ARTS COUNCIL ENGLAND

National Portfolio Organisations and Major Partner Museums

Key data from the 2014/15 annual submission

March 2016

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, film screenings and educational activities, known and estimated attendance figures for these activities and touring activity (where relevant). This is known as an annual submission.

An online submission form was made available to all National Portfolio Organisations (NPOs) and Major Partner Museums (MPMs) from May 2015 to June 2015. Guidance notes were provided and the Arts Council provided further support while organisations were completing their submission.

In total, 703 NPOs and MPMs were asked to complete the annual submission and 699 (683 NPOs and 16 MPMs) responses were analysed.

1.1.1 Why the Arts Council collects data from its National Portfolio Organisations and Major Partner Museums

The annual submission shows how Arts Council England's NPO and MPM 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
- NPO/MPM activity compared with their funding agreements

1.1.3 Official statistics

On 1 April 2009 Arts Council England became a provider of official statistics under the extended scope of the Statistics and Registration Act of 2008. This means that when we produce, manage and disseminate official statistics we strive to abide by the Code of Practice for Official Statistics published by the UK Statistics Authority in January 2009.

In accordance with the code, since 1 April 2009 the aggregate data collected by Arts Council England during the 2014/15 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 8 October 2015, Arts Council England released headline tables detailing the work of NPOs and MPMs from the 2014/15 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 artform 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/what-we-do/research-and-data/npo-and-mpm-annual-submissions/current-annual-submission/

More information on the Arts Council's official statistics, including a publication timetable, is available on the Arts Council England website: www.artscouncil.org.uk/what-we-do/research-and-data/arts-council-official-statistics/. The publication timetable provides a list of individuals who have had access to aggregate data before its release as official statistics. For more information on the Code of Practice for Official Statistics see www.statisticsauthority.gov.uk

1.1.4 NPO/MPM data

The annual submission asks organisations to submit financial data based on Arts Council England's financial year, which ran from 1 April 2014 to 31 March 2015. 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 subsidy 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 2012/13, 2013/14 and 2014/15. There are 678 organisations in the constant sample for this three-year span. For MPMs, the constant sample is 16. The 2014-15 annual submission completes the 3-year funding round of 2012-15.

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 2014/15 for sections 4 (staff and diversity), 5 (financial statements) and 6 (activities and audiences). Income per attendance data is presented in section 7, and touring activities are analysed in section 8. Section 9 contains an analysis of Major Partner Museums.

1.2.1 About the charts

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

For 2014/15 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, English National Opera, 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 artform 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
E	East
EM	East Midlands
L	London
NE	North East
NW	North West
SE	South East
SW	South West
WM	West Midlands
Y	Yorkshire
NAT	National

Table 2: Artform abbreviations list

Abbreviation	Full Name
CA	Combined Arts
DA	Dance
LI	Literature
MU	Music
NA	Not artform specific
TH	Theatre
VA	Visual Arts

2 OVERVIEW OF THE PORTFOLIO

2.1 Organisation by region

In this year's analysis there were 683 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 of where the organisation holds a long-term lease.

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 244 organisations, has the highest number of NPOs, making up 36% of the total portfolio. The North West (83), South West (78) and Yorkshire (76) follow. The East region has the fewest organisations (30) representing 4 per cent of the annual submission responses.

Table 3: Breakdown of NPOs by region 2014/15 (N=683)

Region	Number of NPOs	Percentage of regular funding	Percentage of organisations
East	30	4%	4%
East Midlands	42	3%	6%
London	244	24%	36%
North East	42	5%	6%
North West	83	7%	12%
South East	33	4%	5%
South West	78	6%	11%
West Midlands	45	5%	7%
Yorkshire	76	5%	11%
National	10	38%	1%
Total	**683**	**100%**	**100%**

2.2 Organisations by artform

National Portfolio Organisations are classified under one of seven different artform categories, as shown in Table 2. The artform assigned to a particular organisation relates to the principal area of work that the Arts Council England's funding supports.

For example, if Arts Council England funds an organisation that engages in dance, music and theatre, it will be classified under the artform towards which the Arts Council's funding is primarily directed. If Arts Council funding is distributed to more than one artform in a particular organisation then this organisation's artform will be classified as combined arts. Combined arts also 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 artform specific' describes those organisations that cannot be specifically categorised into the other six artforms.

Table 4 shows the breakdown of NPOs and the breakdown of regular funding by artform. The most highly represented artform in the sample is theatre, which makes up 26% of the portfolio with 180 organisations. Combined arts (150) and visual arts (141) follow. Not artform specific organisations have the lowest representation in the sample with 18 organisations (3 per cent)

Table 4: Breakdown of NPOs by artform 2014/15 (N=683)

Artform	Number of NPOs	Percentage of regular funding	Percentage of organisations
Combined arts	150	22%	22%
Dance	57	11%	8%
Literature	51	2%	7%
Music	86	21%	13%
Not artform specific	18	2%	3%
Theatre	180	30%	26%
Visual arts	141	13%	21%
Grand Total	**683**	**100%**	**100%**

3 DATA OVERVIEW

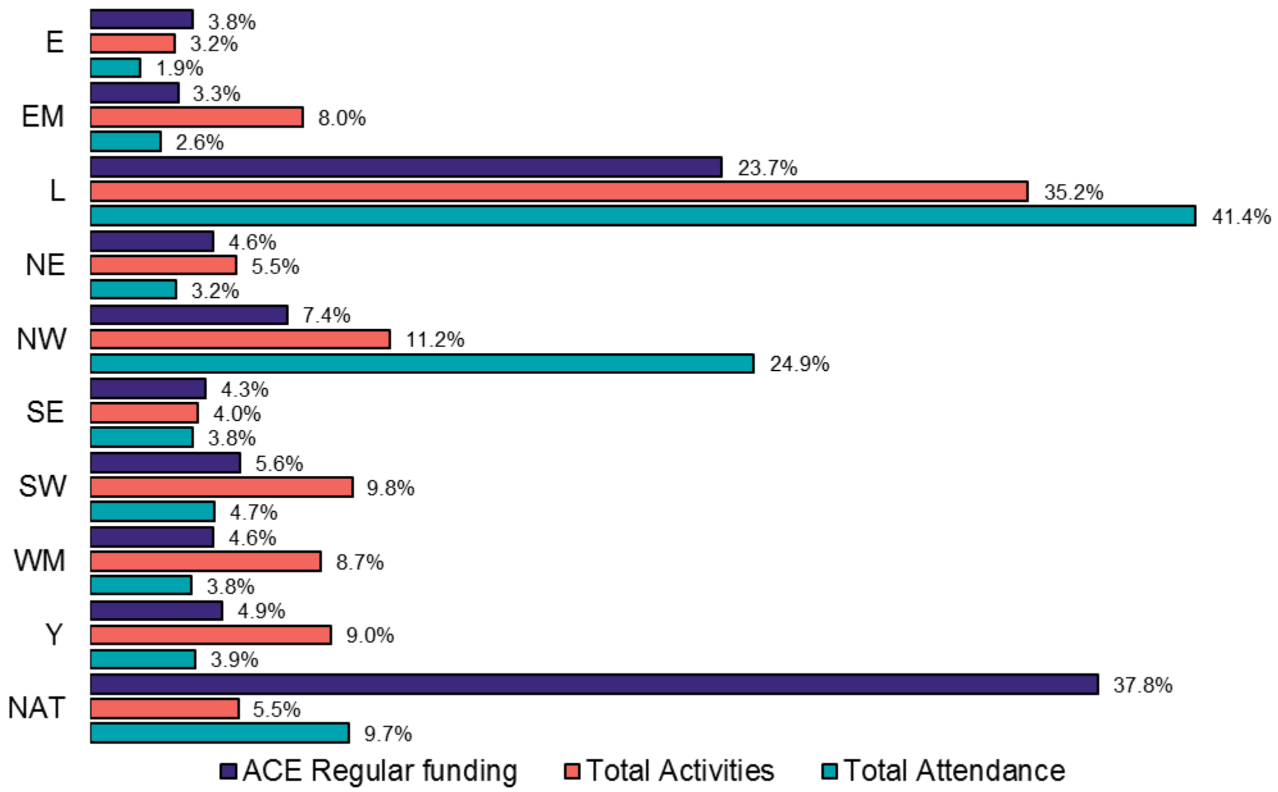
This section presents an 'at a glance' overview of three key statistics from the 2014/15 annual submission compared by region and by artform. The statistics compared in this section are the total Arts Council England subsidy, the total number of activities taking place in England (which includes performances, exhibition days and film screenings) and the total audience for these activities. Each of these statistics is then discussed in more detail in the subsequent sections of this report, along with other data from the annual submission.

3.1 Regional overview

An organisation's region is determined by the postcode of its home location or host venue [1]. For each of the key statistics, Figure 2 presents a percentage breakdown of the total number for the portfolio as a whole that is ascribed to each region in order to provide a direct comparison.

Figure 2 shows that London accounts for the highest proportion of the total for each statistic, apart from Arts Council subsidy, which was highest for national organisations at 38 per cent. London received 24 per cent of the total Arts Council England subsidy. In terms of activities and audiences, organisations based in London put on 35 per cent of the total number of activities and reached 41 per cent of the total audiences for these activities. The East Midlands received the lowest proportion of Arts Council subsidy with 3 per cent. The East had the lowest proportion of audiences and activities with 2 per cent and 3 per cent respectively.

Figure 2: Key statistics comparison by region 2014/15 (N=683)

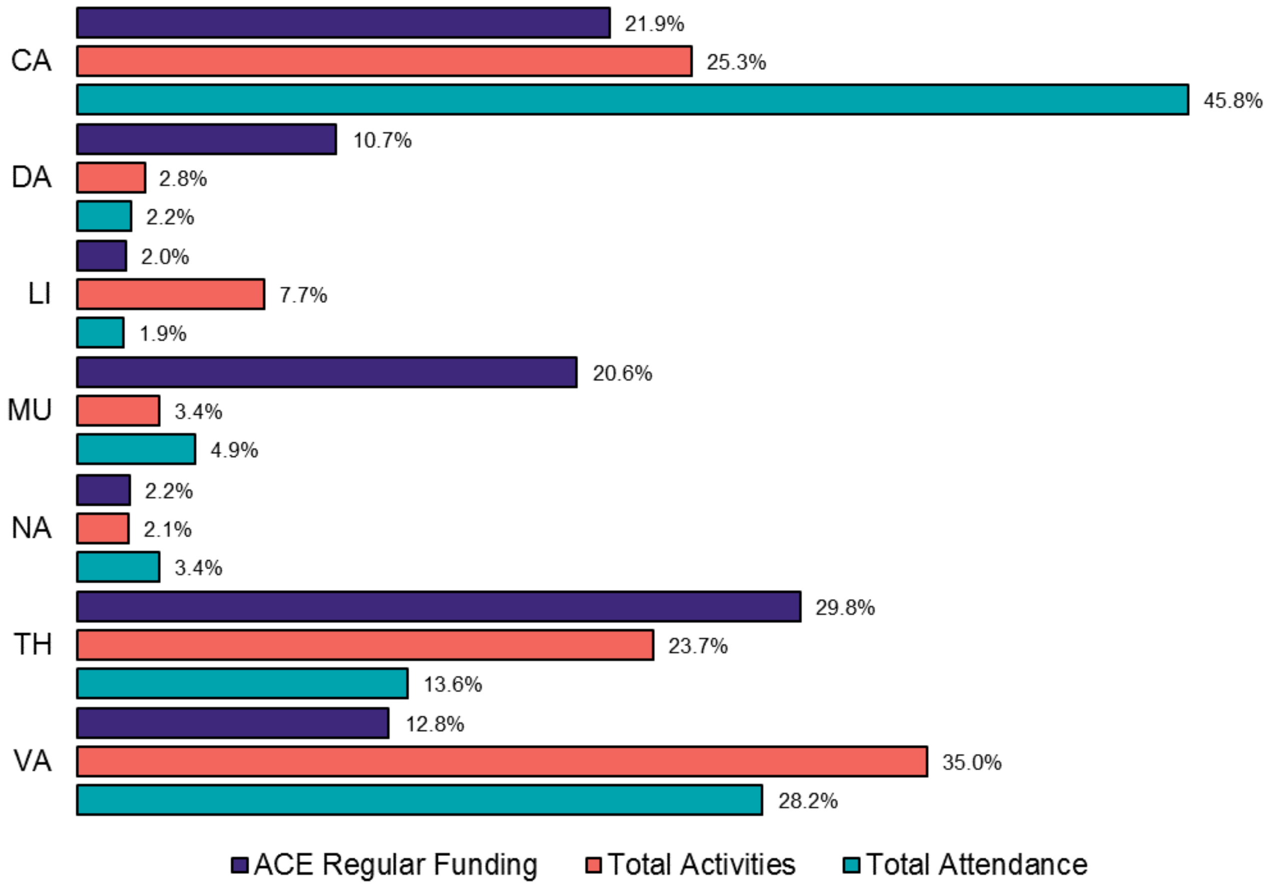


3.2 Artform overview

As in the regional overview, Figure 3 presents a percentage breakdown of the total for each statistic separated by artform [2]. Theatre organisations receive the highest proportion of Arts Council subsidy at 30 per cent of the total. Visual arts organisations put on the highest proportion of the portfolio's total performances, exhibition days and film screenings, with 35 per cent of the total.

The highest proportion of attendances at performances, exhibitions and film screenings was seen at combined arts organisations, representing 46 per cent of the total across the portfolio. The lowest proportion of activities is seen in not artform specific organisations with 2 per cent. The lowest proportion of total attendance is in literature and dance organisations with 2 per cent each, and the lowest proportion of Arts Council subsidy is seen in not artform specific and literature organisations, again with 2 per cent each.

Figure 3: Key statistics comparison by artform 2014/15 (N=683)



Section 3 Notes:

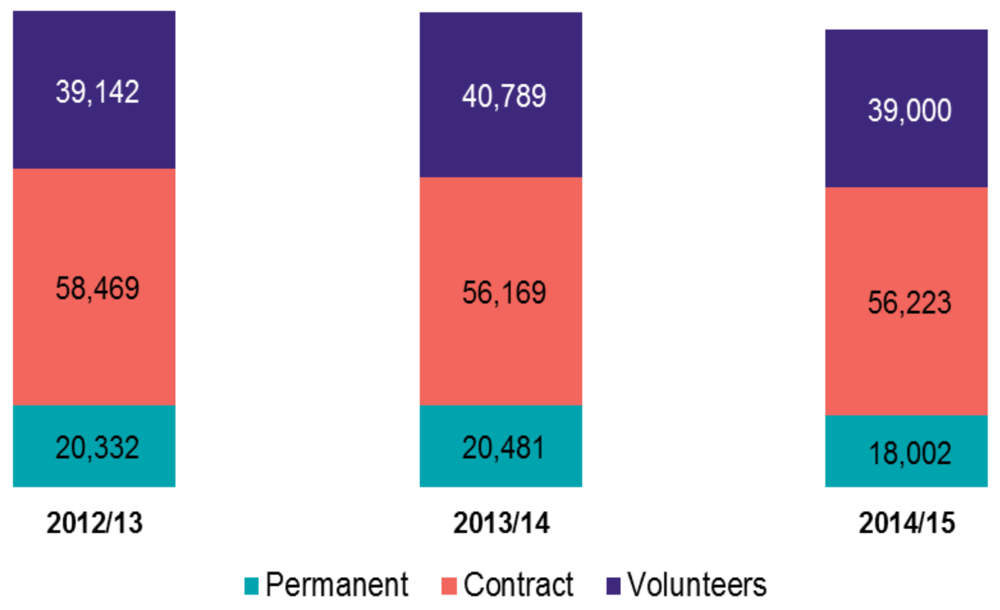
[1] See section 2 for details of regional classifications [2] See section 2 for details of artform classifications

4 STAFF AND DIVERSITY

4.1 Staff total numbers

Annual submission respondents employed a total of 113,225 staff in 2014/15. 18,002 were permanent staff and 56,223 were contractual. This is in addition to 39,000 volunteers who gave their time to support the work of National Portfolio Organisations. This represents a 12 per cent decrease in permanent staff, no change in contractual staff, and a 4 per cent decrease in volunteers from 2013/14 figures [3], as shown in Figure 4.

Figure 4: Comparison of staff numbers between 2012/13, 2013/14 and 2014/15 constant sample (N=678)



Of the permanent staff employed in 2014/15, 58 per cent (10,394) worked full time.

4.2 Ethnic diversity of staff

In the 2014/15 annual submission, 65 per cent of total staff were classified as White, while 14 per cent of total staff were from Black and minority ethnic groups [4].

Figure 5 shows the breakdown of the ethnic diversity of staff. 9 per cent of permanent staff were from Black and minority ethnic groups, compared to 15 per cent of contractual staff.

Figure 5: Ethnic diversity of staff in National Portfolio Organisations 2014/15 (N=683)

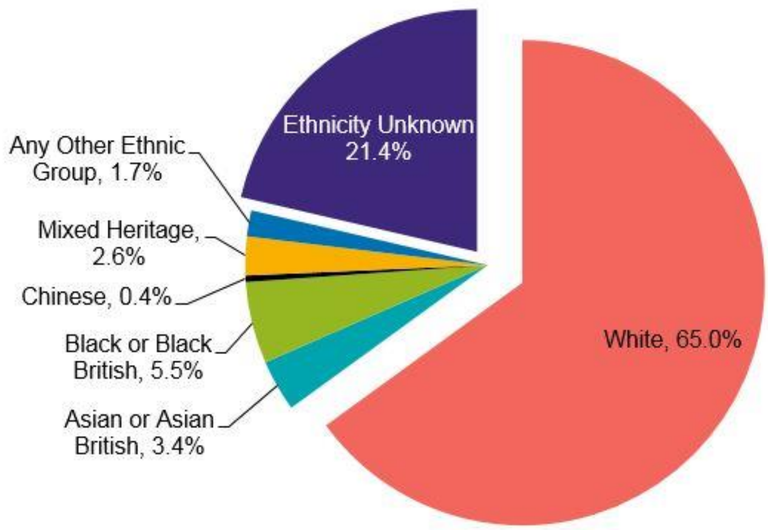


Figure 6 shows the proportion of permanent/contractual staff by ethnicity. The lowest proportion of permanent staff is found in the ethnicity unknown classification, which also contains the highest proportion of contractual staff. 31 per cent of staff classified as White are permanent, followed by 23 per cent of Chinese staff and 20 per cent of Mixed Heritage staff.

Figure 6: Proportion of permanent/contractual staff by ethnicity group 2014/15 (N=683)

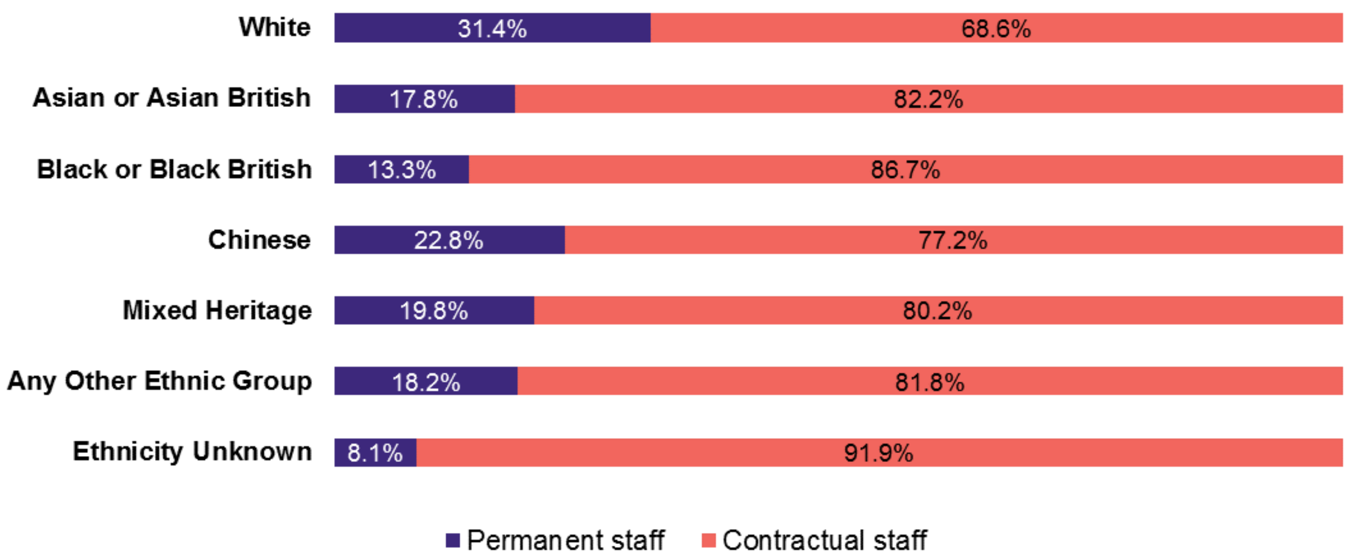


Table 5 shows the percentage change in ethnic diversity of staff among the organisations that completed the annual submission in the three consecutive years 2012/13, 2013/14 and 2014/15. Since 2013/14 staff numbers showed a less than 1 per cent increase for White staff and Black and minority ethnic staff. Overall, since 2012/13 there has been a decrease of 3 per cent for White staff and a 5 per cent increase for Black and minority ethnic staff.

Table 5: Percentage change of ethnic diversity of staff 2012/13, 2013/14 and 2014/15 constant sample (N=678) [5]

	2012/13	2013/14	2014/15	% change 2012/13 - 2014/15	% change 2013/14 - 2014/15
Permanent and contractual white staff	49,660	48,128	48,210	-3%	0.2%
Permanent and contractual black and minority ethnic staff	9,630	10,136	10,146	5%	0.1%

Figure 7 shows that of the constant sample, in 2012/13, Black and minority ethnic staff represented 16 per cent of the total staff. In 2013/14 and 2014/15 the comparable percentage was 17 per cent.

Figure 7: Breakdown of staff by ethnicity in 2012/13, 2013/14 and 2014/14 constant sample (N=678)

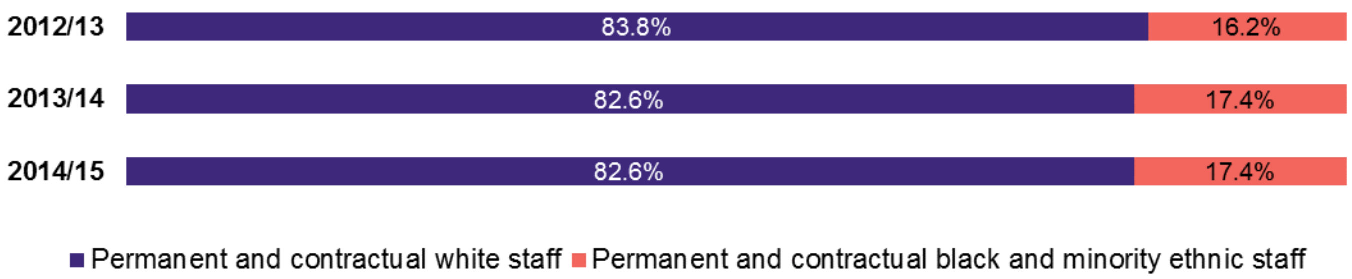


Figure 8 shows the breakdown of ethnic diversity of staff by position held. Artistic staff has the largest representation of Black and minority ethnic staff, with 16 per cent. Other staff and Managers have the smallest, with 10 per cent from Black and minority ethnic groups.

Figure 8: Breakdown of ethnic diversity of staff by position 2014/15 (N=683)

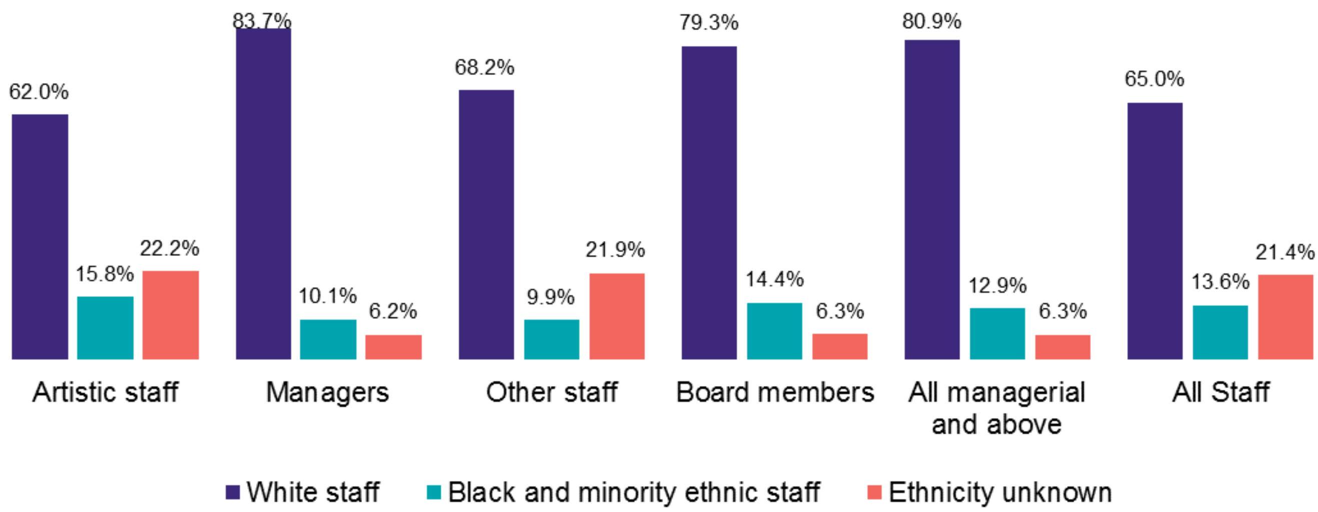
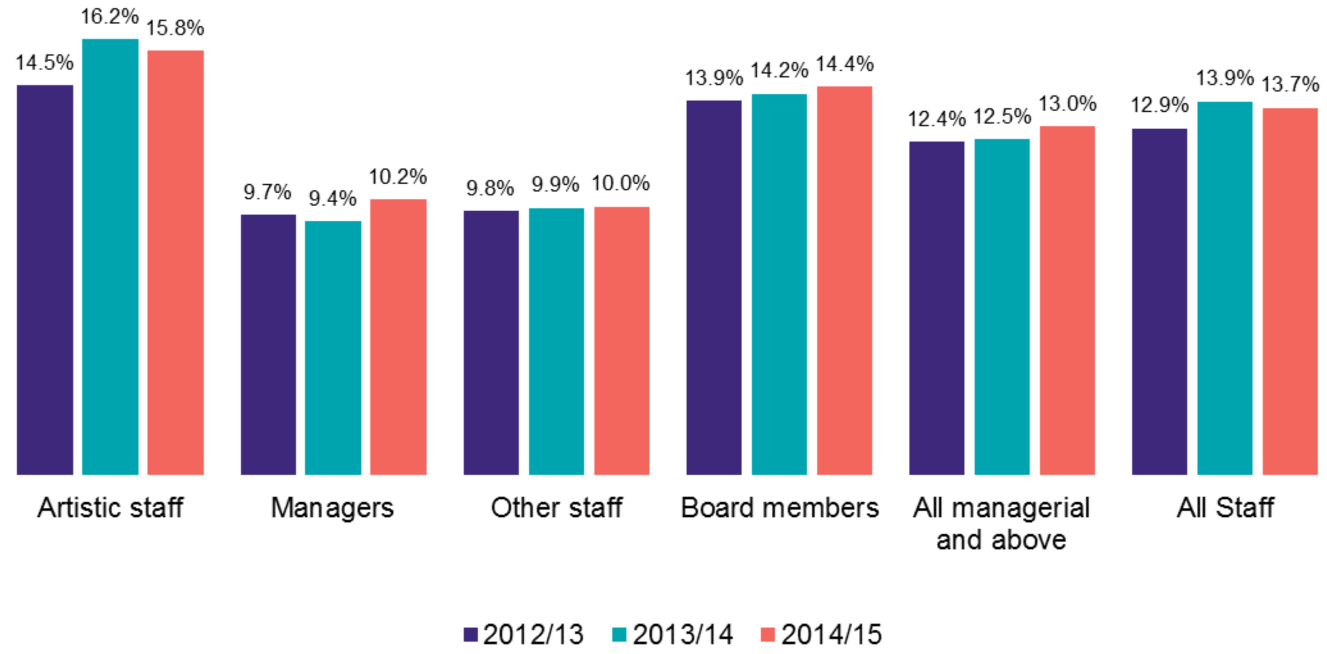


Figure 9 shoes the proportion of Black and minority ethnic groups by positions held within the organisation in each of the last 3 years. This proportion has increased for staff in all positions.

Figure 9: Proportion of Black and minority ethnic groups by position held in 2012/13, 2013/14 and 2014/15 constant sample (N=678)



4.3 Disability breakdown

In 2014/15, 2 per cent of total staff in all NPOs that completed the annual submission was reported as having a disability. 1 per cent of permanent staff and 2 per cent of contractual or freelance staff had a disability, as shown in Figure 10.

Figure 10: Permanent and contractual staff with and without disability 2014/15 (N=683)

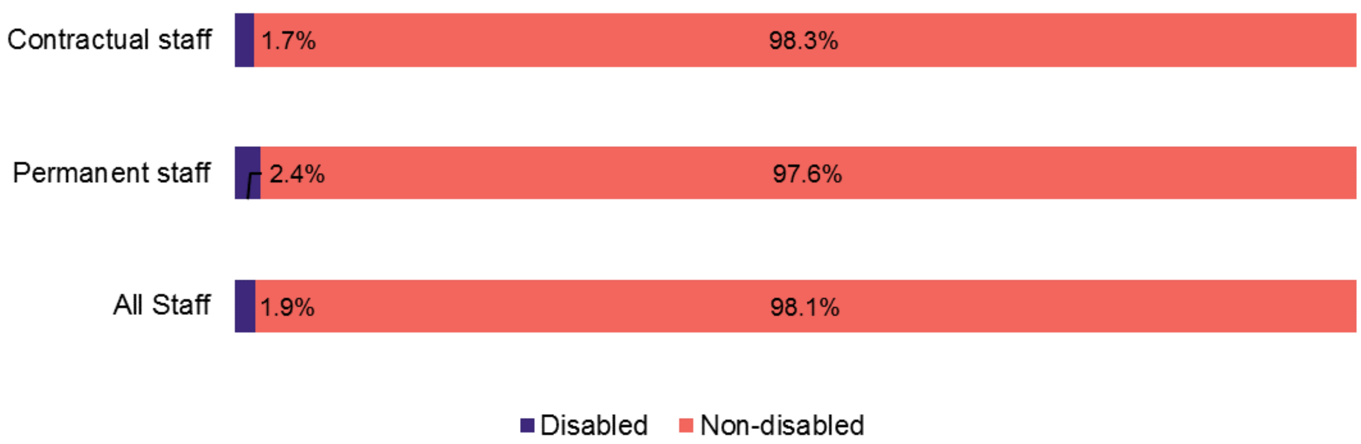


Table 6 shows the number of staff with a disability in the constant sample of organisations responding to the annual survey in 2012/13, 2013/14 and 2014/15. Between 2013/14 and 2014/15 there was a 16 per cent increase in the number of staff with a disability, and since 2012/13 there has been a 15 per cent increase. However, due to a decrease in the total number of staff, the overall proportion of staff with a disability has remained stable at 2 per cent in total.

Table 6: Staff with and without a disability 2012/13, 2013/14 and 2014/15 constant sample (N=678)

	2012/13	2013/14	2014/15	% change 2012/13-2014/15	% change 2013/14-2014/15
Permanent and contractual disabled	1,192	1,198	1,381	▲ 15.9%	▲ 15.3%
Permanent and contractual not disabled	77,609	75,452	72,844	▼ -6.1%	▼ -3.5%
Total staff	**78,801**	**76,650**	**74,225**	▼ **-5.8%**	▼ **-3.2%**

Figure 11 shows how the proportion of staff with a disability differs by their position within the organisation. The highest proportion of staff with a disability is amongst board members, and all managerial and above (3 per cent), and the lowest amongst artistic staff (2 per cent).

Figure 11: Disability status of staff by position 2014/15 (N=683)

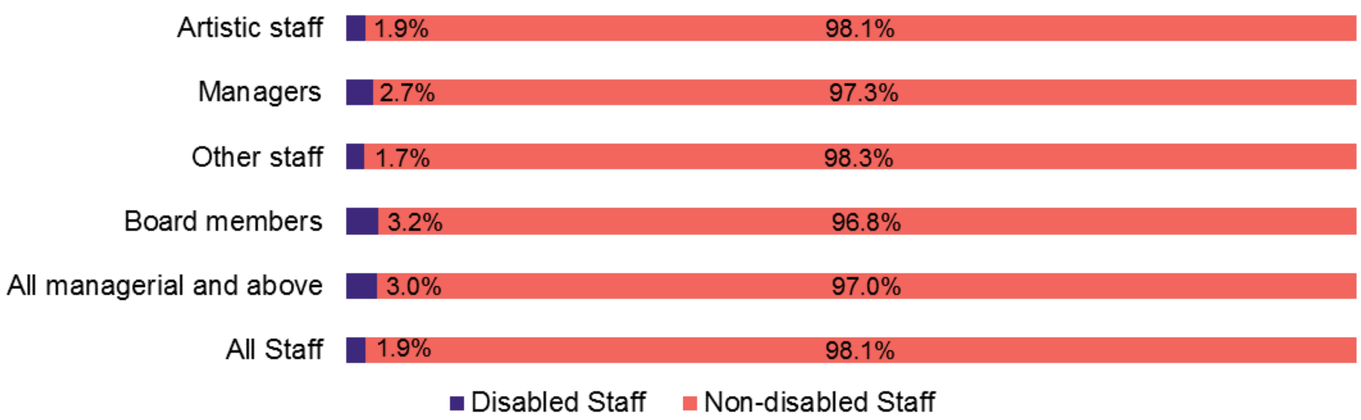
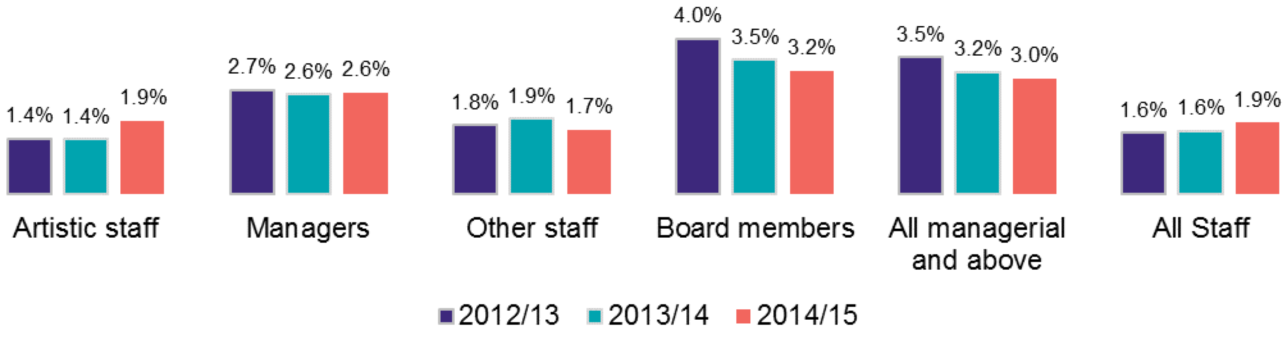


Figure 12 shows the proportion of staff with a disability by position held within the organisation in each of the last 3 years. The proportion has remained stable for all positions during this period.

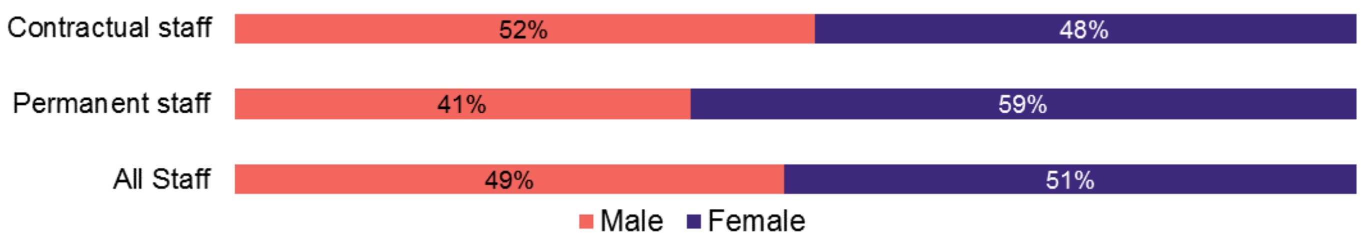
Figure 12: Proportion of staff with a disability by position held in 2012/13, 2013/14 and 2014/15 constant sample (N=678)



4.4 Gender breakdown

Figure 13 shows the gender breakdown of permanent and contractual staff in 2014/15. More permanent staff were female (59 per cent) and more contractual staff were male (52 per cent).

Figure 13: Gender balance for permanent and contractual staff 2014/15 (N=683)



There were more men than women on boards (55 per cent) but more women were managers (60 per cent), and an equal proportion held management positions or above. This category includes managers and board members. Figure 14 shows the gender breakdown of staff by position.

Figure 14: Gender breakdown by staff position 2014/15 (N=683)

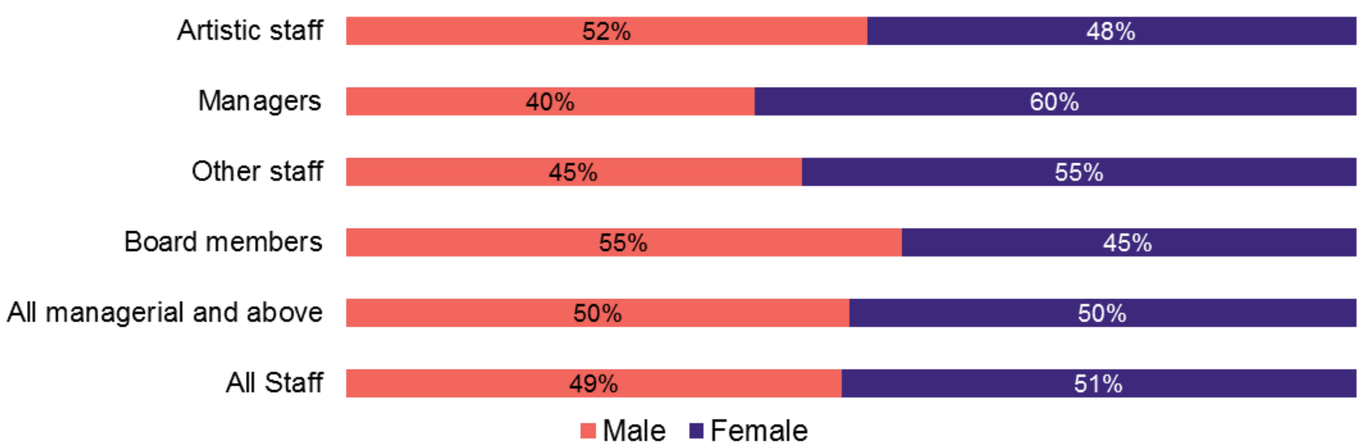
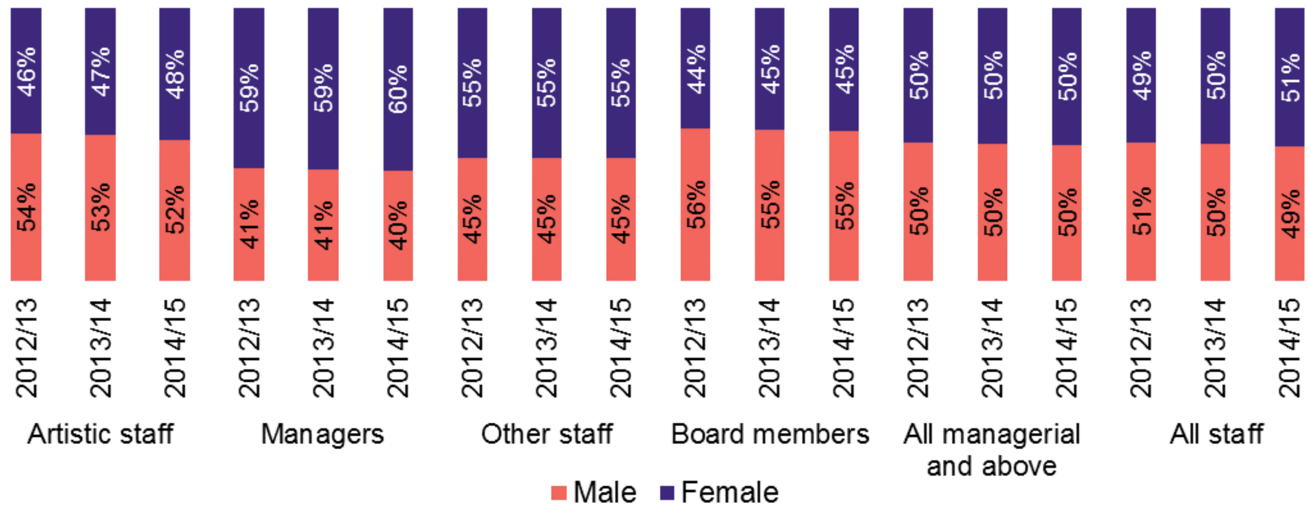


Figure 15 shows the gender proportion by staff position in the constant sample of organisations responding to the annual submission in 2012/13, 2013/14 and 2014/15. There has been no significant change in any of the positions.

Figure 15: Gender proportion by staff position 2012/13, 2013/14 and 2014/15 constant sample (N=678)



4.5 Black and minority ethnic-led organisations and Black and minority ethnic-focused programmes of work

Arts Council England defines an NPO as Black and minority ethnic-led where that organisation self-defines as such, and where more than 50 per cent of the organisations board and senior management are from Black or minority ethnic-led backgrounds. In the 2014/15 submission, 42 NPOs defined as Black and minority ethnic-led, representing 6 per cent of the portfolio. Of the Black and minority ethnic-led organisations, 8 per cent were based in London.

Organisations were asked to estimate the percentage of their programme that is Black and minority ethnic-focused. For 76 NPOs (11 per cent), Black and minority ethnic-focused work represented more than 50 per cent of their programme, described as a Black and minority ethnic-focused programme.

Figure 16 shows that the ratio of Black and minority ethnic-led organisations and organisations with more than 50 per cent of Black and minority ethnic-focused programmes in each region. The West Midlands has the highest ratio, with 9 per cent being Black and minority ethnic-led. London has the highest percentage of organisations having a Black and minority ethnic-focused programme, with 17 per cent.

Figure 16: Black and minority ethnic-led and Black and minority ethnic-focused organisations by region 2014/15 (N=683)

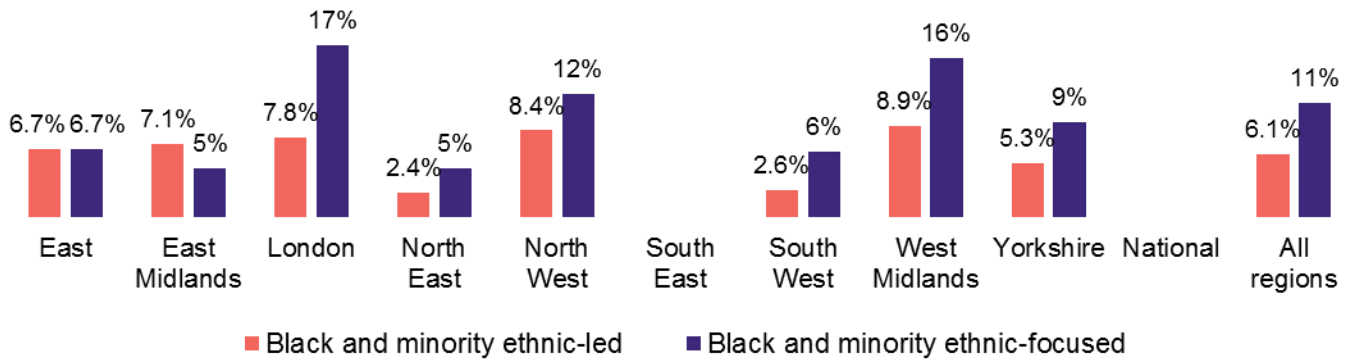
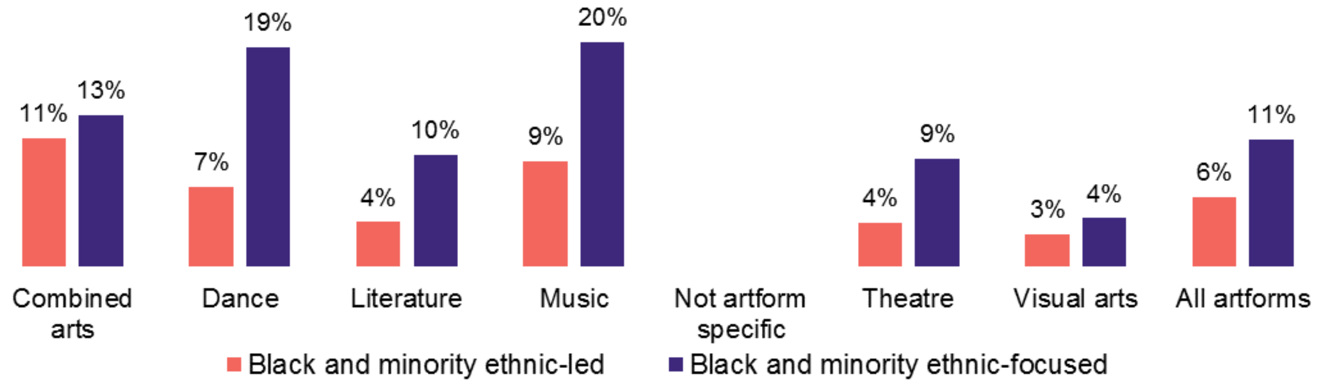


Figure 17 shows Black and minority ethnic-led organisations with more than 50 per cent Black and minority ethnic-focused programmes, broken down by artform. Combined arts organisations had the highest percentage of Black and minority ethnic-led organisations, with 11 per cent. Music organisations have the highest percentage of organisations with more than 50 per cent of their programme being Black and minority-ethnic focused, with 20 per cent.

Figure 17: Black and minority ethnic-led and Black and minority ethnic-focused organisations by artform 2014/15 (N=683)



4.6 Disability-led organisations and disability-focused programmes of work

Arts Council England defines an NPO as disability-led where that organisation defines as such and where more than 50 per cent of the organisation's board and senior management have a disability. In the 2014/15 annual submission, 5 NPOs were defined as disability-led, accounting for 1 per cent of the portfolio.

Organisations are also asked to estimate the percentage of their work that is disability-focused. For 38 NPOs, disability-focused programmes occupied more than 50 per cent of their programme. This represents 6 per cent of the portfolio.

Figure 18 shows the percentage of organisations in each region that are disability-led as well as organisations where disability-focused work represents more than half of their work. The West Midlands has the highest proportion of disability-led organisations, with 2 per cent. The highest percentage of organisations with more than 50 per cent of disability-focused programmes is based in the South East with 9 per cent.

Figure 18: Disability-led and disability-focused organisations by region 2014/15 (N=683)

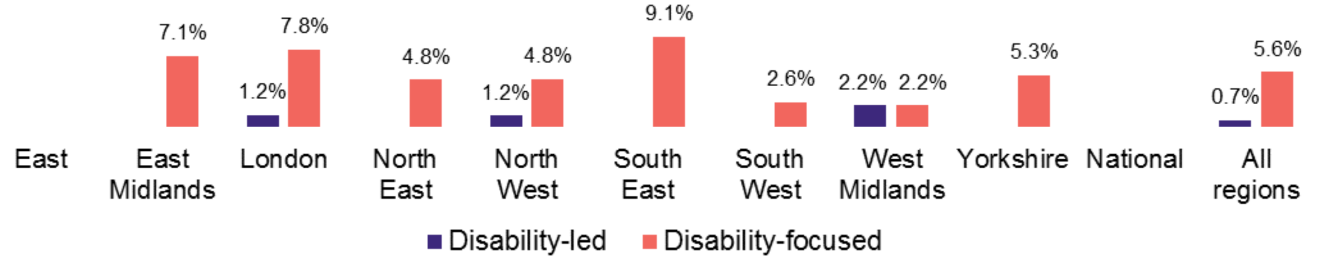
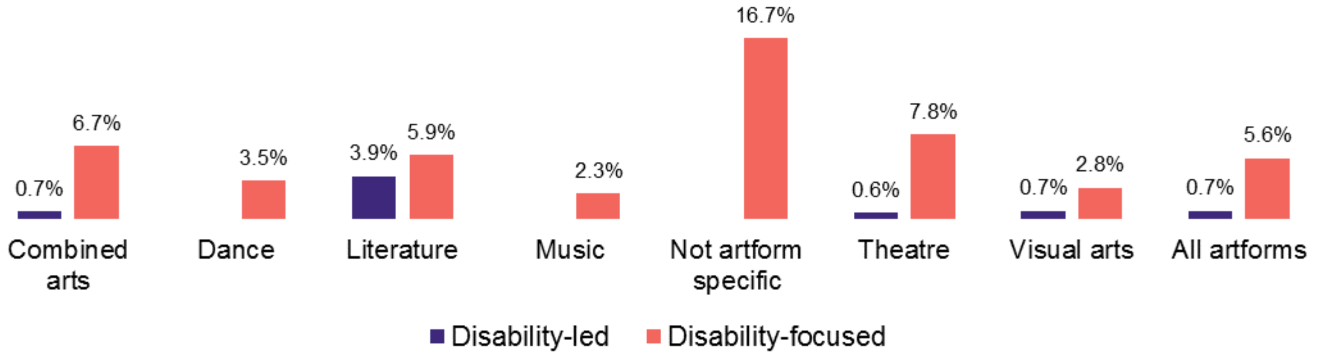


Figure 19 shows the percentage of organisations in each artform that are disability-led as well as organisations where disability-focused programmes represent more than half of their work. Literature organisations had the highest proportion of disability-led (4 per cent) and not artform specific organisations had the highest percentage of disability-focused programmes (17 per cent)

Figure 19: Disability-led and disability-focused organisations by artform 2014/15 (N=683)



Section 4 Notes:

[3] Based on the constant sample for 2012/13, 2013/14 and 2014/15 of 678 organisations that responded to the survey each year

[4] The remaining 21 per cent of staff have recorded ethnicity as 'unknown/prefer not to say'

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

5 FINANCIAL STATEMENTS

Arts Council England collected financial information from the National Portfolio Organisations (NPOs) for the 2014/15 financial year, 1 April 2014 to 31 March 2015. All data presented in this section comes from each organisations actual or provisional accounts for 2014/15. 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.

Data relating to Arts Council funding was taken from Arts Council England's own records rather than the data being submitted by the organisations, in order to ensure consistent assumptions were being made. Total Arts Council subsidy and total income were recalculated accordingly.

5.1 Income

The largest source of revenue for the NPOs was from 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 53 per cent of total income for the 2014/15 portfolio. Arts council subsidy represented 27 per cent and funding from local authorities represents 5 per cent of the total, and other public subsidy 3 per cent. Contributed income, which includes sponsorship, trusts and donations, made up the remaining 12 per cent of the portfolio's total income.

5.1.1 Breakdown of total income by artform and region

Figure 20 shows the breakdown of total income by region. Earned income makes up the largest proportion of total income for all regions, except the East at 36 per cent. The highest is the South East at 64 per cent.

The largest proportion of Arts Council subsidy can be seen in the East at 40 per cent, and the least reliance on Arts Council subsidy is seen in the South East at 18 per cent. London received the highest amount of contributed income at 16 per cent, and the East Midlands saw the lowest contributed income at 6 per cent.

The highest proportion of local authority income was seen in the West Midlands (13 per cent) and the lowest in the East and South East (5 per cent.)

Figure 20: Breakdown of total income by region 2014/15 (N=683)

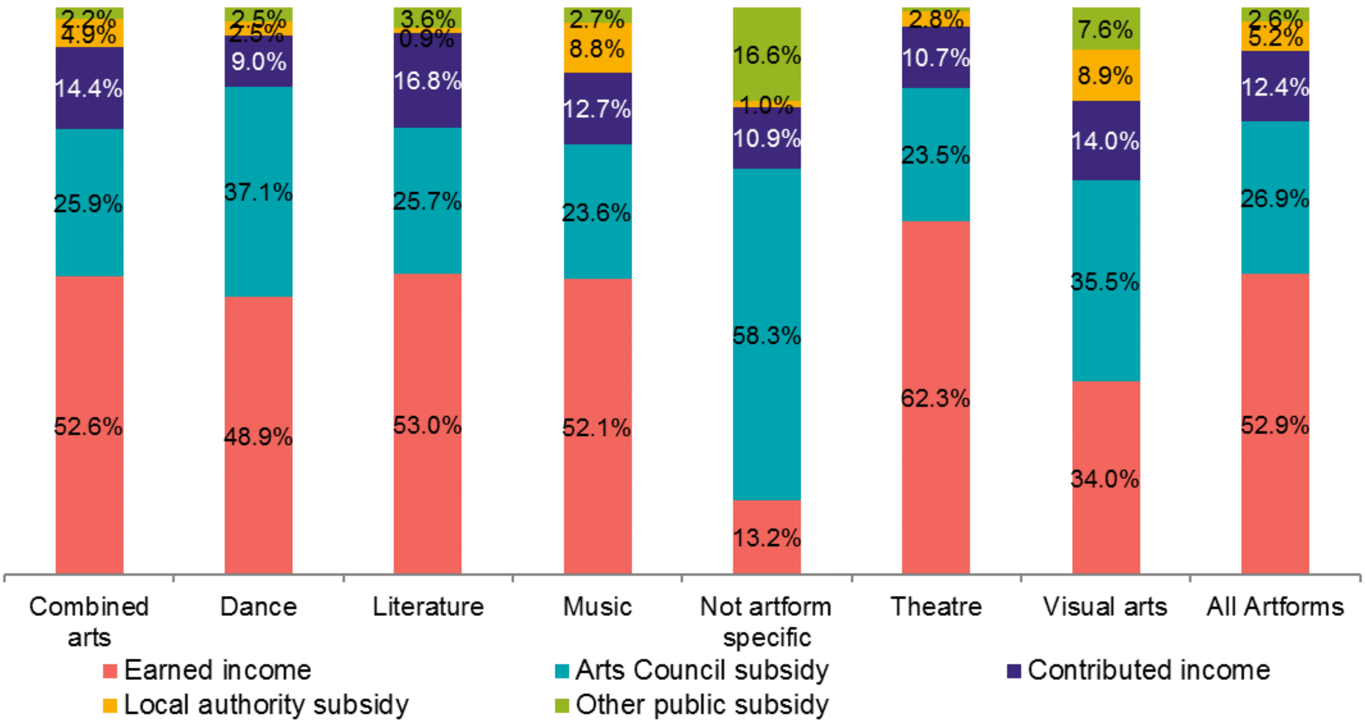
Figure 21 shows the breakdown of total income by artform. Compared to the overall portfolio. Not artform specific organisations relied most heavily on Arts Council subsidy, with 58 per cent of income. Music and theatre organisations were least reliant on Arts Council subsidy, at 24 per cent of their income each.

Literature organisations secured the highest proportion of contributed income, at 17 per cent and dance organisations received the least, with 7 per cent of their total income being contributed.

Theatre organisations acquired most of their revenue from earned income, making up 62 per cent of their total income. In contrast, not artform specific organisations received the least earned income, at 13 per cent.

The proportion of income from local authorities is highest in music and visual arts organisations (9 per cent each) and lowest in literature and not artform specific organisations, at 1 per cent each.

Figure 21: Breakdown of total income by artform 2014/15 (N=683)



5.1.2 Income changes since 2012/13

Table 7 shows that of the 678 organisations that completed the annual submission in 2012/13, 2013/14 and 2014/15, total income has increased by 3 per cent since 2012/13. The biggest increase was seen in contributed income with 8 per cent. The biggest decrease has been in local authority subsidy, which has decreased by 13 per cent since 2012/13.

Arts Council subsidy increased by 1 per cent between 2012/13 and 2014/15, while earned income increased by 5 per cent during the same period.

Table 7: Percentage change in breakdown of total income 2012/13, 2013/14 and 2014/15 constant sample (N=678)

	2012/13	2013/14	2014/15	% change 2012/13 - 2013/14	% change 2013/14 - 2014/15	% change 2012/13 - 2014/15
Earned income	£681.6m	£720.m	£717.m	5.6%	-0.4%	5.2%
Arts Council subsidy	£376.7m	£384.1m	£379.8m	2.0%	-1.1%	0.8%
Contributed income	£157.2m	£167.5m	£170.4m	6.5%	1.7%	8.4%
Local authority subsidy	£83.8m	£79.5m	£73.1m	-5.1%	-8.1%	-12.8%
Other public subsidy	£38.8m	£34.3m	£36.1m	-11.7%	5.3%	-7.1%
Total	**£1338.1m**	**£1385.4m**	**£1376.4m**	**3.5%**	**-0.6%**	**2.9%**

5.1.3 Arts Council subsidy

Table 8 shows the breakdown of Arts Council subsidy by region. London received the largest share of Arts Council funding, with 47 per cent (this is reduced to 24 per cent when national organisations are not included). The East Midlands received the lowest amount of Arts Council funding (3 per cent)

Table 8: Breakdown of Arts Council subsidy by region 2014/15 (N=683)

	HOME REGION		NATIONAL	
Region	**2014/15**	**Percentage of total**	**2014/15**	**Percentage of total**
East	£18,179,106	4.8%	£18,179,106	4.8%
East Midlands	£12,837,754	3.4%	£12,837,754	3.4%
London	£181,080,298	47.4%	£90,616,556	23.7%
North East	£20,381,734	5.3%	£20,381,734	5.3%
North West	£29,392,880	7.7%	£29,392,880	7.7%
South East	£17,907,122	4.7%	£17,907,122	4.7%
South West	£21,543,782	5.6%	£21,543,782	5.6%
West Midlands	£47,701,980	12.5%	£18,343,069	4.8%
Yorkshire	£33,231,157	8.7%	£20,417,475	5.3%
National	-	-	£132,636,335	34.7%
Total	**£382,255,813**	**100%**	**£382,255,813**	**100%**

Table 9 shows the breakdown of Arts Council subsidy by artform. Theatre organisations had the highest share of Arts Council subsidy, with 29 per cent. Literature organisations had the lowest amount with 2 per cent.

Table 9: Breakdown of Arts Council subsidy by artform 2014/15 (N=683)

Artform	**2013/14**	**Percentage of total**
Combined arts	£85,409,938	22.3%
Dance	£39,743,797	10.4%
Literature	£8,723,699	2.3%
Music	£75,324,415	19.7%
Not artform specific	£11,826,133	3.1%
Theatre	£109,392,970	28.6%
Visual arts	£51,834,861	13.6%
Total	**£382,255,813**	**100%**

5.1.4 Contributed income

Table 10 shows the breakdown of contributed income by region. National organisations received the highest share of contributed income, with 35 per cent, followed by London at 34 per cent. Organisations in the East Midlands had the lowest share of contributed income, with 2 per cent.

Table 10: Breakdown of contributed income by region 2014/15 (N=683)

Region	Sponsorships	Trusts	Donations	Total	Percentage of total
East	£485,085	£2,971,252	£2,490,798	£5,947,135	3.4%
East Midlands	£786,305	£1,201,446	£723,644	£2,711,395	1.5%
London	£10,563,138	£24,781,673	£24,534,631	£59,879,442	33.9%
North East	£728,919	£2,844,543	£1,197,001	£4,770,463	2.7%
North West	£3,337,515	£5,435,194	£2,453,654	£11,226,363	6.4%
South East	£2,201,638	£2,300,657	£5,760,720	£10,263,015	5.8%
South West	£3,133,195	£3,043,942	£4,065,119	£10,242,256	5.8%
West Midlands	£664,466	£2,668,733	£1,506,275	£4,839,474	2.7%
Yorkshire	£1,168,355	£2,135,491	£1,417,610	£4,721,456	2.7%
National	£9,363,973	£8,719,825	£43,791,293	£61,875,091	35.1%
All Regions	**£32,432,589**	**£56,102,756**	**£87,940,745**	**£176,476,090**	**100%**

Table 11 shows the breakdown of contributed income by artform. Theatre had the highest share of contributed income, with 28 per cent. Not artform specific organisations had the lowest amount with 1 per cent.

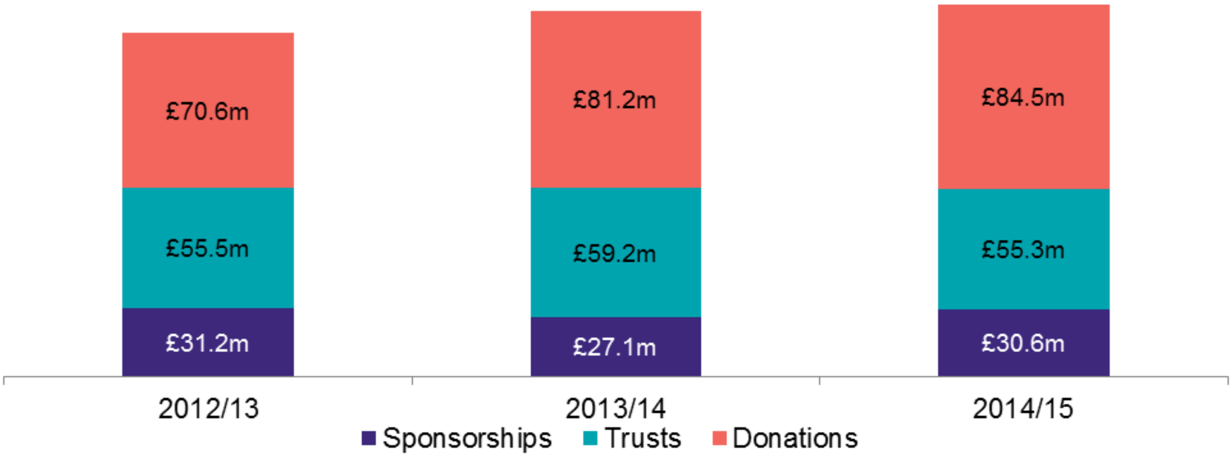
Table 11: Breakdown of contributed income by artform 2014/15 (N=683)

Artform	Sponsorships	Trusts	Donations	Total	Percentage of total
Combined arts	£11,286,263	£12,865,027	£23,531,155	£47,682,445	27.0%
Dance	£811,110	£4,803,728	£4,053,337	£9,668,175	5.5%
Literature	£1,073,947	£3,593,939	£1,042,671	£5,710,557	3.2%
Music	£7,061,409	£12,194,031	£21,363,668	£40,619,108	23.0%
Not artform specific	£406,867	£1,212,076	£588,252	£2,207,195	1.3%
Theatre	£7,138,660	£14,221,192	£28,702,749	£50,062,601	28.4%
Visual arts	£4,654,333	£7,212,763	£8,658,913	£20,526,009	11.6%
Total	**£32,432,589**	**£56,102,756**	**£87,940,745**	**£176,476,090**	**100%**

As shown in Table 7, 2014/15 saw an 8 per cent increase in contributed income from 2012/13. Figure 22 looks in more detail at the different types of contributed income among the portfolio in the constant sample for 2012/13, 2013/14 and 2014/15.

Contributed income from sponsorships has increased since 2013/14 by 13 per cent, but overall has decreased by 2% in the three year period. Income from trusts has decreased by 7% in 2014/15 from 2013/14 levels but has remained stable from 2012/13. Donations have increased by 4 per cent from 2013/14 and 20 per cent overall in the three years of the constant sample.

Figure 22: Breakdown of contributed income in 2012/13, 2013/14 and 2014/15 constant sample (N=678)



5.2 Expenditure

Total expenditure is broken down into seven categories of costs:

- Artistic programmes

  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 programmes

  This expenditure deals with any costs relating to an organisation's education programme.
- Overheads
- Costs 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

  Governance costs include items such as internal and external audit, legal advice and costs associated with constitutional and statutory requirements.
- Other costs

  This expenditure includes all costs not included in the other categories, including irrecoverable VAT.

Most of the total expenditure (61 per cent) was directed at artistic programme costs. Overheads represented the second largest expenditure at 16 per cent of all spending.

5.2.1 Breakdown of total expenditure by region and artform

Table 12 shows the breakdown of total expenditure by region for the 2014/15 annual submissions. Organisations based in London had the largest expenditure of all the regions, representing 51 per cent (27 per cent when national organisations are not included). Organisations based in the East had the lowest levels of expenditure with 3 per cent of the total expenditure in the year.

Table 12: Breakdown of total expenditure by region 2014/15 (N=683)

	HOME REGION		NATIONAL	
Region	**2014/15**	**Percentage of total**	**2014/15**	**Percentage of total**
East	£44,088,493	3.1%	£44,088,493	3.1%
East Midlands	£48,629,422	3.5%	£48,629,422	3.5%
London	£707,587,573	50.5%	£373,447,123	26.6%
North East	£55,002,713	3.9%	£55,002,713	3.9%
North West	£115,621,548	8.2%	£115,621,548	8.2%
South East	£83,085,090	5.9%	£83,085,090	5.9%
South West	£97,923,683	7.0%	£97,923,683	7.0%
West Midlands	£160,479,443	11.4%	£73,575,801	5.2%
Yorkshire	£89,673,238	6.4%	£64,980,813	4.6%
National	-	-	£445,736,517	31.8%
Total	**£ 1,402,091,203**	**100%**	**£ 1,402,091,203**	**100%**

Table 13 shows the breakdown of total expenditure by artform for the 2014/15 annual submission. Theatre organisations accounted for the largest share of all the artforms, with 32 per cent. Not artform specific and literature organisations had the lowest expenditure, with 2 per cent of the total expenditure of the portfolio.

Table 13: Breakdown of total expenditure by artform 2014/15 (N=683)

Artform	**2014/15**	**Percentage of total**
Combined arts	£333,417,775	23.8%
Dance	£106,706,422	7.6%
Literature	£33,769,424	2.4%
Music	£301,332,372	21.5%
Not artform specific	£20,925,071	1.5%
Theatre	£459,382,844	32.8%
Visual arts	£146,557,295	10.5%
Total	**£1,402,091,203**	**100.0%**

Figure 23 presents a breakdown of total expenditure by region. In all regions, spending on artistic programming constituted the majority of expenditure in 2014/15. The second largest proportion of expenditure was on overheads. National organisations expenditure on artistic programming was the highest at 72 per cent, followed by the East Midlands at 61 per cent. The lowest was seen in the North East, at 44 per cent. North East organisations spent the most on their education programme, at 13 per cent. The South East and national organisations spent the least on educations, at 3 per cent.

Figure 23: Breakdown of total expenditure categories by region 2014/15 (N=683)

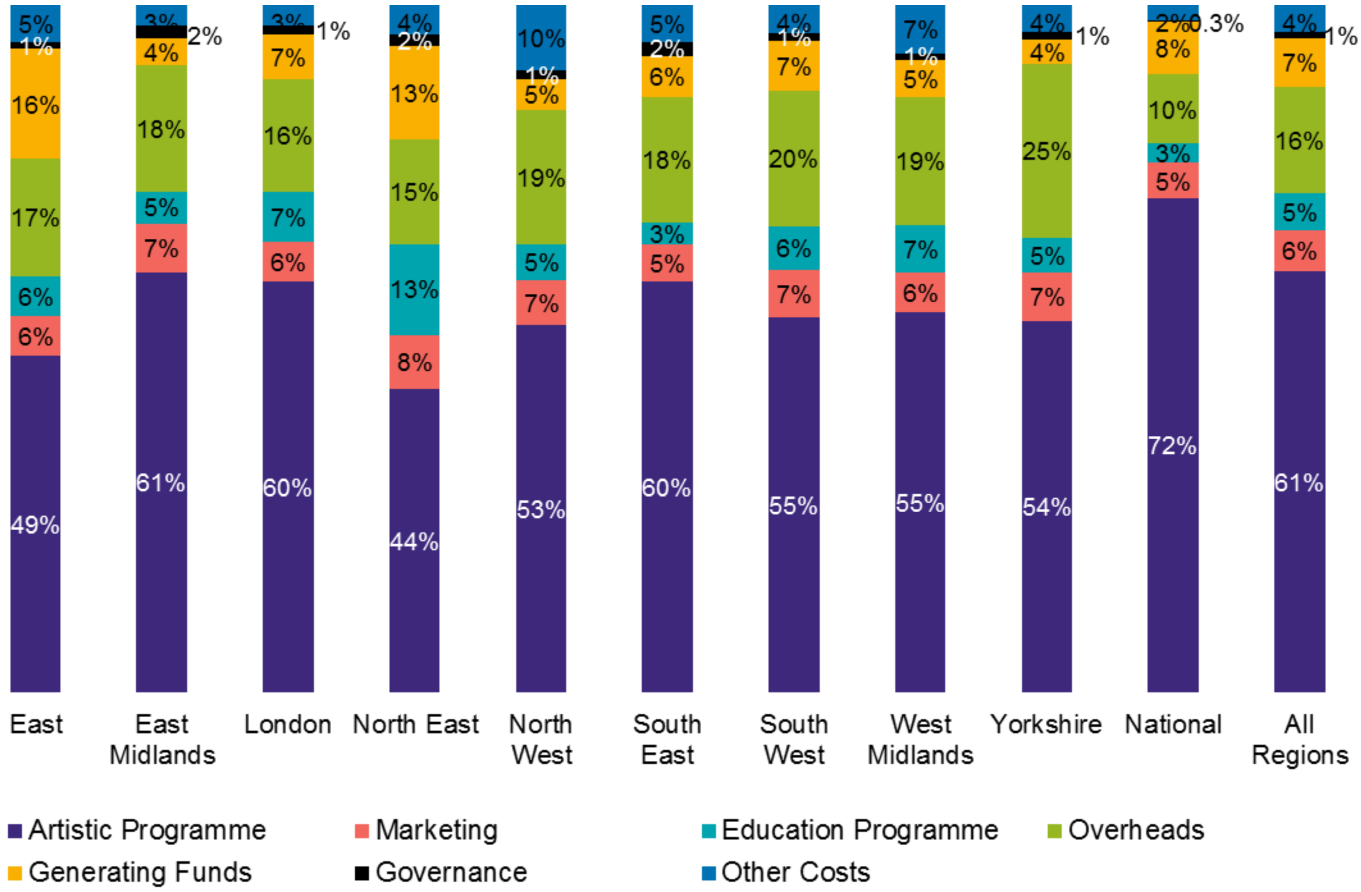
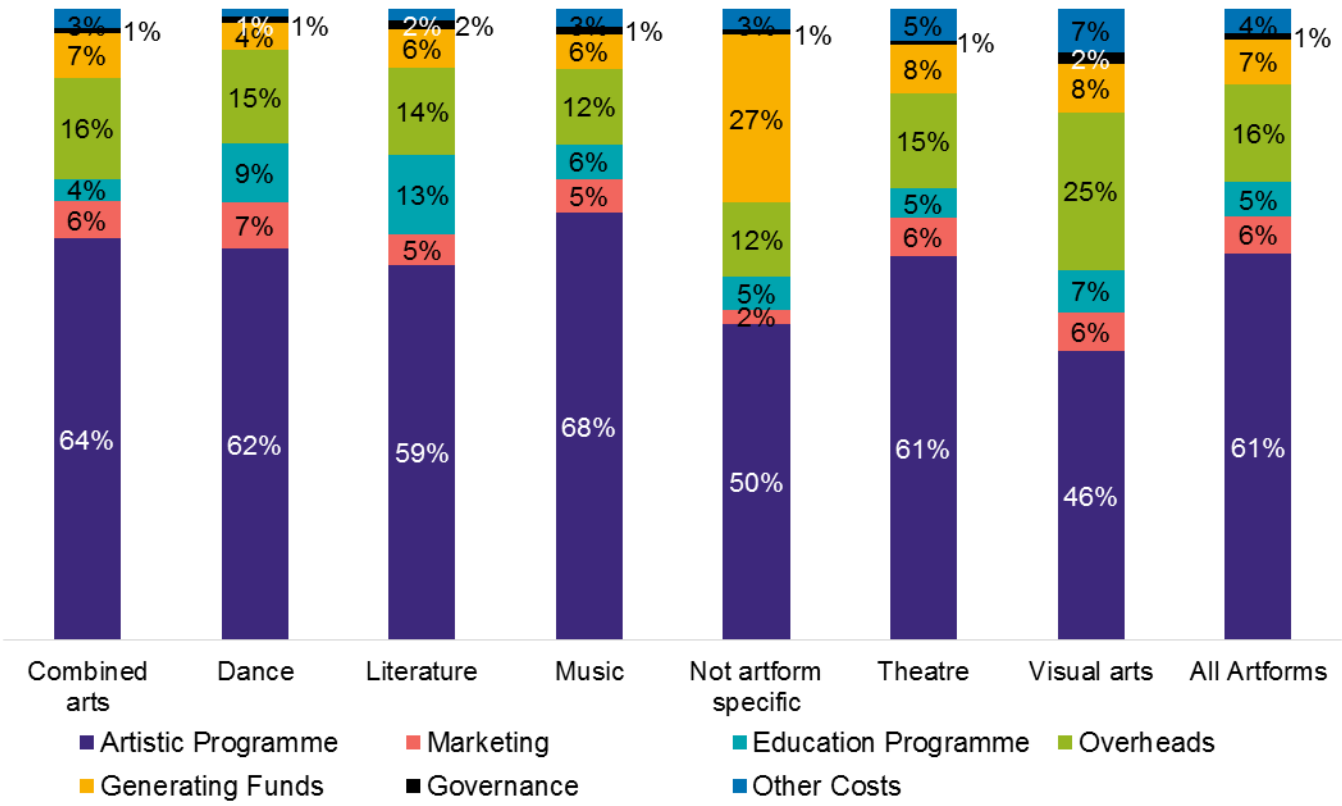


Figure 24 shows that music organisations had the highest proportion of expenditure on artistic programming, with 68 per cent. Visual arts organisations spent the lowest proportion on artistic programming, with 46 per cent. Literature organisations spent the highest proportion on their education programme, with 13 per cent, and the lowest proportion of educational expenditure was seen in combined arts organisations with 4 per cent.

Figure 24: Breakdown of total expenditure categories by artform 2014/15 (N=683)



5.2.2 Changes in expenditure since 2012/13

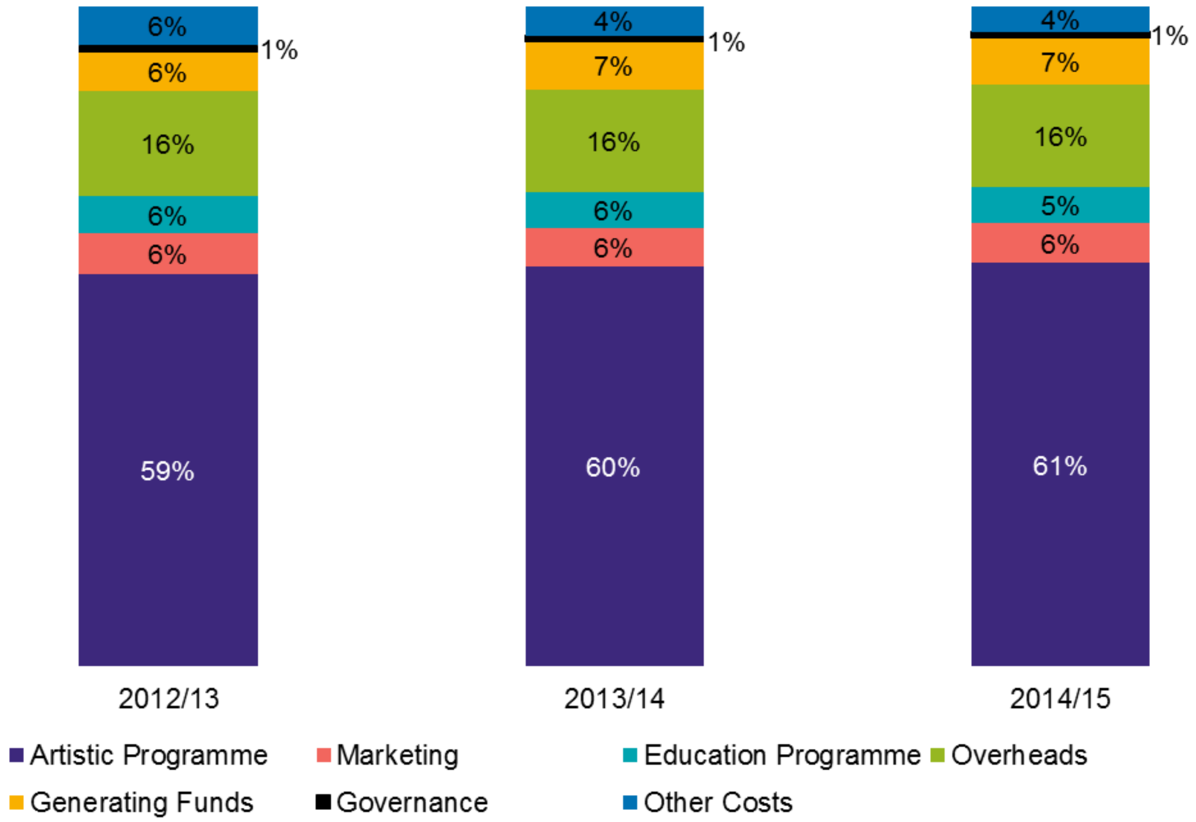
Table 14 presents the percentage change in breakdown of expenditure for the 678 organisations that completed the annual submission in 2012/13, 2013/14 and 2014/15. Since 2012/13, expenditure on artistic programme, education programme, overheads, and generating funds has increased, while spend on marketing, governance and other costs has decreased.

Table 14: Percentage change in breakdown of total expenditure 2012/13, 2013/14 and 2014/15 constant sample (N=678)

	2012/13	2013/14	2014/15	% change 2012/13 - 2013/14	% change 2013/14 - 2014/15	% change 2012/13 - 2014/15
Artistic Programme	£782.4m	£821.9m	£837.9m	5.1%	1.9%	7.1%
Marketing	£82.9m	£79.6m	£81.4m	-4.0%	2.3%	-1.8%
Education Programme	£73.6m	£75.7m	£74.5m	2.8%	-1.6%	1.1%
Overheads	£210.5m	£211.m	£212.8m	0.3%	0.8%	1.1%
Generating Funds	£78.6m	£97.9m	£97.7m	24.6%	-0.3%	24.3%
Governance	£13.m	£12.4m	£12.8m	-4.7%	2.9%	-1.9%
Other Costs	£77.1m	£60.1m	£52.6m	-22.1%	-12.4%	-31.8%
Total	**£1318.1m**	**£1358.7m**	**£1369.6m**	**3.1%**	**0.8%**	**3.9%**

Figure 25 shows that the proportion of spending for each of the expenditure categories have remained relatively stable over the last three years.

Figure 25: Breakdown of expenditure by type for 2012/13, 2013/14 and 2014/15 constant sample (N=678)



6 ACTIVITIES AND AUDIENCES

This section presents data about the activities and audiences in 2014/15. For activities that directly present artistic content to their audience such as performances, exhibition days, film screenings and education activities, the numbers are broken down by region and by artform classification. 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 artform.

The attendance figures have, in most cases, been presented as known attendance (an actual audience count measured by a precise method such as the sale of tickets) and estimated attendance (applies to non-ticketed events such as festivals, carnivals etc) minus any attendance to events outside England.

6.1 Headline results: total arts activities and audiences

This section looks at the total number of arts activities across the portfolio. NPOs responding to the annual submission in 2014/15 put on 337,572 performances, exhibition days and film screening days. Of these, 302,051 took place in England.
These arts activities included 54,554 schools performances, and performances for Children and Young People (CYP), which were presented to 4-19 year olds in fill time education.

NPOs responding to the annual submission in 2014/15 generated 119,021,764 (known plus estimated) attendances to performances, exhibition days and film screening days 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.

6.1.1 Total activities and audiences by region

Figure 26 shows the breakdown of performances, exhibitions and film screening days per region, alongside the attendance figure for these activities. Organisations based in London put on 33 per cent of the total performances, exhibition days and film screening days. The smallest number of activities was put on by organisations based in the East, representing 3 per cent of the total.

43 per cent of the attendance at performances, exhibition days and film screening days held in England was at activities put on by organisations based in London, followed by 13 per cent at national organisations. Organisations based in the East had the lowest levels of attendance, with 3 per cent.

Figure 26: Regional breakdown of performances, exhibitions and film screening days 2014/15 (N=683)

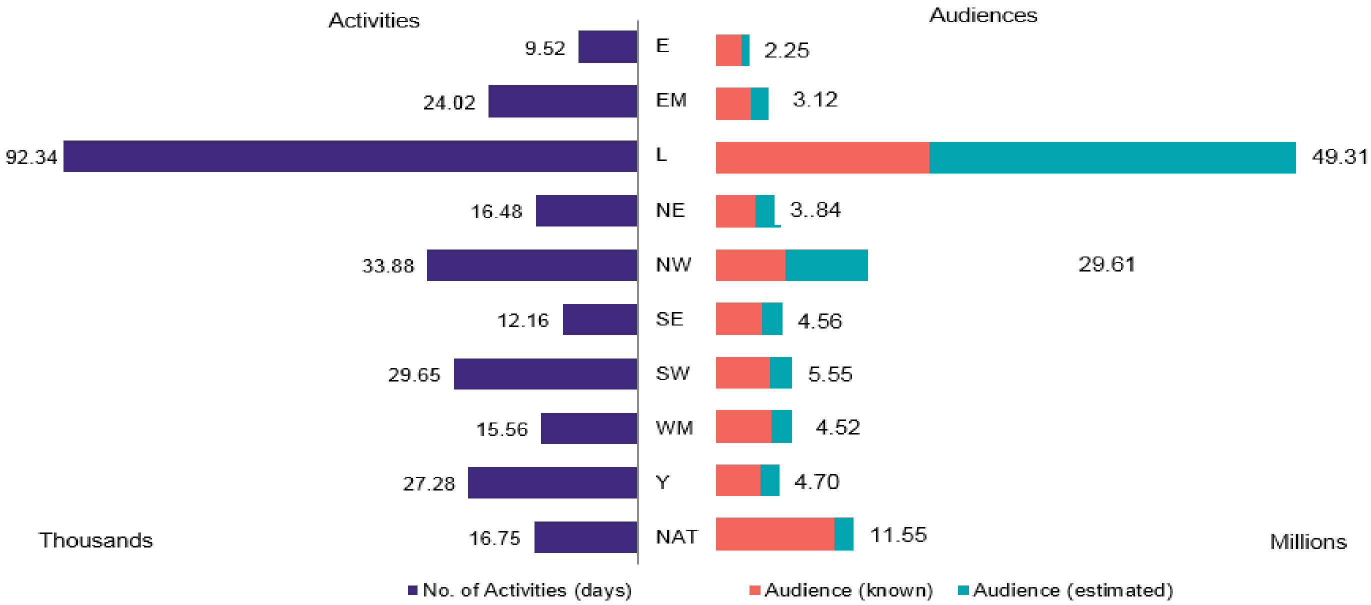


Figure 27 compares the number of performances, exhibitions days and film screening days put on in England in 2012/13, 2013/14 and 2014/15 among the constant sample of 678 organisations that completed the annual submission in each year. On average, activities have increased by 6 per cent since 2012/13. National organisations saw the greatest increase in the 3 year period, with 21 per cent. The South West and West Midlands both saw a decrease in their activities of 6 per cent and 32 per cent respectively.

Figure 27: Change in the number of performances, exhibition days and film screening days per region 2012/13, 2013/14 and 2014/15 constant sample (N=678)

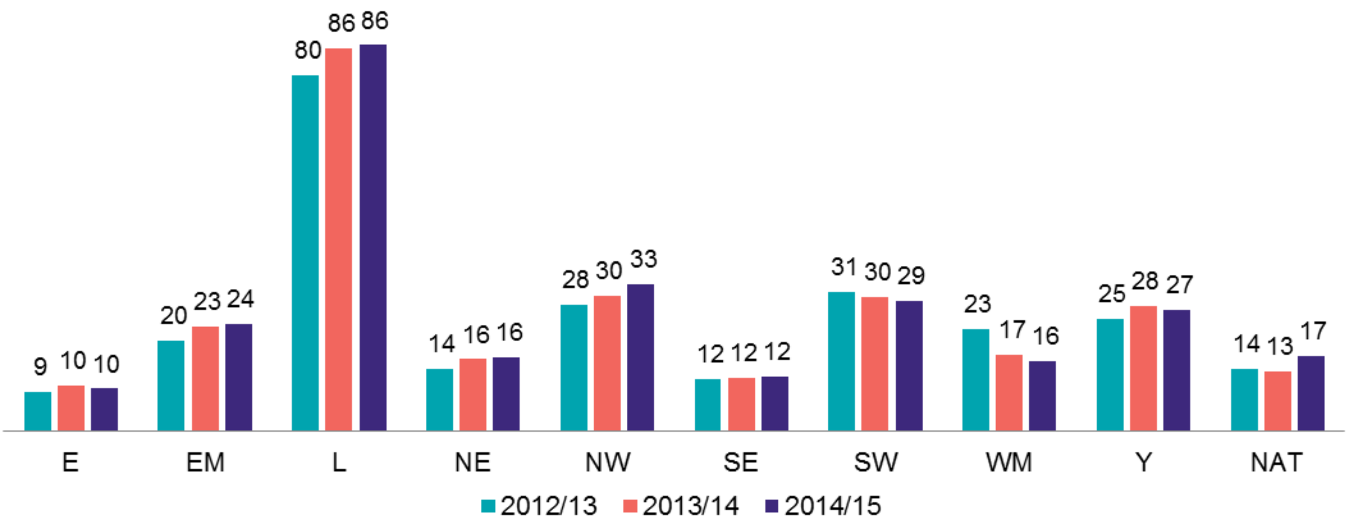
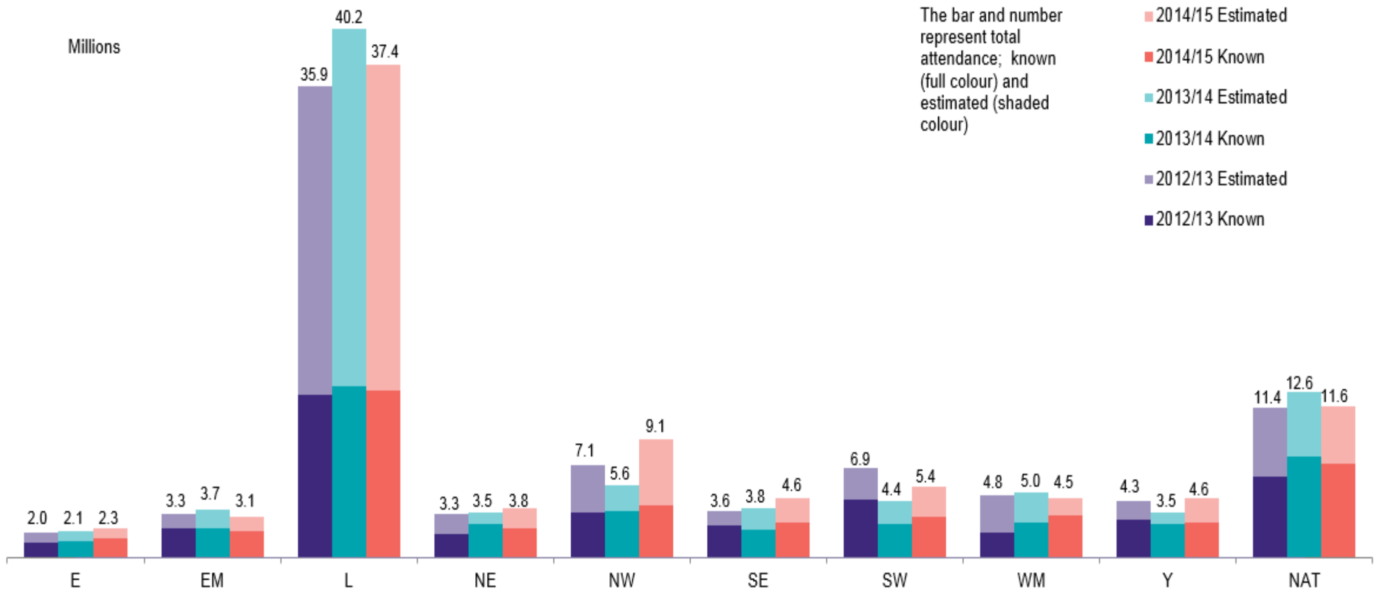


Figure 28 shows the total levels of attendance (known plus estimated) grouped by region for the constant sample of organisations that completed the annual submission in 2012/13, 2013/14 and 2014/15. Overall, there has been a 5 per cent increase in attendances since 2012/13. The North West saw the highest increase in attendance figures with an increase of 28 per cent. The greatest decrease in attendance levels was seen in the South West, at 21 per cent since 2012/13.

Figure 28: Change in the number of attendances at performances, exhibition days and film screening days per region 2012/13, 2013/14 and 2014/15 constant sample (N=678)



6.1.2 Total activities and audiences by artform

Figure 29 shows the percentage breakdown of performances, exhibition days and film screenings in 2014/15 by artform. An organisation's artform 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.

Visual arts organisations had the highest number of activities, with 38 per cent of the total. The lowest number of arts activities were put on by not artform specific organisations (2 per cent of the total).

Figure 29 also shows the highest proportion of audiences attended arts activities at organisations within the combined arts portfolio, which accounted for 39 per cent of total audiences in 2014/15. Dance and literature organisations had the lowest attendances, with 2 per cent of the total each.

Figure 29: Breakdown of performances, exhibition days and film screening days per artform 2014/15 (N=683)

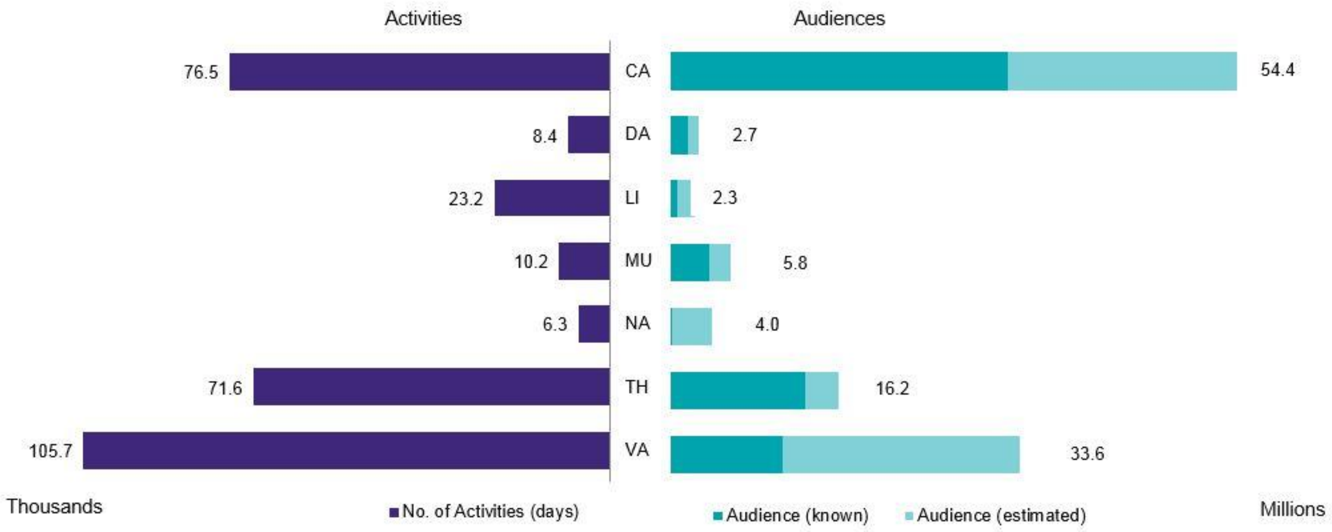


Figure 30 compares the number of arts activities by artform for the organisations that completed the annual submission in 2012/13, 2013/14 and 2014/15. The biggest change was for literature organisations, with an increase of 34 per cent since 2013/14. Not artform specific and music organisations both saw a decreased number of activities, with 24 per cent and 12 per cent respectively.

Figure 30: Change in activities by artform 2012/13, 2013/14 and 2014/15 constant sample (N=678)

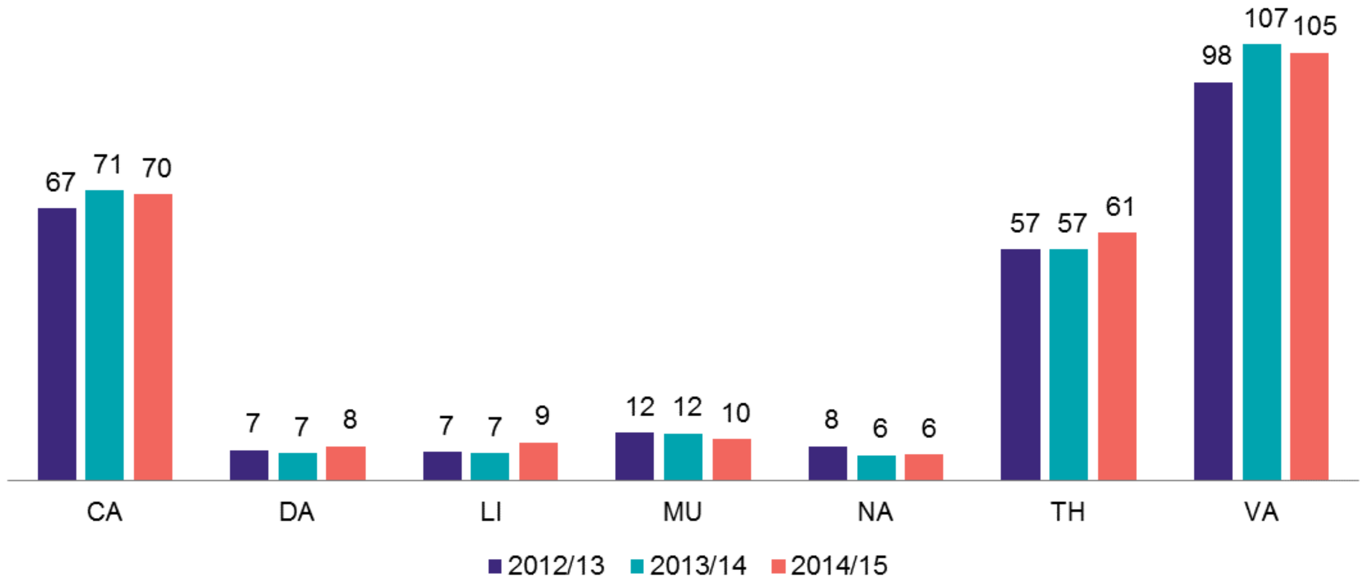
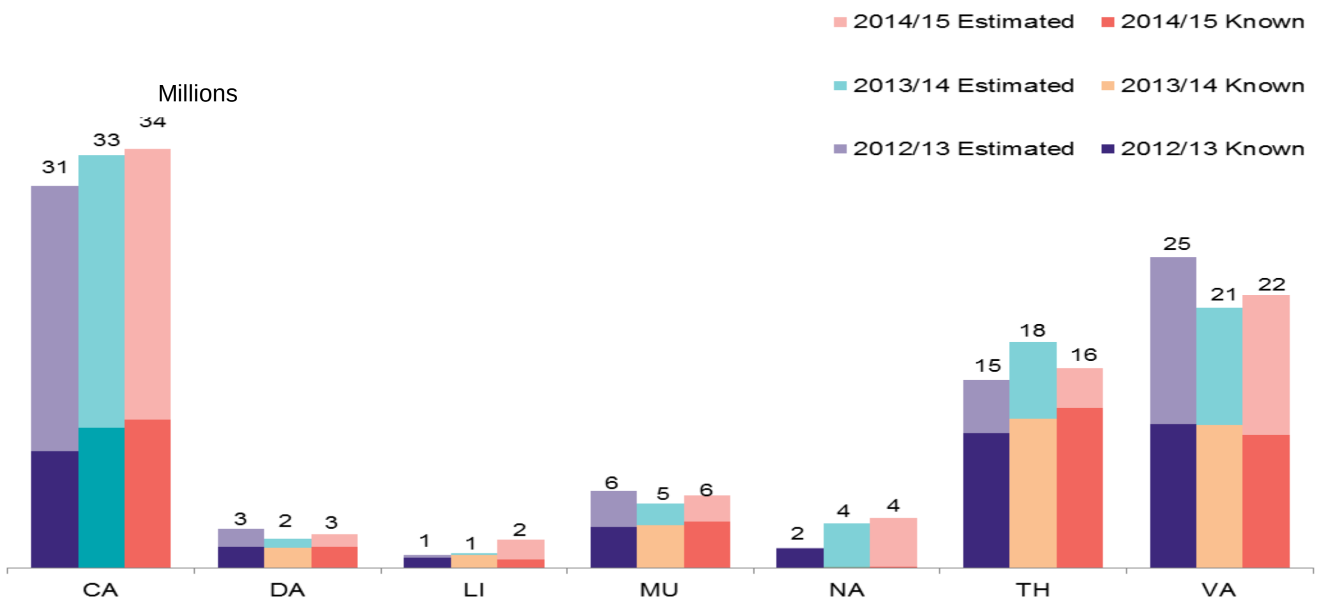


Figure 31 shows the change in audiences (known plus estimated) for artforms since 2012/13 across the constant sample from the portfolio. Not artform specific organisation had the greatest increase, with 154 per cent since 2012/13. Attendance at dance organisations saw the greatest reduction in attendance, with a decrease of 15 per cent.

Figure 31: Change in the number of attendances at performances, exhibitions and film screenings days 2012/13, 2013/14 and 2014/15 constant sample (N=678)



6.1.3 Cultural Olympiad

In the 2014/15 annual submission, we asked NPOs if they had led on or contributed to any project or activity specifically created to celebrate the 2012 Olympic and Paralympic Games. This is the final year that this data will be collected. Of the 683 organisations analysed, 42 (6 per cent) said that they had led on such a project (i.e. took full responsibility for developing and delivering the activity). In addition, 76 (11 per cent) said that they had contributed to such a project, by which we mean collaborating or partnering in the development and/or delivery.

6.2 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 6.3.2.

Of the 683 NPOs who responded to the annual submission in 2014/15, 539 organisations (79 per cent) commissioned at least one new work. Across the portfolio a total of 12,718 new works were commissioned, involving 7903 artists from the UK and 1,558 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, 364 organisations (68 per cent) commissioned fewer than 10 new works, 165 organisations (31 per cent) commissioned between 10 and 100 new works, and the remaining 10 (2 per cent) commissioned more than 100 new works. The percentage of work that is made up of new commissions is shown later in Figure 35 and Figure 36.

Table 15 shows the percentage of total new works commissioned by each region. Organisations based in London commissioned the highest proportion (68 per cent) of new works. London also commissioned the highest proportion of UK artists (44 per cent) and non-UK artists (53 per cent).

Table 15: Breakdown of new commissioned work by region 2014/15 (N=539)

Region	New work commissions		UK artists commissioned		Non-UK artists commissioned	
East	386	3%	338	4%	36	2%
East Midlands	562	4%	385	5%	59	4%
London	8600	68%	3497	44%	825	53%
North East	356	3%	350	4%	67	4%
North West	910	7%	1193	15%	284	18%
South East	286	2%	264	3%	69	4%
South West	668	5%	802	10%	79	5%
West Midlands	343	3%	448	6%	59	4%
Yorkshire	498	4%	582	7%	59	4%
National	109	1%	117	1%	25	2%
Total	**12718**	**100%**	**7976**	**100%**	**1562**	**100%**

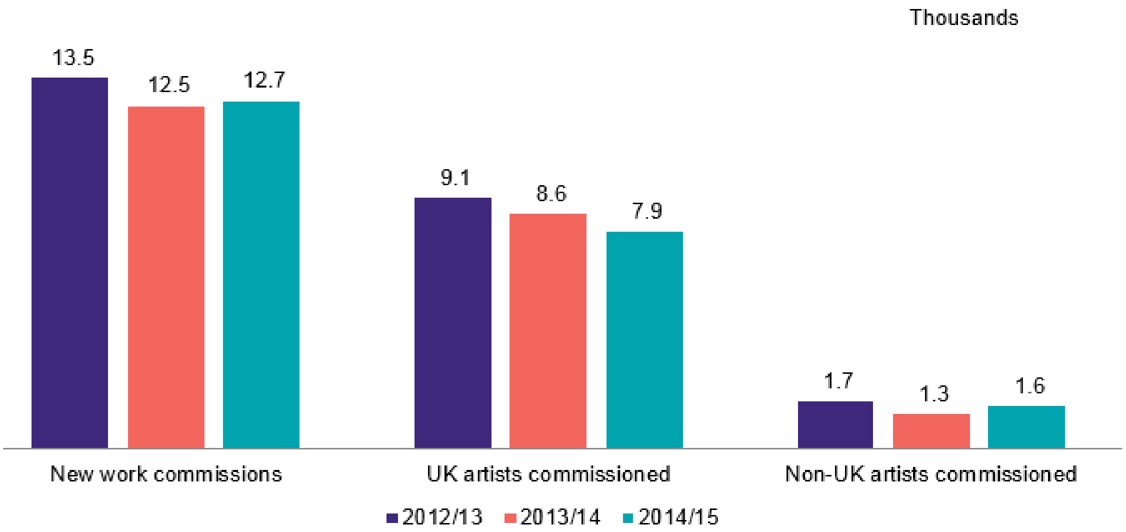
Table 16 shows how new work commissions are spread across the artforms. Visual arts organisations commissioned the most new works, with 58 per cent of the total. These organisations also commissioned the most UK and non-UK artists, at 27 per cent and 45 per cent of the totals respectively.

Table 16: Breakdown of new commissioned work by artform 2014/15 (N=539)

Artform	New work commissions		UK artists commissioned		Non-UK artists commissioned	
Combined arts	2012	16%	1919	24%	239	15%
Dance	471	4%	648	8%	119	8%
Literature	1096	9%	949	12%	306	20%
Music	675	5%	630	8%	110	7%
Not artform specific	149	1%	196	2%	19	1%
Theatre	976	8%	1463	18%	65	4%
Visual arts	7339	58%	2171	27%	704	45%
Total	**12718**	**100%**	**7976**	**100%**	**1562**	**100%**

Figure 32 shows the change in the number of new works, UK artists and non-UK artists commissioned in 2012/13, 2013/14 and 2014/15 by the organisations that completed the submissions in all three years. Since 2012/13 the number of new works commissioned has decreased by 6 per cent. The number of UK artists commissioned has decreased by 13 per cent and the number of non-UK artists has decreased by 11 per cent.

Figure 32: Change in number of new works commissioned 2012/13, 2013/14 and 2014/15 constant sample (N=673)



6.3 Performances, productions and presentations

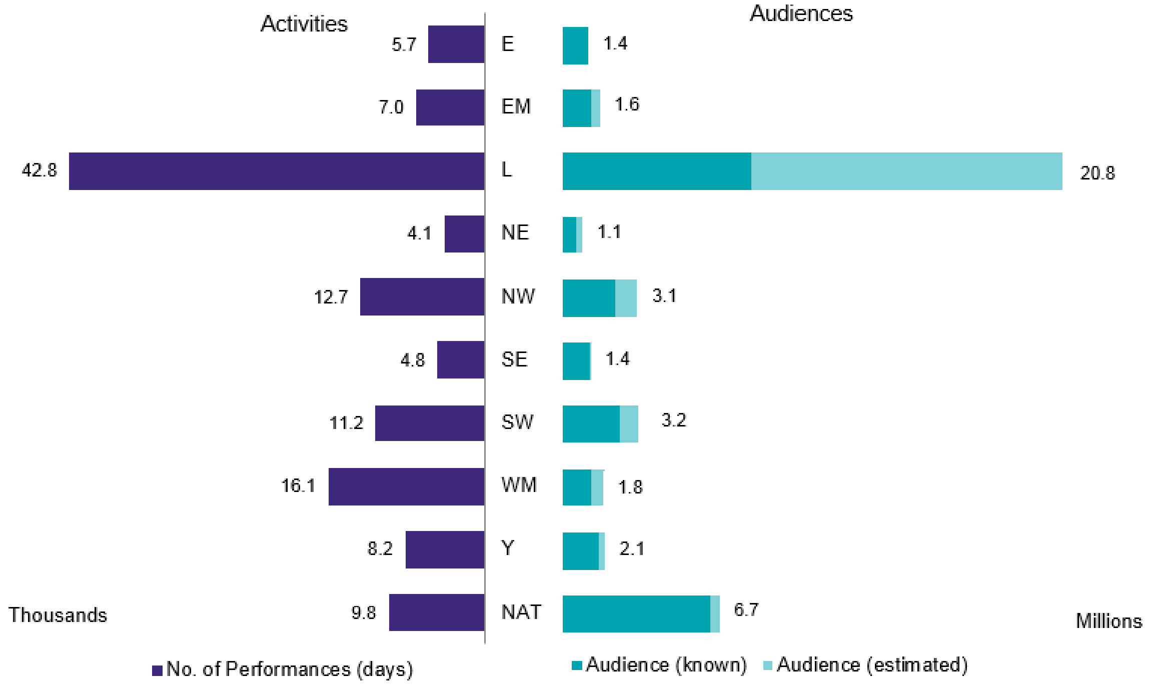
In 2014/15, 581 organisations (85 per cent) said that they had put on performances, productions and presentations, including readings and story-telling. This category is a subset of the total arts activities detailed in 6.1. For the purposes of this section, all these activities are referred to as 'performances' unless otherwise stated.

6.3.1 Performances

122,436 performances were held in England. These performances attracted a total audience of 43,189,415.

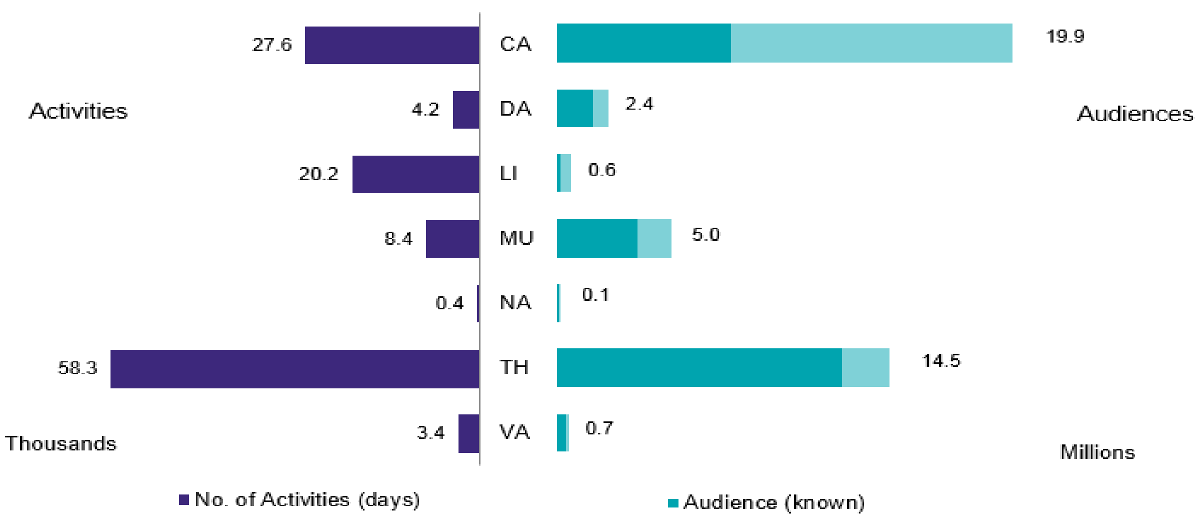
As shown in Figure 33, the highest number of performances (35 per cent of the total) were by organisations based in London, followed by 13 per cent in the West Midlands. Organisations in the North East put on the lowest number of performances, with 3 per cent of the total. Figure 33 also shows the breakdown of attendances at performances by region. London had the highest attendances at performances, with 48 per cent of the total, followed by national organisations with 15 per cent. Organisations in the East and North East attracted the lowest attendances, with 3 per cent of the total each.

Figure 33: Performances by region 2014/15 (N=683)



Analysed by artform (Figure 34) we can see that most of the total performances (48 per cent) were put on by theatre organisations, followed by combined arts organisations, with 23 per cent of the total performances. The lowest proportion of performances were put on by not artform specific organisations with less than 1 per cent of the total. Figure 34 also shows how performance attendance breaks down by artform. 46 per cent of attendances were for performances by combined arts organisations, followed by 34 per cent in theatre organisations. Literature organisations had the lowest attendances at performances, with 1 per cent of total attendance.

Figure 34: Performances by artform 2014/15 (N=683)



6.3.2 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.

Figure 35 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 East having the highest of these with 70 per cent. Most of the productions (33 per cent) in London were new commissions, and 83 per cent of productions in national organisations were established repertoire. Revivals make up the lowest proportion of all productions for all regions.

Figure 35: Production type by region 2014/15 (N=683)

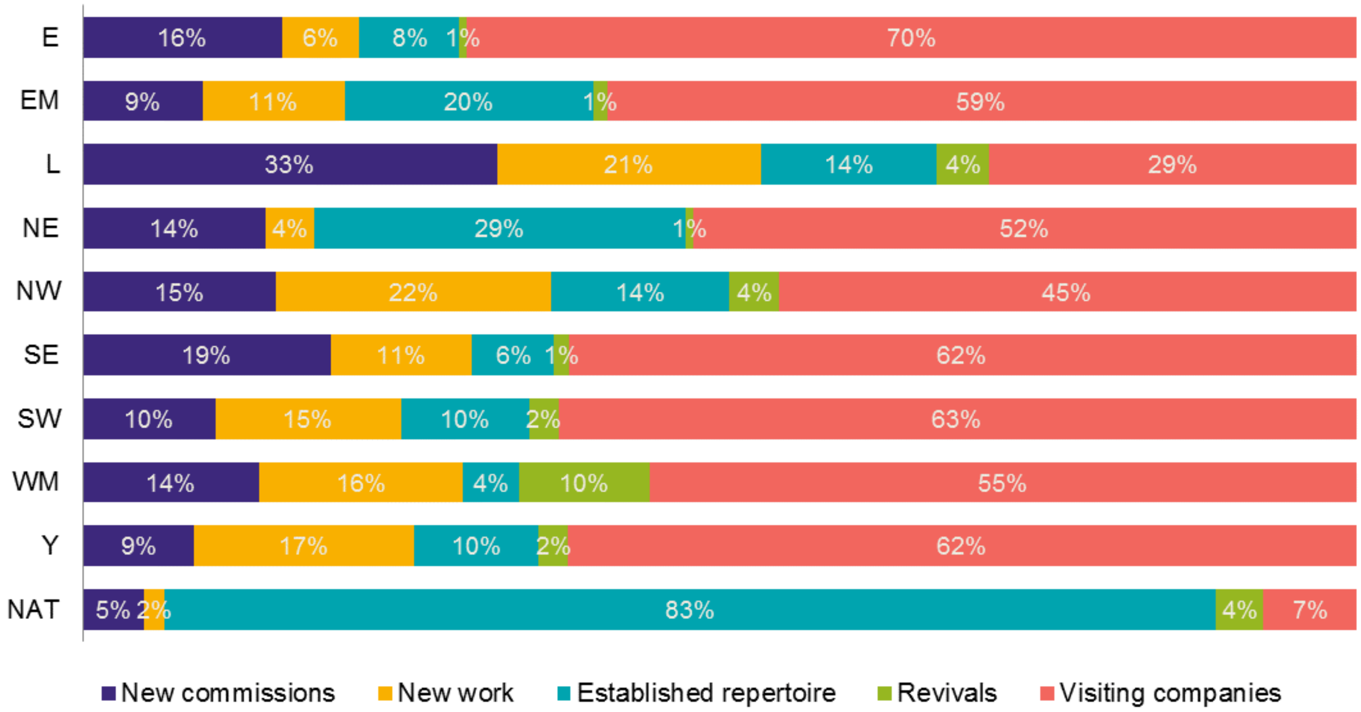
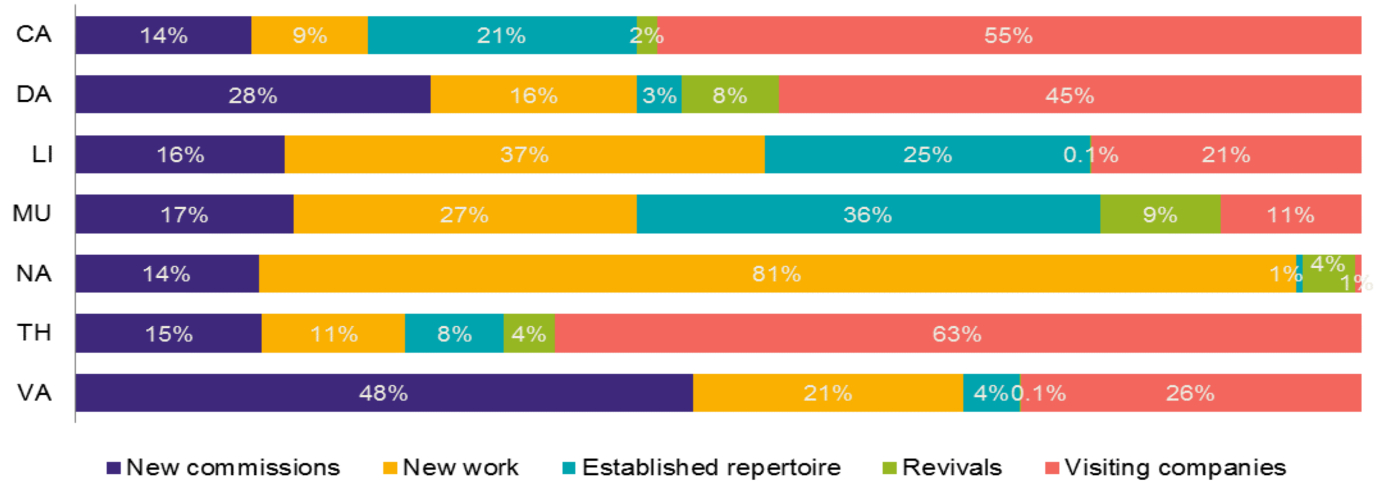


Figure 36 shows the same production types broken down by artform. Visiting companies are the highest proportion of productions for combined arts (55 per cent), dance (45 per cent) and theatre (63 per cent) organisations. New work is greatest for literature (37 per cent) and not artform specific (81 per cent) organisations. Established repertoire is 36 per cent of performances at music organisations. Visual arts organisations have the greatest proportion of their work from new commissions (48 per cent).

Figure 36: Production types by artform 2014/15 (N=683)

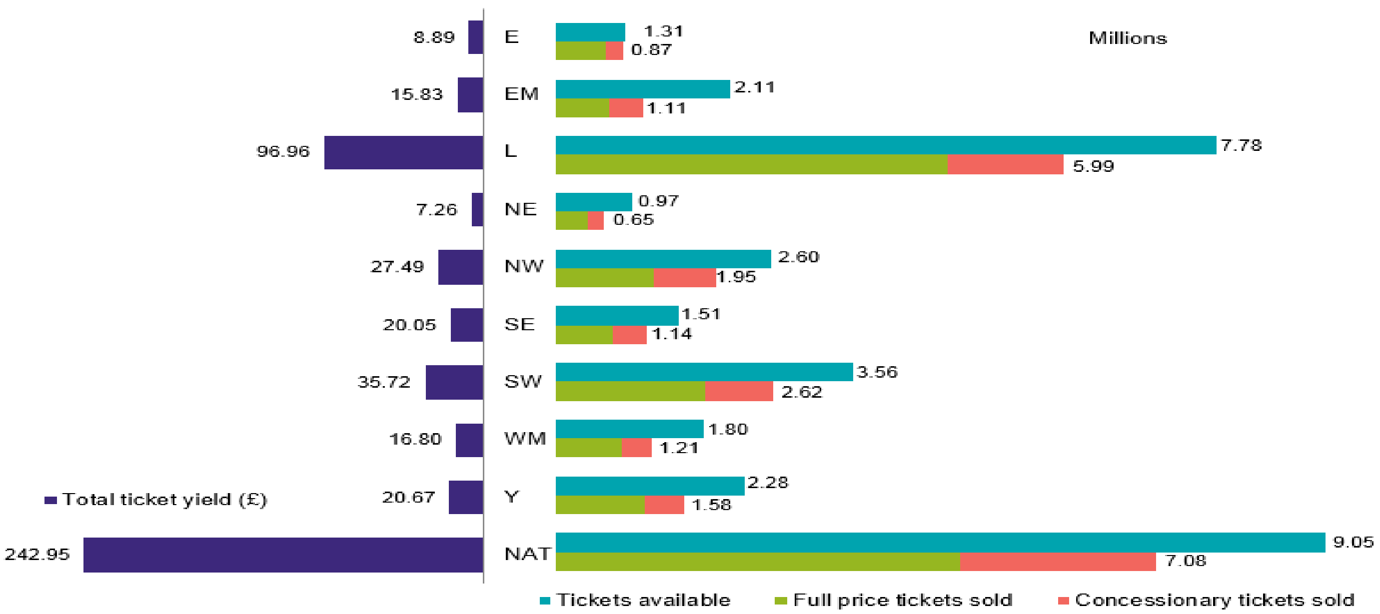


6.3.3 Tickets for performances

The data in this section relates only to organisations that sold tickets for their performances. A total of 447 organisations (77 per cent) that put on performance activities sold tickets. There were 32,969,519 available tickets during 2014/15, of which 24,200,526 (73 per cent) were sold. This generated a total ticket yield of £492,627,832

As shown in figure 37, the highest number of tickets available (27 per cent) were at national organisations, as were 29 per cent of the tickets sold. The highest ticket yield was also at national organisations (49 per cent of the total)

Figure 37: Ticket sales for performances by region 2014/15 (N=447)



When compared by artform, as in Figure 38, the most tickets available and sold were in theatre organisations (56 per cent for each). Literature organisations had the highest proportion of ticket sales to those available, with 62 per cent, and theatre organisations had the highest total ticket yield, 60 per cent of the total.

Figure 38: Ticket sales for performances by artform 2014/15 (N=447)

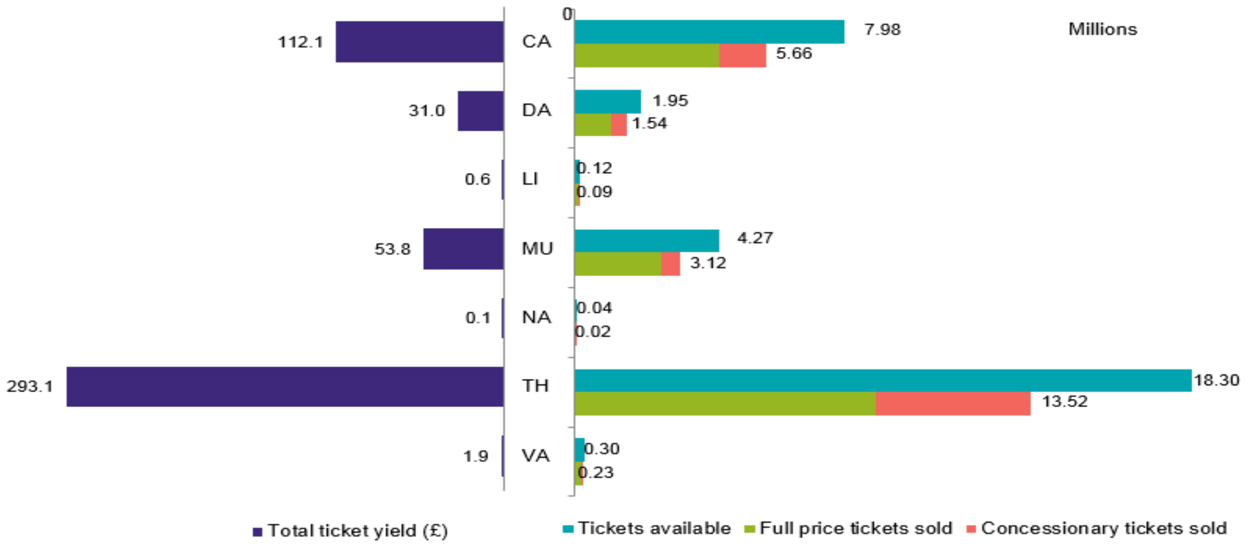
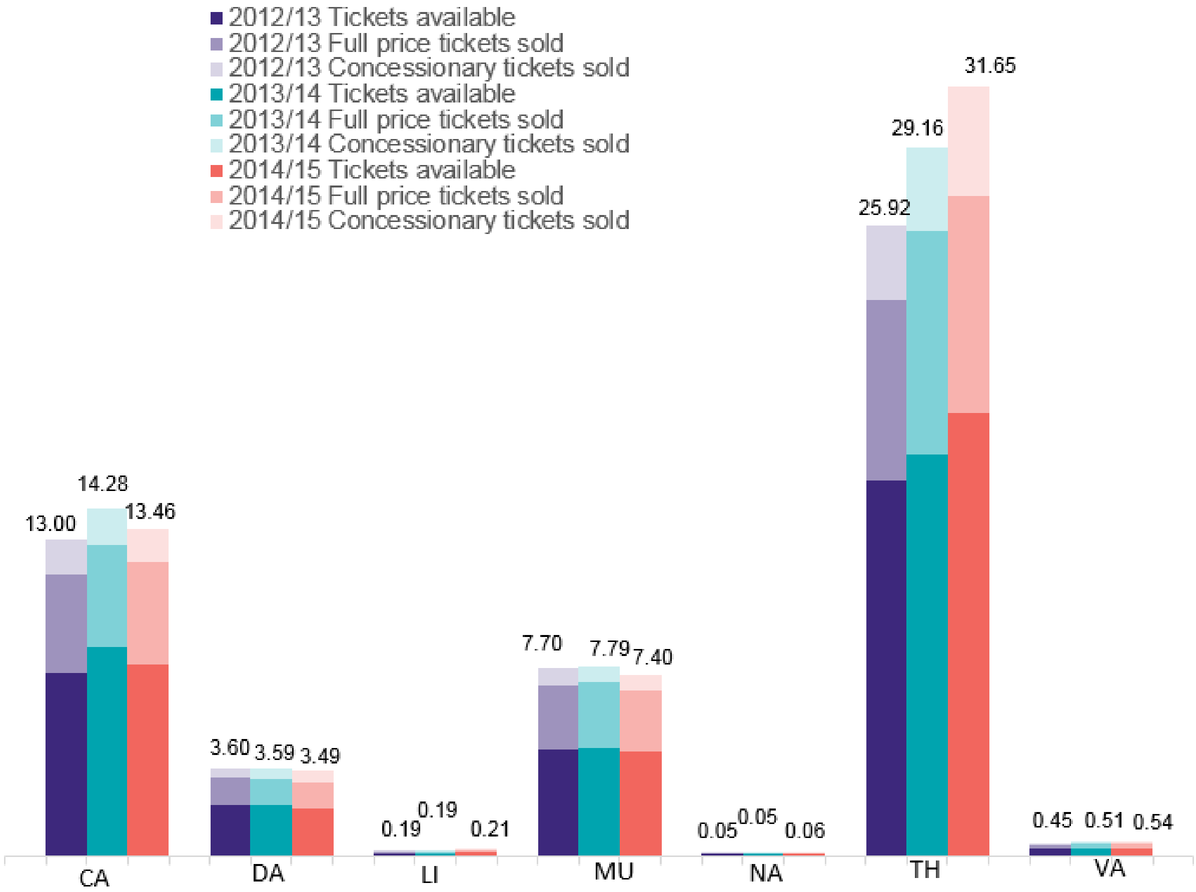


Figure 39 compares the tickets available and sold in each region in 2012/13, 2013/14 and 2014/15. The biggest increase in ticket sales was seen in national organisations, where ticket sales increased by 35 per cent since 2012/13. The biggest decline was seen in the East Midlands, with a decrease of 10 per cent.

Figure 39: Change in tickets available and sold per region 2012/13, 2013/14 and 2014/15 constant sample (N=678)

Figure 40 shows the change in ticket sales by artform. Visual arts organisations had the highest increase of tickets sold since 2012/13 (an increase of 30 per cent). Not artform specific had the greatest increase in available tickets (31 per cent).

Figure 40: Change in ticket sales available and sold per artform 2012/13, 2013/14 and 2014/15 constant sample (N=388)



6.3.4 Children and young people performances

Of the 133,336 performances that were put on in England in 2014/15, 26,622 were specifically for children and young people (CYP) in the 4-19 age range in full time education. These performances are in addition to the education and learning sessions detailed in section 6.6. The organisations had a total attendance of 10,470,130 at the performances put on for CYP groups.

Figure 41 shows that London had the highest share of CYP performances, with 39 per cent of the total activities. London also had the highest proportion of attendance at school performances, with 57 per cent of the total.

Figure 41: CYP performances by region, 2014/15 (N=388)

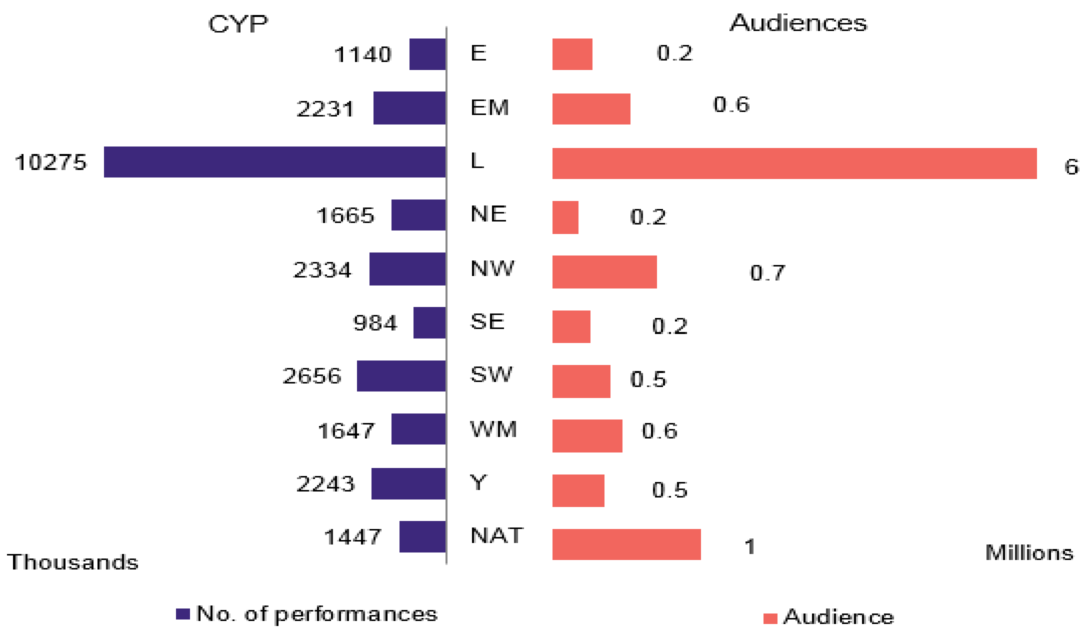
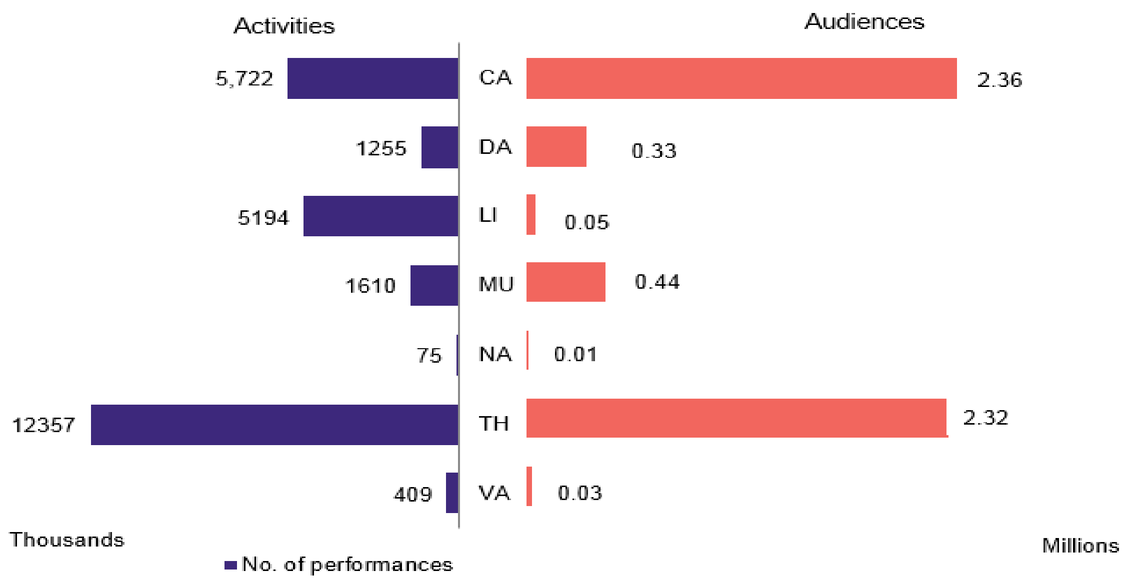


Figure 42 shows how the CYP performances break down by artform. Theatre organisations put on the highest number with 46 per cent of the total, and combined arts organisations had the highest share of the attendance with 59 per cent of the total audience.

Figure 42: CYP performances by artform 2014/15 (N=388)



6.4 Exhibitions and film screenings

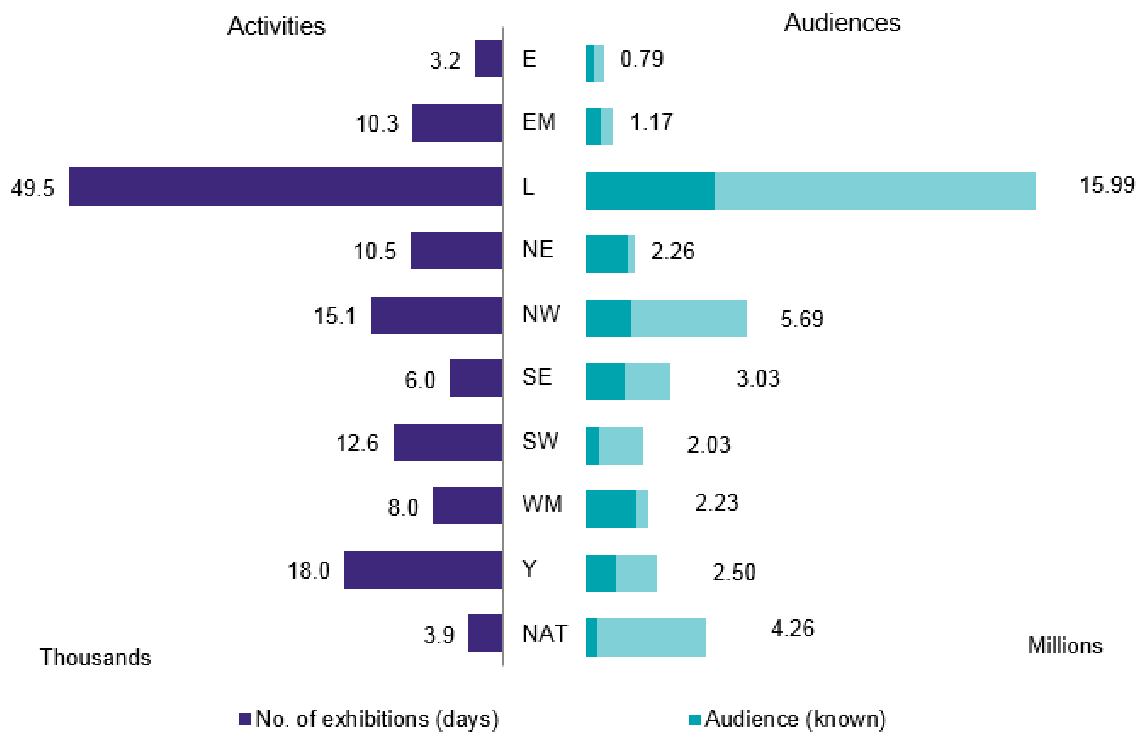
Exhibition days and film screening days were also counted within the headline arts activities discussed in section 6.1. This section looks more closely at exhibition and film screening days and their audiences, separated by region and artform.

6.4.1 Exhibitions

In 2014/15, 378 organisations (55 per cent of the organisations that completed the annual submission) said that they had put on exhibitions and/or film screenings as part of their work. They had put on 4375 exhibitions for a total of 153,580 days. Of these, 137,120 exhibition days took place in England. These exhibitions attracted a total known attendance of 36,510,049 and a further 40,180,531 estimated attendance, giving a total attendance of 76,690,580.

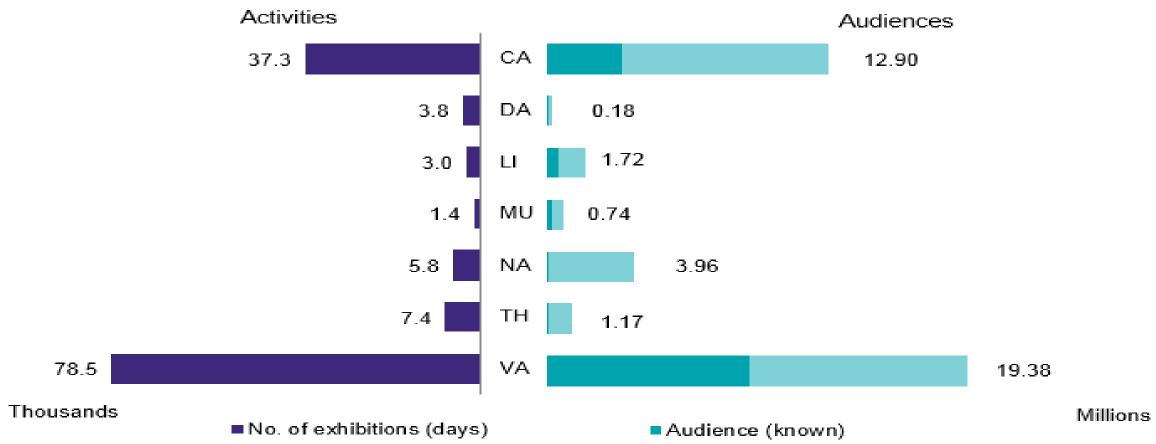
As shown in figure 43, London had the highest share of exhibition days, with 36 per cent, followed by Yorkshire with 13 per cent. Organisations in the East had the lowest number of exhibition days with 2 per cent of the total. London had the highest share of attendances at 40 per cent followed by national organisations with 11 per cent. Organisations in the East had the lowest attendance at exhibition days with 2 per cent of the total.

Figure 43: Exhibition days by region 2014/15 (N=378)



When compared by artform (Figure 44), visual arts put on the highest number of exhibition days with 57 per cent. Visual arts also had the highest number of attendances with 48 per cent of the total attendance. Combined arts organisations had the second highest level of activities and attendance with 27 per cent and 32 per cent respectively.

Figure 44: Exhibitions by artform 2014/15 (N=378)

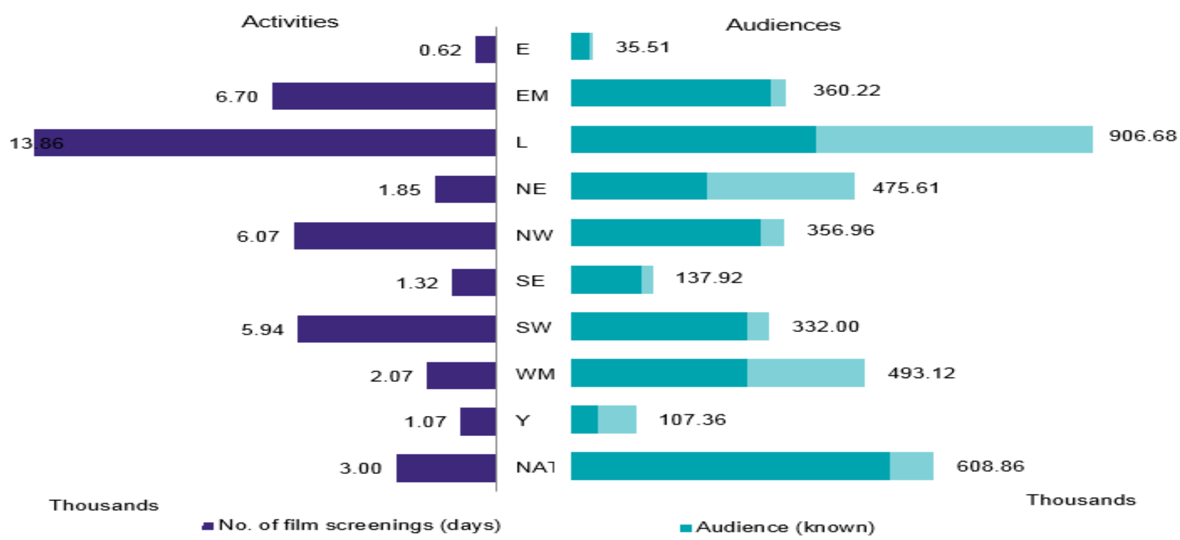


6.4.2 Film screening days

The organisations that had put on exhibition and film screening days showed 13,242 films over 50,656 screening days, of which 42,495 were in England. The film screening days in England attracted a known audience of 2,605,471 and an additional 1,280,755 estimated attendance, giving a total audience of 3,814,226.

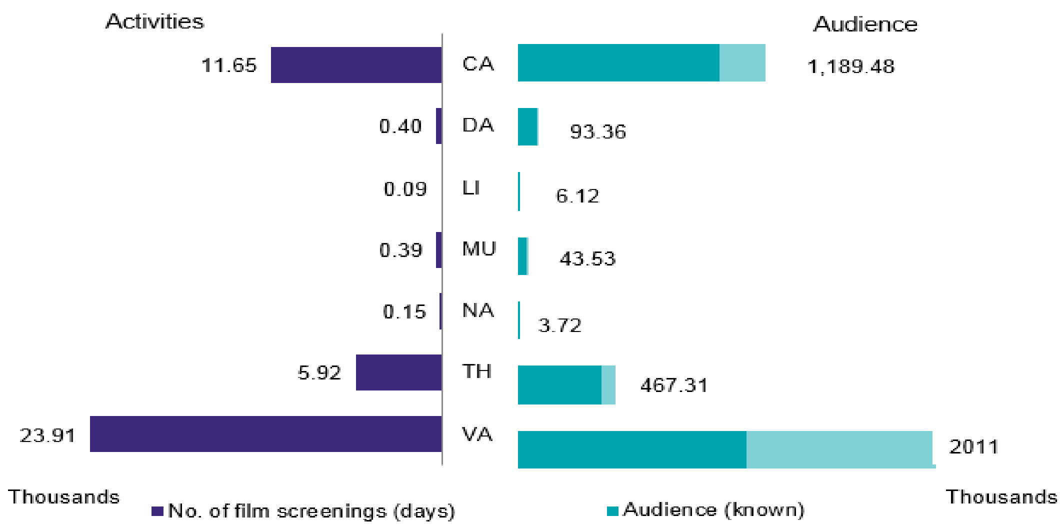
Figure 45 shows the regional breakdown of film screening days in England in 2014/15. London had the highest share with 33 per cent of the total film screening days, followed by the East Midlands with 16 per cent. The lowest number of film screening days took place in the East with 1 per cent. The highest attendances at film screening days were in London (24 per cent) followed by national organisations (16 per cent). The lowest attendances were recorded in the East with 1 per cent of the total.

Figure 45: Film screening days by region 2014/15 (N=378)



When compared by artform (as shown in Figure 46), visual arts organisations put on 56 per cent of film screening days during 2014/15, followed by combined arts organisations, who put on 27 per cent. Visual arts organisations also had the highest amount of attendances, at 535 per cent of the total.

Figure 46: Film screening days by artform 2014/15 (N=378)



6.5 Publications

A total of 450 organisations said that they had produced publications during 2014/15. Publications include books, directories, magazines, educational resource packs, DVDs and CDs. These organisations were asked for further details of the number of titles they had published, and the sales and distribution figures for these publications. Sales and distribution was measured by the number of copies rather than monetary value.

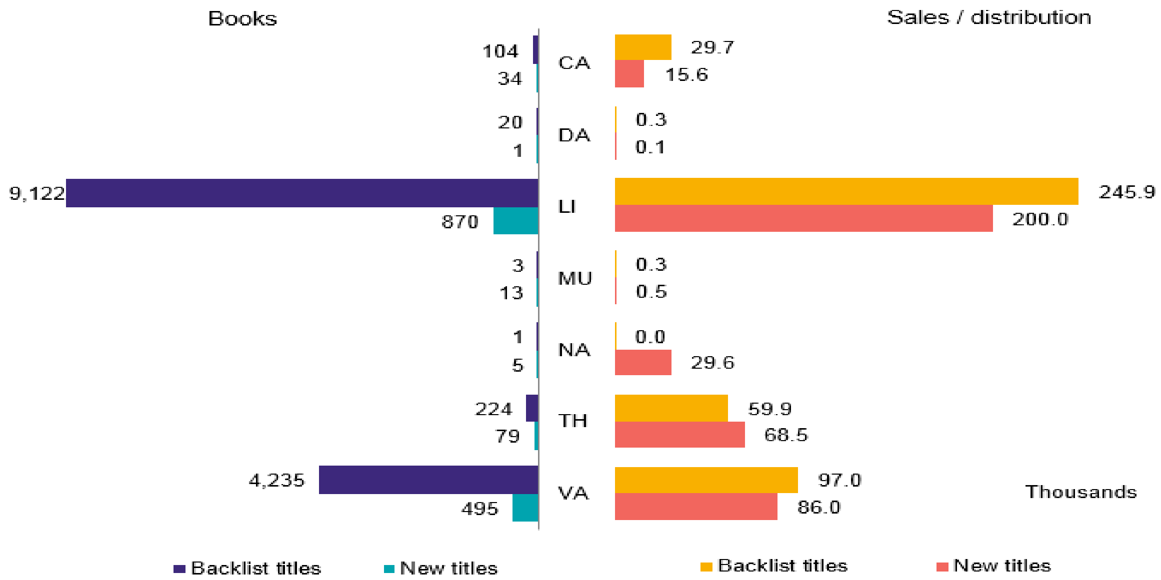
Publications have been broken down into books, DVDs, CDs and other publications for each artform. As publication is not restricted by geographical or regional boundaries, there are no regional breakdowns for these figures.

6.5.1 Books

Organisations had published a total of 1,497 new book titles over 2014/15, as well as maintaining 13,709 backlist book titles. Sales and distribution of new book titles totalled 400,248 and sales and distribution of backlist titles totalled 433,200.

Figure 47 shows the publication of new and backlist title book publications by artform. Literature organisations had the highest share of new titles available, with 58 per cent of the total. Literature organisations also had the highest proportion of backlist titles available, with 67 per cent, and the highest sales and distribution of new and backlist titles, with 50 and 57 per cent respectively.

Figure 47: Publications of new and backlist titles by artform 2014/15 (N=450)

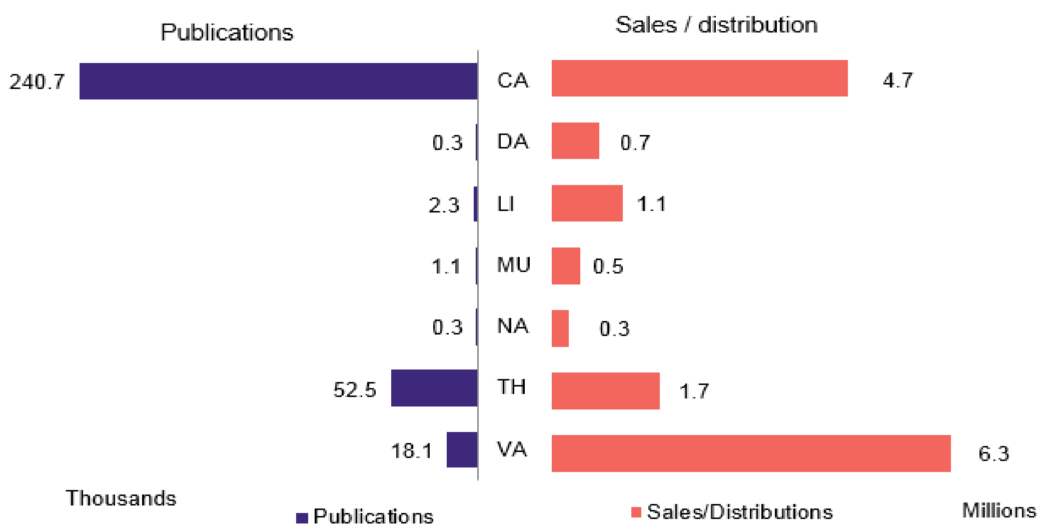


6.5.2 Other publications

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. Organisations are also asked about the publications of DVDs or CDs.

A total of 315,317 paper-based publications were released in 2014/15, with total sales/distribution of 15,345,635. The highest number of paper-based publications was produced by combined arts organisations (76 per cent), as shown in Figure 48. The highest sales/distribution of paper-based publications was seen in visual arts organisations (41 per cent).

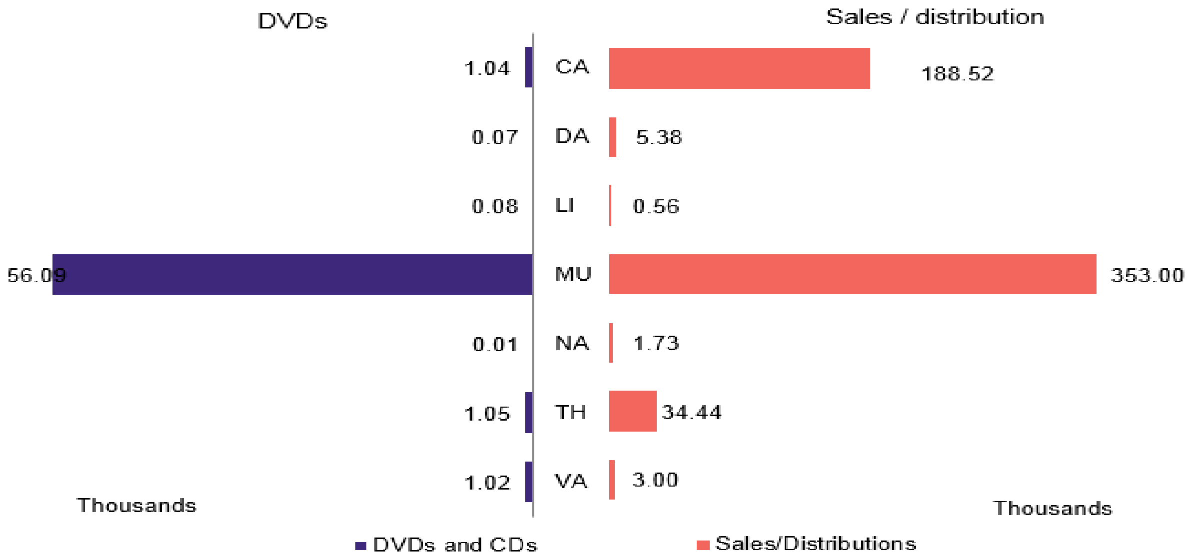
Figure 48: Paper-based publications by artform 2014/15 (N=450)



6.5.3 DVDs and CDs

In 2014/15, NPOs produced 59,359 DVDs or CDs, with a total sales and distributions figure of 586,633. As shown in Figure 49, Music organisations published the most DVDs and CDs (94 per cent of the total) and had the highest share of sales/distribution (60 per cent). Dance, literature and not artform specific organisations produced the lowest number of DVDs and CDs, at less than 1 per cent of the total each and literature and not artform specific organisations also had the lowest proportion of sales and distribution (less than 1 per cent each).

Figure 49: DVDs and CDs by artform 2014/15 (N=450)



6.6 Education, learning and participation

There were 417 NPOs (61 per cent) that employed someone specifically to deliver education and learning work. 435 organisations (64 per cent) had a written education policy strategy. Of these, 378 organisations had both. Programmes of education involved 23,003 artists, and a total attendance of 8,255,685.

Among the constant sample, the number of artists and the number of attendances have increased since 2012/13.

Table 17: Changes in educational programme 2012/13, 2013/14 and 2014/15 constant sample (N=678)

	2012/13	2013/14	2014/15	% change 2012/13 - 2014/15
Number of artists	22779	23311	22864	0.37%
Total attendance	6335898	8571330	8255685	30.30%

6.6.2 Formal education sessions

Formal education sessions are those which are connected to the school curriculum for students aged 4-19. In 2014/15 sessions were attended by 8,384,417 people.

Figure 50: Formal education sessions by region 2014/15 (N=683)

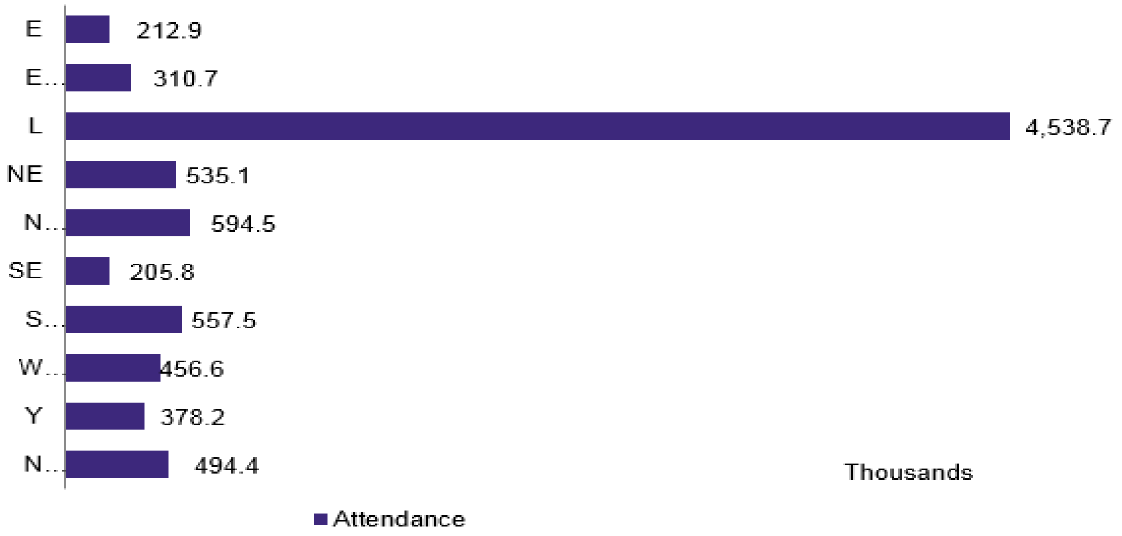
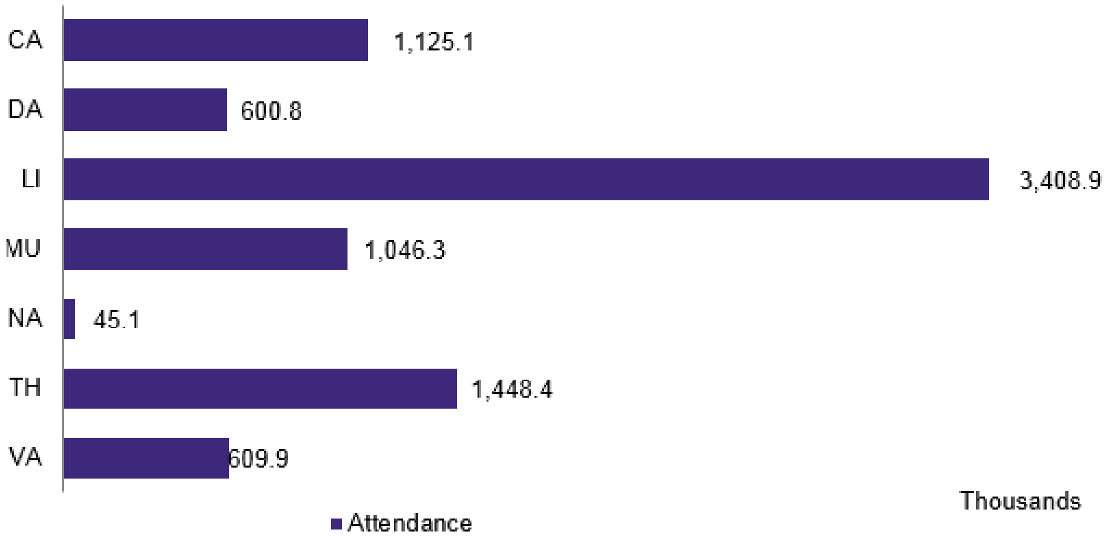


Figure 51 shows the artform distribution of known attendance at formal education sessions for the 0-19 year old age group. Literature organisations have the highest attendance, with 41 per cent, followed by theatre organisations with 17 per cent. Not artform specific organisations have the lowest attendance at formal education sessions, with 1 per cent of the total.

Figure 51: Formal education sessions by artform 2014/15 (N=683)



7 ANALYSIS OF INCOME BY ATTENDANCE

Income and subsidy per attendance are calculated for 2014/15 as presented in section 5.1, and total attendance data for activities in England as presented in section 6.1. Total attendance used to calculate income and subsidy per attendance includes known and estimated audiences for performances, productions, exhibition days, film screening days and education, learning and participation activities.

The average total subsidy per attendance, which includes Arts Council subsidy, local authority and other public subsidy for the same sample, was £6.52 per attendance.

7.1 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 artforms and regions of £6.52 breaks down as £4.40 per attendance coming from Arts Council subsidy, £0.84 from local authority funding and £1.27 per attendance from other public subsidy.

7.1.1 Regional analysis

Regional breakdown of subsidy per attendance in Figure 52 shows that the East had the highest levels of subsidy per attendance in 2014/15 with £11.29 Spent per attendance. The London region had the lowest subsidy, with £3.86 per attendance. A detailed analysis of subsidy per attendance, by subsidy category, is given in Figure 53

Figure 52: Breakdown of total subsidy per attendance by region 2014/15 (N=683)

Figure 53: Detailed breakdown of subsidy per attendance by region 2014/15 (N=683)

7.1.2 Artform analysis

Figure 54 shows the breakdown of total subsidy per attendance by artform. Music organisations had the highest subsidy per attendance at £24.21. Combined arts organisations had the lowest subsidy per attendance, at £3.67. A more detailed breakdown of subsidy per attendance by subsidy category is given in Figure 55.

Figure 54: Breakdown of total subsidy per attendance by artform 2014/15 (N=683)

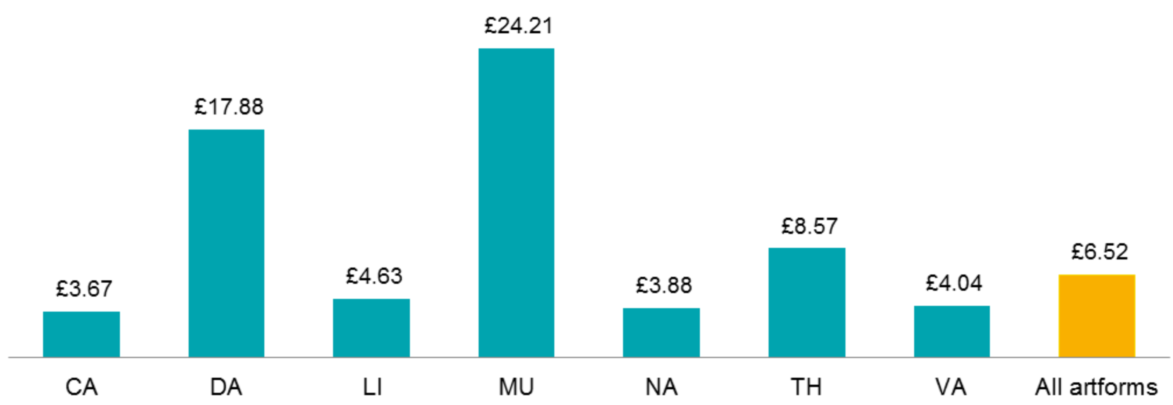
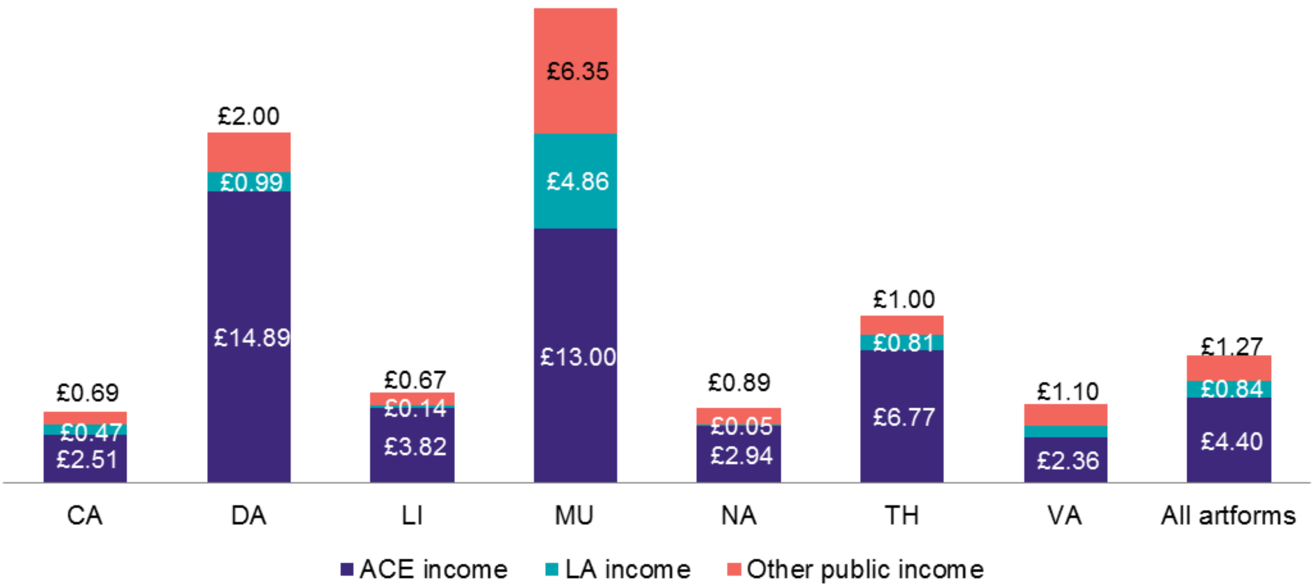


Figure 55: Detailed breakdown of subsidy per attendance by artform 2014/15 (N=683)



7.1.3 Changes since 2012/13

When data for the constant sample of organisations for 2012/13, 2013/14 and 2014/15 are compared, as in Figure 56, Arts Council subsidy per attendance has decreased from £4.60 to £4.48, a change of 3 per cent.

Figure 56 also shows that Arts Council subsidy decreased in all regions except for the East and the South West, which saw increases of 9 and 31 per cent respectively.

Figure 56: Changes in Arts Council subsidy per attendance by region 2012/13, 2013/14 and 2014/15 constant sample (N=678)

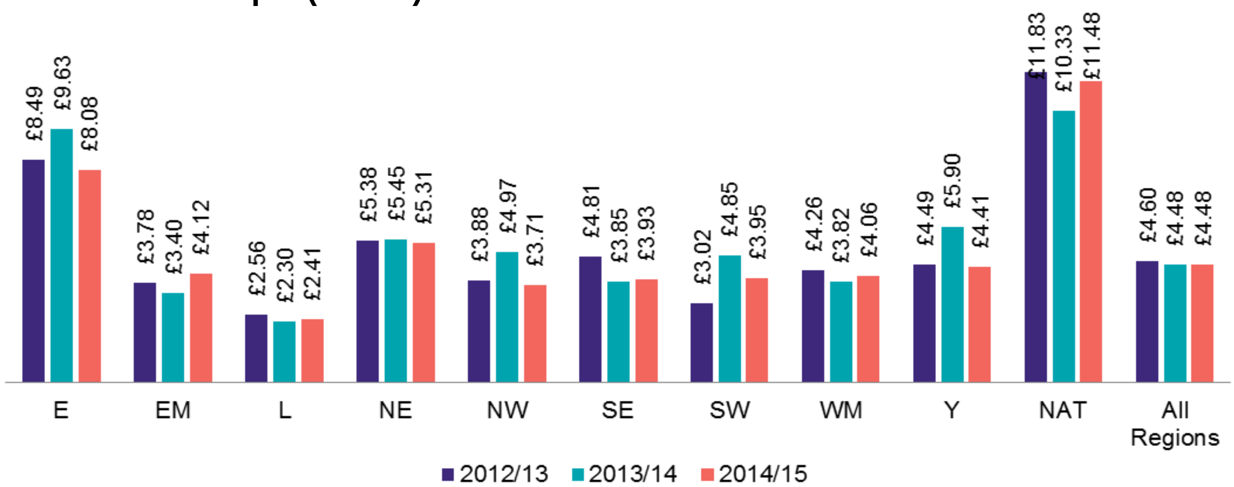
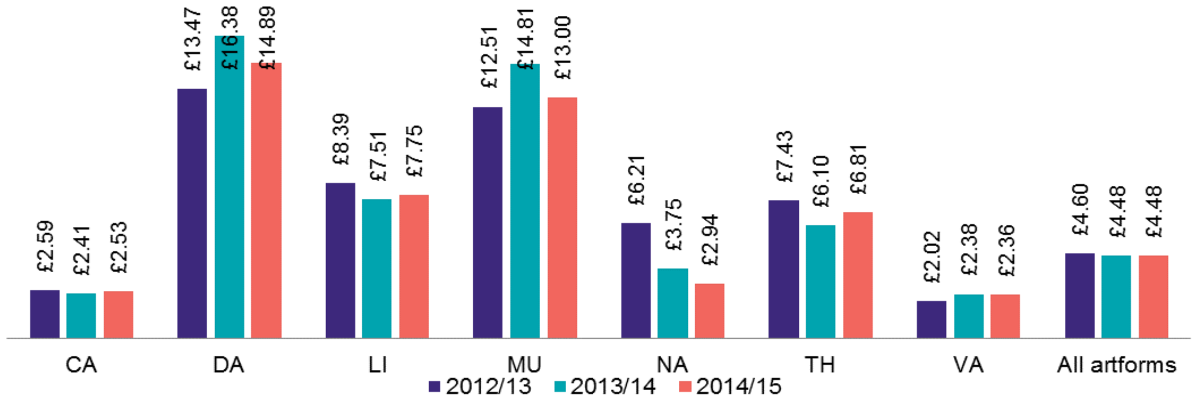


Figure 57 shows the changes in Arts Council subsidy in each artform since 2012/13. Arts Council subsidy per attendance decreased in all artforms except dance, music and visual arts. The largest increase was in visual arts organisations, with 17 per cent.

Figure 57: Changes in Arts Council subsidy per attendance by artform 2012/13, 2013/14 and 2014/15 constant sample (N=678)



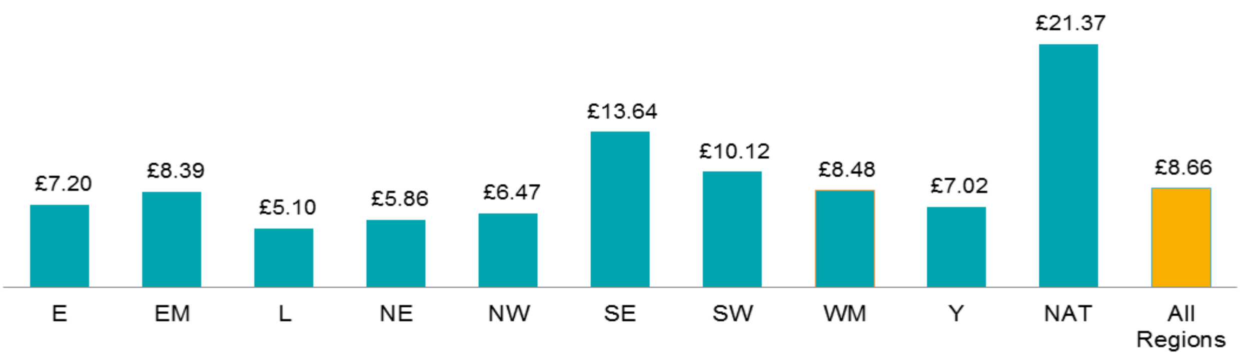
7.2 Earned income per attendance

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

7.2.1 Regional analysis

Overall, the earned income per attendance for all organisations was £8.66 per attendance. Figure 58 shows the earned income per attendance in each region. National organisations had the highest earned income per attendance, with £21.37, followed by organisations in the South East, with £13.64. The lowest earned income per attendance was recorded by organisations in London with £5.10.

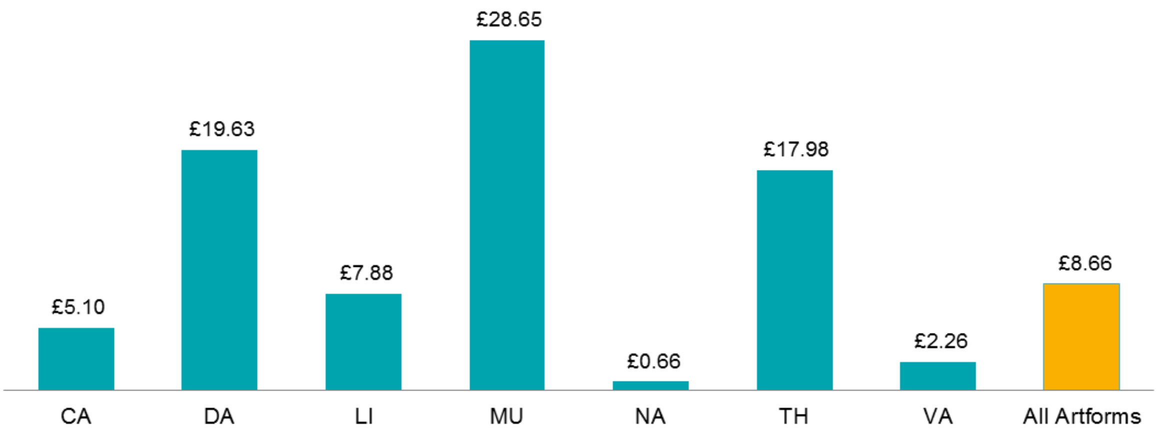
Figure 58: Earned income per attendance by region 2014/15 (N=683)



7.2.2 Artform analysis

Figure 59 shows that music organisations have the highest earned income per attendance (£28.65). Not artform specific organisations had the lowest income per attendance in 2014/15, with £0.66.

Figure 59: Earned income per attendance by artform 2014/15 (N=683)



8 TOURING DATA

By touring activities we mean work presented away from the home base or host venue of an organisation. Touring activities that are measured by the annual submission include performances, productions, readings, exhibition days and film screening days, but exclude education workshop sessions. Organisations that toured were asked for details of each touring activity including the number of times it was presented, the postcode of the venue (if in the UK), the country (if overseas) and the total audience at each venue.

There were 360 organisations that reported touring activities in 2014/15. We refer to these as ‘touring organisations’. Touring organisations represent 53 per cent of the total number of organisations responding to the annual submission in 2014/15, compared to 50 per cent in 2013/14.

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.

8.1 Regional and artform distribution of touring organisations

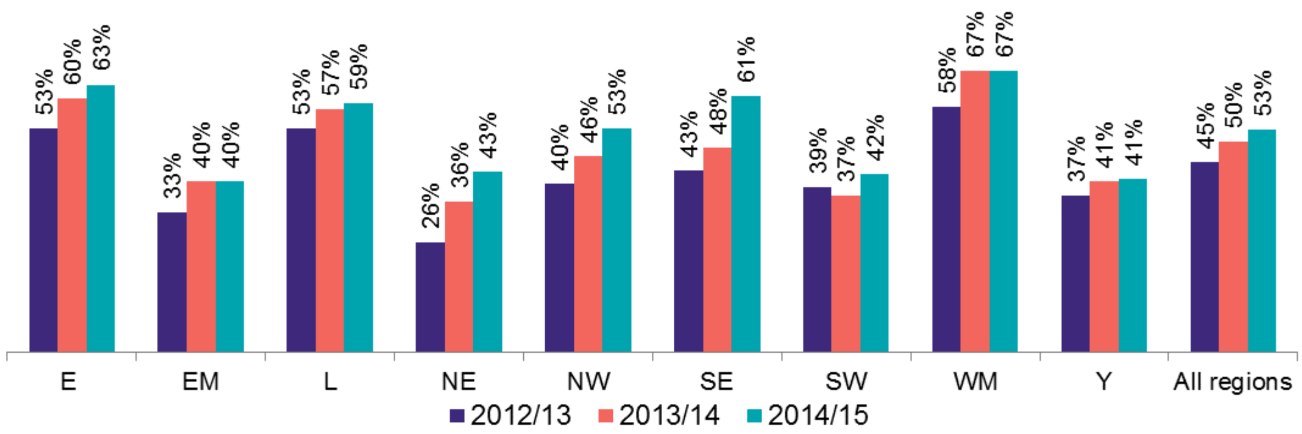
Table 18 shows the number of touring organisations based in each region and the percentage that this represents of the total organisations based in that region. In numerical terms London has the highest number of touring organisations (145) which represents 58 per cent of the organisations based there. Organisations in the West Midlands had the highest percentage of touring organisations of all organisations in that region, with 67 per cent. The East Midlands has the smallest number of touring organisations, with 17, and also the lowest percentage of touring organisations, with 40 per cent.

Table 18: Number and proportion of touring organisations by region 2014/15 (N=360)

Region	Number of touring organisations	Number of organisations in sample	% Touring organisations
East	19	30	63%
East Midlands	17	42	40%
London	145	248	58%
North East	18	42	43%
North West	44	83	53%
South East	20	33	61%
South West	33	78	42%
West Midlands	32	48	67%
Yorkshire	32	78	41%
All Regions	**360**	**682**	**53%**

Figure 60 shows the proportion of touring organisations per region over the last 3 years. The proportion of touring organisations has increased over time in all regions. The South East has seen the greatest increase, from 43% of organisations touring in 2012/13, to 61% in 2014/15.

Figure 60: Proportion of touring organisations by region 2012/13, 2013/14 and 2014/15 (N=full sample for each year)



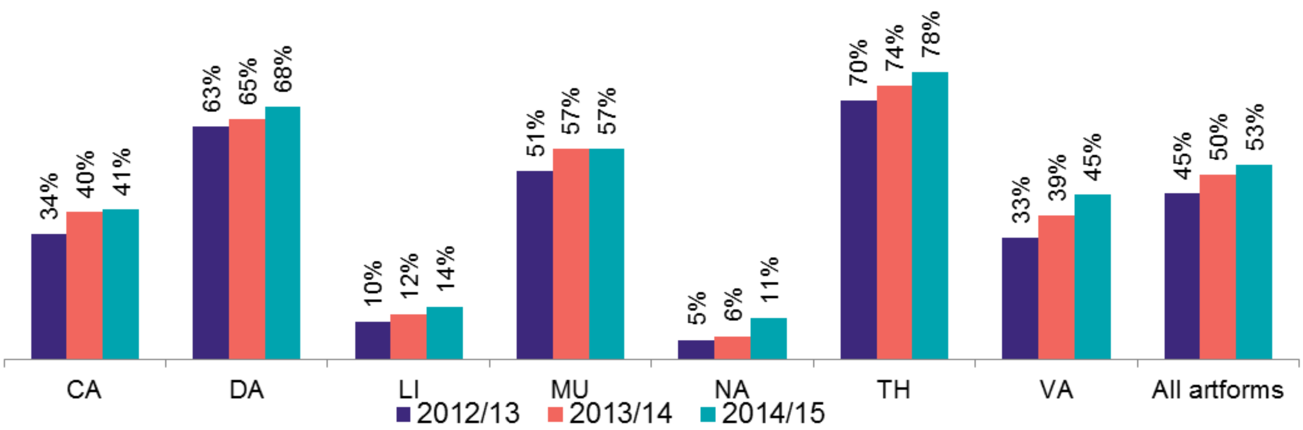
The artform distribution of touring organisations is presented in Table 19. Theatre has the highest number of organisations (140) that have undertaken touring activities in 2014/15. This represents 78 per cent of all theatre organisations in the portfolio. This is followed by dance organisations at 68 per cent. The lowest number of touring organisations were seen in not artform specific, with 2 (11 per cent.)

Table 19: Number and proportion of touring organisations by artform 2014/15 (N=360)

Region	Number of touring organisations	Number of organisations in sample	% Touring organisations
Combined arts	61	150	41%
Dance	39	57	68%
Literature	6	50	12%
Music	49	86	57%
Not artform specific	2	18	11%
Theatre	140	180	78%
Visual arts	63	141	45%
All Regions	**360**	**684**	**53%**

Figure 61 shows the proportion of touring organisations per artform over the last 3 years. The proportion of touring organisations has increased over time for all artforms.

Figure 61: Proportion of touring organisations by artform 2012/13, 2013/14 and 2014/15 (N=full sample for each year)



8.2 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 the East did 30 per cent of their toured activity within the East region, but away from their home base of venue.

Touring within an organisations home region is the most common form of touring activities in all regions, except for London, which had 27 per cent of its touring hosted in Non-UK locations, and the South East, which toured 41 per cent of its work overseas. The proportion of toured activity taking place in the organisations home region varies from 20 per cent of all toured activity for organisations based in the South East, to 56 per cent of all toured activity for organisations based in the South West.

Table 20: Location of toured activity by home region of organisation 2014/15 (N=360)

Location of organisation	Location of toured activity										
	E	EM	L	NE	NW	SE	SW	WM	Y	Other-UK	Non-UK
E	**30%**	1%	23%	1%	3%	3%	4%	2%	3%	5%	25%
EM	1%	**39%**	5%	1%	10%	2%	5%	6%	9%	4%	19%
L	2%	6%	**20%**	4%	7%	4%	6%	8%	5%	12%	27%
NE	1%	2%	21%	**20%**	4%	9%	6%	4%	8%	7%	18%
NW	3%	2%	6%	6%	**31%**	2%	7%	4%	9%	4%	27%
SE	7%	3%	13%	1%	3%	**20%**	8%	2%	0%	3%	41%
SW	3%	1%	8%	1%	4%	4%	**56%**	1%	2%	3%	17%
WM	3%	9%	24%	1%	4%	3%	6%	**26%**	5%	6%	13%
Y	5%	9%	6%	8%	12%	2%	5%	5%	**34%**	3%	11%
Total	**4%**	**7%**	**18%**	**4%**	**8%**	**4%**	**8%**	**9%**	**7%**	**9%**	**24%**

Table 21 shows the breakdown of the location of touring activities by artform. Visual arts have the highest proportion of touring that took place outside of the UK, with 33 per cent.

Table 21: Location of toured activity by artform of organisation 2014/15 (N=360)

Artform of organisation	Location of toured activity										
	E	EM	L	NE	NW	SE	SW	WM	Y	Other-UK	Non-UK
CA	3%	9%	10%	5%	10%	4%	15%	8%	11%	8%	17%
DA	16%	3%	15%	2%	10%	6%	8%	7%	5%	5%	22%
LI	1%	1%	35%	6%	3%	18%	3%	13%	19%	1%	0%
MU	6%	5%	33%	4%	8%	9%	8%	6%	7%	4%	12%
NA	0%	9%	9%	3%	1%	0%	0%	0%	66%	0%	12%
TH	6%	6%	23%	3%	8%	6%	9%	8%	7%	7%	18%
VA	1%	8%	14%	4%	7%	2%	6%	9%	5%	12%	33%
Total	**4%**	**7%**	**18%**	**4%**	**8%**	**4%**	**8%**	**9%**	**7%**	**9%**	**24%**

Table 22 shows the top 20 toured to local authorities in England, ranked in order of the number of touring activities that took place there.

Table 22: Top 20 England Local Authorities in terms of number of toured activities 2014/15

Region/Upper Tier Authority/Lower Tier Authority	Number of Activities	% of total toured activities in England
Westminster	2224	5.6%
Birmingham	2097	5.3%
Southwark	1317	3.3%
Lambeth	1271	3.2%
Liverpool	1154	2.9%
Nottingham	1039	2.6%
Tower Hamlets	961	2.4%
Leeds	954	2.4%
Camden	934	2.4%
Stoke-on-Trent	894	2.3%
Exeter	888	2.2%
Newcastle upon Tyne	814	2.1%
Lincoln	792	2.0%
Preston	766	1.9%
Bristol, City of	734	1.9%
Bradford	612	1.5%
Ipswich	602	1.5%
Greenwich	507	1.3%
Salford	504	1.3%
Hackney	454	1.1%

Table 23 shows the top 20 local authorities in England based on NPOs reporting touring activity within the local authority.

Table 23: Top 20 England Local Authorities in terms of number of NPOs reporting touring activity within the LA area, 2014/15

Region/Upper Tier Authority/Lower Tier Authority	Number of NPOs reporting touring to this area	% of all NPO's touring in England
Birmingham	92	27.1%
Westminster	85	25.1%
Lambeth	72	21.2%
Manchester	68	20.1%
Liverpool	65	19.2%
Leeds	64	18.9%
Oxford	61	18.0%
Bristol, City of	61	18.0%
Camden	60	17.7%
Nottingham	51	15.0%
Newcastle upon Tyne	50	14.7%
Brighton and Hove	50	14.7%
Salford	46	13.6%
Wiltshire	46	13.6%
Islington	42	12.4%
Tower Hamlets	42	12.4%
Canterbury	42	12.4%
Coventry	42	12.4%
Cambridge	41	12.1%
Southwark	41	12.1%

9 MAJOR PARTNER MUSEUMS

Major Partner Museums (MPMs have been part of the regularly funded portfolio of organisations since 2012. The 2014/15 submission completes the first 3 year funding round for MPMs.

9.1 Income and expenditure

Figure 62 shows the breakdown of income sources for the MPMs. In 2014/15, Earned income accounts for the greatest proportion of the income, at 33 per cent, and contributed income the least at 7 per cent. Since 2012/13 local authority income and contributed income have decreased, by 3 per cent and 13 per cent respectively. Earned income has increased since 2012/13 by 19 per cent.

Figure 62: Breakdown of MPM income by source 2012/13, 2013/14 and 2014/15 (N=16)

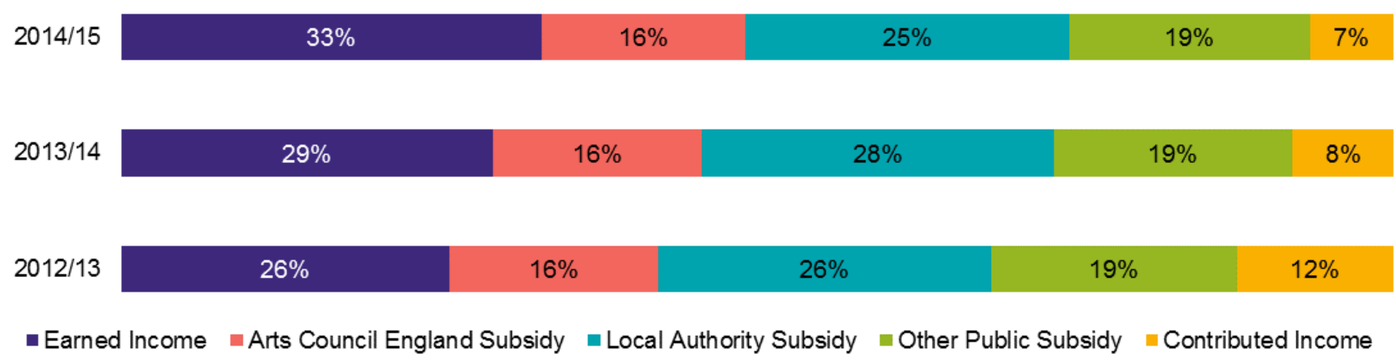
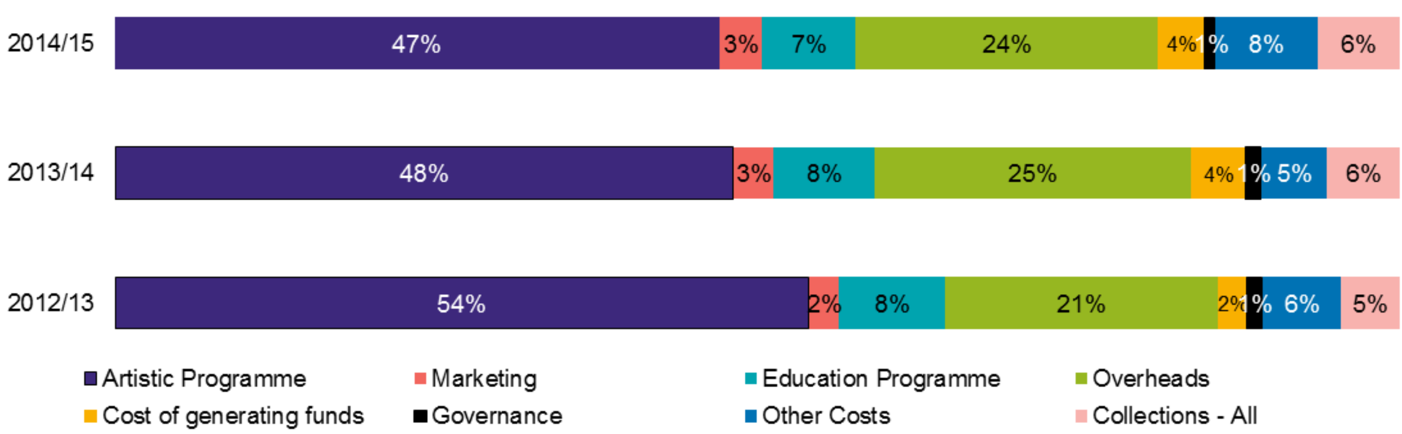


Figure 63 shows the breakdown of expenditure by MPMs for staff and non-staff related outgoings. In 2014/15, artistic programme accounts for the greatest proportion of expenditure at 47 per cent. Governance and Collections/acquisitions are the lowest expenditure categories, at 1 per cent of the combined staff and non-staff total each.

Figure 63: Breakdown of MPM expenditure by staff and non-staff 2012/13, 2013/14 and 2014/15 (N=16)



9.2 Activities and visitors

Table 24 shows the breakdown of activities by MPMs for 2012/13, 2013/14 and 2014/15. Attendance and participation includes known and estimated figures. There was an increase in performances of 1 per cent. All other activities have seen a small increase, but have remained stable.

Table 24: Breakdown of MPM activities 2012/13, 2013/14 and 2014/15 (N=16)

	2012/13			2013/14			2014/15		
Activities	Activities Held	Actual Attendance/ Participation	Estimated Attendance	Activities Held	Actual Attendance/ Participation	Estimated Attendance	Activities Held	Actual Attendance/ Participation	Estimated Attendance
Performances	625	22,827	135,688	2,026	80,440	112,767	2,086	94,032	209,173
Exhibition days	22,263	4,127,175	4,141,976	30,473	2,825,787	8,597,748	26,229	2,942,736	7,723,370
Film screening days	1,967	4,037	236,490	2,819	518,665	9,708	3,238	154,219	1,750
Outreach activities (CYP*)	2,683	187,707	N/A	2,778	147,041	N/A	2,676	126,170	N/A
Outreach Activities (Adults)	2,011	97,612	N/A	3,028	76,903	N/A	2,188	77,389	N/A
On-Site Activities (CYP*)	15,850	639,956	N/A	10,982	606,030	N/A	17,667	764,780	N/A
On-Site Activities (Adults)	12,474	584,558	N/A	15,809	534,441	N/A	13,779	561,571	N/A
Total	**57,873**	**5,663,872**	**4,514,154**	**67,915**	**4,789,307**	**8,720,223**	**67,863**	**4,720,897**	**7,934,293**

*Outreach and on-site activities for Children and Young People includes both school/college and non-school/college activities

Figure 64 shows the proportion of self-directed visitors by MPMs by age range for both on and off-site activities. Self-directed visits by adults decreased by 23 per cent from 2012/13, and by 44 per cent for CYP. The proportion of visits by people of unknown age increased by 58% in the period. The total number of visitors has increased by 11 per cent since 2012/13.

Figure 64: Proportion of visits by self-directed visitors 2012/13, 2013/14 and 2014/15 (N=16)

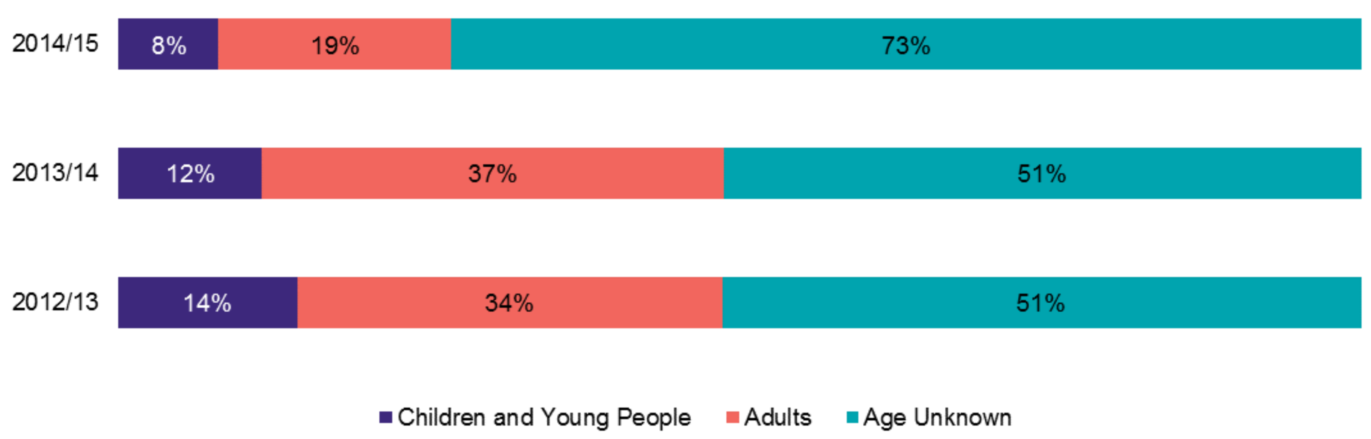


Figure 65 gives the breakdown of self-directed school visits to MPMs by key stage. Key stage 2 visits make up the greatest proportion of visits in 2014/15, with 44 per cent of all self-directed school visits coming from this group. The greatest increase was for key stage 1 visits, with an increase of 19 per cent since 2012/13. Preschool visits saw the greatest reduction, with 74 per cent less than in 2012/13. The number of visits has increased by 29 per cent since 2012/13.

Figure 65: Proportion of MPM visits by self-directed school visits 2012/13, 2013/14 and 2014/15 (N=16)

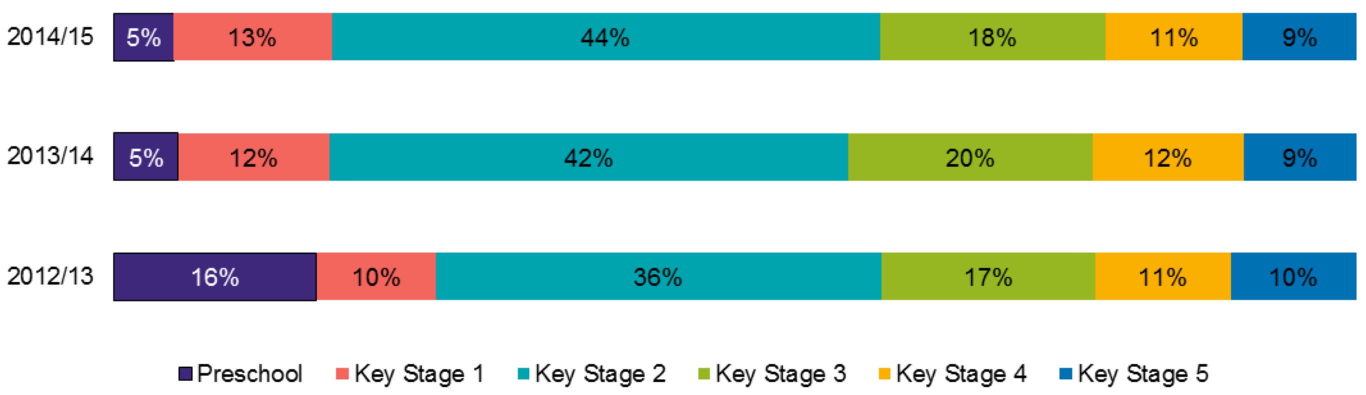


Figure 66 gives the average size of the group visits, and shows key stage 3 groups have the highest number of visitors per group in 2014/15. The greatest increase is in Preschool visits, where the average group size has increased by 221% over the 3 years.

Figure 66: Self-directed school visits by average visit size 2012/13, 2013/14 and 2014/15 (N=16)

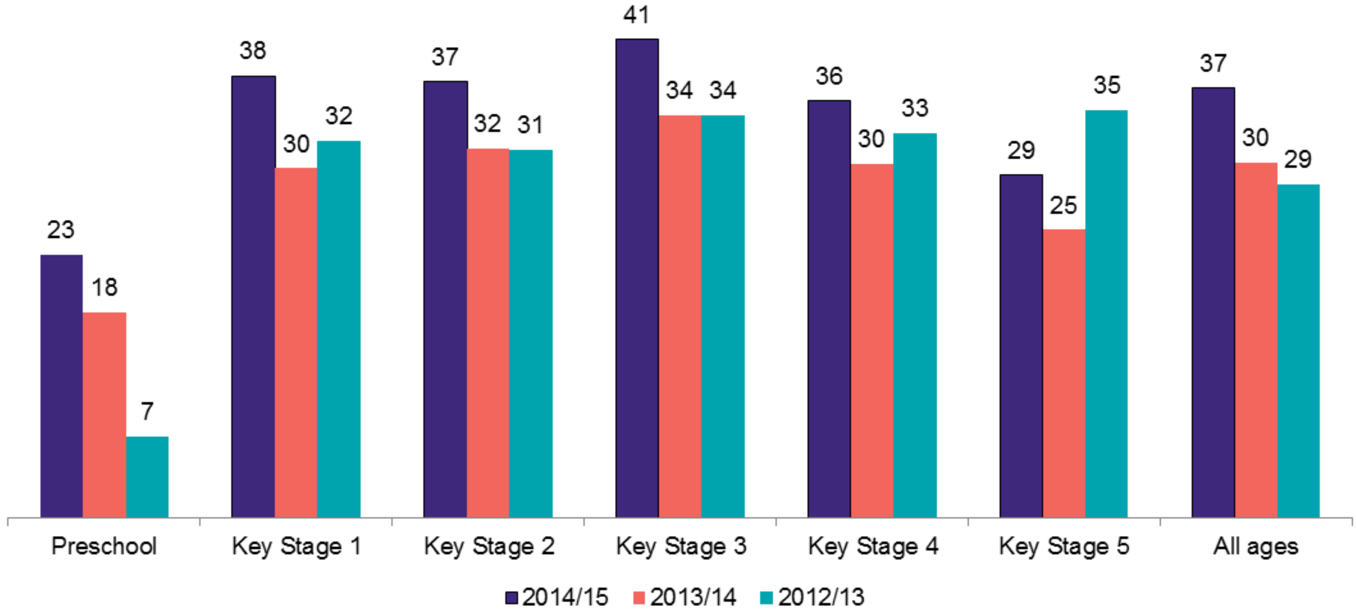


Figure 67 shows the breakdown of facilitated school visits to MPMs in 2012/13, 2013/14 and 2014/15 by key stage. Overall, visits fell by 8 per cent, with the greatest decrease in key stage 2 groups (18 per cent). Visits by key stage 5 groups increased by 22 per cent.

Figure 67: Proportion of Major Partner Museums by facilitated school visits 2012/13, 2013/14 and 2014/15 (N=16)

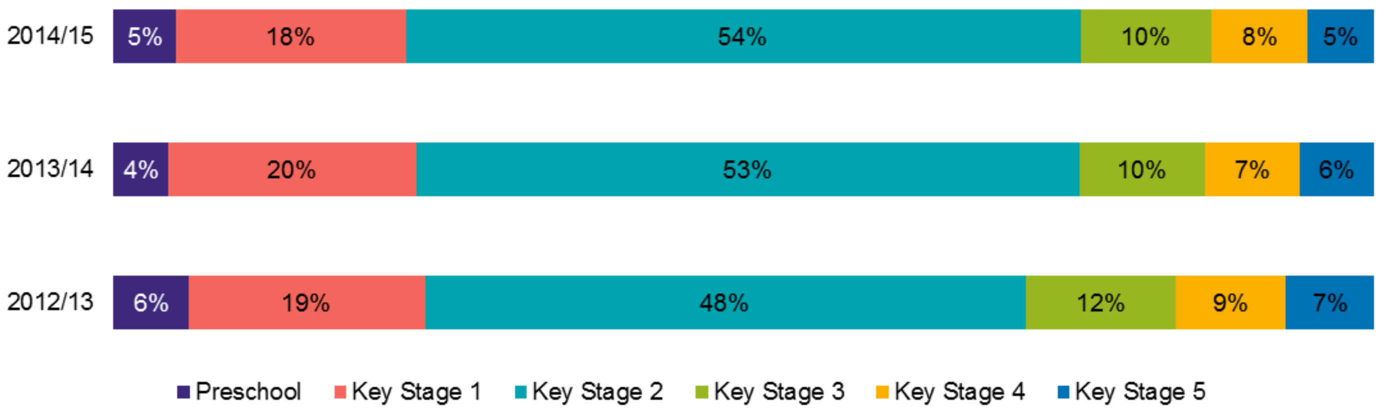


Figure 68 shows these visits by average visit size. Group sizes have remained relatively stable in the three year period.

Figure 68: Facilitated school visits by average visit size 2012/13, 2013/14 and 2014/15 (N=16)

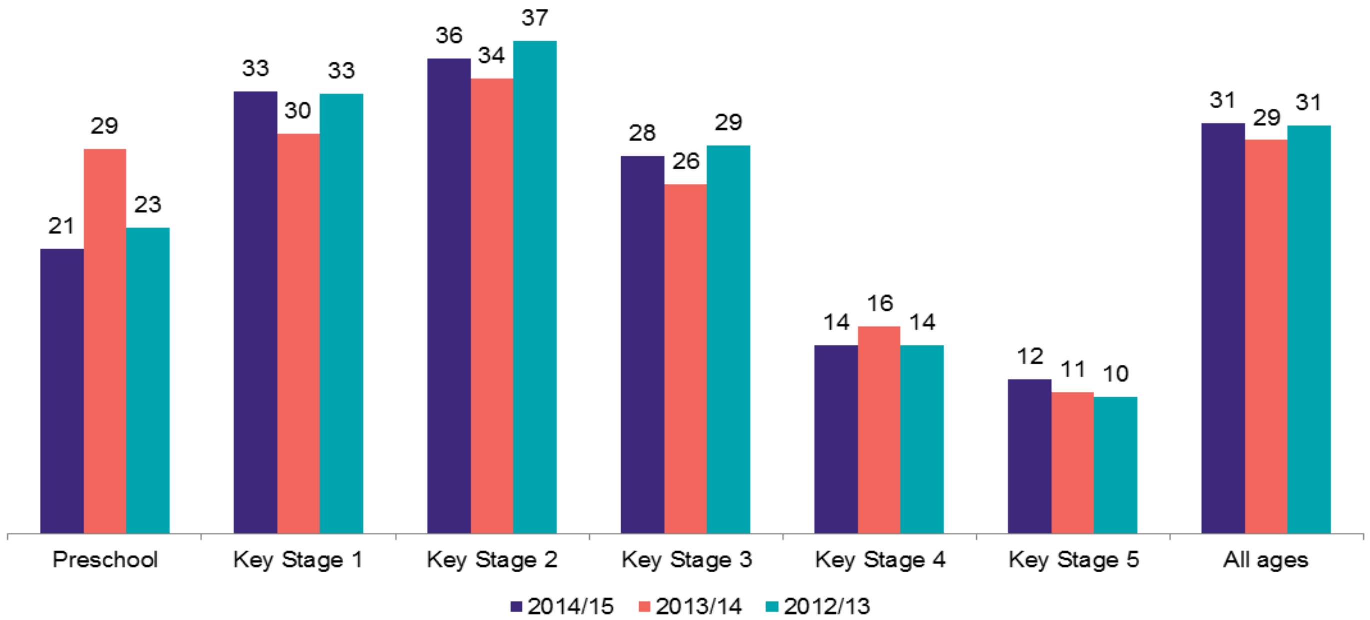


Figure 69 shows the proportion of higher education visits to MPMs by visitors from England, the rest of the UK and overseas. In 2014/15 49 per cent of visitors came from students in England, while 48 per cent were overseas students.

Figure 69: Proportion of Major Partner Museums by higher education visits 2012/13, 2013/14 and 2014/15

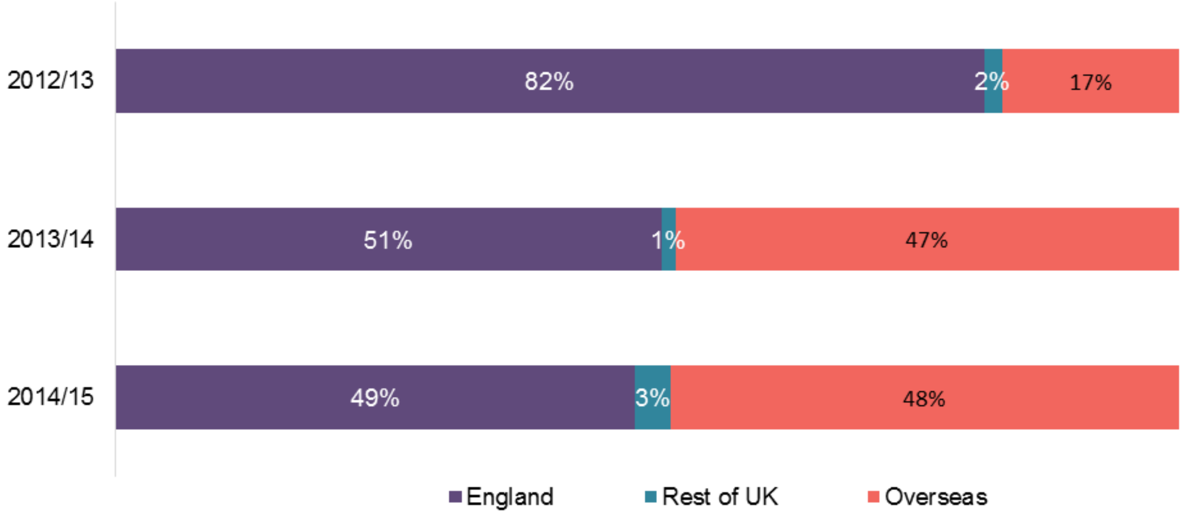


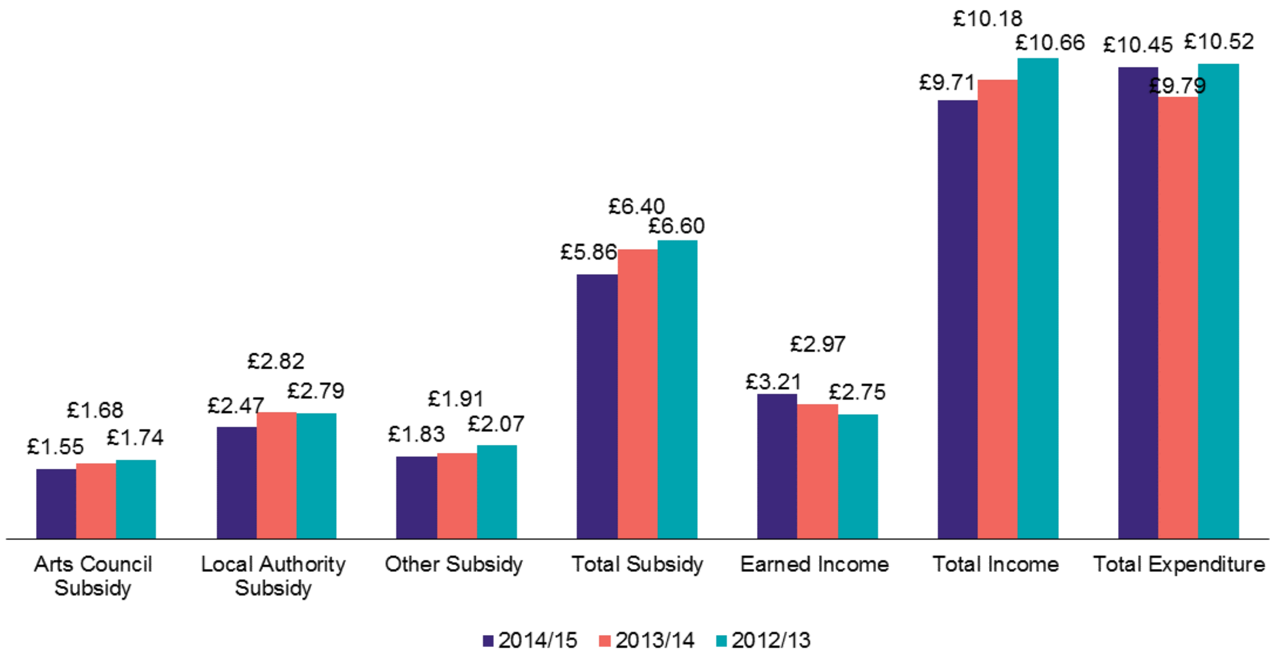
Figure 70 shows higher education visits by average visit size.

Figure 70: Higher education by visits by average visit size 2012/13, 2013/14 and 2014/15 (N=16)

9.3 Subsidy

Figure 71 shows the average amount of subsidy per visitor in 2012/13, 2013/14 and 2014/15 by income stream. In 2014/15 the total subsidy per visitor was £5.86. Local authority subsidy made up the greatest proportion of this, at £2.47. Arts Council subsidy equates to £1.55 per visitor. Overall, subsidy per visitor has dropped from £6.60 in 2012/13.

Figure 71: Breakdown of average amount of subsidy per visitor 2012/13, 2013/14 and 2014/15 (N=16)



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.

Artform
This is the main artform that the organisation is funded for by the Arts Council. Regularly funded organisations are classified under one of seven different artforms: combined arts, dance, literature, music, theatre, visual arts and not artform specific. The artform assigned to a particular organisation 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 artform in a particular organisation, then this organisation's artform will be classified as combined arts. Combined arts categorises organisations and practices that do not fit within one arts genre. It includes organisations and practices that do not fit within one arts genre. It includes organisations serving particular cultural or geographical communities. Combined arts are multidisciplinary, and include arts centres, rural touring, carnival arts, festivals and participatory organisations.

Not artform specific describes those organisations which cannot be specifically categorised into the six other artforms.

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 subsidy
All subsidies 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.

Black or minority-ethnic focused activity
Any activity that is directed at enhancing Black or minority ethnic people's participation in the arts through specific activities.

Contractual/freelance
This includes all staff hired for a particular programme on a contract of less than 52 weeks. It also includes those hired on short term contracts such as consultants and self-employed people and artists. Such staff may be hired more than once in a year but are counted once only.

Contributed income
All sponsorships from business organisations, income from corporate membership schemes, money from trusts or foundations and money received from the general public for which no benefit is received in return.

Cost of generating funds
Expenditure associated with generating incoming resources from all sources other than from undertaking charitable activities. This is primarily the costs associated with fundraising and generating voluntary income, but also the cost of managing investments.

Disability Discrimination Act
This 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.

Disability-focused activity
Any activity that is directed at enhancing disabled peoples' participation through the arts through specific 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.

Managers
This category includes executive or senior management staff, for example, executive director, finance director, chief accountant, general manager, human resources manager and legal advisers.

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

National company
National companies are ten 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.

Other staff
These are administrative and technical staff not counted as artistic staff or managers, for example finance, reception, box-office staff and sound technicians.

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

Overheads
This includes all overheads, such as administration costs (post, telephone, insurance etc) and premises costs (rent, heating, lighting etc). It also includes expenditure on staff directly involved in the area of overheads, such as administrators and operations staff.

Performances
This is the total number of performances, productions, presentations, concerts and readings taking place in England. This covers all performances, including school performances, and broadcast (live or recorded) performances.

Permanent staff
All staff on fixed-term contracts of 52 weeks or more counts as permanent. If they work 35 hours or more a week, they are classed as full-time, if less than 35 hours a week they are classed as part-time.

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

Region
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.

Volunteers

Any staff member who receives no wages or salary, or who receives no more than basic expenses, for example travel costs. This refers to volunteers who actually helped between 1 April 2014 and 31 March 2015, and not those available to help. Members of an organisation's board or governing body are not included as volunteers as they are counted separately.

Workshop sessions

This refers to all forms of learning or participatory activity, including formal and informal education sessions for people of all ages, and professional training sessions.

APPENDIX 2 LIST OF TABLES AND FIGURES

Tables

Figures