



Regularly funded organisations:  
Key data from the 2008/09 annual submission

**April 2010**

## Contents

<b>Introduction</b>	5
Why the Arts Council collects data from its regularly funded organisations	6
What the Arts Council does with the data	6
Official statistics	6
Regular funding data	7
Constant sample	7
Report layout	7
<b>Organisations' profile</b>	8
Staff	8
Volunteers	9
Chief executives	9
Governing bodies	9
Black and minority ethnic led organisations and Black and minority ethnic focused programmes of work	10
Disability led organisations and disability focused programmes of work	10
<b>Financial statements</b>	11
Arts Council subsidy and other income streams	11
Subsidy per attendance	14
Balance sheet	18
<b>Activity</b>	19
Artistic output	19
Audiences	22
New work commissioned	26
<b>Education, learning and participation</b>	28
Sessions and attendance	28
<b>Toured activities</b>	30
<b>Further information</b>	32

## Tables and figures

### Tables

Table 1	Percentage change of ethnic diversity of staff 2007/08 and 2008/09 constant sample (N=765)	9
Table 2	Percentage change in breakdown of total income 2007/08 and 2008/09 constant samples (N=765)	11
Table 3	Percentage change in breakdown of total expenditure 2007/08 and 2008/09 constant sample (N=765)	13
Table 4	Percentage change in breakdown of Arts Council subsidy per attendance by region, 2007/08 and 2008/09 constant samples (N=765)	16
Table 5	Percentage change in breakdown of Arts Council subsidy per attendance by artform 2008/09 and 2007/08 constant sample (N=765)	18
Table 6	Percentage change of breakdown of performances, exhibition days and film screening days in 2007/08 and 2008/09 constant samples per region (N=765)	20
Table 7	Percentage change of breakdown of performances, exhibition days and film screening days per artform in 2007/08 and 2008/09 constant samples (N=765)	21
Table 8	Percentage change of breakdown of attendance at performances, exhibition and film screening days in 2007/08 and 2008/09 constant samples per region (N=765)	24
Table 9	Percentage change of breakdown of attendance at performances, exhibition days and film screening days per artform in 2008/09 and 2007/08 constant samples (N=765)	26
Table 10	Percentage change of new works commissioned in 2007/08 and 2008/09 constant samples (N=765)	27
Table 11	Percentage change in education, learning and participation sessions, and attendance in 2007/08 and 2008/09 constant samples (N=765)	29
Table 12	Percentage breakdown of performances by toured location	31

## Figures

Figure 1	Ethnic diversity of staff 2008/09 (N=850)	8
Figure 2	Breakdown of total income by artform 2008/09 (N=850)	12
Figure 3	Total expenditure (staff and non staff expenditure) by artform, 2008/09 (N=850)	14
Figure 4	Breakdown of Arts Council Subsidy per attendance by region, 2008/09 (N=850)	15
Figure 5	Breakdown of Arts Council subsidy per attendance by artform 2008/09 (N = 850)	17
Figure 6	Percentage breakdown of performances, exhibition days and film screening days in 2008/09 per region (N=850)	19
Figure 7	Percentage breakdown of performances, exhibition days and film screening days in 2008/09 per artform (N=850)	21
Figure 8	Percentage breakdown of attendance at performances, exhibition and film screening days in 2008/09 per region (N=850)	23
Figure 9	Percentage breakdown of attendance at performances, exhibition and film screening days in 2008/09 per artform (N=850)	25
Figure 10	Percentage breakdown of new work commissioned in 2008/09 per artform (N=850)	27

## Introduction

Each year arts organisations that receive regular funding from Arts Council England are invited to complete an annual submission. In 2008/09 an online submission form was made available to regularly funded organisations from 18 May to 29 June 2009. Previously the submission has been made in the form of an Excel document.

Regularly funded organisations provide information on organisation profile, financial statements, activity, learning and skills, engagement and participation, and touring activity (where relevant). Guidance notes are provided and the Arts Council helps organisations requiring further guidance while completing their submission.

In 2008/09, regular funding represents 85 per cent<sup>1</sup> of Grant in aid Arts Council funding. Arts Council England funded a portfolio of 867 regularly funded organisations in 2008/09.

For the 2008/09 annual submission, 868 regularly funded organisations were invited to complete the annual submission and 858 responses were received – a response rate of 99 per cent. During further analysis, eight organisations were removed.<sup>2</sup>

This report is based on information provided by the 850 arts organisations that receive regular funding from Arts Council England which responded to the annual submission in 2008/09. Arts Council England distributed about £330m of regular funding to 850 regularly funded organisations that responded to the 2007/08 annual submission. The sample of 850 regularly funded organisations represents 98 per cent of the portfolio numerically and 99 per cent of the value of regular funding grants made.

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<sup>1</sup> Arts Council England, Annual review 2009, Grant-in-aid accounts, 4c) Analysis of grants by recipient.

<sup>2</sup> In one case this was because a change in status meant insufficient information could be provided, while other organisations were removed because their funds and activity were not considered to be part of the regularly funded organisations portfolio.

### **Why the Arts Council collects data from its regularly funded organisations**

As a monitoring document the annual submission provides evidence of the use of Arts Council England's funding. We use this evidence in:

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

### **What the Arts Council does with the data**

The annual submission is used to monitor:

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

### **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 2008. This means that when we produce, manage and disseminate official statistics we strive to abide by the Code of Practice for Official Statistics published by the UK Statistics Authority in January 2009.

In accordance with the code, since 1 April 2009 the aggregate data provided to Arts Council England during the 2008/09 annual submission process has only been seen by researchers and analysts for production, publication and quality assurance purposes. Lead officers have used individual annual submissions for annual review monitoring with individual organisations.

More information on the Arts Council's official statistics, including a publication timetable for 2009/10, is available on the Arts Council England website: <[www.artscouncil.org.uk/research](http://www.artscouncil.org.uk/research)>. The publication timetable lists individuals who have had access to aggregate data prior to the release. For more information on the Code of Practice for Official Statistics see <[www.statisticsauthority.gov.uk](http://www.statisticsauthority.gov.uk)>.

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

**Regular funding data**

The annual submission asks regularly funded organisations to submit financial data based on Arts Council England's financial year. Regular funding data was taken from Arts Council England's own records to ensure consistent assumptions were being used. Total Arts Council subsidy and total income were recalculated accordingly.

**Constant sample**

In order to compare data between the 2007/08 annual submission and the 2008/09 annual submission, a constant sample of regularly funded organisations that responded to the annual submission in both years was compiled. The number of organisations in the constant sample for 2007/08 and 2008/09 is 765.

**Report layout**

The structure of this report follows the sequence of questions in the annual submission for 2008/09.

## Organisations' profile

### Staff

Annual submission respondents employed 17,000 (26 per cent) permanent staff and 49,000 (74 per cent) contractual staff in 2008/09. Most organisations (85 per cent) provided development training to the benefit 11,100 staff in total.

Sixty per cent of permanent staff worked full-time and 40 per cent worked part-time. More women (59 per cent) were employed on permanent contracts than men (41 per cent).

Some demographic differences exist between permanent and contractual staff. Almost 60 per cent of permanent staff were female (59 per cent) while just over half of contractual staff were male (51% per cent).

Figure 1 shows the ethnic diversity of staff. Eleven per cent of permanent staff were from Black and minority ethnic groups compared to 21 per cent of contractual staff. One per cent of permanent staff and 2 per cent of contractual staff respectively were reported as being disabled.

**Figure 1 Ethnic diversity of staff 2008/09 (N=850)**

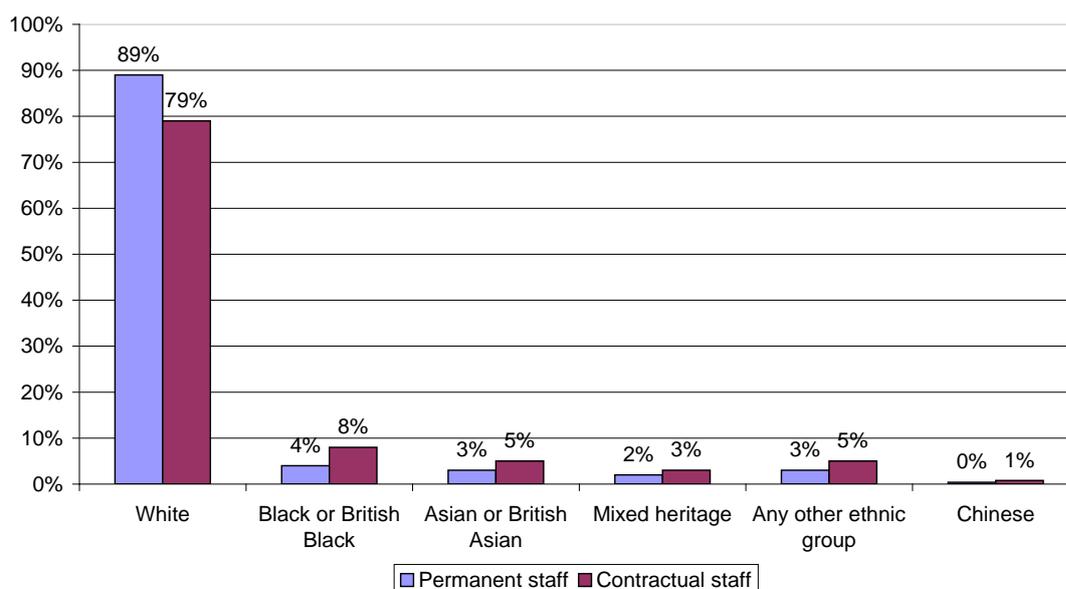


Table 1 presents the percentage change of ethnic diversity of staff among the organisations that have completed the annual submission both in 2007/08 and

2008/09 (further referred to as the constant sample). Analysis shows an increase by 17 per cent of the number of white staff and a rise by 20 per cent of Black and minority ethnic staff.

**Table 1 Percentage change of ethnic diversity of staff 2007/08 and 2008/09 constant sample (N=765)**

	2007/07	2008/09	Percentage change
Permanent and contractual white staff	43,524	51,023	17%
Permanent and contractual Black and minority ethnic staff	8,880	10,691	20%

**Volunteers**

A total of 27,000 volunteers (62 per cent of whom were female) gave their time to support the work of the regularly funded organisations.

**Chief executives**

Of the 850 chief executives in the portfolio<sup>3</sup>, 729 (86 per cent) of chief executives were white, and 122 or 14 per cent of chief executives were Black or minority ethnic.

Males make up more than half (54 per cent) the chief executives in the portfolio, that is 460 chief executives; 390 (46 per cent) chief executives are female.

Just over 5 per cent of chief executives (46) consider themselves to be disabled, and almost 6 per cent (50) identify themselves as having rights under the Disability Discrimination Act. Of those who consider themselves disabled, four lead organisations that are disability led.<sup>4</sup>

**Governing bodies**

Of the 850 annual submission respondents, 786 (92 per cent) reported having a board in place and reported a total of 7,100 board members. More men sat on boards than women (56 per cent or 4,000 and 44 per cent or 3,100 respectively).

<sup>3</sup> In rare cases where an organisation has no chief executive or equivalent, the person responsible for reporting to the board and/or signing management accounts and certified accounts is counted as a chief executive.

<sup>4</sup> See page 11 for a definition of regularly funded disability-led organisations.

Eighty-five percent (6,000) of board members were described as white, while 15 per cent (1,100) were from Black and minority ethnic groups. Four per cent of board members (264) were reported as being disabled.

### **Black and minority ethnic led organisations and Black and minority ethnic focused programmes of work**

The Arts Council defines a regularly funded organisation as Black and minority ethnic led where that organisation self-defines as such, and where more than 50 per cent of the organisation's board and senior management are from Black or minority ethnic backgrounds. In the 2008/09 annual submission, 57 regularly funded organisations are Black and minority ethnic led, representing 7 per cent numerically of the portfolio.

For 105 regularly funded organisations, Black and minority ethnic focused programmes occupy more than 50 per cent of their work. Organisations based in London account for 51 per cent of all Black and minority ethnic focused work in the portfolio. Higher rates of Black and minority ethnic focused programmes occur in organisations that are Black and minority ethnic led – 52 Black and minority ethnic led regularly funded organisations have 70 per cent or more Black and minority ethnic focused programmes. Twenty-four Black and minority ethnic led regularly funded organisations focus only on Black and minority ethnic focused programmes and activities.

### **Disability led organisations and disability focused programmes of work**

Arts Council England defines a regularly funded organisation as disability led where that organisation self-defines as such, and where more than 50 per cent of the organisation's board and senior management are disabled. Nine regularly funded organisations are disability led in 2008/09. One per cent of the regularly funded portfolio is disability led and 4 per cent of all board members in the portfolio are disabled.

For 45 regularly funded organisations, disability focused programmes occupy more than 50 per cent of their work. No significant regional patterns can be deduced from the data.

## Financial statements

### Arts Council subsidy and other income streams

The largest source of revenue for the regularly funded organisations' portfolio was through earned income (from ticket sales, workshop fees, merchandising, sale of books and magazines etc), which represented 47 per cent of total income. Arts Council subsidy<sup>5</sup> made up 31 per cent, while funding from local authorities and other public bodies constituted 12 per cent and contributed income (sponsorship, trusts, donations and lottery revenue partnership funding) made up 9 per cent.

Table 2 shows that among the 765 organisations that had completed the survey for both 2007/08 and 2008/09, earned income rose by 12 per cent in 2008/09, Arts Council England subsidy remained stable (1 per cent increase) while contributed income and other public subsidy dropped by 11 per cent and 3 per cent respectively.

**Table 2** Percentage change in breakdown of total income 2007/08 and 2008/09 constant samples (N=765)

	2007/08	2008/09	Percentage change
Arts Council England subsidy	339,630,465	344,487,666	1%
Earned income	455,423,041	508,253,943	12%
Contributed income	117,091,187	104,442,098	-11%
Other public subsidy	115,588,308	112,047,287	-3%
<b>Total income</b>	<b>1,027,733,001</b>	<b>1,069,230,994</b>	<b>4%</b>

Figure 2 shows how the breakdown of total income varies by artform. (The artform category 'not artform-specific' includes organisations that are service, network, umbrella and other organisations.)

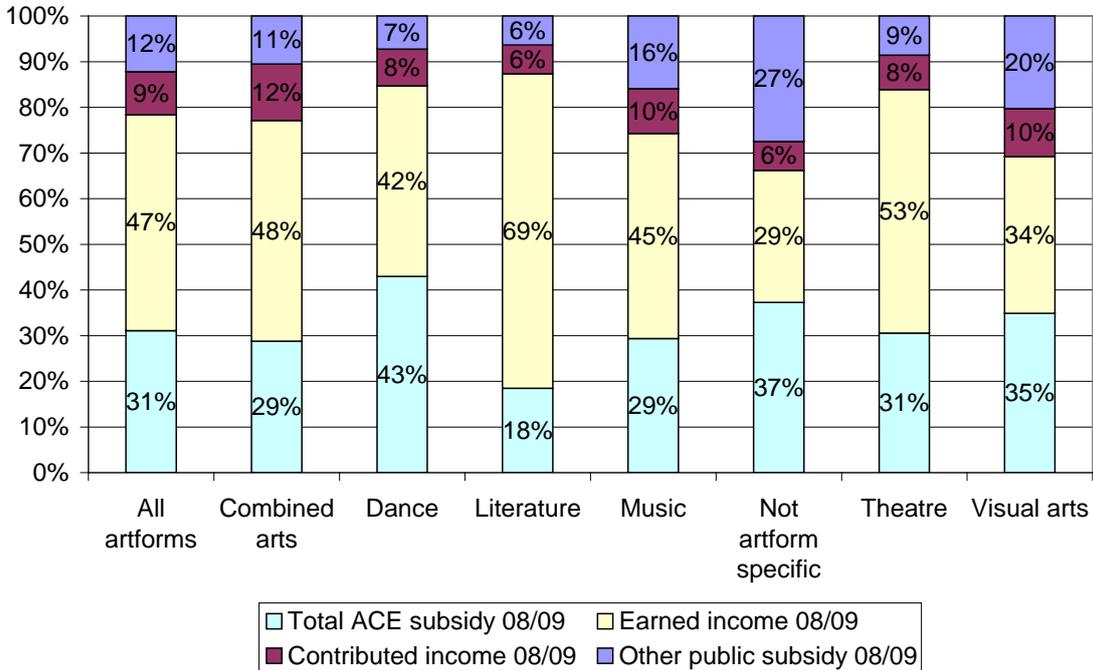
Compared to the overall portfolio, organisations from the dance sector relied more heavily on Arts Council subsidy with 43 per cent of their income derived from Arts Council subsidy. Literature organisations were the least reliant on Arts Council

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<sup>5</sup> Arts Council subsidy refers to income from regular funding, Grants for the arts and stabilisation. Regular funding accounts for around 90 per cent of total Arts Council subsidy to regularly funded organisations, and Grants for the arts and stabilisation account for around 10 per cent. Data on capital funding is collected separately.

funding – representing less than a fifth of total income (18 per cent) – and generated the greatest proportion of earned revenue (69 per cent of total income). Local authority and other public subsidy made up greater proportions of income for not artform specific organisations than for other organisations focused on other artforms at 27 per cent, while the combined arts sector secured the highest proportion of contributed income (12 per cent).

**Figure 2 Breakdown of total income by artform 2008/09 (N=850)**



The portfolio’s total expenditure exceeded income by 0.2 per cent in 2008/09. More than half of total expenditure<sup>6</sup> was for artistic programme costs (57 per cent). Overheads represented 20 per cent of total expenditure, marketing 7 per cent and education 7 per cent. Staff expenditure amounted to 42 per cent of total spend in 2008/09.

In 2007/08 and 2008/09 constant sample’s total income increased by 4 per cent and total expenditure increased by 6 per cent.

Table 3 presents the percentage change in breakdown of total expenditure for the 765 organisations that have completed their annual submission both for 2007/08

<sup>6</sup> Including non-staff and staff expenditure

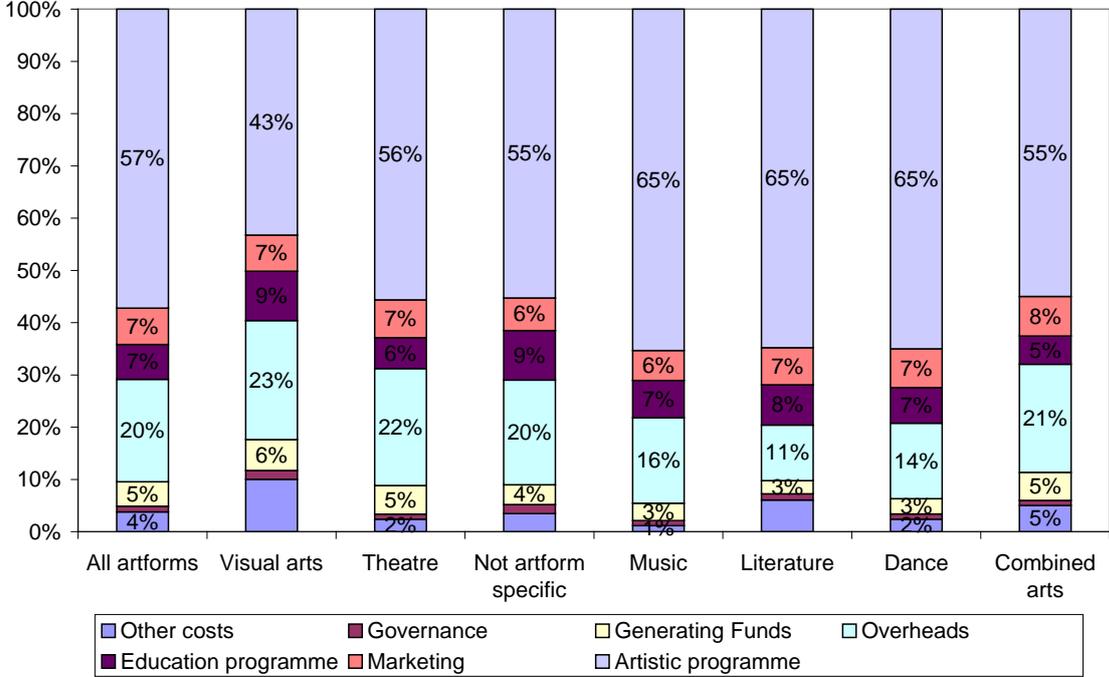
and 2008/09. It shows that programme and marketing costs increased during the period while administrative costs remained the same.

**Table 3 Percentage change in breakdown of total expenditure 2007/08 and 2008/09 constant sample (N=765)**

	2007/08	2008/09	Percentage change
Artistic programme	569,971,414	611,301,056	7%
Marketing	63,179,836	73,138,451	16%
Education programme	67,677,422	73,662,707	9%
Overheads	49,455,731	49,635,213	0%
Generating funds	11,488,678	11,514,700	0%
Governance	205,684,264	206,514,137	0%
Other costs	35,728,417	36,601,716	2%
<b>Total expenditure</b>	<b>1,003,185,762</b>	<b>1,062,367,980</b>	<b>6%</b>

For all artforms, spend on artistic programme and/or core programme costs constituted the bulk of expenditure in 2008/09, with music, literature and dance spending 65 per cent of total budget on artistic programme and/or core costs. The second largest proportion of total expenditure across artforms is allocated to overhead costs. Visual arts reports the lowest spend on artistic programme costs (43 per cent) and the highest allocation of expenditure to overhead costs – at almost one quarter of total expenditure (23 per cent) for 2008/09.

**Figure 3 Total expenditure (staff and non staff expenditure) by artform, 2008/09 (N=850)**



The Top10 highest funded regularly funded organisations in 2008/09 received £132m or 40 per cent of the portfolio’s regular funding.

**Subsidy per attendance**

Subsidy per attendance is calculated by using financial information and attendance data (known and estimated attendance in England) to calculate the level of Arts Council subsidy for each attendance<sup>7</sup>.

Figure 4 shows that the West Midlands had the highest level of Arts Council subsidy per attendance at £10.13. Subsidy by attendance for South East is £2.68.

<sup>7</sup> Arts Council England defines attendance figures as the sum of known attendance (an actual audience count, ticketed) and estimated attendance (applies to non-ticketed events such as festivals, carnivals, etc.) Attendance figures are collected as the number of attendances rather than the number of people, for example, one person attending two sessions counts twice.

**Figure 4 Breakdown of Arts Council Subsidy per attendance by region, 2008/09 (N=850)**



The changes to Arts Council subsidy per attendance in the 2007/08 and 2008/09 constant samples demonstrate a decrease in most regions. This is explained by the fact that Arts Council subsidy has increased only slightly in 2008/09 while attendance rose by 14 per cent in the same period. Increase in attendance figures is verified in all regions except West Midlands, which saw a drop of 16 per cent in 2008/09.<sup>8</sup>

<sup>8</sup> See Table 8 Percentage change of breakdown of attendance at performances, exhibition and film screening days in 2007/08 and 2008/09 constant samples per region (N=765)

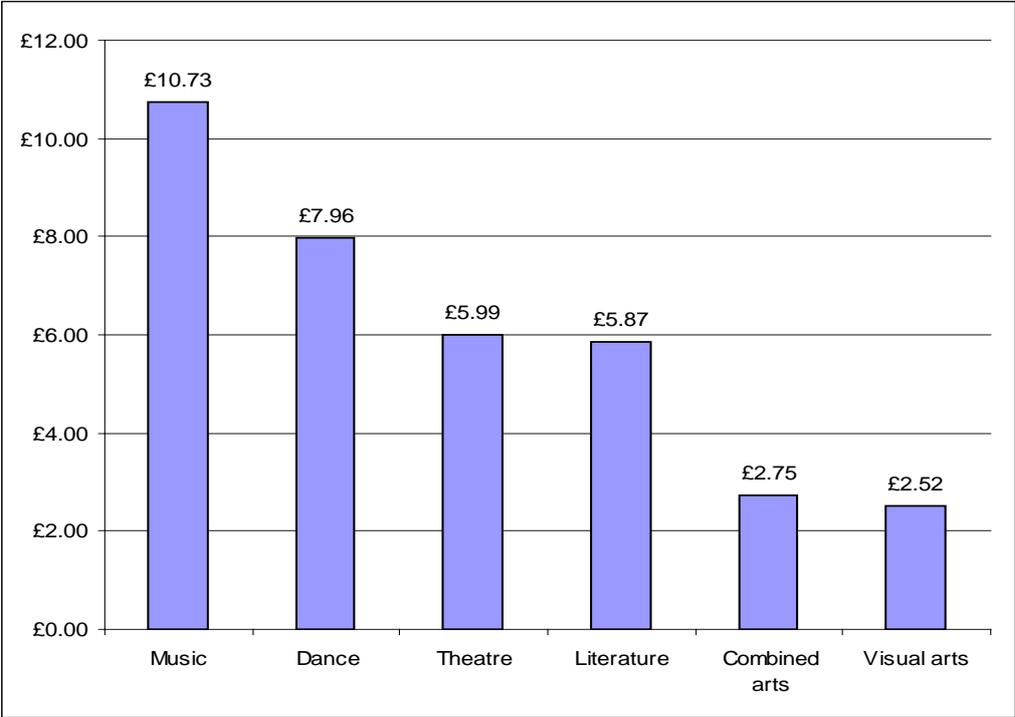
**Table 4** Percentage change in breakdown of Arts Council subsidy per attendance by region, 2007/08 and 2008/09 constant samples (N=765)

	2007/08 (£)	2008/09 (£)	Percentage change
All regions	5.16	4.72	-9%
East	11.68	9.00	-23%
East Midlands	4.19	3.69	-12%
London	4.90	4.72	-4%
North East	5.21	4.09	-21%
North West	3.85	3.10	-19%
South East	4.00	3.16	-21%
South West	3.61	2.68	-26%
West Midlands	8.67	10.36	19%
Yorkshire	7.07	6.49	-8%

Analysis by artform in Figure 5<sup>9</sup> presents us with broader range of average Arts Council subsidy per attendance than the regional breakdown. The range reflects the diversity of activity and the size of audience that each artform tends to attract.

<sup>9</sup> The artform category 'not artform-specific' includes organisations that are service, network, umbrella and other organisations. Not artform-specific attendance and financial data is used to calculate the all artforms subsidy per attendance figures. Not artform-specific subsidy per attendance data is not reported in Figure 5 as attendance at not artform-specific organisations is not readily comparable with the data from other art-forms, all of which to at least some extent, are based on attendances.

**Figure 5 Breakdown of Arts Council subsidy per attendance by artform 2008/09 (N = 850)**



Among those artforms with a relatively high subsidy per attendance are music and dance organisations (£10.73 and £7.96 respectively) which attract smaller audiences at performances than visual arts (£2.52) organisations that present large scale exhibitions. For all artforms the subsidy per attendance in 2008/09 is £4.65.

Table 5 presents the changes to Arts Council subsidy per attendance in the 2007/08 and 2008/09 constant sample by artform.<sup>10</sup> Here again the decrease observed in most artforms is explained by the fact that Arts Council subsidy has increased only slightly while attendance rose by 14 per cent in 2008/09. This increase in attendance figures is verified in all artforms except literature (- 35 per cent) and music (- 3 per cent).<sup>11</sup>

<sup>10</sup> As with Figure 5, data for subsidy per attendance to organisations whose work was not artform-specific is not included in this table, but it is included in the calculation of ‘all artforms subsidy per attendance’ data.

<sup>11</sup> See Table 9 Percentage change of breakdown of attendance at performances, exhibition days and film screening days per artform in 2008/09 and 2007/08 constant samples (N=765).

**Table 5 Percentage change in breakdown of Arts Council subsidy per attendance by artform 2008/09 and 2007/08 constant sample (N=765)**

	2007/08 (£)	2008/09 (£)	Percentage change
All artforms	5.16	4.45	-14%
Combined arts	2.83	2.69	-5%
Dance	12.43	7.58	-39%
Literature	5.02	4.89	-3%
Music	10.35	10.31	0%
Theatre	7.20	5.74	-20%
Visual arts	2.82	2.38	-16%

### Balance sheets

Analysis of the balance sheets in 2007/08<sup>12</sup> and 2008/09<sup>13</sup> shows wide variations among regularly funded organisations; any attempt therefore to identify trends at the aggregate level is difficult. It is reasonable to state that at a macro level there were limited yet clear signs of the recession's impact, although individual regularly funded organisations' circumstances varied hugely.

The changes to the value of investments show most clearly the impact of the economic downturn. Values of both short- and long-term investments have been affected in 2008/09. In 2007/08 short-term investments increased by £1.4 million to £7.25m, but in 2008/09 only increased by £253,000 to finish at £7.5m. Longer-term investments stand at around double this figure at the end of 2008/09 – with £14.6m reported – but the £871,000 increase made in 2007/08 was more than eroded in 2008/09 – by a fall of £887,000.

Between 2006/07 and 2007/08, the value of regularly funded organisations' fixed assets rose by a total of £21m but only by a further £3m between 2007/08 and 2008/09, reaching a total of £533m. Short-term assets (cash, debtors, etc) across the portfolio rose by £11m in 2007/08 and again by £15m in 2008/09. Only 127 organisations reported long-term liabilities such as loans in 2006/07, falling to 118 in 2007/08, and 115 in 2008/09. However, the average value of long-term liabilities increased from £218,000 in 2006/07 to £229,000 in 2007/08 and £235,000 in 2008/09 as the total value across the portfolio dropped only marginally from £27.7m in 2006/07 to £27m in both 2007/08 and 2008/09.

<sup>12</sup> In 2006/07 and 2007/08 constant sample.

<sup>13</sup> In 2007/08 and 2008/09 constant sample.

Activity

**Artistic output**

Regularly funded organisations responding to the annual submission in 2008/09 put on over 217,500 performances, exhibition days and film screening days in England. Among these, 15,600 performances were presented to young people in the age range 4–19-year-olds in full-time education.

Around 30 per cent of the performances, exhibition days and film screening days put on in England in 2008/09 were given by organisations based in London and 15 per cent in North West.

**Figure 6 Percentage breakdown of performances, exhibition days and film screening days in 2008/09 per region (N=850)**

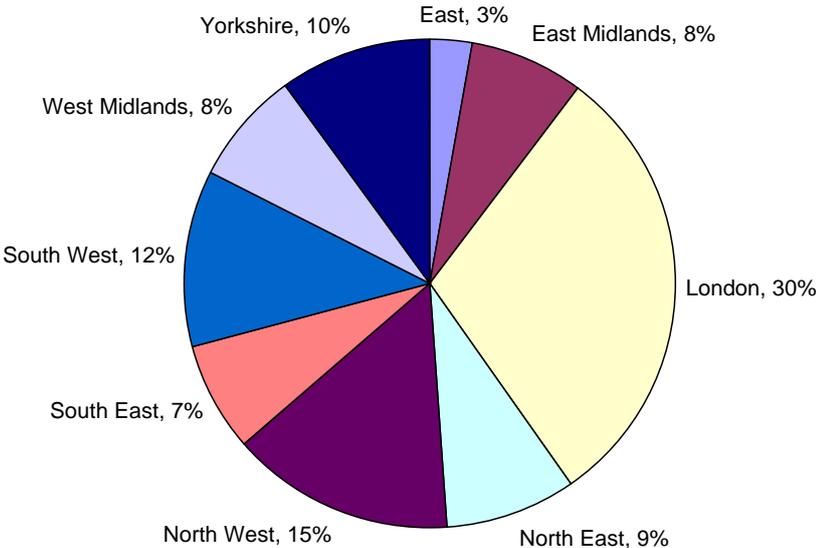


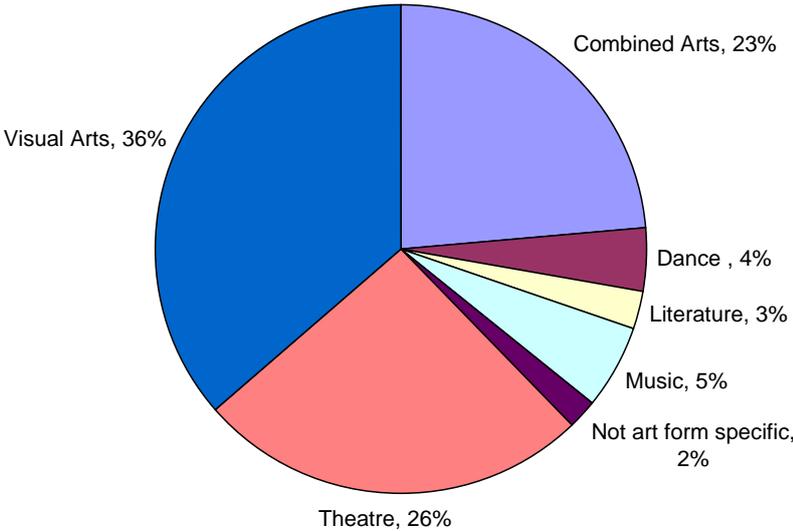
Table 6 compares the number of performances, exhibitions days and film screening days put on in England in 2007/08 and 2008/09. East Midlands is the region with the most visible decrease (-33 per cent) while the region with the highest percentage increase of activity between 2007/08 and 2008/09 is London (12 per cent).

**Table 6** Percentage change of breakdown of performances, exhibition days and film screening days in 2007/08 and 2008/09 constant samples per region (N=765)

	<b>Performances, exhibition days and film screening days in 2007/08</b>	<b>Performances, exhibition days and film screening days in 2008/09</b>	<b>Percentage change</b>
East	3,871	4,321	10%
East Midlands	15,999	12,046	-33%
London	53,057	60,240	12%
North East	19,526	17,521	-11%
North West	30,324	30,346	0%
South East	15,008	15,528	3%
South West	25,221	25,278	0%
West Midlands	17,454	14,826	-18%
Yorkshire	21,573	20,204	-7%
<b>Total all regions</b>	<b>202,033</b>	<b>200,310</b>	<b>-1%</b>

Figure 7 shows the percentage breakdown of performances, exhibition days and film screening days in 2008/09 per artform. Visual arts (36 per cent) and theatre (26 per cent) put on the most performances, exhibition and film screening days. The least number of performances, exhibition and film screening days in 2008/09 were held by literature (3 per cent) and not artform specific organisations (2 per cent).

**Figure 7 Percentage breakdown of performances, exhibition days and film screening days in 2008/09 per artform (N=850)**



In 2008/09, the artform with the most significant increase in the number of performances, exhibition days and film screening days put on in England is dance (39 per cent) whereas music activities show the biggest fall (-18 per cent).

**Table 7 Percentage change of breakdown of performances, exhibition days and film screening days per artform in 2007/08 and 2008/09 constant samples (N=765)**

	Performances, exhibition days and film screening days in 2007/08	Performances, exhibition days and film screening days in 2008/09	Percentage change
Combined arts	50,388	44,564	-12%
Dance	6,700	9,306	39%
Literature	5,159	4,523	-12%
Music	13,231	10,800	-18%
Not artform specific	3,977	3,332	-16%
Theatre	50,203	53,738	7%
Visual arts	72,375	74,047	2%
<b>Total all artforms</b>	<b>202,033</b>	<b>200,310</b>	<b>-1%</b>

## **Audiences**

We know from audience surveys<sup>14</sup> conducted in 2008/09 that nearly two-thirds (59.9 per cent) of adults in England had engaged in the arts at least three times in the past 12 months. The data from the interviews with children show that 97.2 per cent of children aged 5–10 years had engaged in arts activities at least once in the past 12 months and for 11–15-year-olds the comparable figure was 98.8 per cent.

Arts Council England defines attendance figures as the sum of known attendance (an actual audience count, ticketed) and estimated attendance (applies to non-ticketed events such as festivals, carnivals, etc.) Regularly funded organisations responding to the annual submission in 2008/09 generated more than 70 million attendances to performances, exhibition days and film screening days held in England.

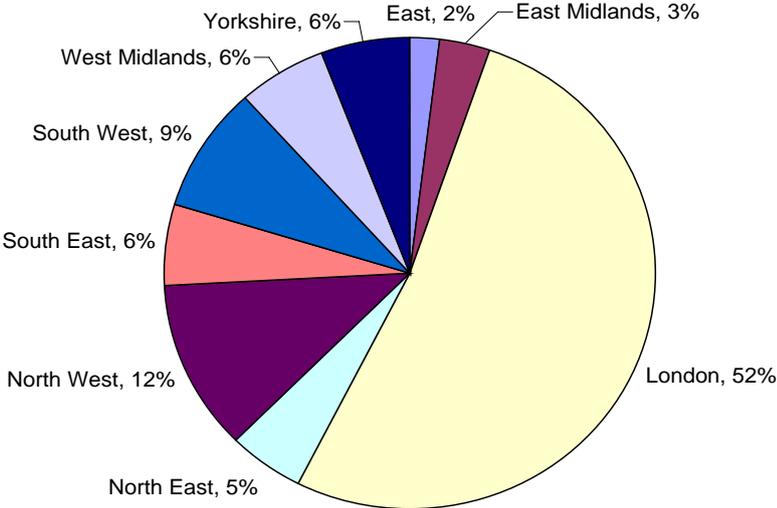
Over half the attendance at performances, exhibition days and film screening days held in England were given by organisations based in London<sup>15</sup>, about 12 per cent by organisations based in North West and 9 per cent in South West. Regions with the lowest attendance figures in 2008/09 are East (2 per cent) and East Midlands (3 per cent).

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<sup>14</sup> Department for Culture, Media and Sport, *Final baseline results from the 2008/09 Taking Part survey*; Department for Culture, Media and Sport, *Taking Part: The National Survey of Culture, Leisure and Sport Headline findings from the child survey, October 2009\_ figure amended in December 2009*. A child interview was appended to the main Taking part survey. Interviews were conducted with 5–10-year-olds and 11–15-year-olds between July 2008 and July 2009.

<sup>15</sup> Organisations based within a specific region may work across the country. Attendance figures do not indicate the reach per region but the attendance output of each organisation according to its home base location.

**Figure 8** Percentage breakdown of attendance at performances, exhibition and film screening days in 2008/09 per region (N=850)



Nevertheless, Table 8 shows that East is the region with the highest percentage increase (42 per cent) of attendance at performances, exhibition and film screening days between 2007/08 and 2008/09. West Midlands was the only region that had a percentage drop in attendance figures (-16 per cent) in 2008/09.

**Table 8 Percentage change of breakdown of attendance at performances, exhibition and film screening days in 2007/08 and 2008/09 constant samples per region (N=765)<sup>16</sup>**

	Attendance at performances, exhibition and film screening days in 2007/08 000s	Attendance at performances, exhibition and film screening days in 2008/09 000s	Percentage change
East	721	1,027	42%
East Midlands	1,771	2,075	17%
London	31,378	34,932	11%
North East	2,362	3,133	33%
North West	6,135	7,490	22%
South East	3,155	3,991	26%
South West	4,641	5,949	28%
West Midlands	4,689	3,919	-16%
Yorkshire	3,369	3,982	18%
<b>Total all regions</b>	<b>58,221</b>	<b>66,498</b>	<b>14%</b>

Figure 9 demonstrates that in 2008/09 combined arts<sup>17</sup> drew 37 per cent<sup>18</sup> of attendance at performances, exhibition days and film screening days held in England. Visual arts attracted 25 per cent of attendance and theatre 23 per cent. Categories with the lowest attendance figures in 2008/09 are literature and organisations whose work is not specific to a particular artform – both 1 per cent.

<sup>16</sup> Year-on-year attendance variations depend on the kind of work that organisations are producing and where it is being performed/exhibited/screened. Attendance figures include actual audience counts and estimated attendance. Estimated attendance applies to non-ticketed events, such as outdoor performances where attendance figures are more difficult to verify, and is more open to fluctuation from year to year than ticketed attendance.

<sup>17</sup> 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.

<sup>18</sup> Combined arts drew the highest percentage of attendance figures at 37 per cent. This artform includes carnival organisations with very high attendance figures. It also includes two of most highly funded organisations with high attendance figures.

**Figure 9** Percentage breakdown of attendance at performances, exhibition and film screening days in 2008/09 per artform (N=850)

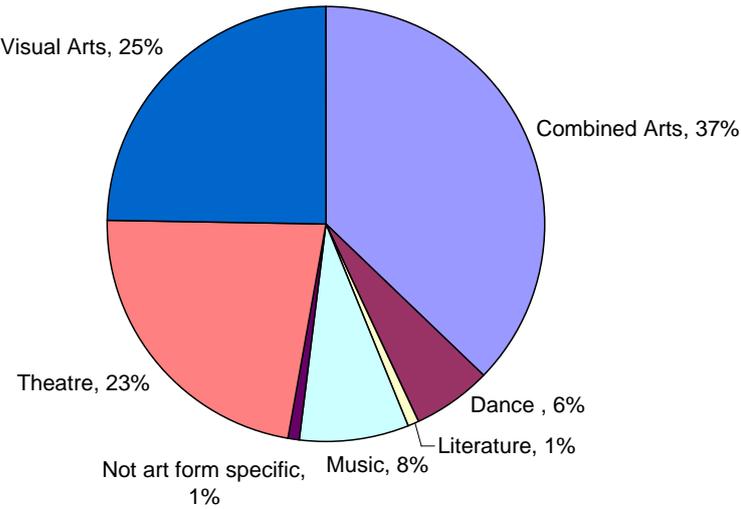


Table 9 shows that literature is also the artform with the greatest drop in attendance figures between 2007/08 and 2008/09 (-35 per cent). On the other hand in the same 12-month period Arts Council England’s dance portfolio has increased its attendance at performances, exhibition days and film screening days by 103 per cent.

**Table 9** Percentage change of breakdown of attendance at performances, exhibition days and film screening days per artform in 2008/09 and 2007/08 constant samples (N=765)<sup>19</sup>

	Attendance at performances, exhibition days and film screening days in 2007/08 000s	Attendance at performances, exhibition days and film screening days in 2008/09 000s	Percentage change
Combined arts	22,317	24,721	11%
Dance	2,039	4,136	103%
Literature	840	547	-35%
Music	5,454	5,270	-3%
Not artform-specific	509	592	16%
Theatre	12,102	15,035	24%
Visual arts	14,956	16,201	8%
<b>Total</b>	<b>58,217</b>	<b>66,502</b>	<b>14%</b>

### **New work commissioned**

New work relates to works commissioned and paid for by a regularly funded organisation, not work the organisation is commissioned to undertake. In the case of performing, producing and presenting organisations, it excludes new productions of established repertoire, new translations and adaptations.

Just over two-thirds of the 850 regularly funded organisations responding to the annual submission in 2008/09 commissioned 31,200 new works, involving about 15,800 artists from the UK and 2,900 non-UK artists.

Among the 765 organisations that completed the survey both in 2007/08 and 2008/09 the number of new works commissioned dropped by 8 per cent.

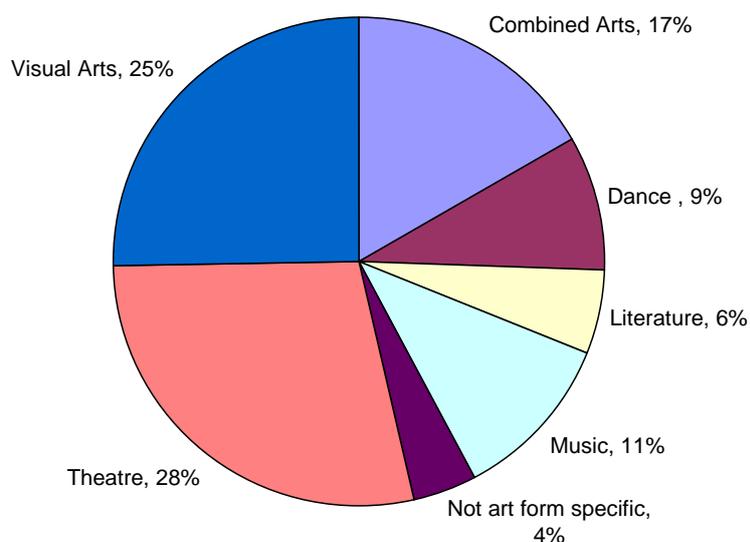
<sup>19</sup> See note 16 page 26.

**Table 10** Percentage change of new works commissioned in 2007/08 and 2008/09 constant samples (N=765)

	2007/08	2008/09	Percentage change
Number of new works commissioned	10,900	10,057	-8%
Number of UK artists commissioned	11,520	7,255	-37%
Number of non-UK artists commissioned	1,669	1,565	-6%

Over half of the new work was undertaken in theatre (28 per cent) and visual arts (25 per cent).

**Figure 10** Percentage breakdown of new work commissioned in 2008/09 per artform (N=850)



## Education, learning and participation

### **Sessions and attendance**

In 2008/09 83 per cent of regularly funded organisations that returned a submission conducted an education programme.

Among them, 530 regularly funded organisations (75 per cent) employed an educational specialist and 68 per cent also had a written education policy and strategy. Programmes of work involved:

- 35,100 artists and 21,200 educators
- 357,000 sessions
- 6.9 million attendances

Around a quarter of all sessions (23 per cent) were delivered to 4–19-year-olds in formal education, while the majority (58 per cent) were part of informal education and learning programmes for people of all ages, for example, youth groups, senior citizens or mixed age groups. Professional training (aimed at training professionals working in the arts, education and other sectors) accounted for 19 per cent of sessions.

Table 11 shows a 13 per cent drop in attendances to education, learning and participation sessions among the 765 organisations that completed an annual submission both in 2007/08 and 2008/09.

**Table 11 Percentage change in education, learning and participation sessions, and attendance in 2007/08 and 2008/09 constant samples (N=765)**

	<b>2007/08</b>	<b>2008/09</b>	<b>Percentage change</b>
Regularly funded organisations that conducted an education programme	664	644	-3%
Regularly funded organisations that employed an education specialist	492	489	-1%
Regularly funded organisations that written an education policy and strategy	433	443	2%
Artists involved in these programmes of work	34,049	32,999	-3%
Educators	19,480	19,604	1%
Sessions	322,283	339,123	5%
Attendances	7,633,751	6,636,876	-13%

## Toured activities

Toured activities means work that was presented away from an organisation's home base or host venue (temporary or permanent). Toured activities are only reported by regularly funded touring organisations (visual arts, performing arts or exhibitions) or venues that put on a tour. They may include productions, exhibitions, readings, screenings, and so on, toured within a regularly funded organisation's home region.

There were over 26,600 toured performances and exhibition days in 2008/09 generating over 14.1 million attendances. Table 12 shows the distribution of these between regions in England, as well as outside England.

Almost all – 84 per cent – of toured events occurred in England, 19 per cent of toured events took place in London and 16 per cent in North West. East received the lowest number of toured performances in 2008/09, 3 per cent of total toured events.

Around one in six – 16 per cent – of all toured activities by regularly funded organisations based in England took place outside England. As Table 12 shows, 12 per cent took place outside the United Kingdom, while Scotland and Wales each received 2 per cent and 0.3 per cent took place in Northern Ireland.

**Table 12 Percentage breakdown of toured performances by toured location**

<b>In England</b>	
East	3%
East Midlands	6%
London	19%
North East	5%
North West	16%
South East	9%
South West	9%
West Midlands	11%
Yorkshire	6%
<b>Outside England</b>	
Northern Ireland	0%
Scotland	2%
Wales	2%
International	12%
<b>Total</b>	<b>100%</b>

## Further information

Full data from the 2008/09 and 2007/08 annual submissions is available by region, artform and sub artform from the Arts Council England website at [www.artscouncil.org.uk](http://www.artscouncil.org.uk). This includes information on income, expenditure, subsidy per attendance, activity, staff, new work, education, learning and participation, and touring.