

Regularly funded organisations:
key data from the
2005/06 annual submission



July 2007



Introduction

Each year, the organisations that receive regular funding from Arts Council England are asked to return an annual submission. The submission collects information on: attendance; numbers of performances, exhibitions and film screenings; new works commissioned; education activity; income and expenditure; and staff and employment. There are a number of reasons why we ask organisations to complete the submission:

- It helps us to find out what has been achieved as a result of a major strand of our funding
- The information makes an important contribution to policy development
- Arts organisations can compare their own activities with the wider sector

The data provides essential information for reporting to Government about the subsidised arts sector. It also enables us to respond to Parliamentary Questions and queries from the Department for Culture, Media and Sport (DCMS) and the Treasury. Recent requests have included: 'What is the average level of funding per audience member?', 'How many new works were commissioned by funded organisations in the last 12 months?', and 'How much work from regularly funded organisations was taken overseas last year?'

In 2005/06, the Arts Council distributed £300.8 million of regular funding to 1,135 regularly funded organisations (RFOs). A submission was received from 926 RFOs, representing 82% of the full portfolio and 97% of all regular funding.

This summary examines the artistic and education activity, financial stability, workforce and governing bodies of those 926 organisations, including some analysis by artform and region. We have also made some year-on-year comparisons based on 786 RFOs that returned a submission in both 2004/05 and 2005/06.

We are grateful for the time and energy that arts organisations devote to completing the submission and hope that this short report indicates the value of the information in understanding the impact of public investment in the arts.

Front cover: Melanie Teall and Dane Hurst,
Rambert Dance Company
Photo: Chris Nash

Artistic output and audiences

RFOs responding to the annual submission in 2005/06 commissioned 5,700 new works involving more than 9,100 artists. They put on 180,000 performances, exhibition days and film screening days. Of the performances, 13,500 were for school children.

We know from audience surveys¹ in 2005/06 that around two-thirds (67%) of adults in England had attended an arts event in the last year. Respondents to the annual submission reported:

- 59 million attendances at performances, exhibitions and film screenings
- 27% more attendances in 2005/06 than 2004/05
- 220 million viewings and readings through broadcasting and publications

There were also 41,500 toured performances, exhibition days and film screening days. Table 1 shows the distribution of these between the English regions, as well as outside England. A fifth of toured events took place in London, 12% occurred overseas, and 6% were held in Scotland, Wales and Northern Ireland. Of the English regions outside London, the South West received the most toured events (11%) and the North East received the least (5%).

Table 1:
Percentage breakdown of toured performances, exhibitions days and film screening days by region and country, 2005/06

London	20%
International	12%
South West	11%
South East	10%
North West	8%
Yorkshire	7%
West Midlands	7%
East Midlands	7%
East	5%
North East	5%
Scotland	4%
Wales	2%
Northern Ireland	*

* refers to percentages that are less than 0.5%

“Funded organisations reported 59 million attendances at performances, exhibitions and film screenings in 2005/06”

¹ Arts Council England, *Informing change: Taking Part in the arts: survey findings from the first 12 months*, May 2007.

Education, learning and participation

Eighty-five per cent of RFOs that returned a submission in 2005/06 conducted an education programme – the same level as in 2004/05. Fifty-eight per cent employed an educational specialist to support their programme and 55% also had a written education policy and strategy. These programmes of work involved:

- 29,400 artists and 16,200 educators
- 309,700 sessions, of which 17,500 (5.6%) were specifically aimed at Black and minority ethnic people and 15,600 (5.1%) were specifically aimed at disabled people
- 5.8 million attendances

Just over a quarter of sessions (27%) were delivered to 4 to 19 year-olds in formal education, while the majority (60%) were delivered as part of informal education and learning programmes to people of all ages, eg youth groups, senior citizens or mixed age groups. Professional training (aimed at training professionals working in the arts, education and other sectors) accounted for 13% of sessions.

“RFOs worked with 29,400 artists and 16,200 educators through their education programmes”



RSC production of Venus and Adonis, directed by Gregory Doran
Photo: Robert Day

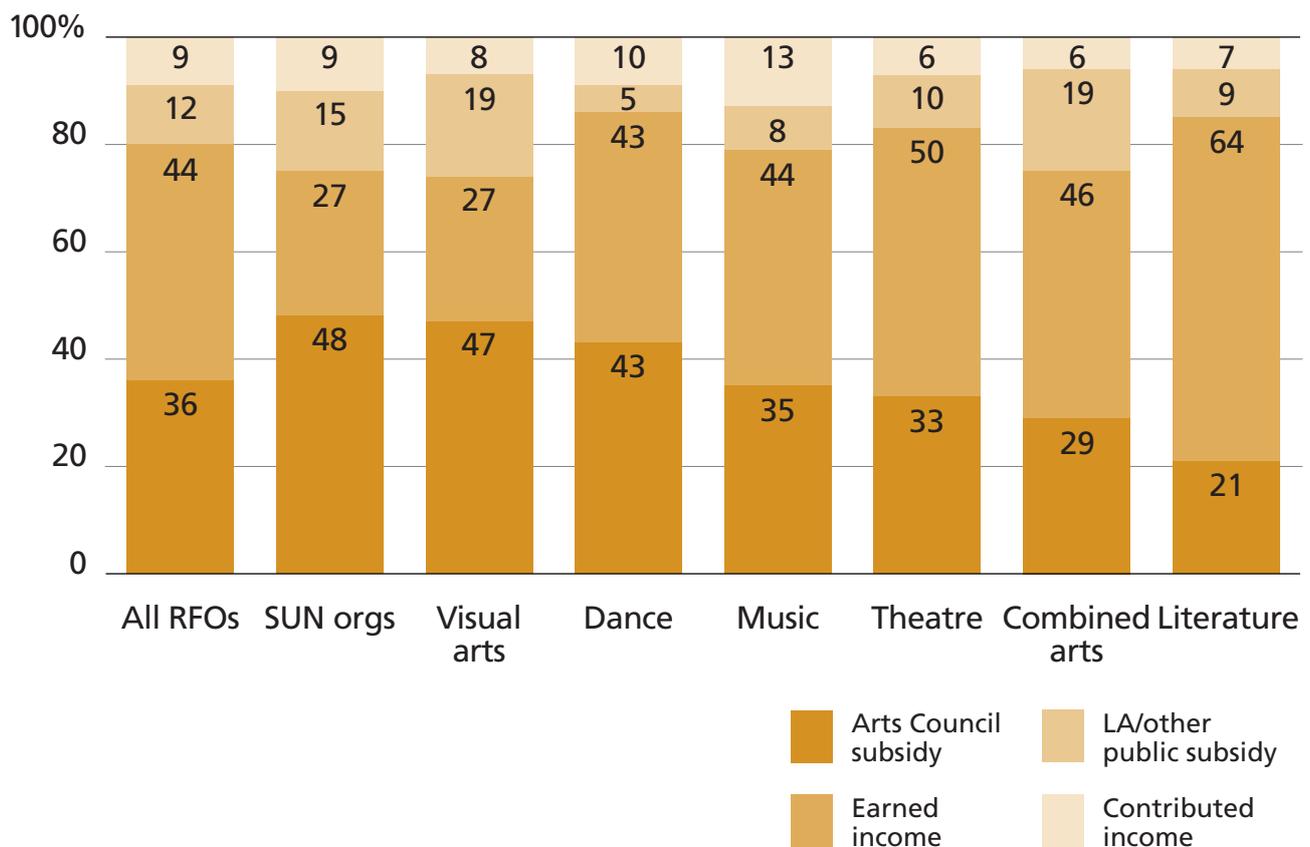
Arts Council subsidy and other income streams

The largest source of revenue for the RFO portfolio as a whole was through earned income (from ticket sales, workshop fees, merchandising, sale of books and magazines etc), which represented 44% of total income. Arts Council subsidy² made up around a third of total income (36%), while local authority and other public funding constituted 12%, and contributed income (sponsorship, trusts

and donations etc) made up 9%. This breakdown remained similar to 2004/05.

Figure 1 shows how the breakdown of total income varies by artform. Compared to the overall portfolio, organisations from the service, umbrella and networking (SUN) sector and the visual arts sector relied more heavily on Arts Council subsidy, where it represented almost half

Figure 1:
Breakdown of total income by artform, 2005/06³



² Arts Council subsidy refers to income from regular funding, Grants for the Arts and stabilisation. Regular funding accounts for around 90% of total Arts Council subsidy

to RFOs, and Grants for the Arts and stabilisation account for around 10%. Data on Capital funding is collected separately.

³ Totals may not equal 100% due to rounding.

of total income (48% and 47% respectively). This was also true for dance organisations (43%). Literature organisations were the least reliant on Arts Council funding – it represented around a fifth of total income (21%) – and generated the greatest proportion of earned revenue (64% of total income). Local authority and other public subsidy made up greater proportions of income for combined arts and visual arts organisations than for other artforms (19% of total income for both), while the music sector secured the highest proportion of contributed income (13%).

The portfolio's total income exceeded expenditure in 2005/06, meaning that it ended the year with a surplus. However, while total income increased by 2.4% between 2004/05 and 2005/06, total expenditure increased by 3.9%, meaning



Buxton Festival
Photo: Glyn Foley

that the size of the 2005/06 surplus decreased by 66% from the previous year. The accumulated surplus (the 2005/06 surplus added to the balance brought forward from the previous year's accounts) rose by 3.5%.

More than half of total expenditure was against artistic programme costs (53%). Overheads, non-artistic staffing costs and other costs represented 38% of total expenditure, marketing costs 5%, and education costs 4%. Again, the breakdown was similar in 2004/05.

The six national companies – the Royal Opera House (including Royal Ballet), English National Opera, Birmingham Royal Ballet, South Bank Centre (including Hayward Gallery and Royal Festival Hall), Royal National Theatre and Royal Shakespeare Company – have a major impact on the portfolio. In 2005/06, they received £103.8 million of Arts Council subsidy (32% of the total subsidy reported by respondents) and generated around 25% of the portfolio's total income and total expenditure.

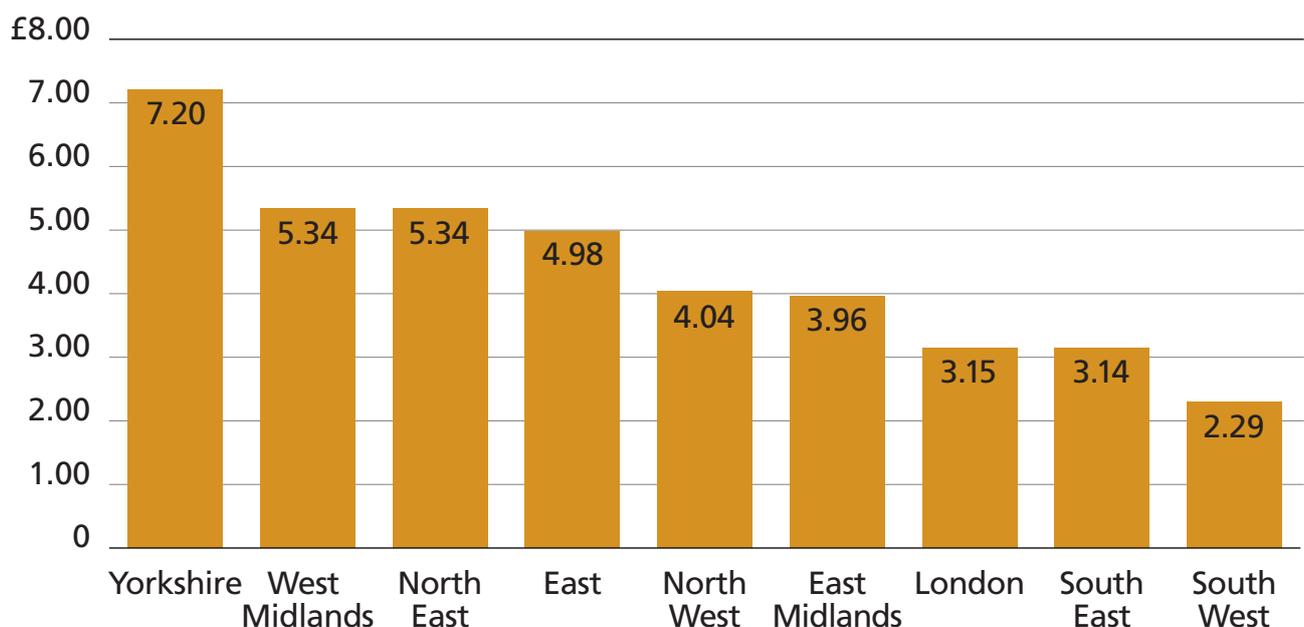
“The six national companies generated around 25% of the RFO portfolio's total income”

Subsidy per attendance

We can draw together financial information and attendance data to calculate the level of Arts Council subsidy for each attendance. For example, combined arts organisations had an average subsidy of £1.56 per attendance in 2005/06. This was relatively low because they generated large audiences at festivals. Visual arts organisations also had a fairly low level of Arts Council subsidy per attendance (£3.63) due to high attendance figures for open-air and public art exhibitions. By contrast, dance and music organisations attracted smaller audiences, resulting in a greater subsidy per attendance (£18.61 and £10.80 respectively).

We can also look at subsidy per attendance by region (Figure 2). Given that the national companies arguably have considerable reach above and beyond their regional base, we have excluded them from this analysis. Yorkshire had the highest level of Arts Council subsidy per attendance at £7.20, which was 35% higher than the next highest region. London had one of the lowest levels at £3.15 and the South West had the lowest at £2.29.⁴

Figure 2:
**Arts Council subsidy per attendance by region
(excluding national companies), 2005/06**



⁴ If the national companies were included, the London figure becomes £5.44 and the West Midlands £8.96.

Staff, training and diversity

Annual submission respondents employed 15,500 permanent staff and 33,000 contractual staff in 2005/06. The majority of organisations (86%) provided development training to a total of 9,700 staff.

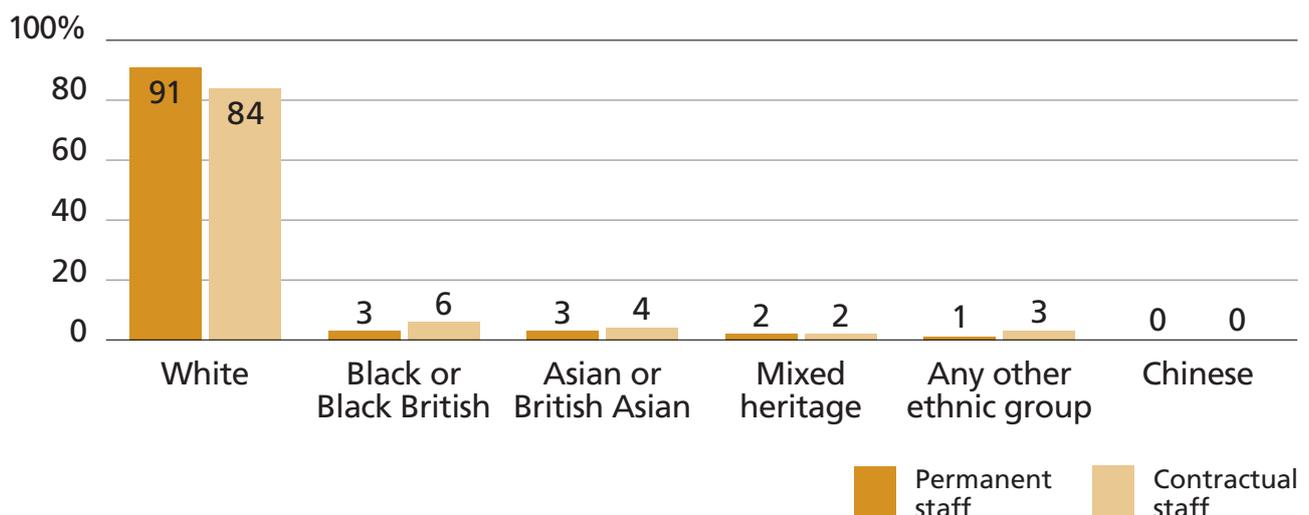
Of those that were asked to provide a breakdown of working patterns for permanent staff, two-thirds worked full-time and one-third worked part-time.⁵ Whereas almost three-quarters (74%) of male permanent staff worked full-time, the corresponding figure for female staff was 61%.

Some demographic differences exist between permanent and contractual staff. More than half of permanent staff were female (59%), while just over half of contractual staff were male (52%). Nine per cent of permanent staff were from Black and minority ethnic groups, compared to 16% of contractual staff (Figure 3). Of all staff, 2% were reported as being disabled.

A total of 17,900 volunteers (66% of whom were female) also gave their time to support the work of the RFOs.

“A total of 17,900 volunteers gave their time to support RFOs”

Figure 3:
Ethnic diversity of staff, 2005/06⁶



⁵ The breakdown of permanent staff by working pattern was asked of RFOs in receipt of £100,000 or more of Arts Council regular funding. These organisations accounted for

41% of the total sample and 79% of total permanent staff. A similar breakdown of contractual staff was not requested.

⁶ Totals may not equal 100% due to rounding.

Governing bodies

RFOs reported a total of 7,700 members of boards and governing bodies. These people had a wide range of expertise. Table 2 shows the proportion of RFOs that had different forms of professional expertise available through their board. Administration and business management skills were most prevalent, reported by 88% of RFOs, followed by finance expertise, which was reported by around three-quarters of organisations (77%). Less than half of RFOs had board members with professional experience in diversity issues.

Turning to the diversity of governing body members, slightly more men sat on boards and committees than women (56% compared to 44%). Four per cent of members were reported as being disabled; 85% of members were described as white, while 15% were from Black and minority ethnic groups.

Further information

Full data from the 2005/06 annual submission process is available to download from the Arts Council website at www.artscouncil.org.uk

Table 2:
Percentage of RFOs with areas of professional expertise available through their governing body, 2005/06

Administration (including general business management)	88%
Finance	77%
Arts practitioner in field related to organisation's main profile	72%
Education	70%
Marketing (including PR) and audience development	61%
Personnel or Human Resources	60%
Arts practitioner – other disciplines or artforms	56%
Fundraising	55%
Legal	51%
Diversity	46%
Other	23%

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

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