



Regularly Funded Organisation Survey 2011/12

*Key data from the 2011/12 annual survey of Regularly
Funded Organisation survey*

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Strategic Development Department

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1 Introduction

Each year arts organisations receiving regular core funding from the Arts Council of Northern Ireland are asked to provide information on their organisation's profile, finance, performances, exhibitions and participation based activity. As part of this exercise, organisations are required to indicate which sections of society their activities target and the methods they use to facilitate this. The known and estimated attendance figures for each activity (where relevant) are also provided. Collectively this data is known as the Regularly Funded Organisation Survey.

Organisations are encouraged to complete the survey using a dedicated on-line database accessible via the Arts Council website and are asked to submit their activity data as soon after the event (or activity) as possible so as to maximise recall. Data is extracted from the database for analysis at two points in the financial year: October and March.

1.1 Data verification

In 2011/12, the Arts Council funded a portfolio of 94 regularly funded organisations, five fewer than 2010/11. A list of these organisations can be found in Appendix 1. These organisations are classified into six artform areas depending on their primary activity. These classifications are standardised across the Arts Council's operational areas and are aggregated to a top level classifier level to facilitate comparison.

The self-reported nature of this survey places an onus on reporting organisations to submit data that accurately reflects their activity. Data is subjected to a number of verification checks prior to analysis to ensure reliability and comparability. Attendances and participation in arts events have the greatest potential for being misreported. To help mitigate against this, organisations are asked to report 'known' or 'estimated' figures, enabling the Arts Council to record and report the data according to its level of reliability. It should be noted that it is particularly difficult for organisations to estimate attendance at non-ticketed events such as carnivals and festivals.

1.2 Constant samples

To enable readers to compare data across three years (2009/10, 2010/11 and 2011/12), a constant sample of organisations that have responded to the annual survey in each of these years has been completed. The associated sizes of these samples vary by activity type and are used to compare actual change year on year.

1.3 Excluded records

Occasionally, it has been necessary to exclude extreme responses in order to ensure that the trends displayed are an accurate reflection of the portfolio. In the majority of cases,

either responses to particular questions were considered unlikely to contain errors or were extreme enough to mask trends for the portfolio as a whole.

2 Finance

The Arts Council collects financial information from regularly funded organisations at two points in the financial year: October and March. All organisations in receipt of ASOP funding are required to complete the form which seeks details on income and expenditure incurred during the financial year April to March.

All data presented in this section relates directly to funded organisations' year end accounts for the financial year 2011/12. Data relating to income received by the Arts Council from Exchequer or Lottery streams was taken from the Arts Council's own records.

Overall, organisations in receipt of regular funding from the Arts Council received slightly more total income than they spent in 2011/12. Income totalled £48.8m and expenditure £46.0m, a difference of 5 per cent.

2.1 Income

The largest source of revenue for the regularly funded organisations portfolio was from grant sources. This included revenue from Government Departments, Local Authorities and Europe.

Grant/subsidy income comprised the largest single source (54 per cent), followed by earned income (42 per cent). Contributed income, which includes donations, sponsorship and income from trusts and foundations, comprised 4 per cent of total income for all organisations for the 2011/12 period.

2.1.1 Breakdown of total income by artform

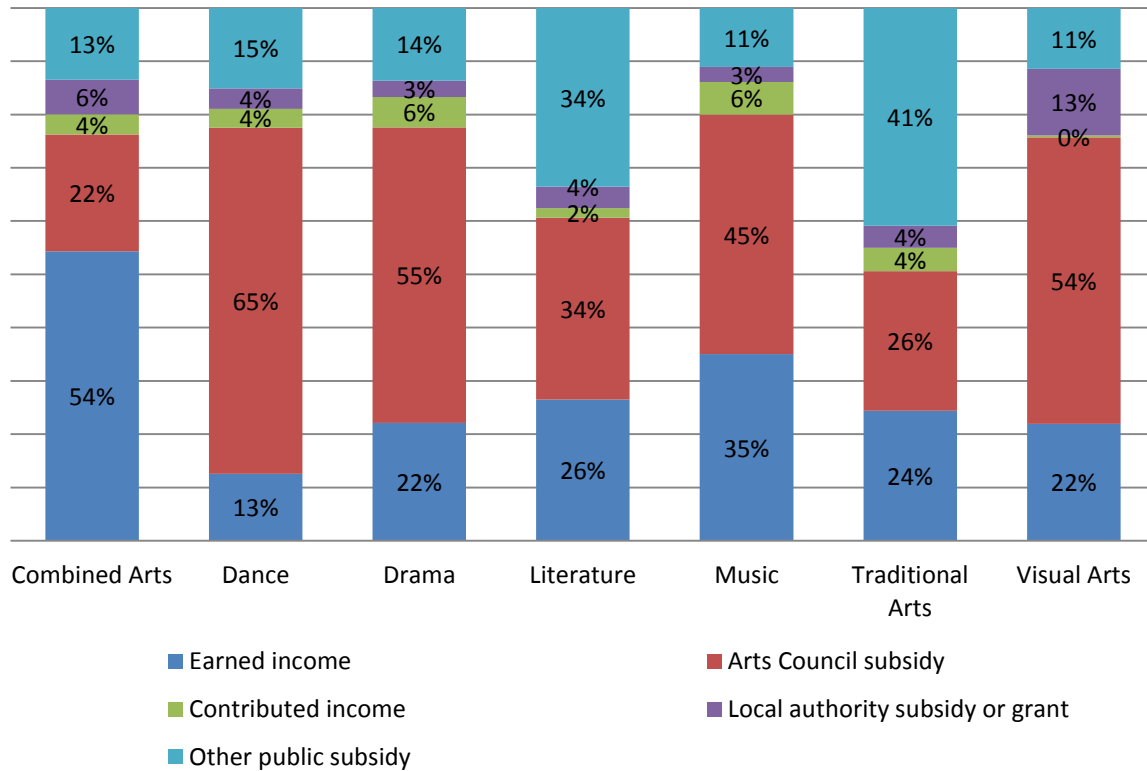
Figure 1 shows the breakdown of total income by artform.

As a percentage of total income, dance received the largest proportion from Arts Council subsidy (65 per cent).

Combined Arts organisations were least reliant on Arts Council subsidy as a consequence of securing the largest income from earned sources. This category included Festivals and Venues with significant income generation potential. By contrast, only 13% of dance organisations income was secured from earned sources. Visual Arts organisations received the largest proportion of income from local authorities via grant support.

Drama and music organisations secured the highest proportion of contributed income, each receiving 6 per cent of their respective income totals from sponsorships, donations and trusts. Traditional Arts and Literature organisations generated a significant level of income from other public funding sources.

Figure 1: Breakdown of total income by artform, 2011/12 (N=94)



2.1.2 Changes in income

Table 1 shows that among the 77 organisations that completed the annual survey in each of the past three years, total income increased by 6 per cent since the base year. By category, the largest increase over the three years was in earned income which increased by 10 per cent.

Although corporate sponsorship comprises a relatively small proportion of overall income, it has fallen in cash terms since 2009/10. However, corporate sponsorship increased as a proportion of contributed income by 12 per cent. Income received from Trusts and Foundations fell by 47 per cent.

Arts Council subsidy increased by 6 per cent over the 3 year period whilst local authority income increased by 9 per cent, albeit from a lower base. Local authorities contributed £2.1m in grant support to regularly funded organisations in 2011/12, despite continued pressure on the rates base.

Table 1: Percentage change in breakdown of total income between 2009/10 and 2011/12 using a constant sample (N=77)

	2009/10 (m)	2010/11 (m)	2011/12 (m)	% change 2009/10 - 2010/11	% change 2010/11- 2011/12	% change 2009/10- 2011/12
Earned Income	£12.40	£12.60	£13.70	2%	9%	10%
Arts Council subsidy	£9.35	£9.61	£9.94	3%	3%	6%
Contributed income	£1.36	£1.20	£1.00	-12%	-17%	-26%
Local authority grant	£1.52	£1.60	£1.66	5%	4%	9%
Other public subsidy	£3.55	£3.89	£3.76	9%	-3%	6%
Total	£28.18	£28.90	£29.92	3%	4%	6%

2.1.3 Arts Council subsidy

Table 2 shows the breakdown of Arts Council subsidy by artform. Combined Arts organisations received the single largest share of Arts Council subsidy (34 per cent), followed by Music (26 per cent) and Drama (18 per cent). Dance organisations had the lowest share with 2 per cent.

Table 2: Breakdown of Arts Council subsidy by artform, 2011/12 (N=94)

Artform	2011/12	Percentage of total
Combined Arts	4,336,675	34%
Music	3,314,009	26%
Drama	2,333,691	18%
Visual Arts	1,382,369	11%
Literature	565,561	4%
Traditional Arts	525,970	4%
Dance	314,084	2%
Total	12,772,359	100%

2.1.4 Contributed income

Contributed income includes individual donations, corporate sponsorship and income from trusts. Table 3 shows the breakdown of the total contributed income received by artform in 2011/12. A total of £1.59m was generated from all contributed sources, with the largest proportion received via corporate sponsorship (66 per cent). Visual Arts and Dance have the smallest share of contributed income at 1 per cent.

Table 3: Breakdown of contributed income by artform, 2011/12 (N=94)

	Corporate Sponsorship	Donations / Individual Giving	Trusts	Total	Percentage of total
Combined arts	646,769	54,821	187,947	889,537	56%
Music	166,605	118,875	168,819	454,299	28%
Drama	185,350	.	56,289	241,639	15%
Traditional Arts	41,000	15,953	31,750	88,703	6%
Literature	12,640	10,430	7,000	30,070	2%
Dance	2,000	.	15,100	17,100	1%
Visual Arts	3,550	125	4,950	8,625	1%
Total	1,057,914	200,205	471,855	1,596,436	100%

2.2 Expenditure

Total expenditure is broken down into two categories: core costs and programming costs. Core costs relate to day-to-day outgoings that keep the business functioning including administrative costs such as rent and rates, light and heat, maintenance and security, administration costs such as printing, postage and stationery, financial costs and insurance. Programming costs on the other hand, relate to costs incurred in delivering the artistic product or main programme of activity such as artists' costs, volunteer expenses, publicity and marketing.

The majority of the expenditure in 2011/12 (64 per cent) was on programme cost, with the largest associated category being artistic costs (47 per cent). Marketing costs comprised 5 per cent of programme costs and equipment/materials 4 per cent. Salaries comprised 66 per cent for the 2011/12 financial year with rent and rates comprising 6 per cent.

2.2.1 Breakdown of total expenditure by artform

Table 3 shows the breakdown of total expenditure by artform for the 2011/12 RFO survey.

Combined Arts accounted for the largest share of all artform core and programme costs (61 per cent). Dance had the lowest expenditure with 1% of total. Visual Arts and Literature organisations had proportionally higher core cost outgoings in comparison to programme costs.

Table 3: Breakdown of expenditure by artform (n=94)

	Core Cost	Programme Costs	Total	Percentage of total
Combined Arts	8,639,373	19,312,810	27,952,183	61%
Music	2,490,888	5,179,570	7,670,458	17%
Drama	1,580,892	1,862,378	3,443,271	7%
Visual Arts	1,729,850	916,111	2,645,962	6%
Traditional Arts	714,169	1,324,705	2,038,873	4%
Literature	1,094,372	754,495	1,848,867	4%
Dance	235,850	234,094	469,944	1%
Total	16,485,394	29,584,163	46,069,558	100%

2.2.2 Changes in expenditure since 2009/10

Table 4 presents the percentage change in expenditure (core costs and programme costs) for the 77 organisations that completed the annual survey in each of the three years. Over this period, core costs have increased by 6 percentage points whilst programme costs have fallen by 6 per cent.

Table 4: Changes in expenditure since 2009/10

	2009 (m)	2010 (m)	2011 (m)	Percentage change 2009/10 to 2010/11	Percentage change 2010/11 to 2011/12	Percentage change 2009/10 to 2011/12
Core costs	£11.84	£12.79	£12.52	8%	-2%	6%
Programme costs	£17.82	£18.30	£16.57	3%	-9%	-7%
Total	£29.65	£31.09	£29.10	5%	-6%	-2%

3 Staffing

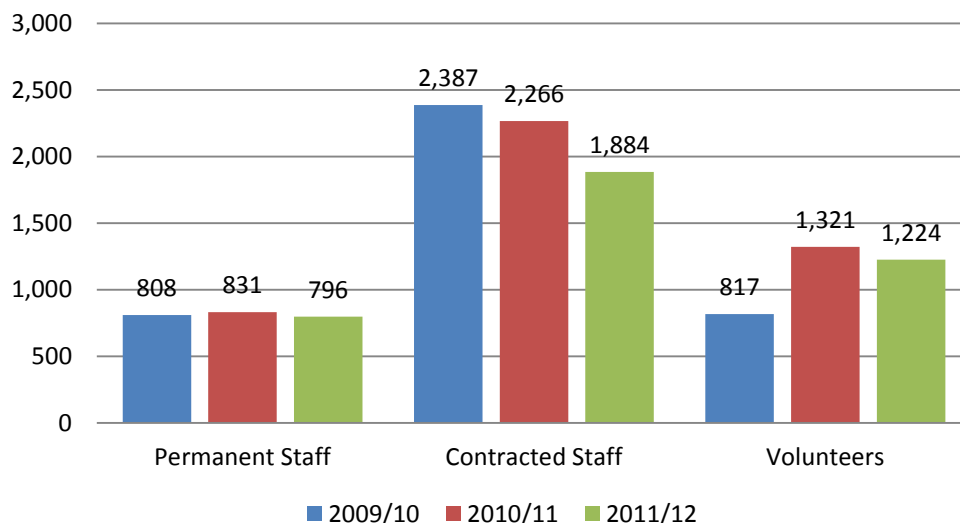
The RFO survey requires regularly funded organisations to provide information on staffing levels within their organisation. This includes information on the number of full-time and part-time jobs held within artistic, managerial or administrative positions.

In 2011/12, organisations employed a total of 3,034 staff; 898 were employed on a permanent basis and 2,136 on a contractual basis. In addition to this, 1,677 volunteers gave their time to support the work of regularly funded organisations, for example as front of house staff, in either a full-time or part-time capacity.

Figure 2 provides a breakdown of employment type over a three year period between 2009/10 and 2011/12. This is based on a constant sample of 77 organisations and allows for direct comparisons to be made. Based on this analysis, the number of people employed on a permanent basis has remained fairly consistent, falling by 2% between 2009/10 and 2011/12. There was a greater decrease in the number of people employed on contractual basis. This includes temporary staff hired for a particular programme on short-term contract, e.g. consultants and self-employed people.

The proportion of full-time and part-time volunteers (unpaid staff or helpers) engaged by organisations within the constant sample fell by 7% between 2010/11 and 2011/12. Despite a slight reduction in volunteering levels, the overall figures suggest that levels remain relatively buoyant.

Figure 2: Comparison of staff numbers between 2009 and 2012 using a constant sample (n=77)



Research undertaken by the Department of Culture Media and Sport¹ (DCMS) in 2011 explored the relationship between volunteering and a range of demographic and economic

¹ DCMS, 2011. Understanding the drivers of volunteering in culture and sport: analysis of the Taking Part Survey. http://www.culture.gov.uk/images/research/drivers_of_volunteering_august2011.pdf. Last accessed 21.02.13.

variables. It found that volunteering in the arts sector was higher amongst women and older people, with part-time workers or those not working showing a greater tendency to volunteer within the arts.

4 Arts Activities

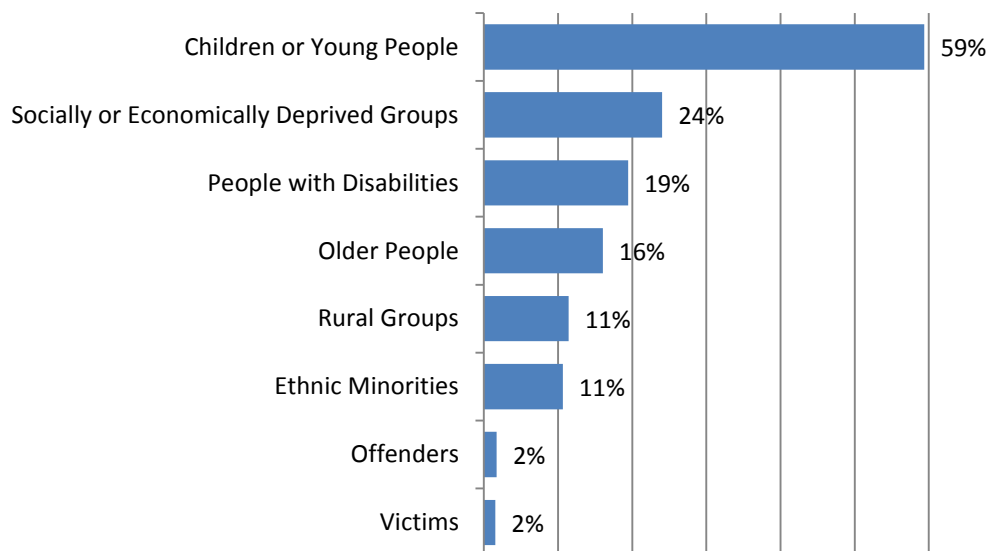
This section presents data on activity involving the direct presentation of artistic content to the general public in the form of participation, performance or exhibition work in 2011/12. The number of people attending and participating is broken down by artform classifications.

4.1 Groups targeted

The Arts Council monitors the extent to which funded organisations target marginalised or disadvantaged groups within Northern Ireland society. Within this context, targeting can take the form of a number of actions including publicity, inducements (such as discounted ticket prices) or outreach work directed towards a particular group. For example, this may include a community arts based organisation working with an ethnic minority group within their community.

Core funded organisations are encouraged by the Arts Council to engage with marginalised groups within the community in order to address perceived inequalities and reduce social disadvantage. In order to monitor this activity, the Arts Council asks core funded organisations to specify which groups within the community programming is directed towards. The result of this targeting is broken down in Figure 3.

Figure 3: Percentage breakdown of groups targeted by activities delivered by core funded organisations in 2011/12 (n=4,136)



Notes:

1. Percentages add up to more than 100% due to multiple responses
2. Figure excludes 'no targeting' variable

Children and young people was cited most frequently by funded organisations in 2011/12 (59 per cent), followed by those living in deprived areas (24 per cent), with disabled people

(19 per cent). Projects engaging offenders and victims were least frequently cited by organisations, primarily due to the specialism involved in delivering activities to these groups.

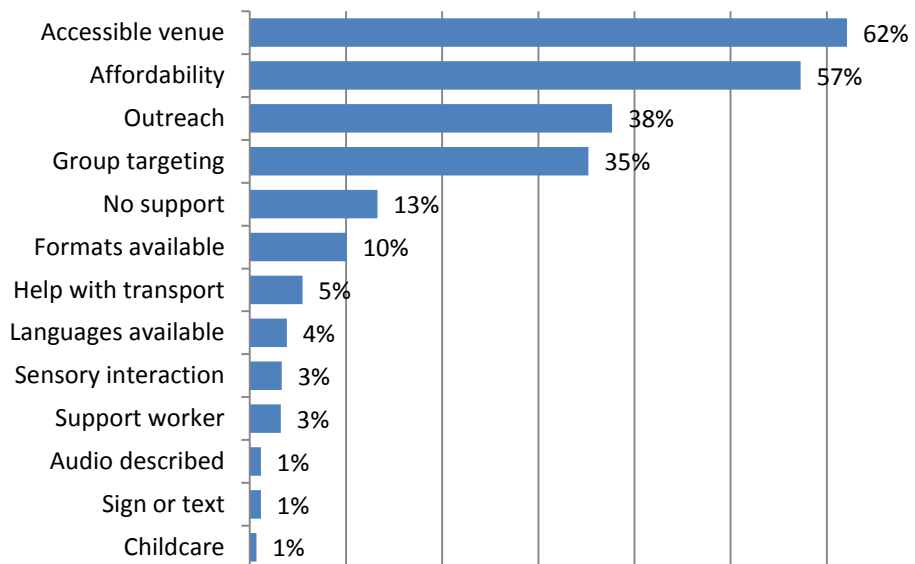
Whilst this data does not demonstrate that the targeting method was successful in reaching the specific group (a judgement more relevant to post-project evaluation phase), it is useful to note the group, or number of groups, the activity was intended to reach, as this has important implications for the form the activity takes; the methods used to support access and the marketing methods employed.

4.2 Methods used to support access

Regularly funded organisations use a range of methods to increase engagement in the arts by marginalised or disadvantaged groups within society.

Figure 4 provides an overall breakdown of methods used by core funded organisations in 2011/12 to reach those groups described in 4.1 above. The figure shows methods used to support access to all performance, exhibition and participation-based activity delivered.

Figure 4: Percentage breakdown of methods used to support access to activities delivered by core funded organisations (N=6,372)



Notes:

1. Percentages add up to more than 100% due to multiple responses

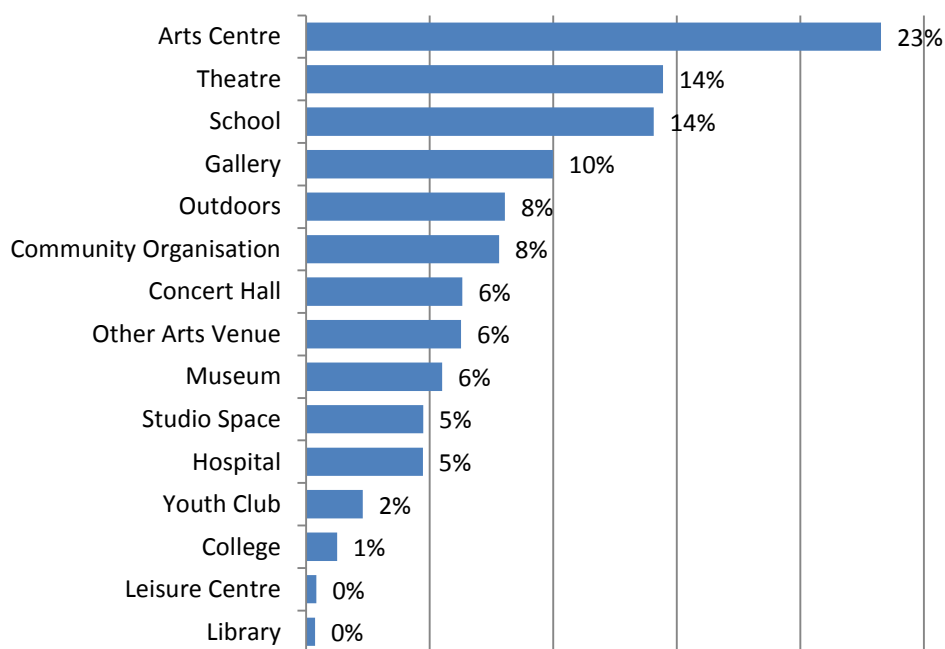
The four most frequently used methods to support access were promoting accessibility (62 per cent), affordability (57 per cent), outreach (38 per cent) and group targeting (35 per cent). Other methods used fall-off quite dramatically possibly due to the more specialist nature of the support, more limited target group or the increased cost associated with delivery.

4.3 Location of activity

Figure 5 shows the breakdown of activity by location. As might be expected, a large proportion of activity took place in traditional arts related venues such as arts centres (23 per cent), theatres (14 per cent) and galleries (10 per cent).

As well as this, a significant and growing proportion of activity took place in locations less associated with arts activity such as schools (14 per cent), outdoors (8 per cent) and museums (6 per cent).

Figure 5: Percentage breakdown of venues used to deliver core funded activity in 2011/12 (N=6,372)



4.4 Participation based activity

Regularly funded organisations deliver a range of participation based arts activity such as workshops, seminars, classes and outreach work and details of these form part of their returns.

In 2011/12, regularly funded organisations delivered 3,322 participation based activities, a slight decrease on activity delivered in 2010/11 (-4%). Despite this, the number of organisations reporting activity in this area increased from 64 to 75, representing a significant proportion (71%) of the portfolio.

Despite some annual variations, long term analysis shows an increasing trend for core funded organisations to deliver participation based activities as part of their portfolio of work. This reflects a growing recognition by the wider range of regularly funded organisations of the value of this engagement in meeting strategic objectives particularly in relation to addressing social exclusion and poverty.

Table 5: Participation levels by artform (N=3,322)

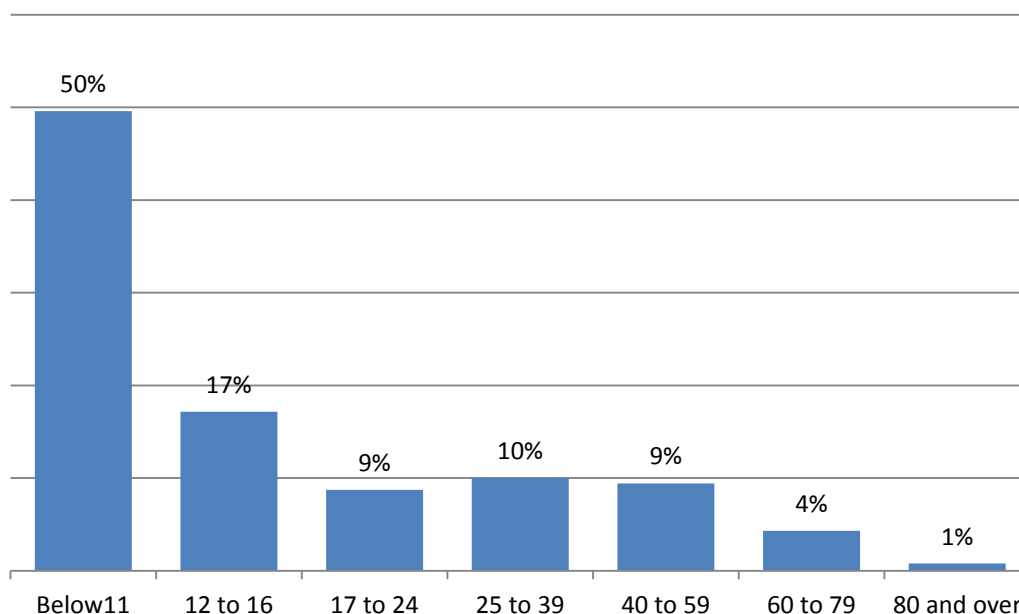
	Number of activities	Number of participants	Percentage of total
Combined Arts	1,556	188,578	45%
Visual Arts	485	76,742	18%
Music	419	67,900	16%
Drama	473	46,374	11%
Traditional Arts	283	31,100	7%
Literature	31	5,234	1%
Dance	75	3,756	1%
Total	3,322	419,684	100%

Anecdotal evidence suggests that the decrease in the number of activities relates to a reduction in the number of agencies commissioning activities and reductions in associated budgets leading to a focus on core activity.

Table 5 shows the total number of individuals involved in participation based activity delivered in 2011/12. Based on the overall total of 419,684 participants, 45 per cent were engaged in activity delivered by Combined Arts organisations and 18 per cent by organisations operating within visual art. This represents a significant increase in the number of people participating in funded activity compared to 2010/11.

A breakdown in the number of people participating by age (based on a sample of 2,432 activities), is shown in Figure 6. Half of those participating were aged below 11 years. Younger people aged between 12 and 16 comprised the next single largest group (17 per cent). Fewer older people within the age bands 60 to 79 and 80+ participated in activities, comprising 4% and 1% respectively.

Figure 6: percentage breakdown of participation by age group (N=2,432)



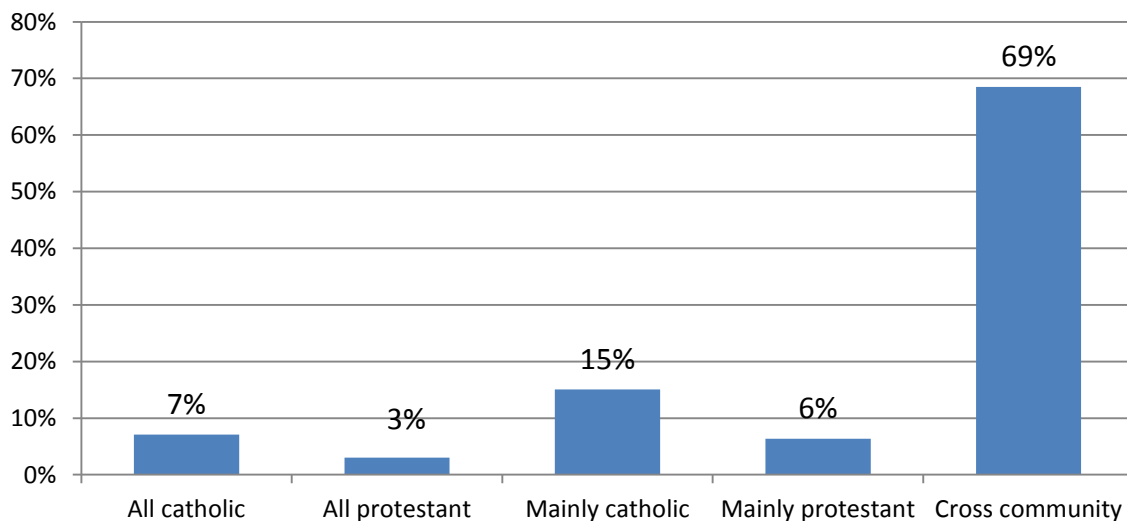
4.4.1 Breakdown of events by religion

Regularly funded organisations are asked to provide information on the overall religious composition of those taking part in workshops. In most cases, classifications were made based on estimates made by activity co-ordinators. As a consequence, results can only be regarded as approximate.

Figure 7 shows the broad religious affiliation of participants. Sixty nine per cent of activity was described as cross-community in nature, involving a mix of individuals from both the main community backgrounds. This does not necessarily mean that activity was designed to strengthen cross-community relationships, rather that it simply involved a balance of individuals from more than one community background.

The majority of activity involving participations from one religious group was associated with the work of arts organisations either located within single identity communities or with those undertaking outreach work targeted at groups which fall within single identity communities. The findings shown in Figure 7 are consistent with those found in previous years.

Figure 7: A breakdown of participation by religious group in 2010/11 (N=1,527)



Notes: Excludes non-responses (n=1,795)

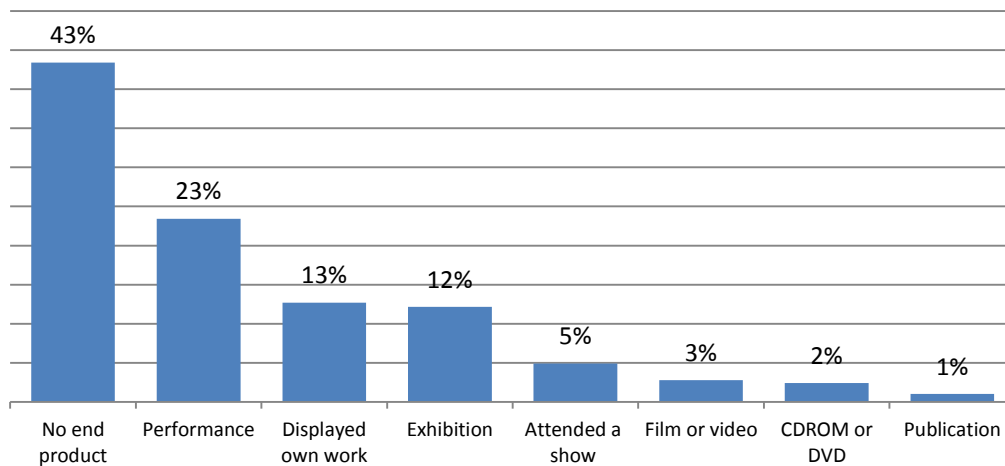
4.4.2 Participation based activity outputs

Frequently, participation based activity delivered by funded clients culminates in the production of one or more output. These outputs often represent an important project milestone, allowing participants to celebrate the achievement of personal development goals with family members, friends and local communities.

In 2011/12 fifty seven per cent of activity culminated in an event that showcased participants' creative process, such as a performance or exhibition.

As can be seen in Figure 8, a final performance was most frequently cited as the project output, comprising 23 per cent. These performances involved audiences estimated at 261,467. Performances delivered by traditional arts organisations attracted the largest proportion of this total. Displays of participants' work and exhibitions also represented a significant proportion of outputs (13 per cent).

Figure 8: Breakdown of output types associated with participation based activities (N=3,462)



Forty-five activities delivered by funded organisations culminated in a formally recognised qualification, the majority of which involved music organisations.

Underpinning the outputs described above are the less tangible benefits accrued at an individual participant level arising from the engagement. These are often considerable with far reaching implications for participants' personal, family and working lives. Benefits flowing from participation cited from other research² include skills development, enhanced confidence and greater self-esteem.

4.5 Productions and performances

Regularly funded organisations monitor attendance levels and ticket prices as part of their funding agreement. This information is collected at a production and performance level building a comprehensive portfolio of evidence year on year. This data, some of which is sourced from electronic box-office systems, is used by organisations to build detailed customer profiles enabling them to develop engagement strategies.

In 2011/12, 50 organisations (53 per cent of the regularly funded portfolio of organisations) delivered 1,510 productions and an associated 6,274 performances. The majority of productions were delivered by combined arts organisations (62 per cent), followed by music (17 per cent) and drama (14 per cent) based organisations.

² ACNI, General Population Survey (2012).

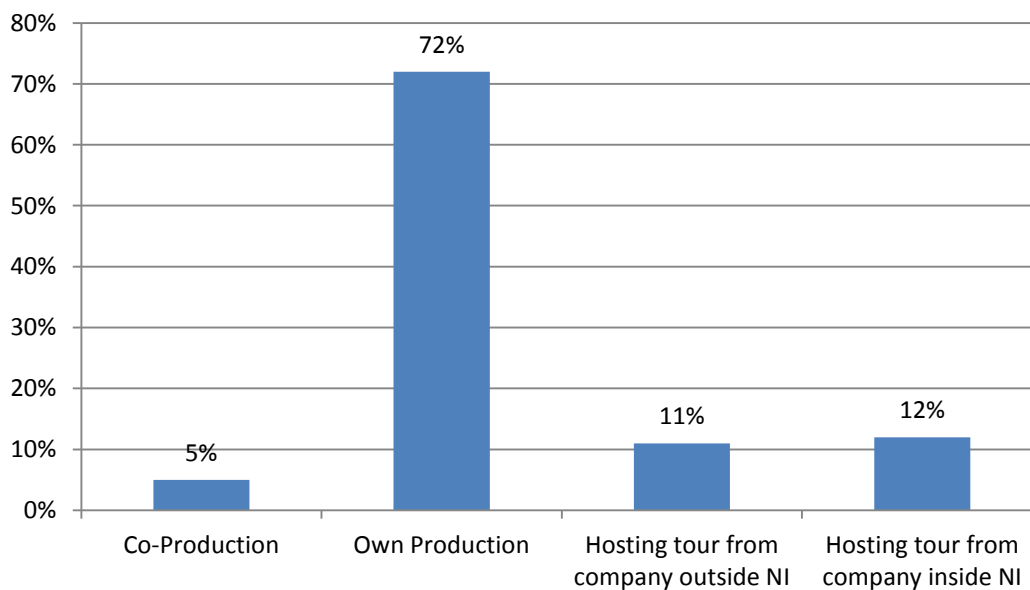
4.5.1 Productions

A total of 6,218 artists were employed by producing organisations, the majority of which were engaged by organisations operating within Combined Arts. Overall, the majority (78 per cent) were paid as part of this engagement. The majority of productions (70 per cent) involved new work.

Artists working on dance productions did so for financial reward on 93 per cent of occasions. In comparison, artists working with drama-based organisations only received payment just over half the time (56 per cent).

Organisations completing the RFO survey were asked to provide details on the origin of a production i.e. whether it was co-produced, produced independently or hosted. As can be seen in Figure 13, the majority of productions were independent ventures (72 per cent) with only a small minority (5 per cent) co-produced. The remaining 23 per cent involved organisations hosting productions originating from other sources.

Figure 9: production origin (N=1,510)



4.5.2 Performances

In the reporting period 2011/12, 6,274 performances were staged. The largest proportion of these were delivered by organisations working within Combined Arts (53 per cent), followed by Drama (27 per cent) and Music (9 per cent). As might be expected, Visual Arts based organisations delivered the fewest number of performances (less than 1 per cent).

Table 6 shows total audiences reported by funded organisations. These totalled just under 1 million (981,977), with Combined Arts having the largest share of audiences (67%). Music and Drama were each held 14 per cent of the total. A comparison of audience levels with 2010/11 suggests a reported increase in attendance of 8 per cent.

Table 6: actual and estimated audiences by artform (N=6,274)

	Actual	Estimated	Total	Percentage of total
Combined Arts	578,043	82,616	660,659	67%
Music	127,766	4,992	132,758	14%
Drama	114,368	18,273	132,641	14%
Traditional Arts	25,988	17,153	43,141	4%
Dance	2,122	3,800	5,922	1%
Literature	3,787	526	4,313	0%
Visual Arts	284	2,259	2,543	0%
Total	852,358	129,619	981,977	100%

Table 7 provides a breakdown of tickets distributed by type. The largest proportion of tickets (70 per cent) were distributed at full price. At an artform level the proportion of tickets distributed at this price varied, with Combined Arts organisations distributing the largest proportion (84 per cent) and drama the fewest (53 per cent).

Overall, the proportion of discounted or complimentary tickets distributed³ totaled 18 per cent. Music organisations issued most complimentary tickets (27%)

Table 7: Proportion of tickets distributed by category in 2011/12

	No. of full price tickets distributed as % of total	No. of discounted / complimentary tickets distributed as % of total	No. of concessions as % of total
Combined Arts	84%	15%	0%
Drama	53%	17%	30%
Literature	77%	6%	17%
Music	54%	27%	19%
Traditional Arts	82%	14%	4%
Visual Arts	75%	25%	0%
Total	70%	18%	12%

Notes:

Based on ticketed performances with audiences =>100

Based on sample of 1,686 performances delivered by 41 organisations

Table 8 shows mean ticket prices overall and by artform for a sample of performances. Overall mean ticket prices were £12.68 and ranged from £11.17 for Traditional Arts performances to £13.37 for Music performances.

³ Discounted tickets are those that are part of a price reduction plan offered as part of a commercial marketing and sales promotion campaign. Complimentary tickets have been issued at no charge by the presenting organisation with the implied loss of income to that organisation

Table 8: Mean ticket prices (N=496)

	Mean ticket price
Music	13.37
Combined Arts	12.91
Drama	11.59
Literature	11.50
Traditional Arts	11.17
Total	12.11

Notes:

Based on a sample of 496 performances where audience were =>200

5 Exhibitions

Exhibitions provided core funded organisations and their associated artists an opportunity to display their work to a targeted or general audience. Exhibition events vary in terms of their size, location and purpose and include displays of painting, sculpture, printmaking and drawing.

In 2011/12, 36 organisations (38 per cent of the organisations that completed the survey) reported holding 320 exhibitions across 9,430 exhibition days. These exhibition days attracted a total known audience of 101,040 and a further estimated audience of 283,958. This equates to a total audience of 384,998.

At an overall level, not taking into account differences in the number of exhibiting organisations, this suggests a reduction of 26% in total audiences between 2010/11 and 2011/12. It is likely that the closure of the Ormeau Baths Gallery (October 2011) had a significant impact on the number of exhibitions during the 2011/12 period.

Table 9: Number of reported attendances at exhibition events in 2011/12

	Known Audiences	Estimated Audiences	Total	Percentage of total
Combined Arts	23,324	49,589	72,913	19%
Drama	-	14,050	14,050	4%
Literature	500	16,715	17,215	4%
Music	-	12,500	12,500	3%
Traditional Arts	-	2,600	2,600	1%
Visual Arts	77,216	188,504	265,720	69%
Total	101,040	283,958	384,998	100%

Table 9 provides a breakdown of audiences for exhibitions in 2011/12. The larger proportion of 'estimated audiences' suggests greater difficulty in measuring attendance compared, for example, to organisations delivering ticketed performances.

As a consequence, less reliance can be placed on the accuracy of attendance reported. As might be expected, 69 per cent of exhibitions were delivered by visual arts based organisations. Traditional Arts organisations delivered the least number of exhibitions (1%).

Ninety-eight per cent of exhibitions shown by regularly funded organisations in 2011/12 involved no entry charge. The remaining 2 per cent involved only a token charge.

The vast majority of exhibitions held were either co-produced or independently produced by organisations in Northern Ireland (66 per cent). The remaining proportion (34 per cent) comprised of touring exhibitions originating either within or outside Northern Ireland.

Consistent with previous years, relatively few exhibitions toured in 2011/12 either within Northern Ireland or further afield. Eighty-nine per cent of exhibitions reported no-touring, six

per cent toured venues in Northern Ireland with 5 per cent touring within Great Britain, the Republic of Ireland, or internationally.

6 Resource Organisations

In 2011/12, the Arts Council supported 13 organisations to deliver dedicated advice and support services to assist sector development and the career enhancement of artists. These resource organisations offer a mixture of services depending on the needs of the artform sector they operate within, but at a general level, services offered include: specialist advice or information; advocacy and professional representation; professional development; training; funding; providing a communications network; providing a focal point for other organisations or individuals; serving as a link between other organisations.

There is a number of additional organisations that deliver, perhaps, one or two of these services but do so in addition to their core artform activity whether it be a studio group or youth theatre company. In this instance the resource orientated work of these organisations has not been included.

Table 10 provides a summary of reported categories of membership (individual, artistic and organisation membership). Membership levels within each category varies significantly across the artform areas. Few resource organisations have other organisations as members with the exception of the youth arts and dance.

Table 10: Number of individual, artistic and organisation members

	Total
Number of artistic members	78
Number of individual members	970
Number of organisations as members	5,119

Table 11 provides a breakdown of the core services provided by resource organisations in 2011/12 and demonstrates the range of supports provided to artists and organisations within the space of a financial year. Of particular note are the number of supports targeted towards individual artists. Twenty-four residencies were arranged for practicing artists allowing them time and space away from their day-to-day routine to develop their practice often within unique geographic or cultural contexts.

Table 11: Breakdown of services provided by organisations

	Total
Bursaries	134
Newsletter	90,117
Enquiries dealt with	13,723
Number of artists supported	2,152
Talks or lectures organised / delivered	99
Training courses organised / delivered	112
Artists provided with premises	629
Residencies arranged	24
Provided advocacy support	486
Website Hits	673,000

7 Publications

Forty five regularly funded organisations produced publications in 2011/12, a 6 per cent increase on 2010/11. The format of publications varied significantly with a substantial number published as e-books. Subject matter was equally diverse including history, sport, fiction, architecture, education and the environment.

This section concentrates on the output from Blackstaff Press, Guildhall Press and Lagan Press, the three main publishing houses in Northern Ireland.

As shown in table 12, these organisations produced 50 new publications in 2011/12, an increase of 26 per cent compared to the previous year. A total of 51,756 copies of these were produced, down 36% on the previous year despite more books being published. Twenty five percent of copies produced were sold in this reporting period, with 26 per cent distributed free, a marked increase on the number distributed free in either 2010/11 and 2009/10.

Table 12: Publication output from the three main Northern Ireland Houses in 2011/12

	2009/10	2010/11	2011/12
Books produced	32	37	50
Copies produced	55,780	70,200	51,756
Copies sold	14,850	21,117	12,950
Free copies distributed	2,085	2,147	13,747
% Copies Sold	27%	30%	25%
% Copies distributed free	4%	3%	26%

Appendix 1 – 2011/12 RFO Clients

Adapt NI	Maiden Voyage NI Ltd
Aisling Ghear	Waterside Theatre Company Ltd
All Set Cross-Cultural Project	Millennium Court Arts Centre
Alternative Ulster	Moving on Music
A'town Trad and Contemporary Music School	Nerve Centre
An Gaelaras Ltd. (Blathanna Arts)	New Lodge Arts
Armagh Rhymers	NI Opera
Array Studios	North West Play Resource Centre (The Playhouse)
Arts and Disability Forum	The MAC
Arts Care	Oh Yeah Music Centre
Beat Initiative	Open House Traditional Arts Festival Ltd
Traditional Music and Dance Society	Open Arts
Belfast Community Circus School	Orchid Studios
Belfast Exposed Photography	Paragon Studios (PS2)
Belfast Festival at Queens (Ulster Bank)	Partisan Productions
Belfast Music Society	PLACE
Belfast Print Workshop	Play Resource Warehouse
Big Telly Theatre Company	Pobal
Black Box	Prime Cut Productions
Blackstaff Press	Poetry Ireland
Bruiser Theatre Company	Prison Arts Foundation
Cahoots NI Ltd	Queen Street Studios
Camerata Ireland	Ransom Productions Ltd
Catalyst Arts	Replay Productions
Cathedral Quarter Arts Festival	Royal Scottish Pipe Band Association
Community Arts Partnership	Seacourt Print Workshop
Context Gallery	Spanner in the Works
Craft Northern Ireland	Sole Purpose Productions
Creative Exchange	Source/Photo Works North
Crescent Arts Centre	Streetwise Community Circus
Cultúrlann McAdam OFiaich	Sticky Fingers Early Years
Dance Resource Base	Tinderbox Theatre Company
Dance United NI	Tyrone Guthrie Centre
Derry Theatre Trust	Ulster Association of Youth Drama
Digital Arts Studios	Ulster Orchestra
Down Community Arts Ltd	Ulster Scots Community Network
Drake Music Project Northern Ireland	Ulster Youth Choir
Echo Echo Dance Theatre Company	Ulster Youth Orchestra
Feile an Phobail	Verbal Arts Centre
Flax Art Studios	Void Art Centre
Golden Thread Gallery	Voluntary Arts Network (on behalf of Voluntary Art
Grand Opera House Trust	WheelWorks
Guildhall Press	Young at Art
Irish Pages Ltd.	Youth Action
Irish Traditional Music Archive	
John Hewitt Society	
Kids in Control	
Kabosh Theatre Ltd	
Lagan Press Ltd	
Lyric Theatre NI	

Appendix 2 – Key Activity Tables

2.1 Activity Locations (n=6,372)

	Combined Arts	Dance	Drama	Literature	Music	Traditional Arts	Visual Arts	Total	Total %
Arts Centre	987	15	85	40	62	133	160	1482	23%
College	24	12	20	0	13	0	11	80	1%
Community Organisation	258	21	155	1	6	23	34	498	8%
Concert Hall	217	1	66	1	105	7	6	403	6%
Gallery	181	0	40	4	1	1	409	636	10%
Hospital	294	3	1	0	1	1	1	301	5%
Leisure Centre	12	0	1	1	6	6	1	27	0%
Library	11	0	0	2	2	8	0	23	0%
Museum	15	2	291	1	23	5	14	351	6%
Other Arts Venue	321	12	19	0	25	8	15	400	6%
Outdoors	68	10	354	6	1	36	38	513	8%
School	168	19	205	6	223	227	48	896	14%
Studio Space	166	35	30	0	32	9	30	302	5%
Theatre	502	15	324	28	32	17	2	920	14%
Youth Club	88	2	40	0	3	4	9	146	2%

Totals may add up to more than 100% due to multiple responses

2.2 Groups Targeted (n=6,372)

	Combined Arts	Dance	Drama	Literature	Music	Traditional Arts	Visual Arts	Total	Total %
Children or Young People	1027	39	433	16	335	329	277	2456	39%
Older People	200	15	182	3	62	88	114	664	10%
Socially or Economically Deprived	516	19	192	1	35	179	52	994	16%
Rural Groups	181	11	83	5	33	112	48	473	7%
Ethnic Minorities	205	2	95	0	7	99	32	440	7%
Offenders	64	1	1	0	0	0	6	72	1%
People with Disabilities	543	12	75	0	49	50	75	804	13%
Victims	50	2	5	0	0	0	7	64	1%
No Targeting	779	36	452	62	257	138	332	2056	32%

Totals may add up to more than 100% due to multiple responses

2.3 Methods used to Support Access (n=6,372)

	Combined Arts	Dance	Drama	Literature	Music	Traditional Arts	Visual Arts	Total	Total %
Outreach	1490	19	284	5	226	109	268	2401	38%
Group Targeting	1234	26	521	14	297	1	150	2243	35%
Childcare	22	0	0	1	3	0	18	44	1%
Affordability	1961	60	403	57	411	406	351	3649	57%
Help with Transport	194	11	103	2	8	1	30	349	5%
Literature available in different languages	58	4	17	0	3	138	25	245	4%
Literature available in different formats	363	0	64	2	54	3	156	642	10%
Accessible Venue	2046	63	514	87	437	271	538	3956	62%
Sign or text support	52	0	11	0	2	0	8	73	1%
Support Worker	137	8	45	0	0	0	16	206	3%
Sensory Interaction	153	0	0	0	36	0	23	212	3%
Audio Described	30	0	33	0	2	3	5	73	1%
No Supports Available	204	26	383	3	36	91	102	845	13%

Totals may add up to more than 100% due to multiple responses