



**Regularly funded organisations:
key data from the 2006/07
annual submission**

ARTS COUNCIL
ENGLAND

May 2008

Introduction

Each year, the organisations that receive regular funding from Arts Council England are asked to return an annual submission¹. The submission collects information on the structure and governance of organisations, their financial data and the activity they undertake, including questions on attendance, numbers of performances, exhibitions and film screenings, new works commissioned and education activity.

In 2006/07, the Arts Council distributed £314.8 million of regular funding to around 1,000 regularly funded organisations. A full submission was received from 905 regularly funded organisations, representing around 92% of the portfolio numerically and around 97% of the value of regular funding grants made. Responding

organisations provide a useful picture of the portfolio but cannot be expected to be entirely representative of all regularly funded organisations.

Why does the Arts Council collect data from its regularly funded organisations?

As a monitoring document the Annual Submission provides evidence of the use of Arts Council England's funding including:

- reporting to Government and other key stakeholders²
- informing our monitoring of the whole regularly funded organisation portfolio, a major strand of our funding
- informing Arts Council policies, aims and ambitions

1. Regularly funded organisations complete the annual submission, and information provided is then subject to checking by the Arts Council for accuracy and completeness.

2. Stakeholders include the Treasury and other government departments, local authorities, other arts organisations, other funding organisations, higher education and researchers, other Arts Councils and the general public.



What does the Arts Council do with the data collected?

As a monitoring document the Annual Submission is used to monitor:

- Arts Council England's stated objectives and Government targets
- regularly funded organisations' activity against their funding agreements

The data provided enables us to respond to Parliamentary Questions and queries from the Department for Culture, Media and Sport (DCMS) and the Treasury. Recent requests received by the Arts Council have included: 'What is the average level of funding per audience member at music performances?', 'What was the distribution of male and female staff across permanent, contractual and governance roles?', and 'What percentage of regularly funded organisation expenditure went towards staff development?'

Front cover: Big Dance, Manchester city centre, 2006. Photo: Brian Slater

Previous page: Luton Carnival Youth Fiesta Parade, Wardown Park, 2007. Photo: Pete Huggins

This page right: Jarvis Cocker, Director of Meltdown 2007 kicks off Overture, a weekend of activities to celebrate the reopening of the Royal Festival Hall. Photo: Sheila Burnett

This summary examines the artistic and education activity, financial data, workforce and governing bodies of the 905 responding organisations, including some analysis by artform and region. We have also made year-on-year comparisons based on the information provided by organisations returning a submission in both 2005/06 and 2006/07.

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.



Artistic output and audiences

Regularly funded organisations responding to the annual submission in 2006/07 commissioned 6,800 new works involving 8,400 UK artists and 1,700 artists from outside the UK. They put on 191,000 performances, exhibition days and film screening days in England, generating 49 million attendances.

Of all reported performances, 17,500 were for school children.

In England and internationally there were 44,800 toured performances, exhibition days and film screening days. Table 1 shows the distribution of these between the English regions, as well as outside England. Just over a fifth of toured events took place in London. Of the English regions outside London, the West Midlands received the most toured events (11%) and the East received the least (3%).

Eighteen per cent of all toured events occurred outside England, combining those in Scotland, Wales, Northern Ireland and internationally. In addition over half (53%) of responding regularly funded organisations reported that international incoming activity represented a portion of their overall activity.

Table 1:
Percentage breakdown of toured performances, exhibitions days and film screening days by region and country, 2006/07

London	22%
International	13%
West Midlands	11%
South East	10%
South West	10%
North West	8%
Yorkshire	7%
North East	6%
East Midlands	4%
East	3%
Scotland	3%
Wales	2%
Northern Ireland	*

* refers to percentages that are less than 0.5%



Education, learning and participation

Eighty-seven per cent of regularly funded organisations that returned a submission in 2006/07 conducted an education programme. Sixty-two per cent employed an educational specialist to support their programme and 56% also had a written education policy and strategy. These programmes of work involved:

- 31,900 artists and 19,000 educators
- 327,000 sessions, of which 21,100 (6.5%) were specifically aimed at Black and minority ethnic people and 15,300 (4.7%) were specifically aimed at disabled people
- 6.6 million attendances



Around a quarter of all sessions (24%) were delivered to four to 19 year-olds in formal education, while the majority (61%) 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 15% of sessions.

"RESPONDING ORGANISATIONS REPORTED 6.6 MILLION ATTENDANCES AT EDUCATION SESSIONS IN 2006/07."

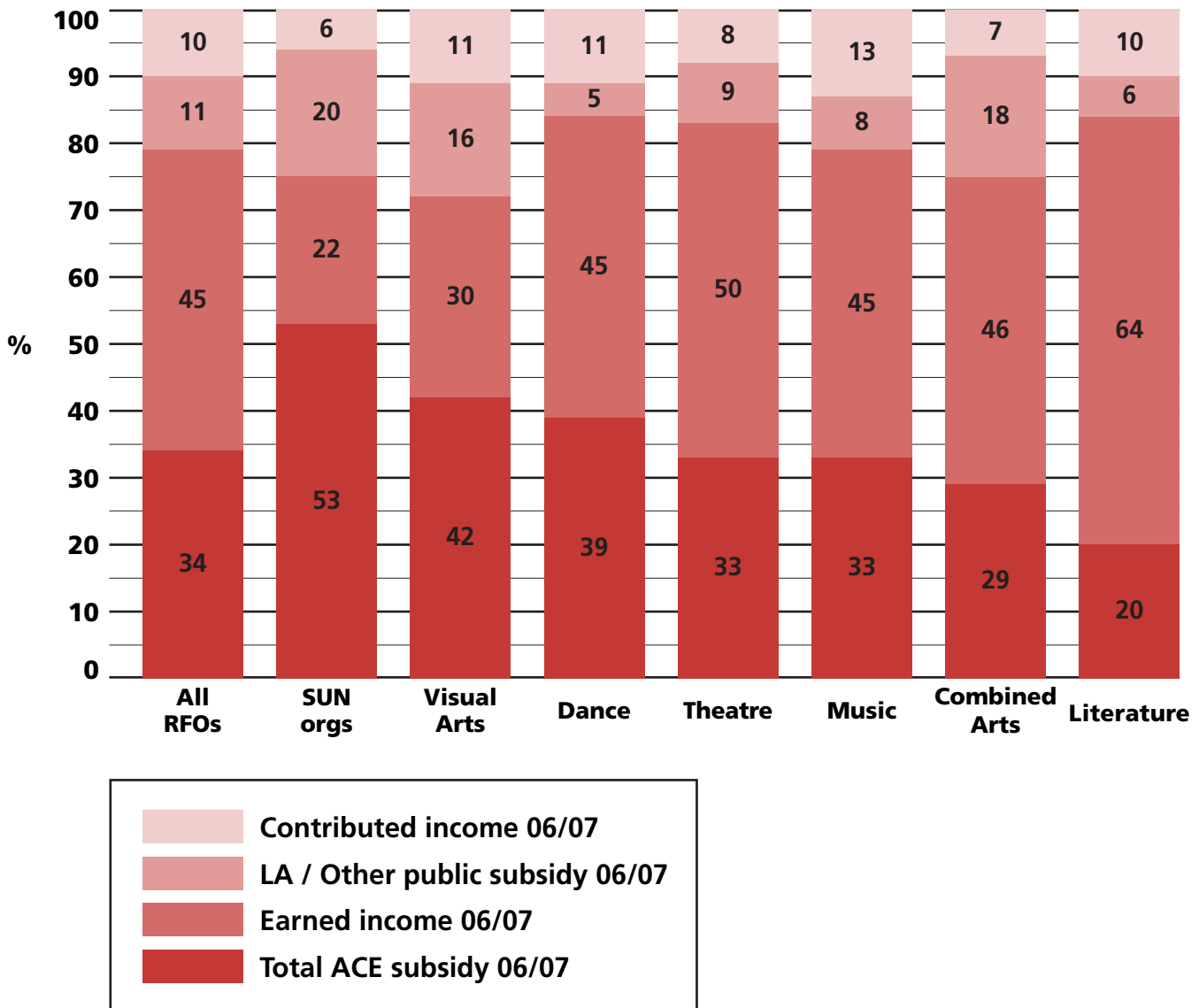
Annett Richards-Binns, South West Creative advisors Scheme, 2006. Photo: Arts Council England, South West

Arts Council subsidy and other income streams

The largest source of revenue for responding regularly funded organisations was through earned income (from ticket sales, workshop fees, merchandising, sale of books and magazines, etc), which represented 45%

of total income. Arts Council subsidy³ made up around a third of total income (34%), while local authority and other public funding constituted 11%, and contributed income (sponsorship, trusts and donations etc) made up 10%.

Figure 1:
Breakdown of total income by artform, 2006/07⁴



3. 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 regularly funded organisations, while Grants for the arts and stabilisation account for around 10%. Data on capital funding is collected separately.

4. Totals may not equal 100% due to rounding.

Figure 1 shows how the breakdown of total income varies by artform. Organisations from the service, umbrella and networking (SUN) sector and the visual arts sector relied more heavily on Arts Council subsidy than other types of organisation (53% and 42% respectively). This was also true for dance organisations (39%). Literature organisations were the least reliant on Arts Council funding – it represented a fifth of total income (20%) – 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 SUN and combined arts organisations than for other artforms (20% and 18% respectively), while the music sector secured the highest proportion of contributed income (13%).

The total income for responding regularly funded organisations exceeded expenditure in 2006/07, meaning that overall they ended the year with a surplus. From 2005/6 to 2006/07 total income

increased by 8.9% and total expenditure increased by 8.5% for the 837 regularly funded organisations (the constant sample) responding in both years.

More than half of total expenditure was on artistic programme costs (54%). Overheads, non-artistic staffing costs and other costs represented 38% of total expenditure, marketing costs 5%, and education costs 4%. The breakdown was similar in 2005/06.

Music, literature and theatre organisations allocated a greater proportion of their total expenditure to artistic programme costs. Literature, visual arts and SUN organisations spent a higher proportion on education programme costs than responding regularly funded organisations as a whole.

The six national companies – the Royal Opera House (including Royal Ballet), English National Opera, Birmingham Royal Ballet, Southbank Centre (including The Hayward and Royal Festival Hall), Royal National Theatre and Royal Shakespeare Company – have a major impact on the portfolio. In 2006/07, they received £100.6 million of Arts Council subsidy (30% of the total subsidy reported by respondents) and generated 25% of responding regularly funded organisations' total income and total expenditure.



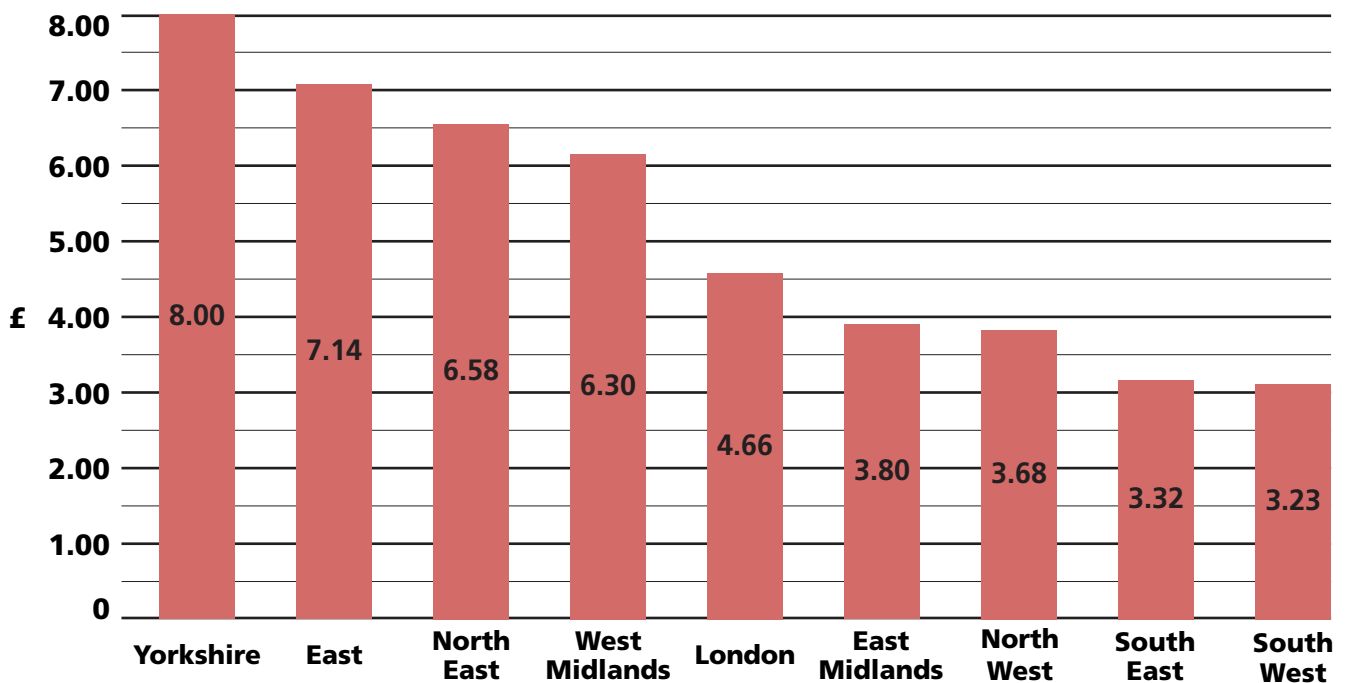
Subsidy per attendance

We can draw together financial information and attendance data to calculate the level of Arts Council subsidy for each attendance.⁶ For example, figure 2 shows Yorkshire had the highest level of Arts Council subsidy per attendance at £8.00, which was 12% higher than the next highest region. London had the median level at £4.66 and the South West had the lowest at £3.23.⁷ Given that the national companies arguably have considerable reach above and beyond their regional base, we have excluded them from all analysis of subsidy per attendance.

Analysis by artform 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 varied scale of audiences each artform attracts. Among those with a relatively high subsidy per attendance are dance and music organisations (£11.88 and £8.51 respectively), attracting smaller audiences at performances than visual arts organisations (£4.03) that present large scale exhibitions.

Figure 2:

Arts Council subsidy per attendance by region (excluding national companies), 2006/07



6. Attendance figures are collected as the number of attendances rather than the number of people, eg one person attending two sessions counts twice.

7. Given that the national companies arguably have considerable reach above and beyond their regional base we have excluded them from all analysis of subsidy per attendance. If the national companies are included, the London figure becomes £7.19 and the West Midlands figure becomes £9.72.

Staff, training and diversity

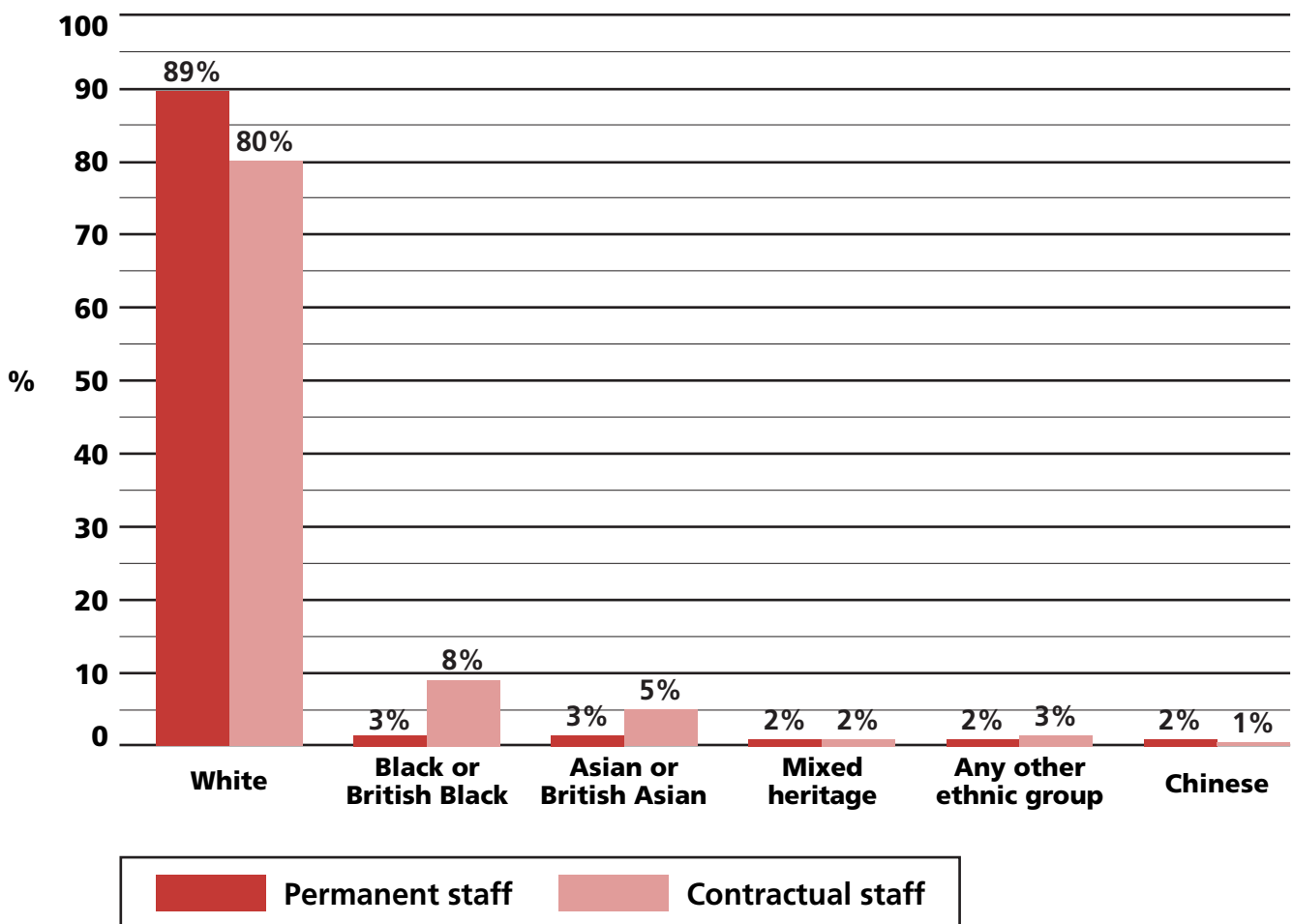
Annual submission respondents employed 15,900 permanent staff and 42,100 contractual staff in 2006/07. The majority of organisations (87%) provided development training to a total of 11,400 staff.

Two-thirds of permanent staff worked full time and one-third worked part-time. Almost three-quarters (71%) of male permanent staff worked full-time,

while the corresponding figure for female staff was 59%.

Some demographic differences exist between permanent and contractual staff. More than half of permanent staff were female (57%), while just over half of contractual staff were male (52%). Eleven per cent of permanent staff were from Black and minority ethnic groups compared to 20% of contractual staff.

Figure 3:
Ethnic diversity of staff, 2006/07⁸



8. Totals may not equal 100% due to rounding.



Two per cent of permanent staff were reported as being disabled, the same was true of contractual staff and this breakdown remained the same as in 2005/06.

A total of 20,500 volunteers (66% of whom were female) also gave their time to support the work of the regularly funded organisations.

"EIGHTY-SEVEN PER CENT OF RESPONDING REGULARLY FUNDED ORGANISATIONS PROVIDED DEVELOPMENT TRAINING TO STAFF."

Kinetika Bloco performing Imagination: Our Nation on the Great Wall of China.
Photo: Ali Pretty/Jeevan Chowdhury

Governing bodies

RFOs reported a total of 7,600 members of boards and governing bodies. These people had a wide range of expertise. Table 2 shows the proportion of responding regularly funded organisations that had different forms of professional expertise available through their board. Administration and business management skills were most prevalent, reported by 89% of regularly funded organisations, followed by finance expertise, which was reported by around three-quarters of organisations (78%). Almost half of responding regularly funded organisations (49%) had board members with professional experience in diversity issues.

Many areas of board expertise exceeded those reported in 2005/06. Of the constant sample of regularly funded organisations that responded in both 2005/06 and 2006/07, fundraising showed the largest growth – 55% reported expertise in this area in 2005/06, which rose to 61% in 2006/07. Similarly, 73% of the constant sample in 2005/06 had board members who were arts practitioners in fields related to the organisation’s main profile, this rose to 77% in 2006/07.

Table 2:
Percentage of regularly funded organisations with areas of professional expertise available through their governing body, 2006/07

Administration (including general business management)	89%
Finance	78%
Arts practitioner in field related to organisation’s main profile	76%
Education	70%
Marketing (including PR) and audience development	65%
Personnel or Human Resources	62%
Fundraising	60%
Arts practitioner – other disciplines or artforms	56%
Legal	51%
Diversity	49%
Other	25%



“SEVENTY SIX PER CENT OF RESPONDING ORGANISATIONS HAD BOARD MEMBERS WHO WERE ARTS PRACTITIONERS IN A FIELD RELATED TO THE ORGANISATION’S MAIN PROFILE.”

Tabitha Andrew, Forest of Dean Sculpture Trust, 2006. Photo: Chris Saville

Regarding the diversity of governing body members, more men sat on boards and committees than women (57% compared to 43%). Four per cent of members were reported as being disabled. Eighty-five per cent of members were described as white, while 15% were from Black and minority ethnic groups.

Further information

Full data from the 2006/07 annual submission process is available by region and artform from the Arts Council website at www.artscouncil.org.uk. This includes information on income, expenditure, activity and subsidy per attendance.

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