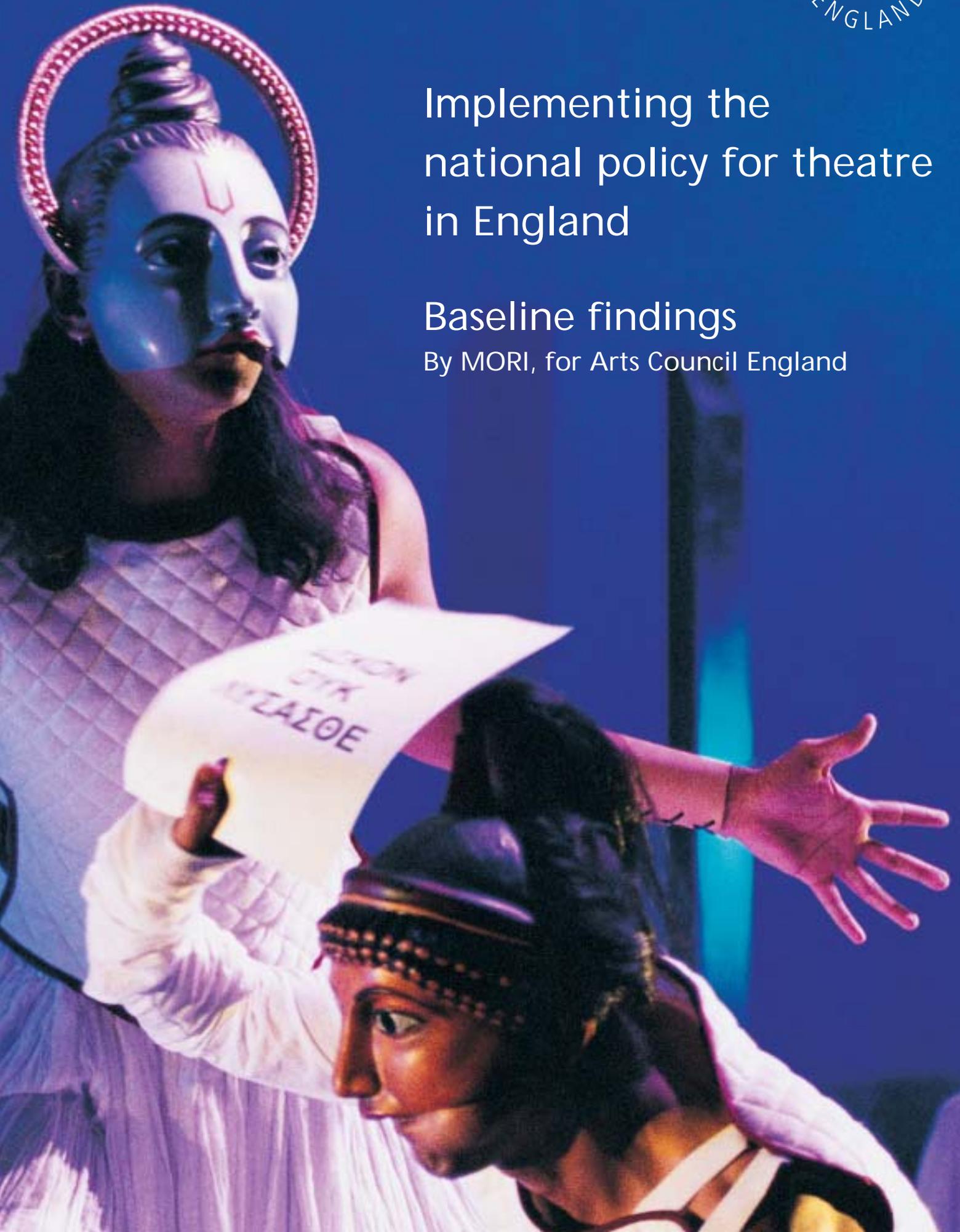


# Implementing the national policy for theatre in England

## Baseline findings

By MORI, for Arts Council England



**Research report 33**

**December 2003**

## **Implementing the national policy for theatre in England**

### **Baseline findings**

Research study conducted for Arts Council England

Andy Martin and Helen Bartlett  
Market Opinion and Research International

## **Contents**

<b>List of figures</b> .....	<b>2</b>
<b>List of tables</b> .....	<b>2</b>
<b>Foreword</b> .....	<b>3</b>
<b>Executive summary</b> .....	<b>4</b>
Introduction .....	4
Methodology .....	4
Main findings.....	4
Next steps.....	6
<b>1 Introduction</b> .....	<b>7</b>
1.1 Background – National policy for theatre in England .....	7
1.2 Methodology .....	8
1.3 Notes and conventions .....	9
1.4 Acknowledgements.....	11
<b>2 Summary of findings</b> .....	<b>12</b>
2.1 Respondent profile.....	12
2.2 General information .....	14
2.3 Priority 1: Quality.....	22
2.4 Priority 2: Attracting more people.....	24
2.5 Priority 3: Developing new ways of working.....	26
2.6 Priority 4: Education.....	27
2.7 Priority 5: Addressing diversity and inclusion.....	28
2.8 Priority 6: Regional distinctiveness .....	29
2.9 Priority 7: Developing artists and creative managers of the future ...	30
2.10 Priority 8: International connections .....	31
2.11 Key performance indicators .....	32
<b>3 Conclusions</b> .....	<b>35</b>
<b>References</b> .....	<b>37</b>
<b>Appendix 1: Topline results</b> .....	<b>38</b>
<b>Appendix 2: Statistical reliability</b> .....	<b>59</b>
<b>Appendix 3: The national policy for theatre in England (July 2000)</b> .....	<b>61</b>

## List of figures

	<b>Figure number</b>	<b>Page number</b>
Organisation type	1	12
Priority areas	2	14
Total income	3	15
Total income by organisation type	4	16
Total expenditure	5	16
Total expenditure – breakdown	6	17
Staff breakdown	7	18
Types of production	8	22
Actor/performer weeks	9	23
Use of facilities	10	25
Different activities undertaken	11	26
Regional distinctiveness	12	29
Staff training and development	13	30
Performance overseas	14	31

## List of tables

	<b>Table number</b>	<b>Page number</b>
Specialisms	2.1	13
Breakdown of permanent staff	2.2	19
Breakdown of freelance/contractual staff	2.3	20
Breakdown of boards/management committees	2.4	21
Breakdown of boards/management committees – ethnic makeup	2.5	21
Initiatives to target different groups	2.6	28
Priority areas	2.7	33–34

## **Foreword**

In July 2000, the then Arts Council of England published the national policy for theatre in England. In the same month, the Arts Council secured an extra £100 million per year of Government funding for the arts from 2003/04. £25 million of this new money was allocated to theatre annually in order to implement the new national policy. This represented a 72% increase in the budget for theatre (excluding the National Theatre and Royal Shakespeare Company). A theatre review process was instigated to decide how to allocate the additional funds to the theatre sector. The Arts Council and the then Regional Arts Boards conducted a rigorous review of the sector, and a Theatre Committee was established to advise and support the review process.

The theatre review found that a long period of under-funding was accompanied by poor morale and declining productivity and standards. There were concerns that audiences for theatre were falling. The national policy for theatre in England established our priorities for addressing the situation and creating an environment in which theatre can flourish. The distribution of the funds to the theatre sector rewarded innovation and excellence and backed ideas, energy and talent. Many organisations received increases above 30% of their grant, and some received four or five times more than their grant. Of the additional £25 million in 2003/04, 83% was awarded to producing companies; 12% was for promotion and presenting; and five per cent was for strategic funding initiatives such as the Black Regional Initiative for Theatre.

In 2001, the Arts Council commissioned MORI to collect baseline information from all regularly funded theatre organisations. The information was collected against a series of indicators which will help us to measure the impact of the additional funds in future years. In devising the baseline study we have focussed on the implementation of the national policy for theatre in England - the desired outcome of the additional funding.

This report analyses the data gathered for the baseline study. Subsequent data collection will enable us to measure change against the key indicators. This evidence will enable us to monitor the state of English subsidised theatre and to evaluate the success of the national policy for theatre in England.

*Nicola Thorold*

**Nicola Thorold**  
**Director of Theatre**  
**Arts Council England**

## **Executive summary**

### **Introduction**

This study of Arts Council England-funded theatres was conducted by Market and Opinion Research International (MORI) on behalf of Arts Council England. It provides a baseline against which the implementation of the national policy for theatre in England will be measured.

The policy has eight priorities:

- a better range of high-quality work
- attract more people
- develop new ways of working
- education
- address diversity and inclusion
- develop the artists and creative managers of the future
- an international reputation
- regional distinctiveness

The policy states that all funded organisations are expected to deliver the first two priorities (high-quality work and attracting more people). The remaining six priorities 'should inform the thinking of everyone involved in subsidised theatre.' The policy goes on to explain that the Arts Council will be looking to the theatre sector as a whole to deliver the eight priorities.

### **Methodology**

A self-completion questionnaire was designed and piloted by MORI, with detailed input from the Arts Council team and the project steering group. It was sent to all 222 Arts Council regularly funded theatre organisations in mid-July 2002. The sample list was collated by the Arts Council from lists provided by its team of theatre officers working at the national and regional offices. Respondents were asked to supply information for the financial year 2001/02.

In total, 147 organisations sent back questionnaires, giving a response rate of 66%. Data relating to the Royal National Theatre and the Royal Shakespeare Company are not included in the report.

### **Main findings**

These are the key findings highlighted by the baseline study. They relate to activities that took place in the financial year 2001/02.

- Three in five organisations described themselves as being specialists in at least one area. Children or young people and education were the most popular areas of specialism. Three in five organisations employed specialist education staff
- Virtually all of the organisations (97%) said that they were focussing on at least one of the six optional priority areas identified in the national theatre policy. The most common areas of focus were education and developing new ways of working
- Sixty-nine per cent of theatre organisations undertook some education work in 2001/02, reaching a median number of 2,500 people each. Activities were most likely to be for young people of secondary school age (12-19), but more primary school-aged young people (5-11) actually participated, with a median of 2,000, compared with 600 secondary-aged students. The least-targeted group was the under-fives; even so, one in five organisations worked with pre-schoolers
- Organisations are committed to experimentation, with two-thirds attempting at least one new way of working during the financial year 2001/02. The most common forms of new working were the introduction of longer rehearsal times, and trying out new artistic collaborations and partnerships
- Producing/presenting venues (47%) and producing theatres (38%) were most likely to report a deficit in 2001/02. This compares with a figure of 23% across the industry as a whole. Presenting venues, promoters and festivals reported the highest financial reserves
- Three in five (61%) of permanent staff employed in the sector in 2001/02 were women; two in five (39%) were men. Freelance staff comprised slightly more men than women (53% compared with 47%)
- Ninety-two per cent of permanent staff were white, with the next largest group being Black Caribbean (two per cent). White employees made up a slightly lower proportion of freelance and contractual staff (87%) than permanent staff. Six per cent of freelance staff were Black Caribbean
- The gender profile of boards and management committees was the opposite of that of the permanent workforce. Men were in the majority – just under two-thirds of board members were men. The ethnic and disability profile of boards was, however, similar to that of permanent staff, with 92% being white and four per cent considering themselves to have a disability

- Each theatre organisation produced a median of 5.6 productions in 2001/02, giving an estimated 1,074 productions in the theatre sector during that year
- One in nine productions (11%) during the financial year 2001/02 was a new commission, with a further 11% of productions involving other new work categories. Modern drama was the most popular type of production overall (61%)
- In the financial year 2001/02, theatre organisations sold around two-thirds of the tickets they had available. There were an estimated 25,500 performances across the sector as a whole in 2001/02
- Four out of five organisations sent at least one member of staff on some form of training or professional development during the financial year 2001/02
- One in four organisations toured overseas in 2001/02, with Eire, the USA, France and Germany all being popular destinations. An estimated 410 performances were presented to overseas audiences, with over 70,000 people outside England witnessing a performance by an England-based theatre organisation
- Just one in five of all the organisations surveyed did not consider itself to have a particular regional role of some kind

### **Next steps**

This study provides a baseline against which we can measure the funded theatre sector's progress in implementing the national policy for theatre in England. It will enable the Arts Council to chart development and change in the sector and to monitor its financial health following the theatre review and the resulting increase in funding for theatre. The Arts Council intends to update the baseline several times over a period of five years and to explore different policy priority areas through case studies and other qualitative research. The first qualitative study will be published early in 2004 and will focus on 'developing new ways of working' and 'diversity and inclusion' as they are currently being addressed in a range of theatre organisations.

## **1 Introduction**

This study of Arts Council England-funded theatres was conducted by Market and Opinion Research International (MORI) on behalf of the Arts Council. It provides a baseline against which the implementation of the national policy for theatre in England (Appendix 3) will be measured.

### **1.1 Background – national policy for theatre in England**

In May 2000, the Arts Council published two reports. The first was a report by Peter Boyden Associates, *The roles and functions of the English Regional Producing Theatres*; the second, *The Next Stage*, was an Arts Council consultation paper into the future of the theatre sector as a whole and it announced the theatre review.

Consultation over *The Next Stage* involved discussions between the Arts Council, the Regional Arts Boards<sup>1</sup>, local authorities and the theatre community. In July 2000, following the consultation, the Arts Council published its national policy for theatre in England. In the same month, the Arts Council secured an extra £100 million of Government funding for the arts from 2003/4, allocating £25 million of the new money to the theatre community.

In October 2000, a Theatre Committee was appointed to advise the Arts Council on implementing the policy.

In January 2001, the Arts Council met with representatives of the theatre sector to discuss the progress of the theatre review. Representatives from the regional theatres, the independent sector and industry bodies were included. In March 2001, the Arts Council announced the details of the allocation of the extra £25 million for theatre. £12 million of this funding was awarded in April 2002. In April 2003, the sector received the full £25 million; this £25 million has now been absorbed into the total annual amount available to the English theatre sector.

This study provides a baseline for exploring the implementation of the policy. The policy has eight priorities:

- a better range of high-quality work
- attract more people

---

<sup>1</sup> On 1 April 2002 the Arts Council of England and the 10 Regional Arts Boards joined together to form a single development organisation for the arts. The new organisation is called Arts Council England, which has a national office and nine regional offices.

- develop new ways of working
- education
- address diversity and inclusion
- develop the artists and creative managers of the future
- an international reputation
- regional distinctiveness

The policy states that all funded organisations are expected to deliver the first two priorities (high-quality work and attracting more people). The remaining six priorities 'should inform the thinking of everyone involved in subsidised theatre.' The policy goes on to explain that the Arts Council will be looking to the theatre sector as a whole to deliver the eight priorities.

## **1.2 Methodology**

A self-completion questionnaire was adopted for the survey, to provide a cost-effective approach to collecting a wide range of information. The questionnaire was designed by MORI, with detailed input from the Arts Council team and the project steering group. Respondents were asked to supply information for the financial year 2001/02.

A draft questionnaire was sent out to steering group members and a small number of other theatre organisations asking for comments on the ease of completion. Following amendments, the final agreed questionnaire was mailed to all 222 Arts Council regularly funded theatre organisations in mid-July 2002. The sample list was collated by the Arts Council from lists provided by its team of theatre officers from the national and regional offices.

To boost response rates:

- a follow-up letter from the Arts Council urged non-respondents to find the time to fill in the questionnaire. MORI then undertook follow-up telephone calls to non-respondents
- the deadline for returns of 28th August was extended several times, with the final deadline falling in mid-November. This gave organisations more time to complete the questionnaire after their busy summer period

In total, 147 organisations sent back questionnaires, giving a response rate of 66%. This response rate should be borne in mind when interpreting the results. Data relating to the Royal National Theatre and the Royal Shakespeare Company are not included in the discussion in this report.

### 1.3 Notes and conventions

- This was very much an exploratory study, and despite the pre-testing of the questionnaire, it is clear that a number of organisations struggled to complete it successfully. Quite possibly they would not previously have needed to collect this type of information; because of this, some of the results are left open to a certain amount of interpretation. For instance, in many cases we have been unable to ascertain whether a blank response on the questionnaire actually represents a '0' score, or a non-response. For this reason, '0' scores have been excluded when calculating all the median and mean scores
- Questionnaires were sent to producing, presenting and touring companies, as well as promoters and festivals. Touring companies often perform their work in presenting venues; both of these groups were asked to provide information about the type and number of productions they put on. There has therefore been some double-counting of productions and performances, but the complexity of the study meant that we were unable to establish the extent to which this occurred
- Respondents were asked to provide information relating to the financial year 2001/02
- Question numbers in tables refer to question numbers in the questionnaire (Appendix 1)
- Average scores used in this report are based on medians throughout. (A median is the 'middle' figure in the range of answers. Eg in the range 1–5 the median would be 3.) The mean scores tend to distort the averages, as a small number of companies have particularly high figures. Examples are given in the report which illustrate the effect of this
- Not every organisation in the sector chose to participate. We have assumed that the responses we received are illustrative of the whole sector. Where we present 'Total' numbers as opposed to total percentages, these are based on an estimate for the whole sector (a total of 222 organisations compared to the 147 that took part). For example, see overleaf:

<b>Sample table</b>		
Q16 Thinking about the work you produce or present, is your company a specialist company in any of the following?		
	%	Estimated grossed up total for the whole sector (number)
Children or young people	42	93
Education	36	80
<b>Base: All (147)</b>		

To find the estimated grossed up total for the sector, the total number of organisations is multiplied by the percentage of organisations saying they are specialists:

$$222 \times 0.42 = 93$$

Therefore an estimated 93 organisations from the whole sector are specialists in children or young people.

We have not attempted to weight this calculation in relation to the profile of respondents - eg producing theatres. This is a relatively simplistic approach, but it appears to be the most accurate we can adopt in the circumstances

- Where percentages do not add up to 100% this is due to computer rounding or multiple answers
- An asterisk in a table denotes a value of less than 0.5% but greater than zero

## **1.4 Acknowledgements**

We would like to thank the steering group for their valued help and contribution throughout this research.

Steering group members were:

- Grahame Morris, Chief Executive, Sheffield Theatres
- Rachel Tackely, Head of Programming, Ambassadors Theatre Group
- Dorothy Wilson, Director, mac
- Elizabeth Adlington, Director of Touring, Arts Council England
- Nicola Thorold, Director of Theatre, Arts Council England
- Paul Dwinfour, Data Services Officer, Arts Council England
- Karen Dust, Research Officer, Arts Council England

Administrative support was provided by Chris Rolls, Theatre Administrator, and Clare Fenn, Assistant Research Officer, at the national office of Arts Council England.

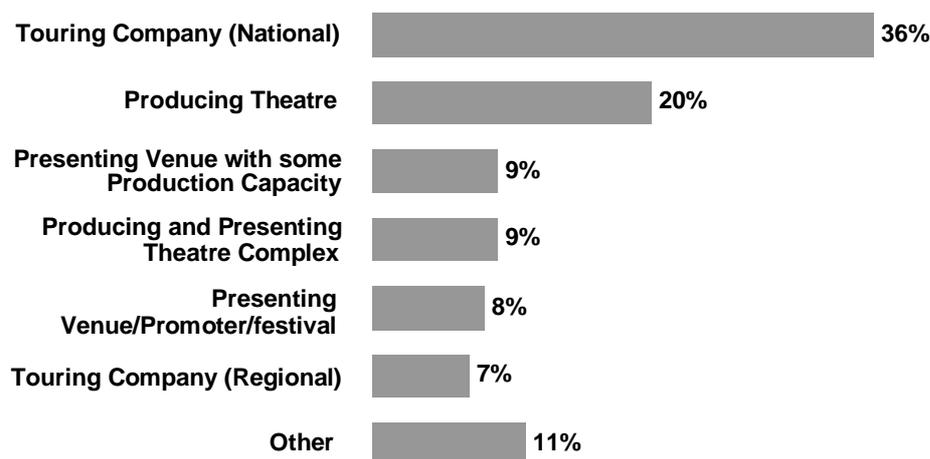
And most importantly, we are grateful to those theatre organisations that took the time and trouble to complete the questionnaire.

## 2 Summary of findings

### 2.1 Respondent profile

Figure 1: Organisation type

Q1 Which of these best describes your organisation?



Base: All (147)

Source: MORI

A broad range of organisations participated in the survey, as shown in Figure 1, above. The largest single group of organisations was national touring companies (36%), followed by producing theatres (20%). One in 10 described themselves as fitting into none of the given groups; those classifying themselves in this way included multi-artform arts centres, community touring schemes and arts education companies. It is, however, difficult to draw too many conclusions about the response rates from particular types of organisation, as the respondents classified themselves into groups which did not necessarily correspond to those applied by the Arts Council.

London was the most strongly represented region (33% of respondents), with the North West (13%) and Yorkshire (12%) following some way behind in second and third places. Response rates differed between regions, ranging from 100% in the South West to 52% in the Southern and South East<sup>2</sup> region.

<sup>2</sup> Since the research was undertaken, the Southern and South East regional office has been renamed and is now known as Arts Council England, South East.

<b>Table 2.1: Specialisms</b>		
Q16 Thinking about the work you produce or present, is your company a specialist company in any of the following?		
	%	Estimated grossed up total for the whole sector (number)
Children or young people	42	93
Education	36	80
Social inclusion	26	58
Cultural diversity	20	44
Community theatre	20	44
Disability	10	22
None/Not stated	40	89
<b>Base: All (147)</b>		

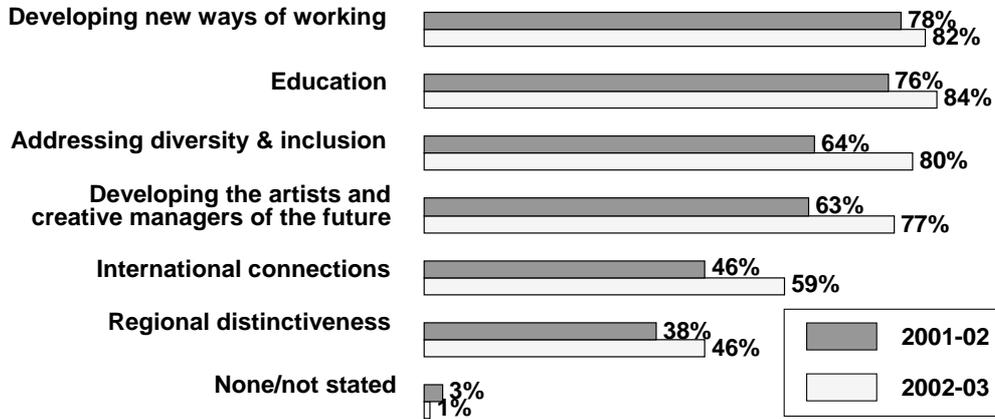
Organisations were asked if they considered themselves to be specialists in a number of areas, although they were not asked if they specialised *only* in a particular area. Three in five organisations (60%) described themselves as specialising in at least one of the six areas. As Table 2.1 (above) shows, 42% of companies specialised in children and young people, with an estimated 'grossed up' figure of around 93 theatre organisations across the sector as a whole. Thirty-six per cent of companies considered themselves to be specialists in education and 26% in social inclusion.

Producing theatres and presenting venues (62%), and those organisations based in the South and South East region and in the South West (both 58%), were particularly likely to specialise in children and young people. Producing theatres were more likely than average to be education specialists (55%). Overall, producing or presenting venues and regional touring companies were the organisations most likely to specialise in at least one of these areas (both 73%).

**Figure 2: Priority areas**

**Q17 Which, if any, of these other six priority areas in the Policy has your organisation been focusing on over the last financial year (2001-02) ?**

**Q18 And which, if any, does your organisation plan to focus on over the next financial year (2002-03) ?**



Base: All (147)

Source: MORI

Although not all considered themselves to be specialists in the different areas, organisations were focussing on the priorities established in the national policy. As Figure 2 (above) shows, education and developing new ways of working were the most common areas of focus. Just three per cent said they were not focussing on any of the six optional priority areas in 2001/02, and responses indicated that this would fall in 2002/03 to an estimated one per cent of all organisations. There were clear plans for developing activity in all these areas in 2002/03; the planned increases in diversity and inclusion and in developing the artists and creative managers of the future were particularly noticeable, with increases of 16% and 14% respectively.

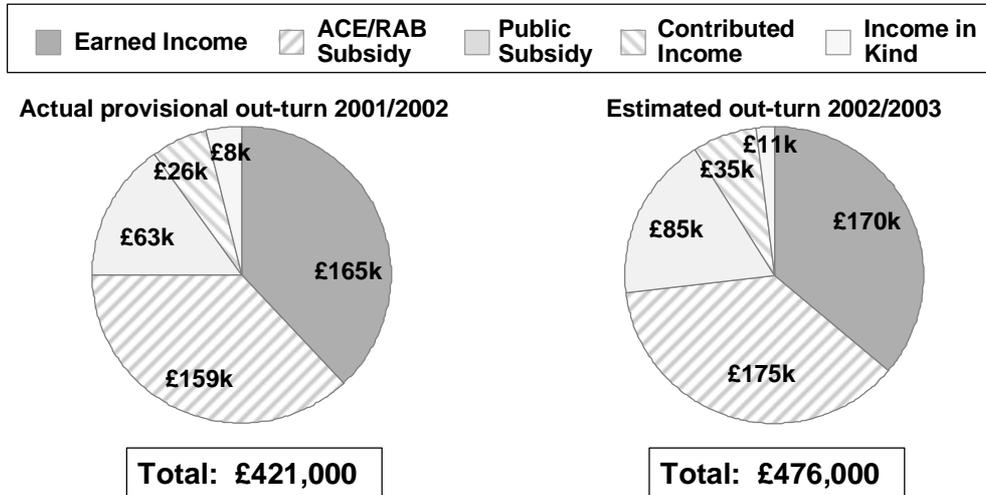
## 2.2 General information

### ***Funding***

Almost nine in 10 respondents (86%) were earmarked to receive additional funding through the theatre review, although several did not expect to receive any more money before 2003/04. Among all those who were to receive extra funding in 2002/03, the median amount they expected to receive was £36,100. However, seven per cent were receiving £200,000 or more (compared to 12% receiving under £10,000). The mean amount to be received was £61,500.

**Figure 3: Total income**

**Q6** Please complete below, details of your organisation's income over the last financial year

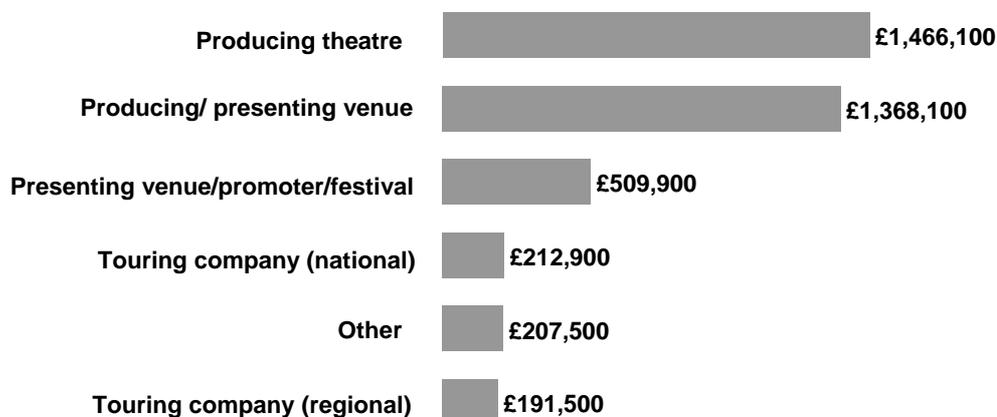


Median amounts Base:All (147)

Source: MOR

The largest sources of income in the financial year 2001/02, across all responding organisations, were earned income (median: 39%) and Arts Council or Regional Arts Board subsidies (38%). Other public subsidy (15%), other contributed income (6%) and income in kind (2%) made up the remainder. Respondents' estimates for the following financial year (2002/03) suggested that public subsidies would make up a slightly higher proportion of all income, while earned income would decrease a little in relative importance. The median total income during 2001/02 was £421,000. This was expected to rise to £476,000 during 2002/03 – an increase of 13%, of which the increase in funding through the theatre review represents around two-thirds. Figure 3 shows the breakdown of income sources in real terms.

**Figure 4: Total income by organisation type - 2001/2002**



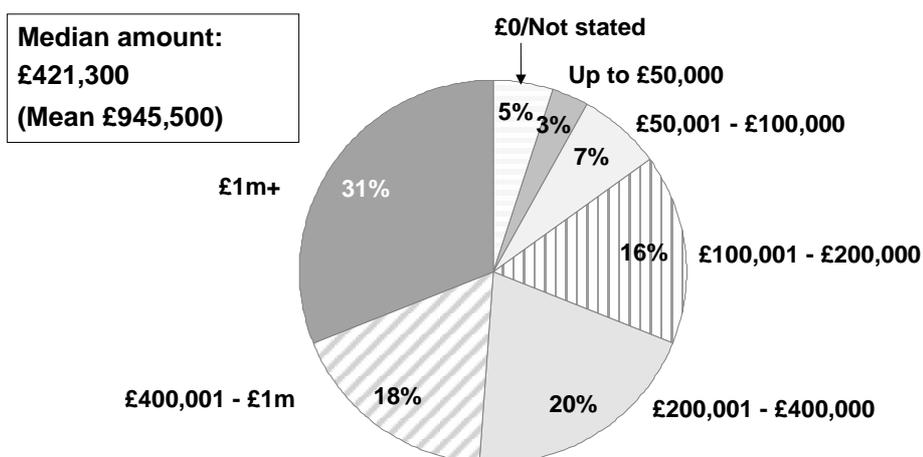
Base: All (147)

Source: MORI

The median income figure of £421,000 hides a wide range of incomes across this sector, with 29% of organisations recording an income of over £1 million in 2001/02, while nine per cent received under £100,000. As Figure 4 (above) shows, there is an association between organisation type and income, with producing theatres amassing a median figure of almost £1.5 million, in contrast to regional touring companies, where the median income during the financial year 2001/02 was £120,000.

**Figure 5: Total expenditure**

**Q7 And what was your organisation's expenditure over the financial year 2001-2002 ?**



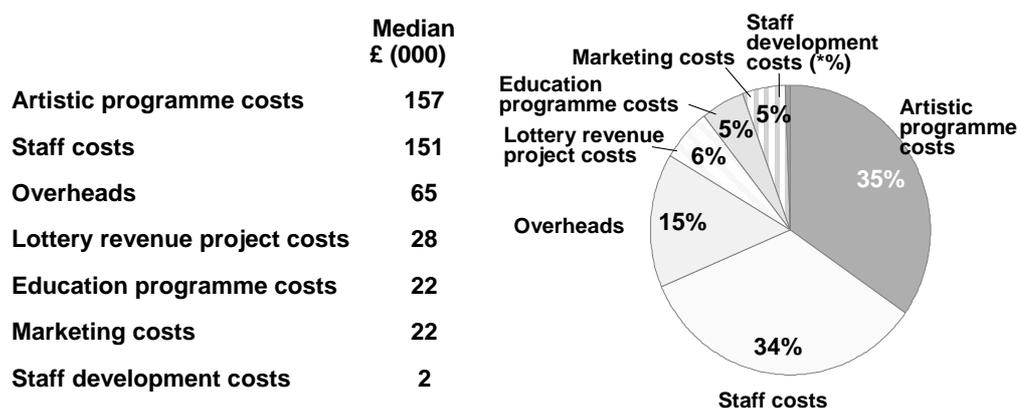
Base: All (147)

Source: MORI

As shown in Figure 5 (above), the median amount spent during the financial year 2001/02 was marginally lower than the income figure. The mean scores for income and expenditure differ by no more than £4,000.

**Figure 6: Total expenditure – breakdown**

**Q7 And what was your organisation's expenditure over the last financial year ?**



Base: All (147)

Source: MORI

Figure 6 shows a breakdown of expenditure for the financial year 2001/02. Artistic programme costs and staff costs (35% and 34% of the total respectively) represented the largest expenditure areas<sup>3</sup>. Overheads, averaging £65,000, amounted to 15% of all expenditure.

Over the financial year 2001/02, 46% of organisations reported making a loss and 43% made a profit. Over the sector as a whole, the picture is therefore relatively flat, although there were substantial differences between types of organisation, with losses of more than £100,000 for some and profits of over £1 million for others.

Producing/presenting venues (47%) and producing theatres (38%) were most likely to report a deficit in 2001/02. This compares with a figure of 23% across the industry as a whole. Presenting venues, promoters and festivals reported the highest reserves. There are some organisations that clearly did very well in the 2001/02 financial year; 16% reported an accumulated surplus of £100,000 or more.

<sup>3</sup> Please note that in Figure 6, the median figures are based on all those recording anything for each category, (ie the bases are different for each figure) hence the sum of the median figures does not add up to the same figure as the total expenditure figure. For example, 138 organisations gave an answer for staff costs but only 57 organisations gave an answer for Lottery revenue project costs. In comparison 140 organisations gave a figure for total expenditure.

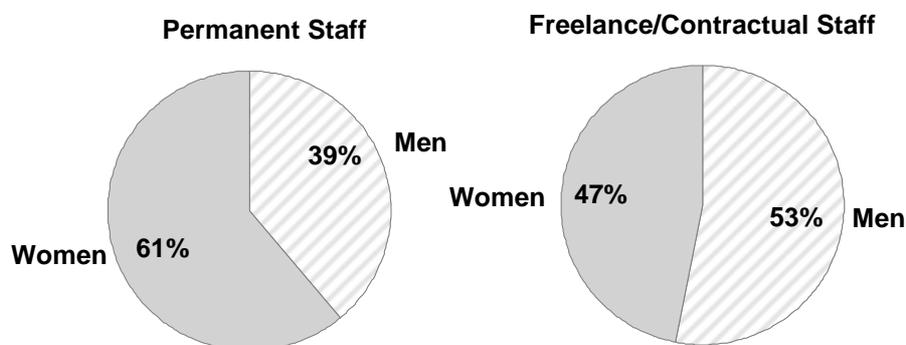
Looking ahead to 2002/03, the picture was slightly less positive, with more organisations reporting that a deficit would be carried forward than in the previous year (26% compared to 23%). This may be because organisations were starting to spend more, in anticipation of receiving increased funding. The mean surplus score increases from the previous year, which suggests that, although on the whole organisations were doing a little less well, some were able to carry forward particularly large surpluses. Presenting venues, promoters and festivals reported the highest reserves.

### **Management and staff**

Providing details of the profile and number of staff was clearly difficult for some organisations, suggesting that they do not generally record this type of data. (This has an impact on the total numbers in the tables below – answers taken from different questions, such as the breakdown of staff by gender compared to the breakdown by ethnicity, lead us to different total numbers of staff.)

Figure 7: Staff breakdown

**Q26 Please complete the table to show the number of full- and part-time permanent paid members of staff:**



Base: All (147)

Source: MORI

As seen above, one of the largest overall costs is for actors, performers and other staff. Nine in 10 of the theatres that produced work in 2001/02 employed at least one actor or performer. The median number employed was twenty-two, making an estimated industry-wide cast of just under 4,000 actors and performers (based on the proportion employing at least one actor multiplied by the median number employed, and grossed up to the total Arts Council subsidised theatre sector). Around half of theatres employed fifty or more

members of staff, producing theatres being the biggest employers and promoters, festivals and presenting venues, the smallest.

<b>Table 2.2: Breakdown of permanent staff</b>		
Q26/27 Please complete the table to show the number of full- and part-time/ethnic make-up of permanent paid members of staff:		
	%	Estimated grossed up total for the whole sector (number)
Men	39	989
Women	61	1,540
Full-time artistic	8	208
Part-time artistic	5	115
Full-time executive	13	322
Part-time executive	3	85
Full-time 'other'	29	729
Part-time 'other'	42	1,057
White	92	2,064
Black Caribbean	2	50
Black African	1	23
Black Other	*	9
Indian	1	27
Pakistani	*	8
Bangladeshi	0	0
Chinese	*	6
Other Asian	*	5
Other	2	44
		Base: All (147)
		Source: MORI

As shown in Table 2.2 (above), artistic staff made up around 13% of permanent paid members of staff in 2001/02, 16% were executive or administrative staff and the remaining 71% 'other' staff members. Two in five (39%) were men, and three in five (61%) women. Around one in four of all men employed on permanent contracts worked in either artistic or executive roles. This proportion dropped to less than one in six women. Ninety-two per cent of permanent staff were white, with the next largest group being Black Caribbean (2%). This broadly reflects the wider English population as reported in the 2001 population census, at 91.2% (white) and 1.1% (Black Caribbean) respectively.

<b>Table 2.3: Breakdown of freelance/contractual staff</b>		
Q28/29 Please complete the table to show the number of full- and part-time/ethnic make-up of freelance/contractual members of staff:		
	%	Estimated grossed up total for the whole sector (number)
Men	53	1,520
Women	47	1,370
Artistic	75	2,337
Executive	3	109
'Other'	22	684
White	87	2,597
Black Caribbean	6	181
Black African	2	62
Black Other	2	48
Indian	2	57
Pakistani	*	12
Bangladeshi	0	0
Chinese	*	5
Other Asian	*	6
Other	1	21
Base: All (147) Source: MORI		

For freelance staff the picture is very different. There were marginally more men than women (53% compared with 47%) and three-quarters were artistic staff, demonstrating that artistic staff are much more likely to be contractual or freelance than on permanent contracts. The remainder of the freelance staff were 'other' employees (22%). White employees made up a slightly lower proportion of all freelance and contractual staff (87%) than of all permanent staff. Again the second largest group were Black Caribbean people, with six per cent representation.

<b>Table 2.4: Breakdown of boards/management committees - disability</b>				
Q30 Please complete the table to show how many of your Board/management committee members consider themselves to have a disability:				
	Men		Women	
	%	Estimated grossed up total for the whole sector (number)	%	Estimated grossed up total for the whole sector (number)
Disabled	2	26	2	18
Non-disabled	60	709	37	436
				Base: All (147)
				Source: MORI

The gender profile of boards and management committees was the opposite of that of the permanent workforce. Men were in the majority – just under two-thirds of board members were men. The ethnic and disability profile of boards was, however, similar to that of permanent staff, with 92% being white and four per cent considering themselves to have a disability

<b>Table 2.5: Breakdown of boards/management committees - ethnic make-up</b>		
Q30 Please complete the table to show the ethnic make-up of the Board/Management committee members of your organisation:		
	%	Estimated grossed up total for the whole sector (number)
White	92	1,386
Black Caribbean	2	35
Black African	*	6
Black Other	*	8
Indian	3	38
Pakistani	*	5
Bangladeshi	0	0
Chinese	*	8
Other Asian	1	9
Other	1	15
		Base: All (147)
		Source: MORI

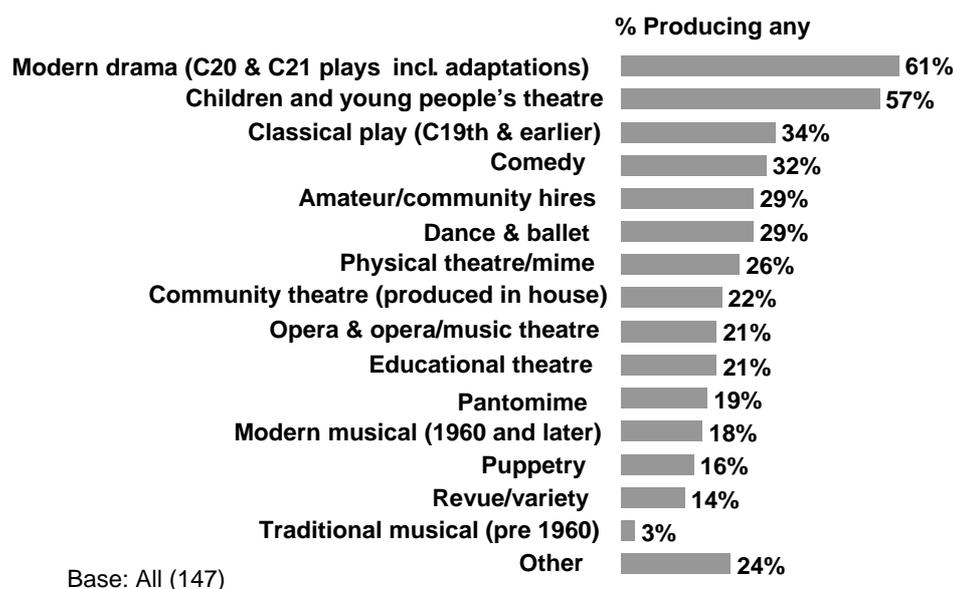
## 2.3 Priority 1: Quality

The first priority in the national policy for theatre in England is: ‘creating a better range of high-quality work’. Measuring the range of different outputs is relatively straightforward. Asking the organisations themselves to assess quality is less simple. We decided to ask about types of production, production budgets and times allocated to research/development and rehearsals, on the assumption that should we find in future surveys that any or all of these have increased, then there is a good chance that overall quality will have done so as well.

### *Productions and performances*

## 8: Types of Figure production

**Q3** *How many of each of the following types of production did you present/ produce during the financial year 2001-02 ?*



Source: MORI

The most common types of production over the financial year 2001/02 were modern dramas (20th and 21st century plays, including adaptations), produced by 61% of respondents, and children and young people’s theatre (57%). The least popular type of production was, by some distance, the traditional musical (3%). It is important to note that some respondents classified a large number of different performances, including one-night stands, as discrete productions. This has a significant impact on the reported number of productions.

New commissions represented 11% of all productions during the financial year 2001/02 (approximately 118 productions in total). A further 11% of productions involved other new work categories; so, in total, 22% of work produced was 'new work'.

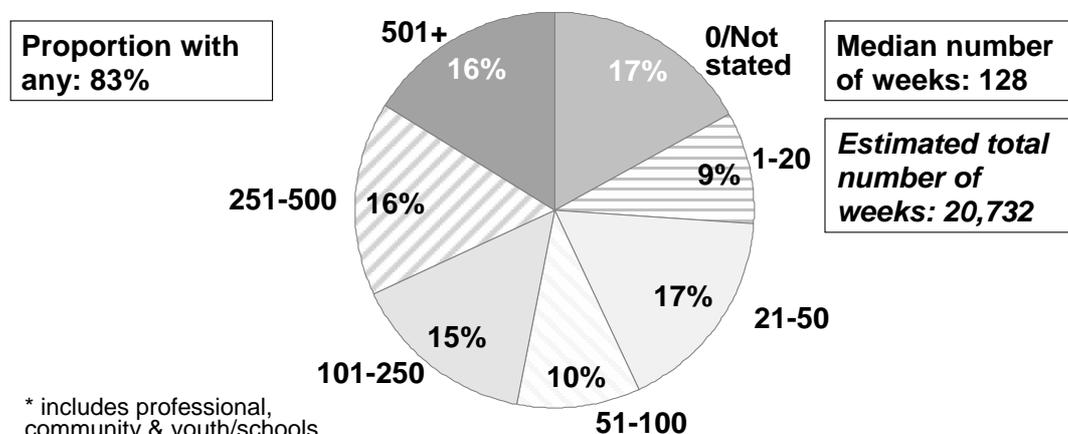
Eighty-eight per cent of organisations reported that they had produced 'some work' during the financial year 2001/02. All producing theatres and virtually all touring companies produced some work, but among presenting venues, promoters and festivals, just 33% did so.

### ***Acting and performing***

Respondents were asked to estimate how many weeks of employment they had provided (called actor/performer weeks) as part of question 10 on the questionnaire.

**Figure 9: Actor/performer weeks\***

**Q10** *Thinking about all of your theatre and theatre-related productions during the last financial year, please give an estimate for each of the following.*



\* includes professional, community & youth/schools productions

Base: All who produced any work in last year (129)

Source: MORI

Despite nine in 10 theatres employing performers, only eight in 10 described themselves as having at least one 'actor or performer week' in the financial year 2001/02. The remaining theatres either did not employ actors for a total of one week (it tends to be the smaller companies that report in this way), or have inadequate records to supply this information. A third of companies estimated that they undertook between 1–100 weeks, and the remainder more.

### ***Production budgets***

One in four organisations was unable to estimate its production budget for 2001/02, or simply did not have one. Expenditure among the others was split almost evenly into three, between those that spent between £1 and £50,000, those with a budget of between £50,001 and £200,000 and those spending £200,001 or more. Producing theatres (median: £451,500) tended to have much larger budgets than the other theatres, particularly regional touring companies (£24,000). As might be expected, those organisations employing 21 or more people (median production budget: £154,000) spent rather more than those employing five people or fewer (£57,300).

### ***Preparation time***

Six in 10 organisations spent at least one day on research and development in the financial year 2001/02. With a median of around 50 days, organisations spent an estimated 16.5 'person years' on research and development during 2001/02. Organisations spent significantly more time on rehearsing than on research and development, with just over 50 'person years' spent by the industry in this way. The longest rehearsal times tended to be found in companies employing 21 or more people.

## **2.4 Priority 2: Attracting more people**

### ***Productions and performances***

As reported in section 2.3, in 2001/02 almost nine in 10 organisations (88%) produced some work. All producing and touring companies produced some work, while 33% of promoters, festivals and presenting venues combined, did so.

Each theatre organisation produced a median of 5.6 productions during 2001/02, giving an estimated total of 1,074 productions. The number of productions undertaken differs significantly between different types of theatre, with producing or part-producing companies recording the highest number of productions (medians of 12.3 and 10.5 respectively), and promoters, festivals and presenting companies combined, the lowest number (a median of 1.5 productions).

The median number of 'professional productions' in 2001/02 is similar to the figure recorded for 'all productions': 5.4. However, the number for performances was much higher, with a median of 125 performances per organisation. On this basis, we can estimate that there was a total of around

25,500 performances in the year 2001/02 across the sector as a whole, reaching an audience of around 15,000 people per organisation in that year.

A large proportion of organisations were focussing on young people and/or education, and undertaking relevant activities and events. More than eight in 10 organisations ran either education or participatory events in 2001/02. (See section 2.6 for further details.)

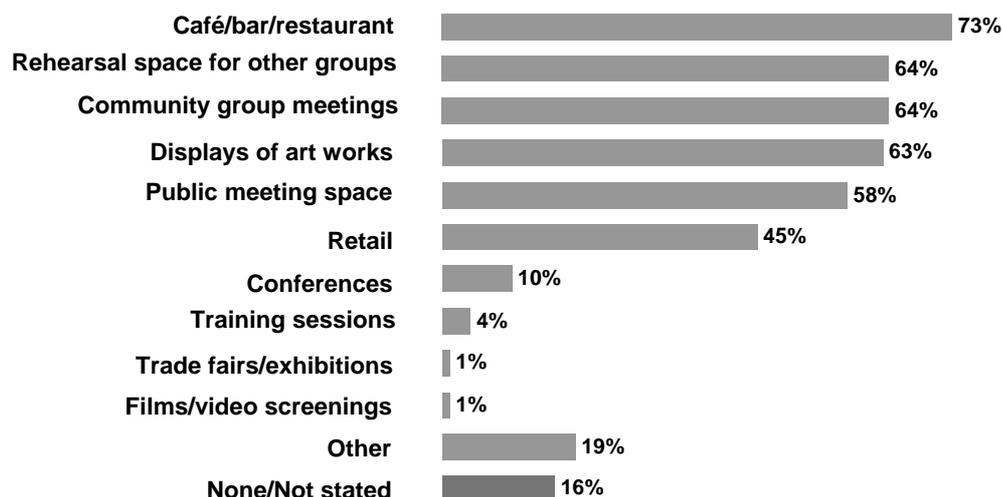
### ***Tickets available and sold***

Those theatres that were able to report the number of tickets available and the number of tickets sold, sold around two-thirds of their available tickets in 2001/02. In actual numbers this was approximately 84,300 tickets available per organisation and around 58,200 sold. Two in five theatres (44%) had in excess of 100,000 tickets available, but just 16% actually sold more than 100,000, suggesting that smaller capacity theatres were more likely to see a 'full house' than the bigger theatres.

### ***Facilities***

**Figure 10: Use of facilities**

**Q15 In which, if any, of these ways has your venue been used by members of the public over the last financial year (2001-02) - in addition to its use as a performance venue ?**



Base: All building based companies (67)

Source: MORI

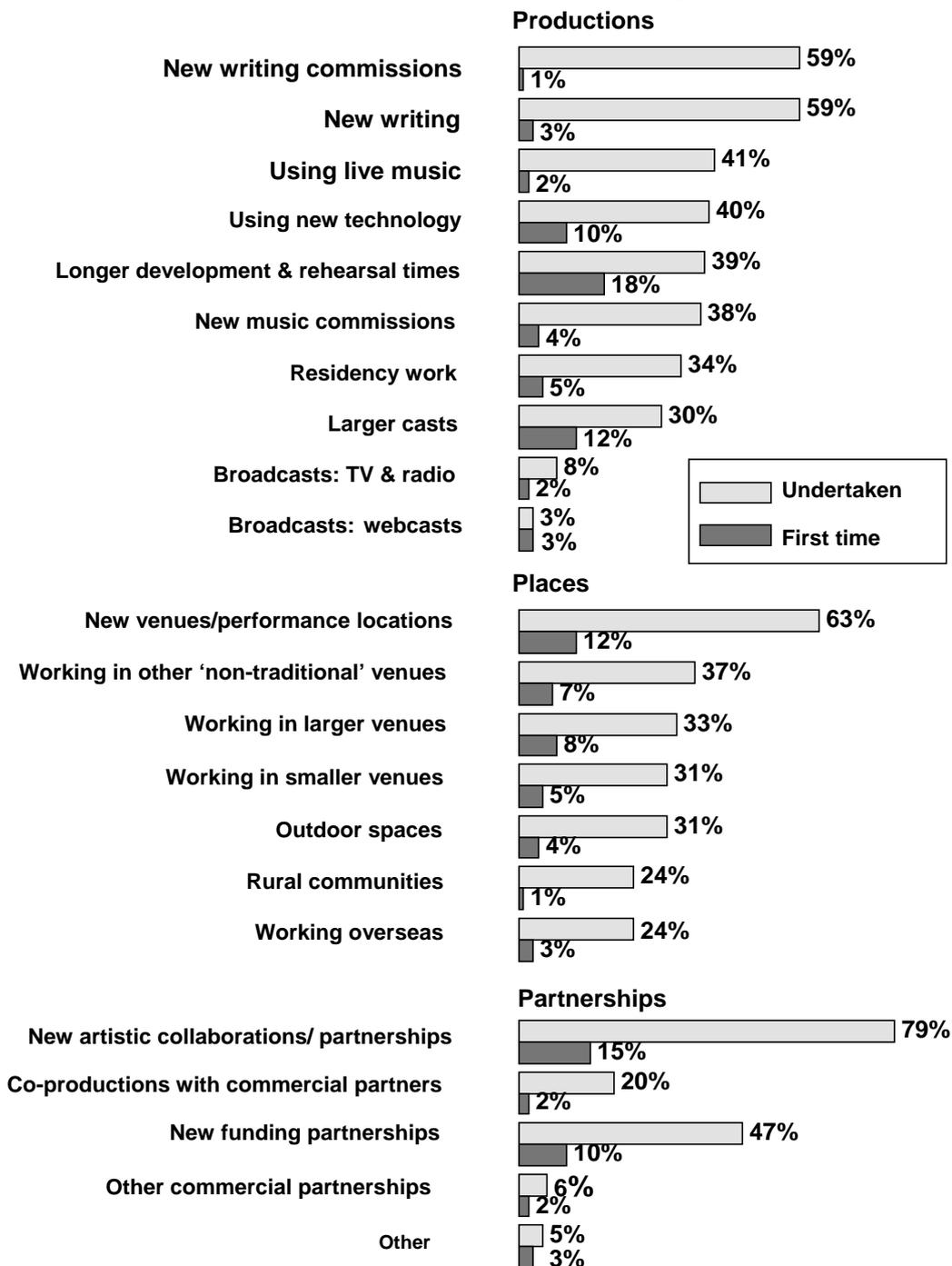
It is clear from the research that few building-based theatres (which make up 67 of the total sample of 147 organisations) use their premises solely for their own productions and performances. The public used 84% of these venues for other purposes during 2001/02.

## 2.5 Priority 3: Developing new ways of working

### Activities

**Figure 11: Different activities undertaken**

**Q19** *Looking at the activities listed below, which if any, have you undertaken in the last financial year, and which, if any, have you undertaken for the first time in the last financial year ?*



Base: All (147)

Source: MORI

Over the financial year 2001/02, 96% of organisations undertook one or more activities that indicate they were developing new ways of working. Two-thirds (66%) did at least one of these activities for the first time in that year. Of the three per cent undertaking webcasts in 2001/02, all were doing so for the first time.

New artistic collaborations or partnerships were undertaken by four in five of the organisations in 2001/02; 15% were trying this for the first time. One in five of those organisations involving themselves in new funding partnerships did so for the first time in that year. The majority of theatres (63%) used new venues but only a small number (12%) of them noted that this was for the first time.

Those organisations focussing on developing artists and creative managers were especially likely to have undertaken new writing during 2001/02. Those specialising in developing new ways of working were the most likely organisations to be involved in new artistic collaborations or partnerships. Meanwhile, organisations focussing on regional distinctiveness as a priority were more likely than others to try out new venues and performance locations, and to perform in rural communities.

## **2.6 Priority 4: Education**

As mentioned above, a significant number of theatres and other organisations are focussing on education and/or young people. We looked at types of educational activity, numbers reached and also at staff involved in and employed to undertake education. Almost seven in 10 organisations undertook some work that involved education in the financial year 2001/02, reaching a median number of 2,500 people each. The greatest number of organisations targeted those of secondary school age (ie those between the ages of 12 and 19), but the greatest numbers involved in activities were those of primary school age (5-11) with a median of 2,000, compared with 600 secondary students.

Producing theatres tended to involve the largest number of people in educational activities; a median of 7,400 during the financial year 2001/02, compared with national touring companies which reached a median of 900. The group least likely to be targeted for educational activities was those of pre-school age. However, with one in five organisations working with this age group, a substantial number of pre-school children were still being reached.

Six in 10 organisations employed at least one designated education specialist in 2001/02. The median number of staff among those was 1.9 core members

of staff and 9.5 project- or production-specific staff members. Among those companies that described themselves as specialising in education, the proportion employing at least one designated education specialist rose to seven in 10.

## 2.7 Priority 5: Addressing diversity and inclusion

### *Targeting Groups*

<b>Table 2.6: Initiatives to target different groups</b>			
<b>Audiences/ Participants</b>	<b>Percentage of organisations undertaking any activities</b>	<b>Most popular activity</b>	<b>Second most popular activity</b>
	%		
Young people/schools	89	Targeted participatory work (73%)	Targeted marketing material (69%)
People who consider themselves to be disabled	66	Concessionary rates (43%)	Improving physical access (35%)
Older people (50 and over)	56	Concessionary rates (44%)	Targeted participatory work (23%)
Unemployed people	56	Concessionary rates (51%)	Targeted participatory work (9%)
African or Caribbean people	38	Targeted programming of productions (22%)	Increased marketing/targeted marketing material (both 20%)
Asian or Chinese people	36	Targeted programming of productions (22%)	Increased marketing (21%)
Asylum seekers and refugees	24	Targeted participatory work (12%)	Targeted programming of productions (10%)
Homeless people	23	Concessionary rates (14%)	Improving physical access (6%)
<b>Base: All (147)</b>			

As Table 6 shows, companies targeted a wide variety of different groups in 2001/02, particularly young people and schools (reflecting their areas of

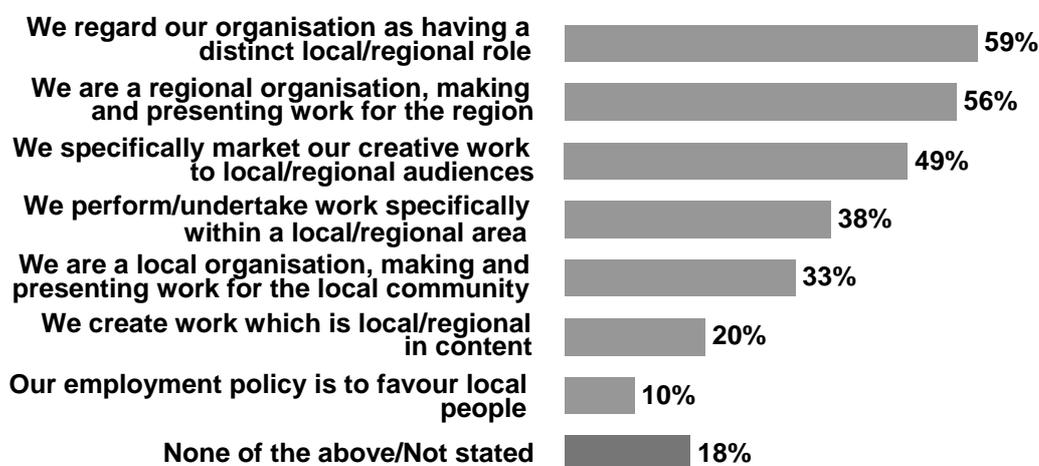
specialism), and people who consider themselves to be disabled. The table above shows which groups were most likely to be targeted with which types of activity. Almost three-quarters of theatre organisations were aiming participatory work at young people, and half offered concessionary rates for the unemployed.

While 31% of organisations produced some Black or Asian theatre during the financial year 2001/02, 26% produced some disability-related theatre. The median numbers of productions among those who produced each are 2.3 and 1.4 respectively. It is clear, though, that Black/Asian theatre generates longer runs, as the median number of performances was 23, compared to just over four for disability-related theatre.

## 2.8 Priority 6: Regional distinctiveness

**Figure 12: Regional distinctiveness**

**Q41 Please indicate which, if any, of the following statements apply to your organisation.**



Base: All (147)

Source: MORI

Figure 12 above shows that three in five organisations (59%) regarded themselves as having a distinct local or regional role, and a similar proportion (56%) described themselves as 'a regional organisation, making and presenting work for the region'. Only 18% of organisations did not regard themselves as having a regional role of some sort. Of those focussing on regional distinctiveness (56 organisations in our sample), 84% saw their organisation as having a distinct regional or local role.

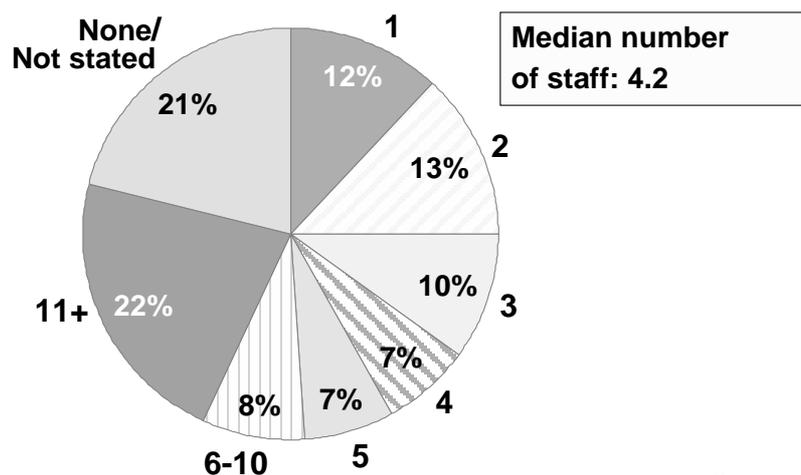
Two in five organisations (38%) performed or undertook some work specifically within a local/regional area. Despite this, few considered that they created work which was local or regional in content (20%), and even fewer (10%) had an employment policy which favoured local people.

## 2.9 Priority 7: Developing artists and creative managers of the future

It is very difficult to measure the effectiveness of ‘development’ through a paper-based survey, so we concentrated in this section on questions about the numbers of staff who had experienced training or professional development.

**Figure 13: Staff Training & Development**

**Q32** *In the last financial year, how many (if any at all) of your permanent staff members have undertaken formal training or professional development as part of their employment with you?*



Base: All (147)

Source: MORI

Four in five organisations (79%) arranged for employees to undertake professional development or formal training in the financial year 2001/02. In 22% of all organisations, more than 11 members of staff experienced some form of professional development, with a median number of 4.2 across all organisations.

The median amount spent on training was around £2,000, with 14% spending over £5,000 (and 17% spending less than £500) in 2001/02. Producing theatres and producing/presenting venues trained the highest numbers of staff – with a median of 15 and 11.3 respectively. These two types of organisation also had the highest median expenditures. However, while this means that producing theatres spent £380 per staff member trained; for producing and

presenting venues this figure is £265 per trainee. (The highest amount spent per trainee was in the 'Other' category of respondents, at £450 each.)

## 2.10 Priority 8: International connections

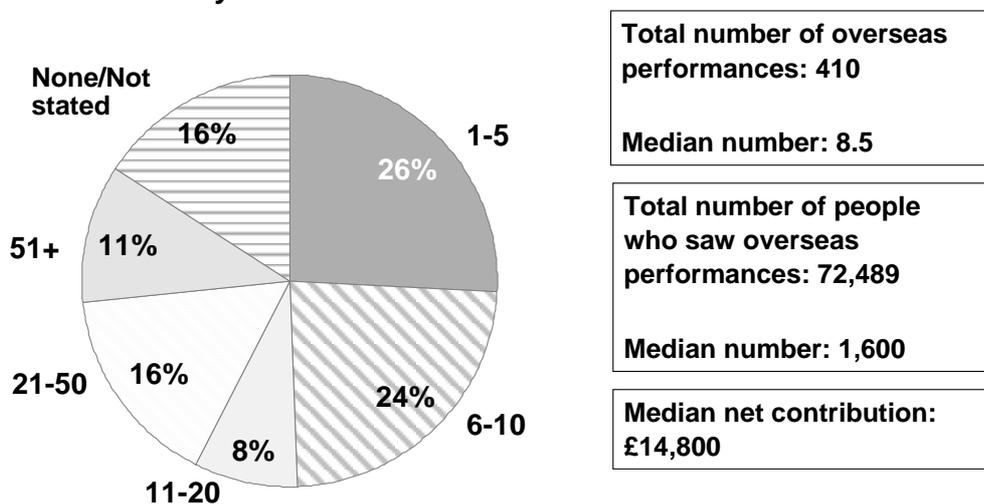
### Overseas Touring

One in four organisations (26%) undertook an overseas tour during the financial year 2001/02. The most popular destination was Eire (7%) followed by the USA, France, and Germany (all 5%). Of those prioritising international connections, 48% toured overseas in 2001/02; the most visited destinations were Eire, USA and France, all at 12%.

The most common form of overseas work was professional performance, presented by 79% of all those touring internationally. Nearly two in five (37%) undertook education work, while 13% involved international audiences in participatory work and 11% presented community productions.

**Figure 14: Performances overseas**

**Q36 How many performances, in total, have you put on overseas during the last financial year?**



Base: All organisations that have toured outside the UK during 2001-02 (38)

Source: MORI

Figure 14 above shows that of the organisations which toured overseas in 2001/02, 26% presented between one and five performances, with another quarter performing between six and 10 times. Some, though, managed 51 or more performances overseas (11%). Sixteen per cent of the organisations stating that they had toured overseas did not provide any detail about their overseas work.

The median number of overseas performances was 8.5, which, when grossed up to the total number of organisations in the sector, gives a total of 410 performances overseas during 2001/02. Nearly 75,000 people overseas (grossed up estimate) saw these performances, and they made a net financial surplus of around £14,800 each.

### ***Research visits and exchanges***

Twenty-eight per cent of all organisations undertook research or exchange visits during 2001/02, and almost exactly the same number hosted visits by overseas organisations. Around half of those who had either been on or hosted visits did so on just one occasion. The median number of research or exchange visits was 1.7 in each case. Half of those theatres prioritising international connections undertook a research or exchange visit overseas last year, and 40% had received overseas organisations on research or exchange visits.

### **2.11 Key performance indicators**

At this stage, it is important to consider which indicators should be chosen and tested in ensuing years, to monitor how organisations are making progress towards achieving the eight priorities in the national policy for theatre in England. Of course, in years to come, these indicators may shift, but consideration after this first baseline wave of research should enable any future questionnaires to be simplified, thus making them more straightforward for theatre organisations to complete.

Going back to the priority areas, we suggest the following indicators should be considered:

<b>Table 2.7: Priority areas</b>	<b>2001/02 Result</b>
<b>1 A better range of high quality work</b>	
Estimated total number of productions (Q10)	1,074
Proportion of new works commissioned (Q3)	22%
Median total production budgets (Q10)	£86,000
Median number of rehearsal weeks (Q10)	15
<b>2 Attracting more people</b>	
Total estimated number of performances (Q12)	25,545
Total estimated audience size (Q14)	5,500,000*
Seats sold as a proportion of seats available (Q14)	69%
Proportion of building-based organisations using facilities for other purposes (Q15)	84%
<b>3 Developing new ways of working</b>	
Proportion focussing on new ways of working (Q18)	78%
Proportion undertaking any new ways of working during the year (Q19)	66%
<b>4 Education</b>	
Proportion focussing on education (Q18)	76%
Proportion employing designated specialist education staff (Q23)	63%
Proportion undertaking any education and participatory events (Q21)	84%
Median number of students participating in activities (Q21)	2,500
<b>5 Addressing diversity and inclusion</b>	
Proportion focussing on addressing diversity and inclusion (Q18)	64%
Proportion producing any Black/Asian theatre (Q11)	31%
Proportion producing any disability-related theatre (Q11)	26%
Proportion of Black or minority ethnic permanent and freelance workforce (Q27)	8%
Proportion of disabled members of boards/management committees (Q30)	4%
Proportion of Black or minority ethnic members of boards/management committees (Q31)	8%

Table continued on next page...

Priority areas	2001/02 Result
<b>6 Developing the artists and creative managers of the future</b>	
Proportion focussing on developing the artists and creative managers of the future (Q18)	63%
Estimated total numbers of actors/performers employed (Q10)	3,920
Proportion arranging for staff to undertake professional training/development (Q32)	79%
Median amount spent per member of staff trained (Q33)	£476
<b>7 An international reputation</b>	
Proportion focussing on developing an international reputation (Q18)	46%
Proportion of companies touring overseas (Q34)	26%
Estimated total number of people who saw overseas performances (Q37)	72,500
<b>8 Regional distinctiveness</b>	
Proportion focussing on regional distinctiveness (Q18)	38%
Proportion regarding themselves as having a distinct regional/local role (Q41)	59%

\* Based on median total audience size for all building-based venues and promoters at Q14