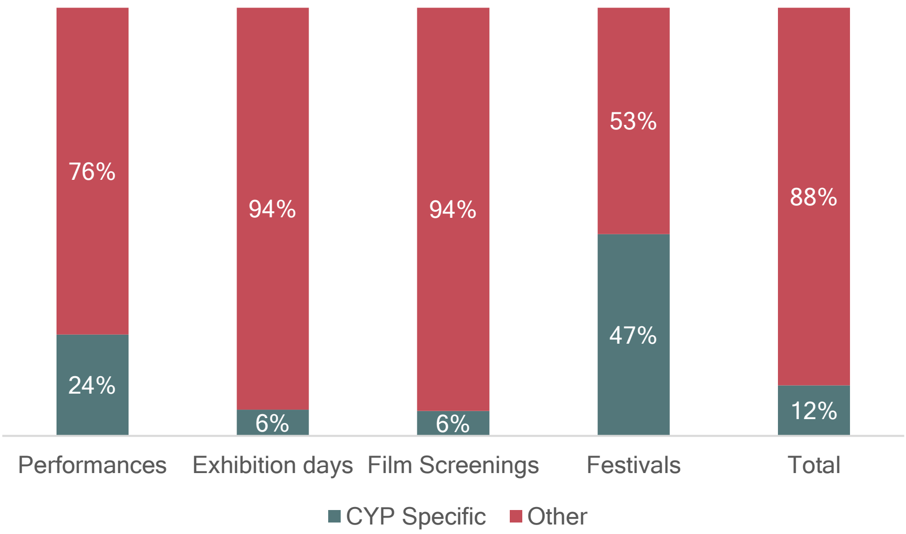


Table 30 shows that London had the highest share of CYP activities, with 30% of the total, however the North East had the highest proportion of their own activities dedicated to CYP at 24%.

Table 30: CYP specific activities by region 2016/17 (N=348)

Region	Total Activities	CYP Specific	% of CYP activities in region	% of CYP activities overall
London	61,268	8,327	14%	30%
East Midlands	15,526	2,899	19%	10%
West Midlands	16,331	2,108	13%	7%
North East	19,587	4,700	24%	17%
North West	44,983	2,785	6%	10%
Yorkshire	14,459	1,822	13%	6%
East	11,026	936	8%	3%
South East	11,952	1,294	11%	5%
South West	30,278	2,615	9%	9%
NATIONAL	12,785	640	5%	2%
Total	238,195	28,125	12%	100%

Table 31 shows that theatre organisations had the highest share of CYP activities, with 38% of the total, however literature organisations had the highest proportion of their own activities dedicated to CYP at 51%.

Table 31: CYP specific activities by discipline 2016/17 (N=348)

Discipline	Total Activities	CYP Specific	% of CYP activities in discipline	% of CYP activities overall
Combined arts	68,994	7,516	11%	27%
Dance	8,335	1,037	12%	4%
Literature	7,570	3,854	51%	14%
Museums	37,121	1,828	5%	6%
Music	10,581	1,380	13%	5%
Not discipline specific	0	0	-	0%
Theatre	46,093	10,629	23%	38%
Visual arts	59,501	1,882	3%	7%
Total	238,195	28,126	12%	100%

Table 32 shows that large organisations had the highest share of CYP activities, with 76% of the total, however small organisations had the highest proportion of their own activities dedicated to CYP at 13%.

Table 32: CYP specific activities by organisation size 2016/17 (N=348)

Size	Total Activities	CYP Specific	% of CYP activities in size	% of CYP activities overall
Small Organisations	16,242	2,124	13%	8%
Medium Organisations	40,972	4,705	11%	17%
Large Organisations	180,981	21,296	12%	76%
Total	238,195	28,125	12%	100%

5.6 Publications

A total of 335 organisations said that they had produced publications during 2016/17. Publications include books, directories, magazines and educational resource packs. 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 by the number of copies rather than monetary value.

As publication is not restricted by geographical or regional boundaries, there are no regional breakdowns for these figures.

5.6.1 Books

Organisations had published a total of 878 new book titles over 2016/17, as well as maintaining 9.749 backlist book titles. Sales and distribution of new book titles totalled 450,062 and sales and distribution of backlist titles totalled 292,966.

Table 33 shows the publication of new and backlist title book publications by discipline. Literature organisations had the highest share of new titles available, with 69% of the total. Literature organisations also had the highest proportion of backlist titles available, with 72%, and the highest sales and distribution of new and backlist titles, with 57 and 70% respectively.

Table 33: Publications of new and backlist titles by discipline 2016/17 (N=166)

Discipline	New Titles		Backlist Titles		Grand Total			
	Total	Sales / Distribution	Total	Sales / Distribution	Total Titles	%	Total Sales / Distribution	%
Combined arts	46	8,701	120	15,028	166	1.6%	23,729	3.2%
Dance	4	201	7	143	11	0.1%	344	0.0%
Literature	608	254,442	7,000	205,237	7,608	71.6%	459,679	61.9%
Museums	17	78,033	168	23,369	185	1.7%	101,402	13.6%
Music	13	7,020	10	3,077	23	0.2%	10,097	1.4%
Not discipline specific	2	2	1	0	3	0.0%	2	0.0%
Theatre	63	46,852	1,357	18,018	1,420	13.4%	64,870	8.7%
Visual arts	125	54,811	1,086	28,094	1,211	11.4%	82,905	11.2%
Total	878	450,062	9,749	292,966	10,627	100.0%	743,028	100.0%

Figure 36 shows the total number of new titles produced by the organisations reporting in this section of the survey. Most organisations produced one new title, with 64 of 143 organisations reporting this. 10 organisations produced over 10 new titles.

Figure 36: Volume of new titles produced 2016/17 (N=143)

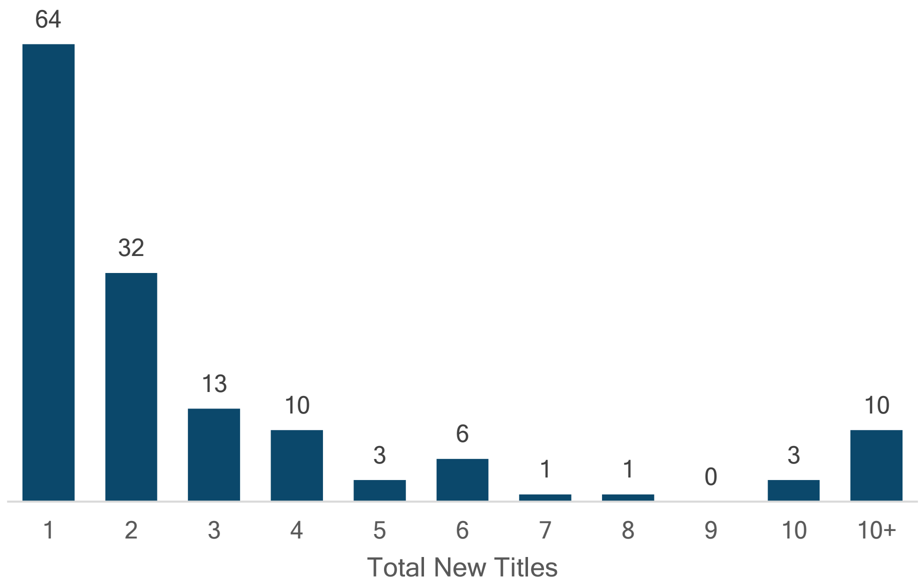
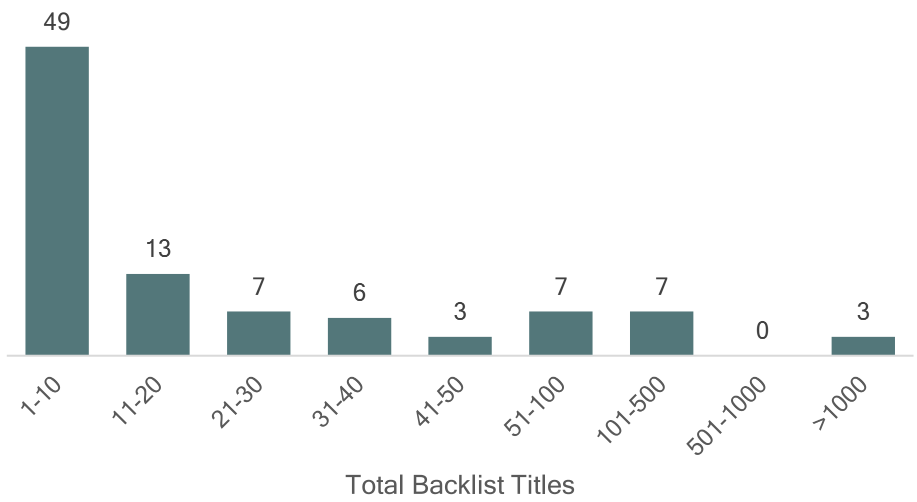


Figure 37 shows the total number of backlist titles produced by the organisations reporting in this section of the survey. Most organisations produced between one and 10 backlist titles, with 49 of 95 organisations. Three organisations produced over 1000 backlist titles.

Figure 37: Volume of backlist titles produced 2016/17 (N=95)



5.6.2 E-books

Organisations were also asked if they had produced any e-books. Table 34 shows the publication of new and backlist e-book titles by discipline. Literature organisations had the highest share of new titles available, with 59% of the total. Literature organisations also had the highest proportion of backlist titles available, with 87%, and the highest sales and distribution of new and backlist titles, with 86 and 82% respectively.

Table 34: Publications of new and backlist e-book titles by discipline 2016/17 (N=63)

Discipline	New Titles		Backlist Titles		Grand Total			
	Total	Sales / Distribution	Total	Sales / Distribution	Total Titles	%	Total Sales / Distribution	%
Combined arts	14	997	47	333	61	3.6%	1,330	0.9%
Dance	6	0	5	0	11	0.7%	0	0.0%
Literature	187	53,668	1,180	53,121	1,367	81.7%	106,789	70.7%
Museums	16	51	0	0	16	1.0%	51	0.0%
Music	10	793	2	318	12	0.7%	1,111	0.7%
Not discipline specific	2	500	5	200	7	0.4%	700	0.5%
Theatre	13	1,168	37	242	50	3.0%	1,410	0.9%
Visual arts	67	5,294	83	34,384	150	9.0%	39,678	26.3%
Total	315	62,471	1,359	88,598	1,674	100.0%	151,069	100.0%

Figure 38 shows the total number of e-book new titles produced by the organisations reporting in this section of the survey. Most organisations produced 1 new title, with 18 of 54 organisations reporting this. 7 organisations produced over 10 new e-book titles.

Figure 38: Volume of new e-book titles produced 2016/17 (N=54)

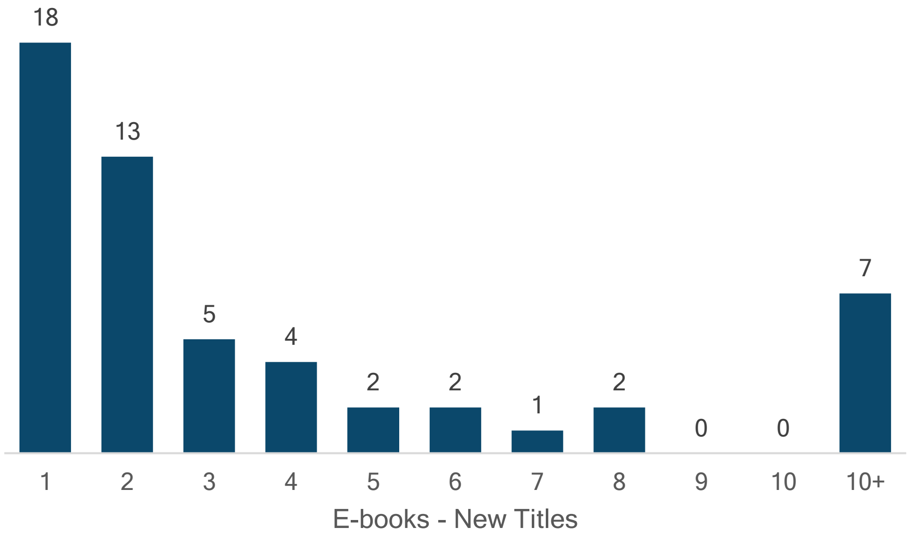
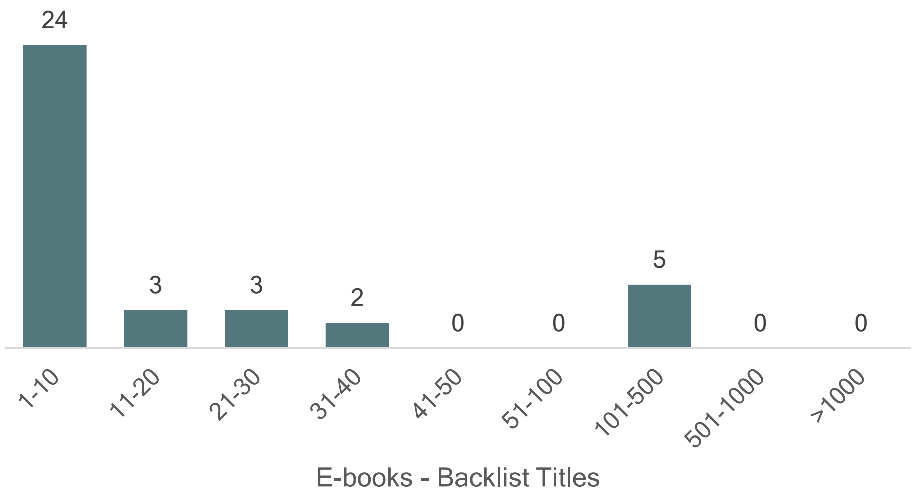


Figure 39 shows the total number of e-book backlist titles produced by the organisations reporting in this section of the survey. Most organisations produced between 1 and 10 backlist titles, with 24 of 37 organisations. 5 organisations produced over 100 backlist titles.

Figure 39: Volume of backlist e-book titles produced 2016/17 (N=37)



5.6.3 Other publications

Organisations were also asked if they had produced 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.

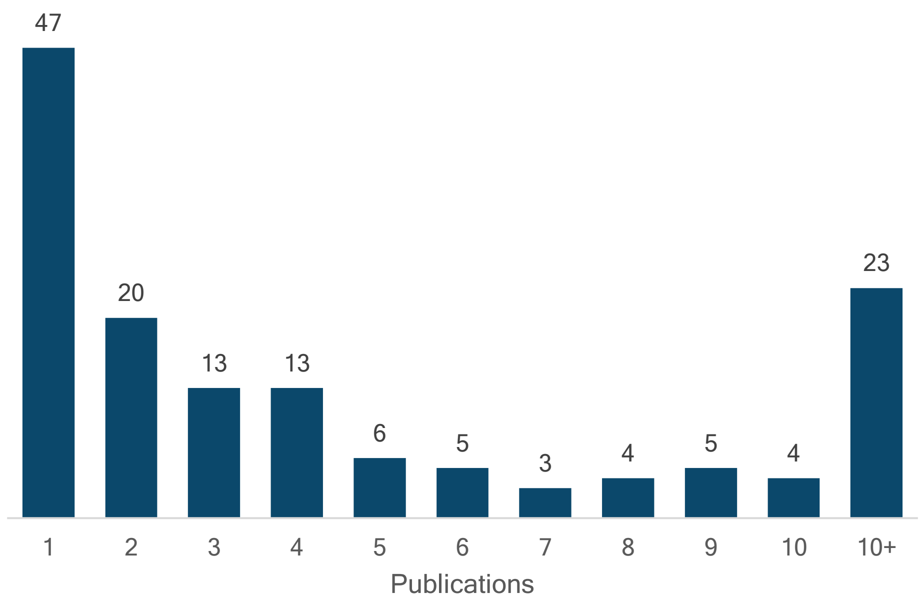
A total of 867 paper-based publications were released in 2016/17, with total sales/distribution of 8,657,198. The highest number of paper-based publications was produced by visual arts organisations (29%), as shown in Table 35. The highest sales/distribution of paper-based publications was seen in literature organisations (45%).

Table 35: Paper-based publications by discipline 2016/17 (N=143)

	Publications			
Discipline	Total	%	Sales / Distribution	%
Combined arts	160	18.5%	1,894,937	21.9%
Dance	42	4.8%	318,237	3.7%
Literature	99	11.4%	3,911,819	45.2%
Museums	21	2.4%	73,785	0.9%
Music	123	14.2%	511,959	5.9%
Not discipline specific	1	0.1%	6,750	0.1%
Theatre	169	19.5%	519,302	6.0%
Visual arts	252	29.1%	1,420,409	16.4%
Total	867	100.0%	8,657,198	100.0%

Figure 40 shows the total number of paper-based publications produced by the organisations reporting in this section of the survey. Most organisations produced 1 publication, with 47 of 143 organisations. 23 organisations produced over 10 paper-based publications.

Figure 40: Volume of other paper-based publications produced 2016/17 (N=143)

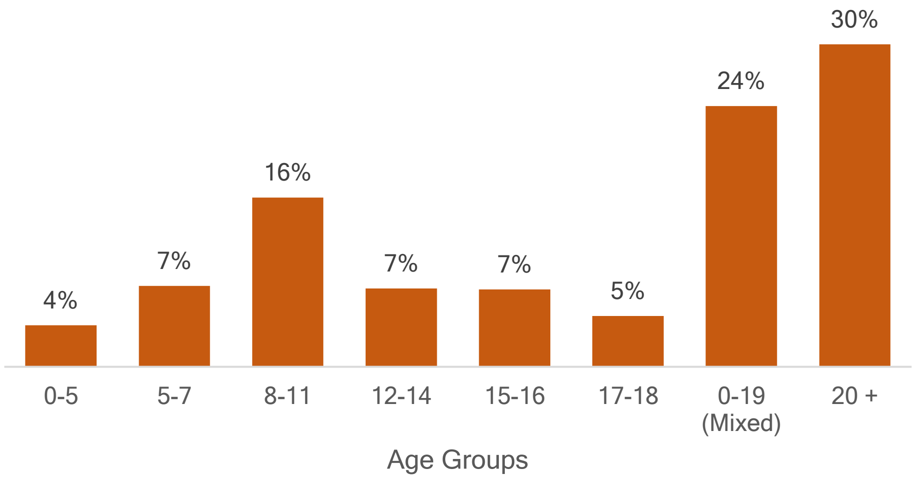


5.7 Education, learning and participation

There were 432 NPOs (67%) that employed someone specifically to deliver education and learning work. 403 organisations (62%) had a written education policy strategy. Of these, 373 organisations had both. Programmes of education involved 26,334 artists, 2,318,465 sessions and a total attendance of 11,973,985. One organisation accounted for 1,941,809 sessions and 3,894,090 of the attendance figures. These have been removed from the following charts as outliers.

Figure 41 shows the distribution of sessions across the different age groups. The highest proportion of sessions were aimed at the 20 plus age group at 30%. The lowest proportion was with the 0-5 age group at 4%.

Figure 41: Distribution of learning and participation sessions across each age group 2016/17 (N=551)



5.6.2 Learning and participation sessions

Figure 42 shows the regional distribution of learning and participation sessions. London organisations had the highest number of sessions, with 35%, followed by south west organisations with 14%. East organisations have the lowest number of sessions, with 3% of the total.

Figure 42: Learning and participation sessions by region 2016/17 (N=551)

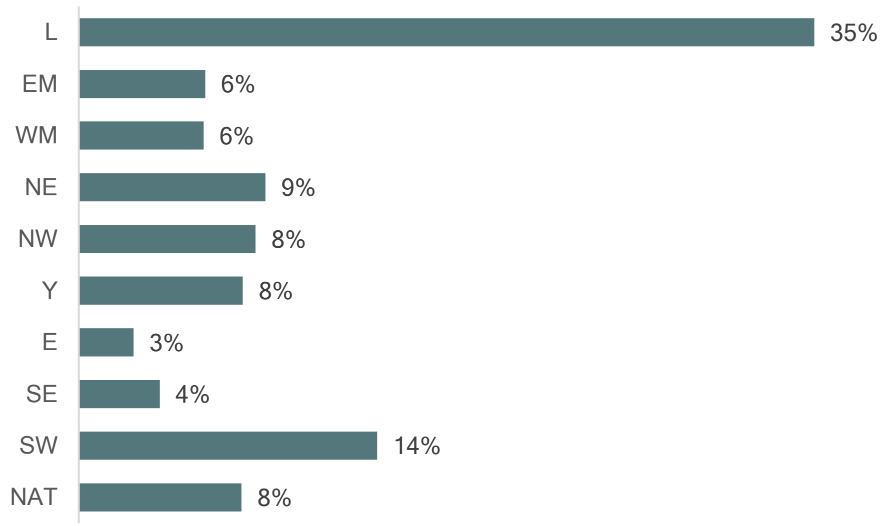


Figure 43 shows the proportion of organisations in each region that reported delivery of learning and participation sessions. 100% of national organisations delivered some learning and participation sessions in 2016/17.

Figure 43: Percentage of organisations delivering learning and participation sessions in region 2016/17 (N=649)

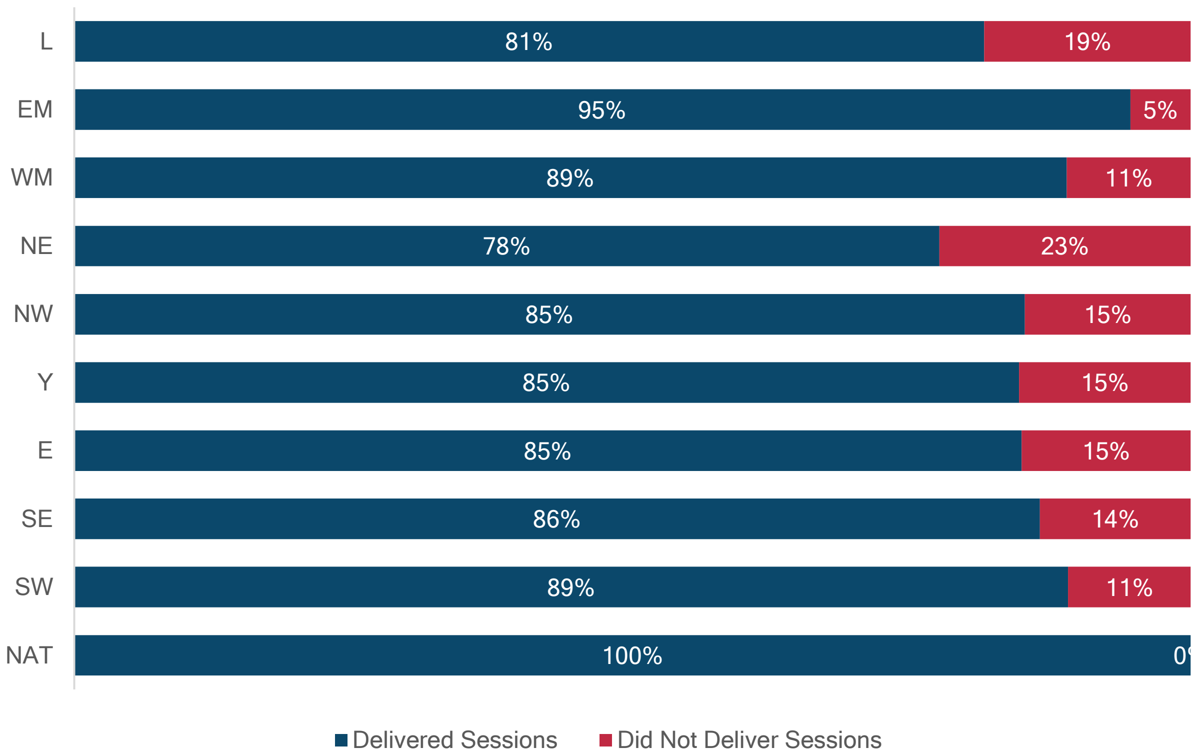


Figure 44 shows the discipline distribution of learning and participation sessions. Theatre organisations had the highest number of sessions, with 24%, followed by combined arts organisations with 20%. Not discipline specific organisations have the lowest number of sessions, with 0.01% of the total.

Figure 44: Learning and participation sessions by discipline 2016/17 (N=551)

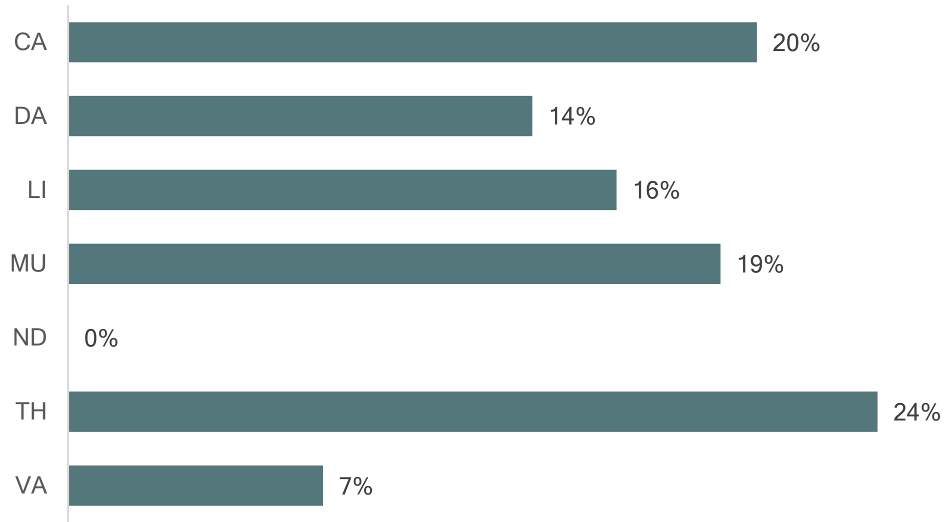


Figure 45 shows the proportion of organisations in each discipline that reported delivery of learning and participation sessions. 100% of dance organisations delivered some learning and participation sessions in 2016/17.

Figure 45: Percentage of organisations delivering learning and participation sessions in discipline 2016/17 (N=649)

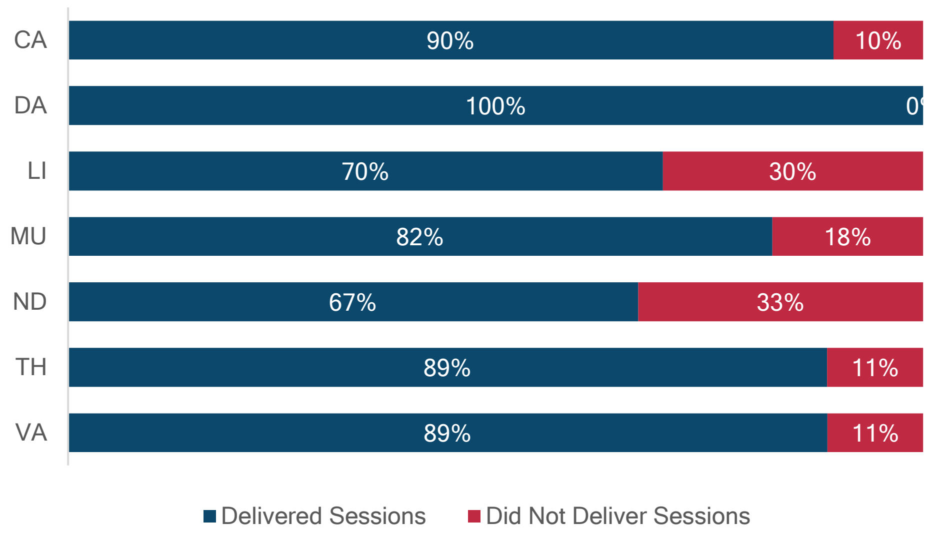


Figure 46 shows the distribution of learning and participation sessions by organisation size. Large organisations had the highest number of sessions, with 75%. Small organisations have the lowest number of sessions, with 5% of the total.

Figure 46: Learning and participation sessions by organisation size 2016/17 (N=551)

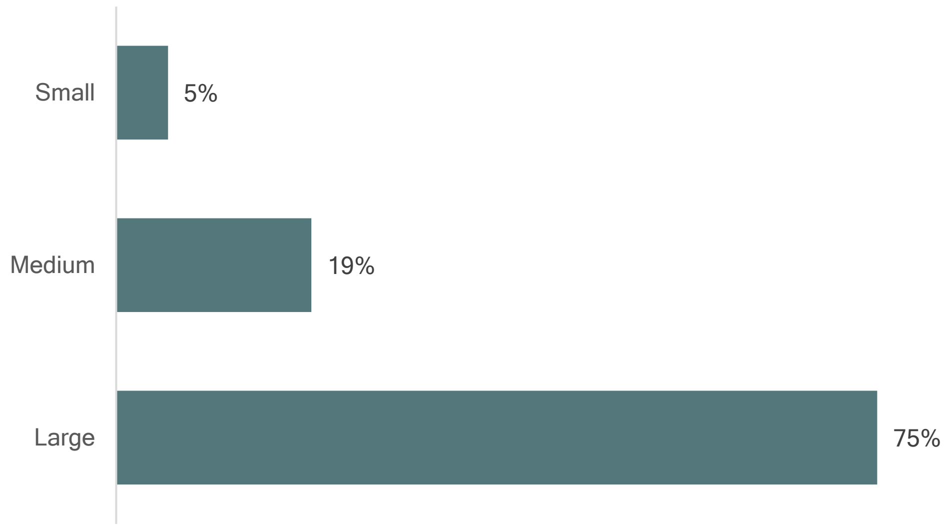
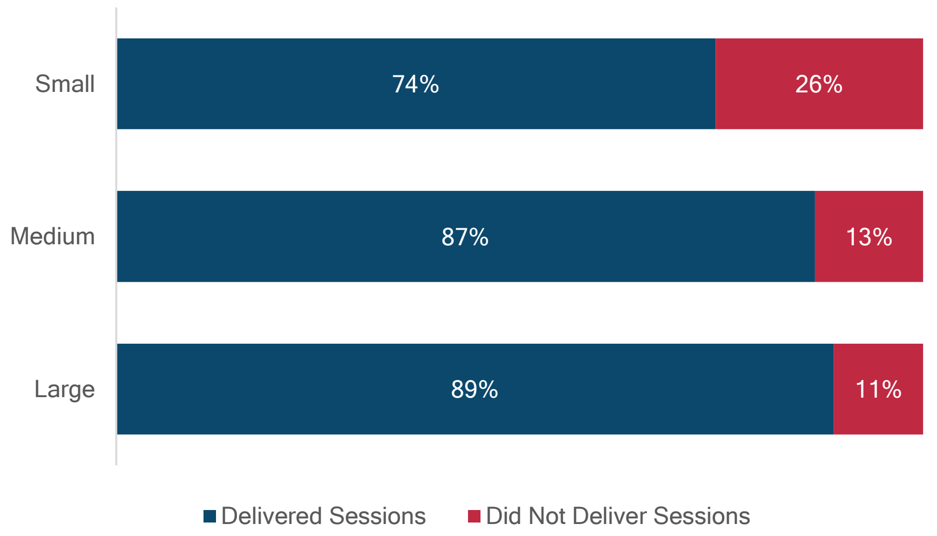


Figure 47 shows the proportion of organisations in each size that reported delivery of learning and participation sessions. 89% of large organisations delivered some learning and participation sessions in 2016/17.

Figure 47: Percentage of organisations delivering learning and participation sessions in organisation size 2016/17 (N=649)



6 ANALYSIS OF INCOME BY ATTENDANCE

Income and subsidy per attendance are calculated for 2016/17 as presented in section 4.1, and total attendance data for activities in England as presented in section 5.1. Total attendance used to calculate income and subsidy per attendance includes known and estimated audiences for performances, productions, exhibition days, festivals and film screenings.

The average total subsidy per attendance, which includes Arts Council investment, local authority and other public subsidy for the same sample, was £7.32 per attendance.

6.1 Subsidy per attendance

Subsidy per attendance represents how much subsidy our NPOs receive in order to generate one attendance.

The total subsidy per attendance for all disciplines and regions of £7.32 breaks down as £5.09 per attendance coming from Arts Council investment, £1.43 from local authority funding and £0.80 per attendance from other public subsidy.

6.1.1 Regional analysis

Regional breakdown of subsidy per attendance in Figure 48 shows that National organisations had the highest levels of subsidy per attendance in 2016/17 with £16.77 spent per attendance. The North East region had the lowest subsidy, with £4.63 per attendance. A detailed analysis of subsidy per attendance, by subsidy category, is given in Figure 49.

Figure 48: Breakdown of total subsidy per attendance by region 2016/17 (N=649)

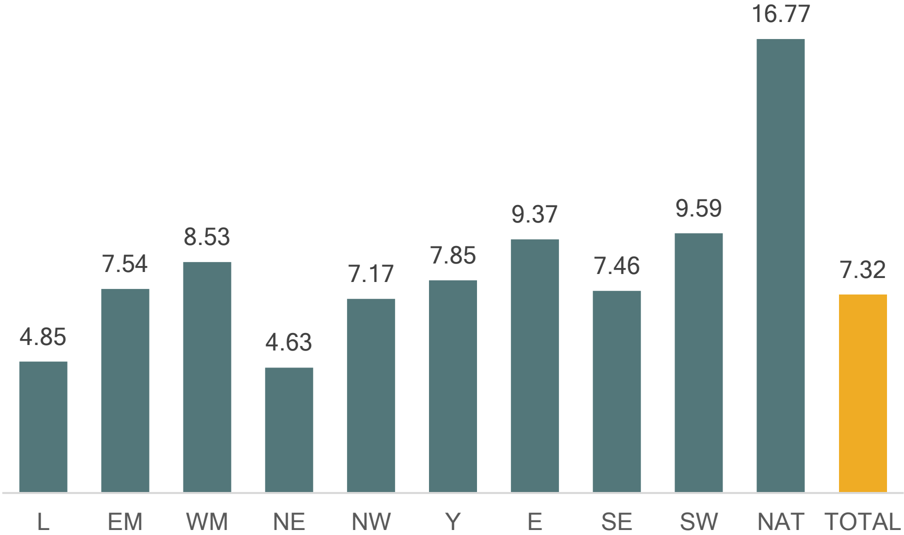
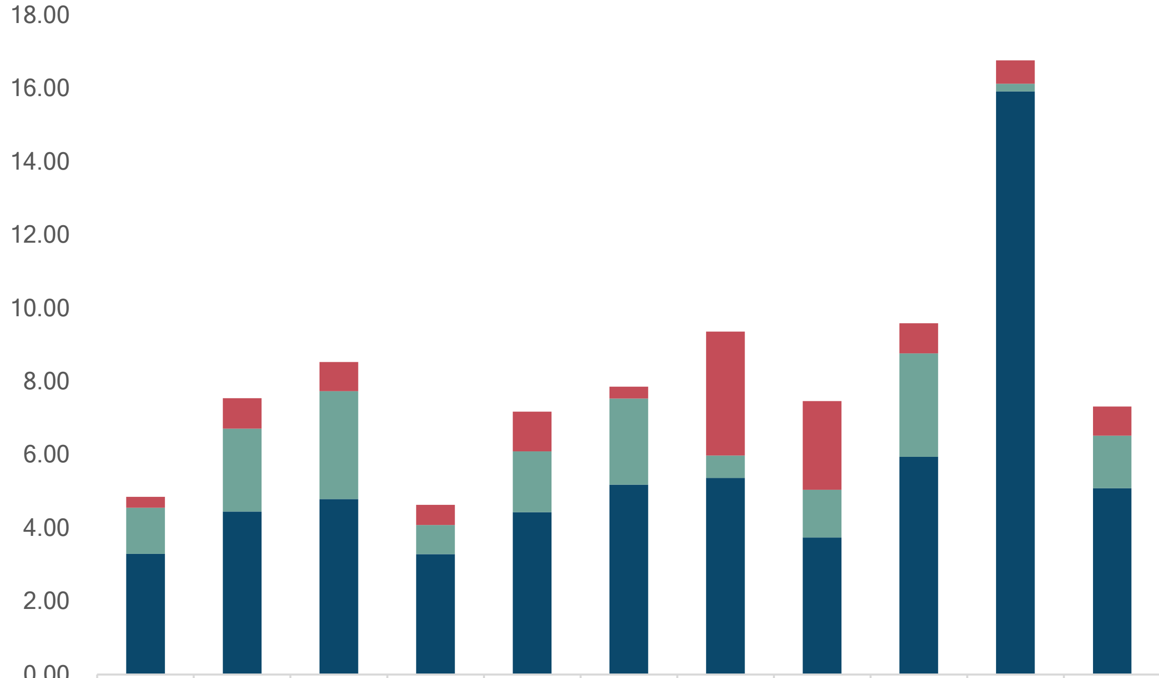


Figure 49: Detailed breakdown of subsidy per attendance by region 2016/17 (N=649)



	L	EM	WM	NE	NW	Y	E	SE	SW	NAT	TOTAL
Public	0.30	0.82	0.79	0.55	1.08	0.32	3.39	2.42	0.83	0.64	0.80
LA	1.26	2.26	2.94	0.79	1.66	2.35	0.61	1.30	2.82	0.21	1.43
ACE	3.30	4.45	4.79	3.29	4.43	5.18	5.37	3.74	5.95	15.92	5.09

6.1.2 Discipline analysis

Figure 50 shows the breakdown of total subsidy per attendance by discipline. Music organisations had the highest subsidy per attendance at £20.05. Visual arts organisations had the lowest subsidy per attendance, at £3.56. A more detailed breakdown of subsidy per attendance by subsidy category is given in Figure 51.

Figure 50: Breakdown of total subsidy per attendance by discipline 2016/17 (N=649)

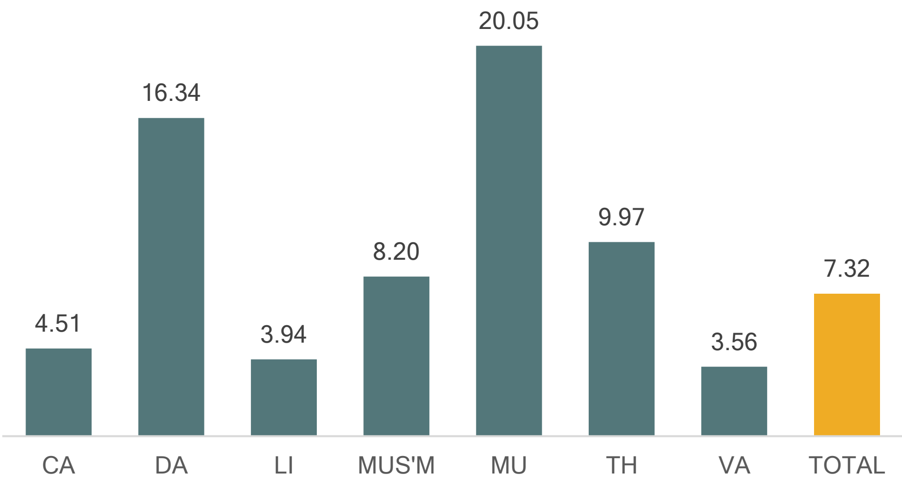


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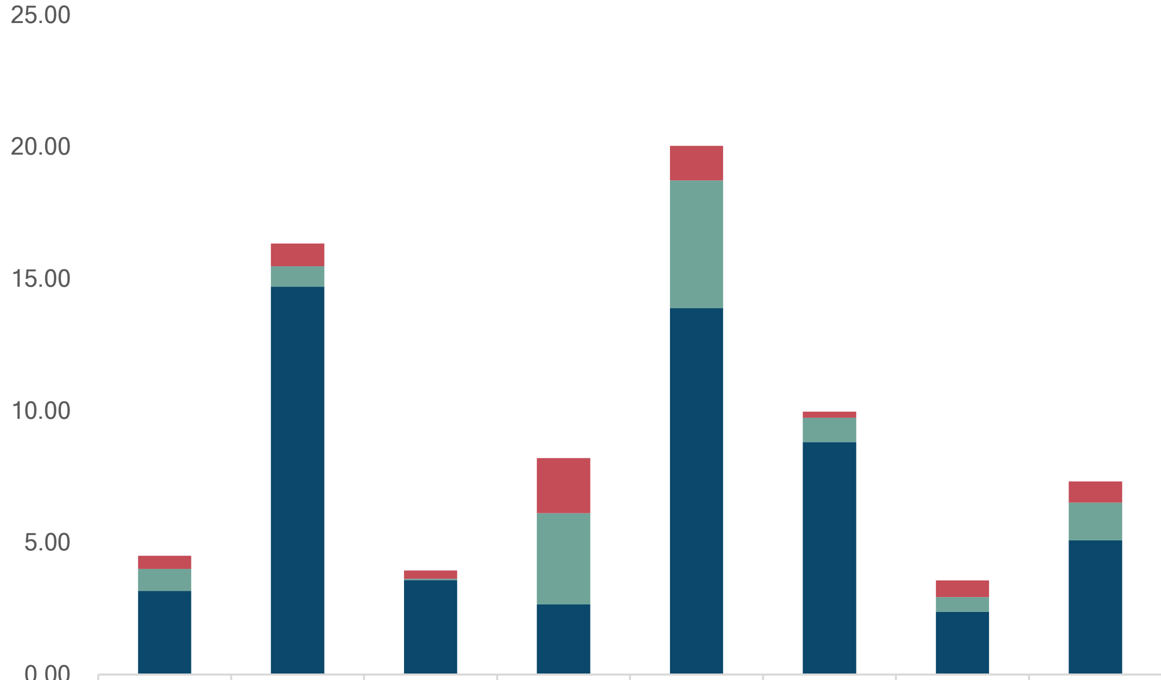
Figure 51: Detailed breakdown of subsidy per attendance by discipline 2016/17 (N=649)



	CA	DA	LI	MUS'M	MU	TH	VA	TOTAL
Public	0.50	0.86	0.31	2.09	1.31	0.24	0.63	0.80
LA	0.84	0.78	0.05	3.46	4.85	0.92	0.56	1.43
ACE	3.16	14.70	3.59	2.65	13.89	8.81	2.38	5.09

6.1.2 Organisation size analysis

Figure 52 shows the breakdown of total subsidy per attendance by organisation size. Large organisations had the highest subsidy per attendance at £9.02. Small organisations had the lowest subsidy per attendance, at £2.49. A more detailed breakdown of subsidy per attendance by subsidy category is given in Figure 53.

Figure 52: Breakdown of total subsidy per attendance by organisation size 2016/17 (N=649)

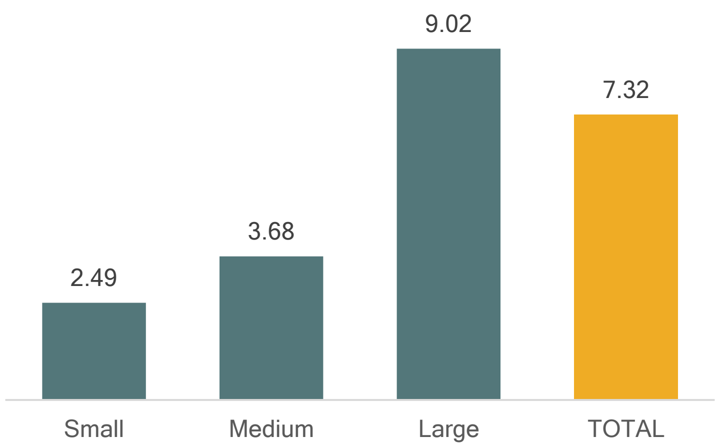
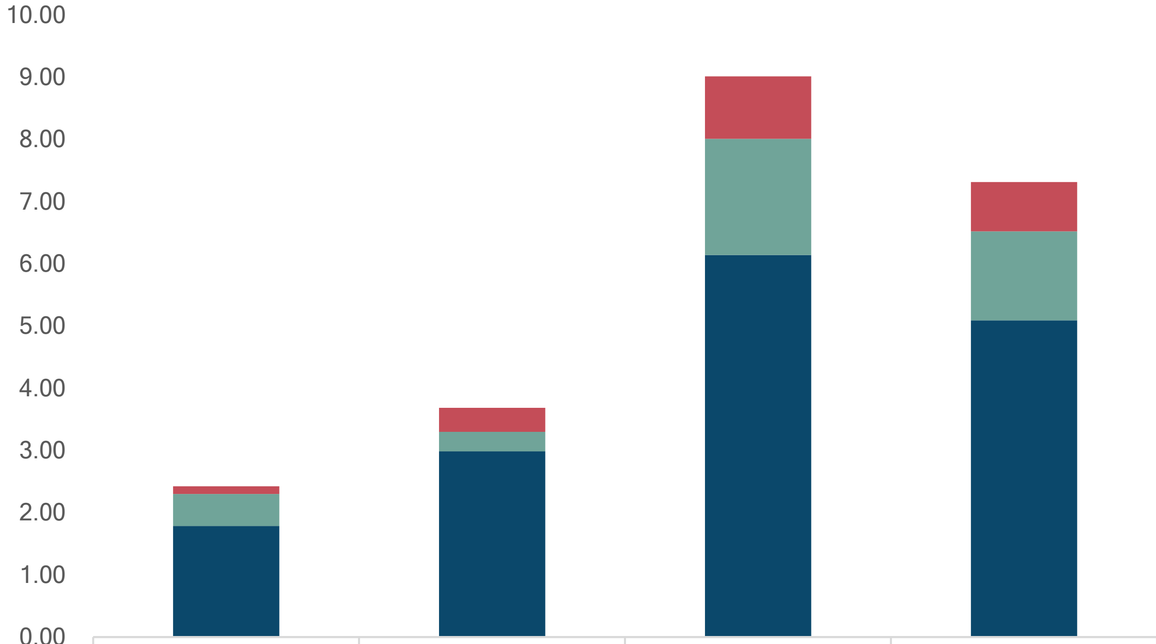


Figure 53: Detailed breakdown of subsidy per attendance by organisation size 2016/17 (N=649)



	Small	Medium	Large	TOTAL
Public	0.13	0.39	1.01	0.80
LA	0.51	0.31	1.87	1.43
ACE	1.79	2.98	6.14	5.09

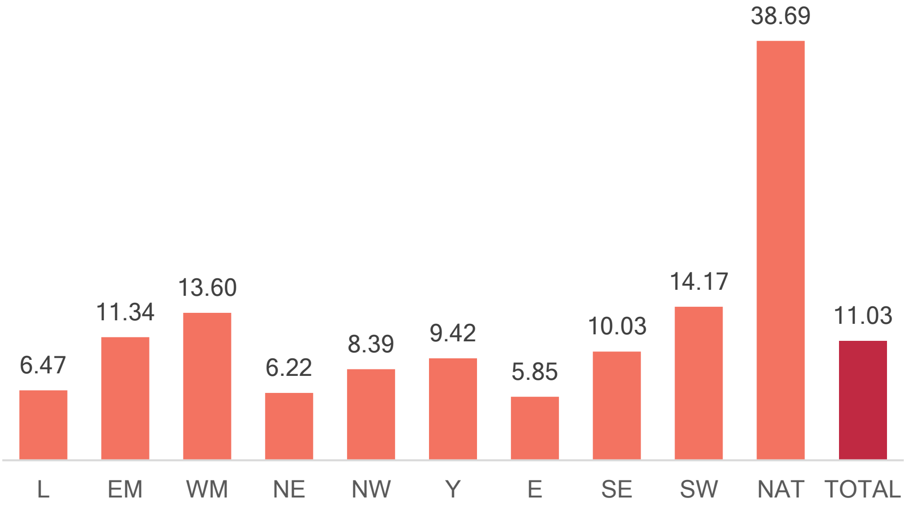
6.2 Earned income per attendance

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

6.2.1 Regional analysis

Overall, the earned income per attendance for all organisations was £11.03 per attendance. Figure 54 shows the earned income per attendance in each region. National organisations had the highest earned income per attendance, with £38.69, followed by organisations in the South West, with £14.17. The lowest earned income per attendance was recorded by organisations in the East with £5.85.

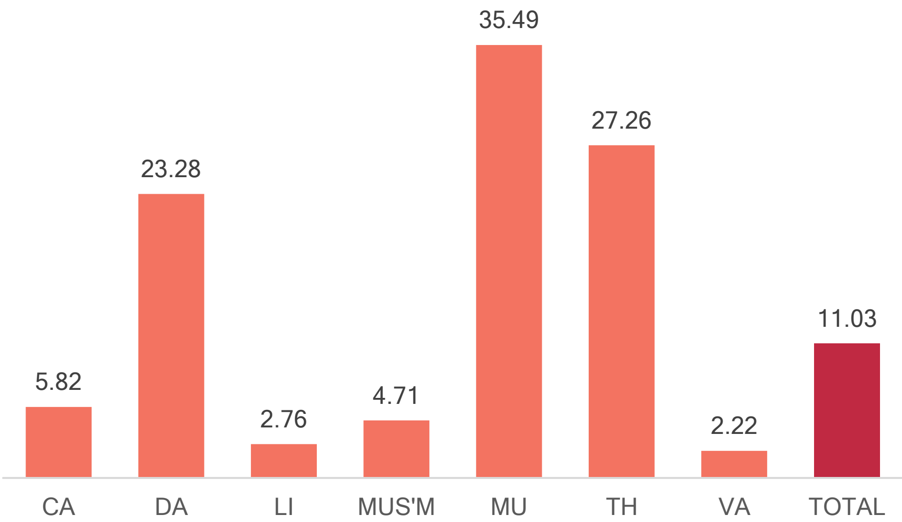
Figure 54: Earned income per attendance by region 2016/17 (N=649)



6.2.2 Discipline analysis

Figure 55 shows that music organisations have the highest earned income per attendance (£35.49). Visual arts organisations had the lowest income per attendance in 2016/17, with £2.22.

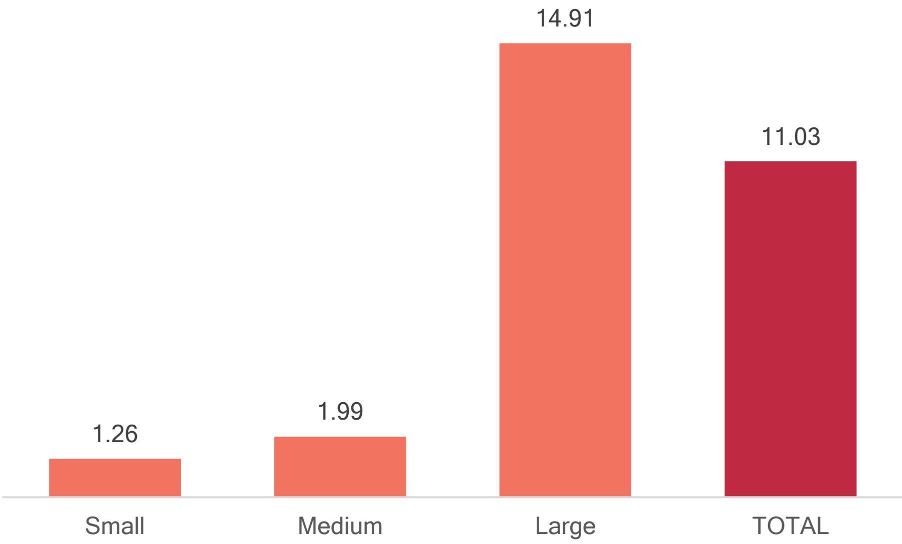
Figure 55: Earned income per attendance by discipline 2016/17 (N=649)



6.2.2 Organisation size

Figure 56 shows that large organisations have the highest earned income per attendance (£14.91). Small organisations had the lowest income per attendance in 2016/17, with £1.26.

Figure 56: Earned income per attendance by discipline 2016/17 (N=649)



7 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 was presented, the postcode of the venue (if in the UK), the country (if overseas) and the total audience at each venue.

There were 252 organisations that reported touring activities in 2016/17. We refer to these as ‘touring organisations’. Touring organisations represent 39% of the total number of organisations responding to the annual submission in 2016/17.

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. 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 for why they receive Arts Council funding.

7.1 Regional and discipline distribution of touring organisations

Table 36 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 (100) which represents 44% of the organisations based there. National organisations had the highest percentage of touring organisations of all organisations, with 89%. Discounting National, East Midlands has the smallest number of touring organisations, with 12, whilst Yorkshire has the lowest percentage of touring organisations, with 28%.

Table 36: Number and proportion of touring organisations by region 2016/17 (N=252)

Region	Touring organisations	No. of organisations in sample	% Touring organisations
London	100	227	44.1%
East Midlands	12	37	32.4%
West Midlands	20	45	44.4%
North East	12	40	30.0%
North West	28	74	37.8%
Yorkshire	18	65	27.7%
East	14	33	42.4%
South East	14	37	37.8%
South West	26	82	31.7%
NATIONAL	8	9	88.9%
Total	252	649	38.8%

The discipline distribution of touring organisations is presented in Table 37. Theatre has the highest number of organisations (91) that have undertaken touring activities in 2016/17. This represents 57% of all theatre organisations in the portfolio. This is followed by dance organisations at 54%. The lowest number of touring organisations were seen in not discipline specific, with 0 (0%.)

Table 37: Number and proportion of touring organisations by discipline 2016/17 (N=252)

Discipline	Touring organisations	No. of organisations in sample	% Touring organisations
Combined arts	49	162	30.2%
Dance	31	57	54.4%
Literature	7	46	15.2%
Museums	2	20	10.0%
Music	34	85	40.0%
Not discipline specific	0	3	0.0%
Theatre	91	160	56.9%
Visual arts	38	116	32.8%
Total	252	649	38.8%

The organisation size distribution of touring organisations is presented in Table 38. In numerical terms large organisations had the highest number of touring organisations (112) which represents 39% of that size of organisation. Medium organisations had the highest percentage of touring organisations of all organisations, with 43%.

Table 38: Number and proportion of touring organisations by organisation size 2016/17 (N=252)

Discipline	Touring organisations	No. of organisations in sample	% Touring organisations
Small Organisations	47	144	32.6%
Medium Organisations	93	216	43.1%
Large Organisations	112	289	38.8%
Total	252	649	38.8%

7.2 Reach of touring activities

This section considers the national and international reach of toured activities by NPOs. Table 20 presents a breakdown of the locations of the toured activities by NPOs, separated by the home region of the organisations doing touring activity within their home region, but away from their home base or venue. So for example, organisations in London did 32% of their toured activity within the London region, but away from their home base venue.

Touring within an organisations home region is the most common form of touring activities for the North West, East and South West, with 60%, 60% and 81% respectively. London and South East organisation had less than a third of their touring activities taking place in their home region, both with 32%. London had the highest percentage of international touring activity (15%), followed by the East Midlands (10%).

Table 39: Location of toured activity by home region of organisation 2016/17 (N=252)

	Location of toured activity										
Home region of organisation	L	EM	WM	NE	NW	Y	E	SE	SW	Other UK	Non-UK
L	32%	4%	4%	4%	6%	4%	7%	10%	10%	5%	15%
EM	2%	47%	8%	1%	7%	6%	2%	9%	8%	2%	10%
WM	3%	30%	45%	1%	3%	2%	2%	2%	4%	3%	5%
NE	4%	2%	1%	44%	15%	14%	2%	4%	3%	3%	7%
NW	3%	2%	2%	14%	60%	5%	1%	3%	2%	2%	4%
Y	5%	4%	2%	10%	18%	47%	2%	2%	3%	1%	7%
E	13%	2%	2%	1%	3%	1%	60%	6%	3%	2%	5%
SE	14%	7%	7%	3%	5%	7%	7%	32%	11%	4%	4%
SW	3%	1%	2%	0%	1%	1%	2%	3%	81%	1%	5%
NAT	11%	4%	10%	5%	7%	13%	4%	12%	19%	9%	6%
ALL	**15%**	**8%**	**11%**	**6%**	**13%**	**7%**	**7%**	**7%**	**14%**	**4%**	**9%**

0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%

Low to high

Table 40 shows the breakdown of the location of touring activities by discipline. Visual arts have the highest proportion of touring that took place outside of the UK, with 25%, followed by dance with 23%. Most disciplines had a fairly high proportion of their activity taking place in London apart from combined arts, where activities were more focused in the Midlands area.

Table 40: Location of toured activity by discipline of organisation 2016/17 (N=252)

	Location of toured activity										
Discipline	L	EM	WM	NE	NW	Y	E	SE	SW	Other UK	Non-UK
CA	7%	16%	18%	7%	17%	5%	5%	4%	16%	1%	5%
DA	15%	5%	10%	4%	6%	7%	6%	9%	10%	4%	23%
LI	22%	5%	7%	23%	15%	6%	6%	6%	8%	1%	0%
MUS'M	29%	0%	24%	0%	0%	0%	6%	18%	6%	0%	18%
MU	26%	5%	6%	4%	10%	11%	6%	7%	14%	4%	8%
TH	17%	4%	7%	6%	12%	7%	13%	10%	13%	5%	6%
VA	17%	5%	6%	5%	10%	5%	4%	5%	9%	10%	25%
ALL	**15%**	**8%**	**11%**	**6%**	**13%**	**7%**	**7%**	**7%**	**14%**	**4%**	**9%**

Figure 57 shows the percentage of activities that took place either in the home region or outside the home region of the organisations. The majority of activities took place in the organisation's home region (51%). Activities are counted as number of performances, exhibition days, film screenings and festival days.

Figure 57: Percentage of activities taking place inside or outside of home region 2016/17 (N=252)

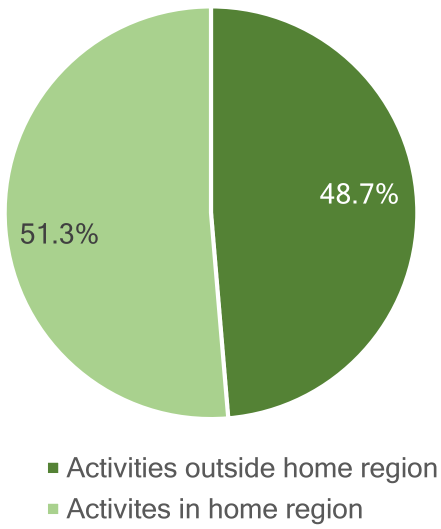


Table 41 shows the top 20 toured to local authorities in England, ranked in order of the number of touring activities (performances, exhibition days, festivals, film screenings) that took place there.

Table 41: Top 20 England Local Authorities in terms of number of toured activities 2016/17

Local Authority	Number of activities	% of total toured activities in England
Westminster	2126	6.4%
Camden	1431	4.3%
Birmingham	1052	3.2%
Nottingham	998	3.0%
Liverpool	835	2.5%
Manchester	823	2.5%
Southampton	674	2.0%
Exeter	653	2.0%
Preston	606	1.8%
Islington	573	1.7%
Norwich	559	1.7%
Salford	551	1.7%
Shropshire	480	1.5%
Middlesbrough	460	1.4%
Oldham	457	1.4%
Thanet	441	1.3%
Stoke-on-Trent	428	1.3%
Cornwall	427	1.3%
Tower Hamlets	417	1.3%
Lincoln	381	1.2%

Table 42 shows the top 20 local authorities in England based on NPOs reporting touring activity within the local authority.

Table 42: Top 20 England Local Authorities in terms of NPOs reporting touring activity 2016/17

Local Authority	Number of NPOs reporting touring to this LA	% of all NPOs touring in England
Birmingham	58	23.8%
Manchester	55	22.5%
Westminster	54	22.1%
Bristol, City of	46	18.9%
Brighton and Hove	42	17.2%
Liverpool	39	16.0%
Nottingham	38	15.6%
Lambeth	36	14.8%
Leeds	36	14.8%
Norwich	34	13.9%
Tower Hamlets	33	13.5%
Oxford	33	13.5%
Camden	33	13.5%
Hackney	32	13.1%
Newcastle upon Tyne	31	12.7%
Southwark	29	11.9%
Sheffield	28	11.5%
Cambridge	28	11.5%
Newham	28	11.5%
Salford	27	11.1%

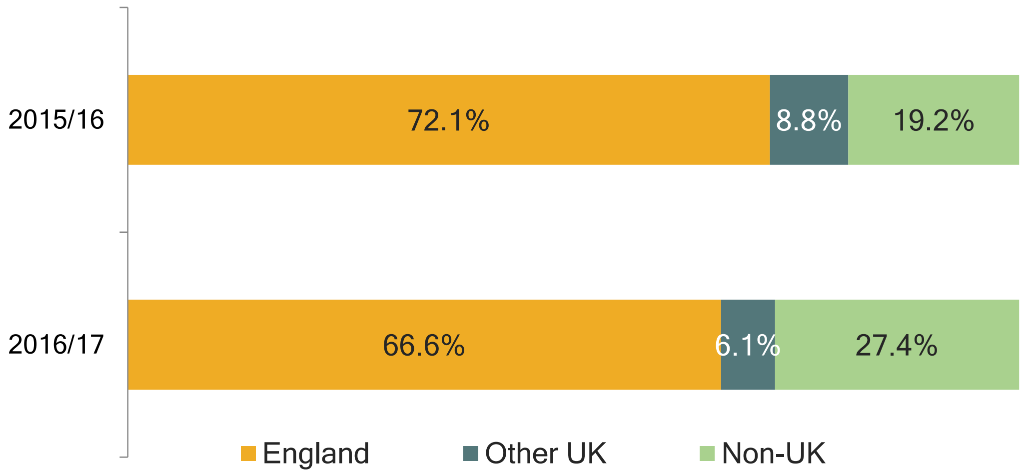
Table 43 shows the different venue types that were visited as part of tours taking place in England in 2016/17. Community venues represent the highest percentage with 26% of all venues, with theatres following with 20%.

Table 43: Types of venues toured to in England 2016/17 (N=252)

Venue Type - England	No. of visits	% of Total
Artist's studio	14	0.2%
Arts centre	574	9.6%
Care home/hostel	24	0.4%
Catering/bars	66	1.1%
Cinema	32	0.5%
Civic	86	1.4%
Community	1568	26.2%
Concert hall/music venue	698	11.6%
Faith buildings	121	2.0%
Gallery	148	2.5%
Health	11	0.2%
Heritage site	39	0.7%
Hotel	8	0.1%
Industrial/business	32	0.5%
Library	235	3.9%
Museum	87	1.5%
Opera House	15	0.3%
Prisons & penal institutions	8	0.1%
Private home	2	0.0%
Private outdoor space	67	1.1%
Public park	95	1.6%
Retail	15	0.3%
Rural open space	42	0.7%
Schools & colleges	478	8.0%
Theatre	1208	20.2%
Universities & higher education	55	0.9%
Urban street or open space	192	3.2%
Unknown	75	1.3%
Total	5995	100.0%

Figure 58 shows the proportion of activities that took place in either England, Other UK or Internationally in 2015/16 and 2016/17 across the constant sample. 2016/17 shows a proportional increase to international activity with 27% of all activities taking place internationally. In 2016/17 this includes one organisation reporting over 2,000 performances given through 30-minute time slotted access.

Figure 58: Location of touring activity across constant sample 2015/16 and 2016/17



APPENDIX 1 GLOSSARY OF DEFINITIONS

Activities
The number of opportunities an organisation provides for audiences to attend or participate in. The numbers given refer to all activities taking place between 1 April 2014 and 31 March 2015.

Discipline
This is the main discipline that the organisation is funded for by the Arts Council. Regularly funded organisations are classified under one of seven different disciplines: combined arts, dance, literature, music, theatre, visual arts and not discipline specific. The discipline assigned to a particular organisation is related to the principal area of work that Arts Council England's funding supports.

If Arts Council funding is distributed to more than one discipline in a particular organisation, then this organisation's discipline 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 discipline specific describes those organisations which cannot be specifically categorised into the six other disciplines.

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, dances, 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 investment
All investment received from Arts Council England, both grant-in-aid (government) funding, and lottery funding. Capital funding is excluded.

Attendance
This refers to the number of people attending activities. Attendance can be Known (an actual audience count which has been calculated using precise methods 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.

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 defined a person with a disability as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on their ability to carry out normal day to day activities.

Earned income
All income generated by an organisation's artistic activity, educational activity and any supplementary activity including trading income and bank interest is included in earned income. 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
This is 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 is film is exhibited. Film screening days are calculated for each separate film and 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 in total. Where a number of short films are shown in one programme at one session, this is counted 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 organisations 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.

Marketing costs
Expenditure for marketing and promotion, including staff costs. This includes both production specific and generic organisation marketing.

National company
National companies are nine large organisations whose work has a significant 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 subsidies received from sources other than Arts Council England and local authorities, including that received from other funding bodies, other government departments and EU funding sources.

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.

Publications
This refers to the production and distribution of books, directories, journals, catalogues, magazines, DVDs and CDs.

Region

This refers to the region where the organisations home base is located (or head office 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/distributed, not a monetary (£) figure.

Schools performances

This is the number of performances, productions, presentations, concerts and readings etc for young people in the age range of 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 organisations 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, lectures, residencies or courses.

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