

3 Conclusions

Although this has been designed as a baseline study, it is worth drawing attention to a number of the key findings highlighted by the study.

- 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

References

Arts Council of England (2000). *The next stage: towards a new policy for theatre in England*. London: Arts Council of England

Arts Council of England (2001). *The Arts Council of England's National Policy for Theatre in England*. London: Arts Council of England

Office for National Statistics (2003). *2001 Census Data*. Online at <http://www.statistics.gov.uk>

Peter Boyden Associates and Arts Council of England (2000). *Roles and functions of the English regional producing theatres: final report*. London: Arts Council of England

Appendix 1: Topline results

This document shows top-line findings from a self-completion questionnaire survey conducted by MORI for the Arts Council of England. Results are shown for the survey in which 147 responses were received in total.

This survey took place between 22 July and mid-November 2002. Results are based on all respondents (147), unless otherwise stated. Due to this study being in the self-completion style, bases in many places are all those that answered rather than all, but base will still be stated as 'All'.

'*' Denotes a finding of less than half a percent but more than zero.

Where figures do not add up to 100% this is due to computer rounding, the exclusion of don't knows/not stated or multiple answers.

Q1. Which of these best describes your organisation?	
Base: All (147)	%
Producing Theatre	20
Producing and presenting theatre complex	9
Presenting venue with some production capacity	9
Presenting venue / promoter / festival	8
Touring company (national)	36
Touring company (regional)	7
Other	11

Q2. Please indicate the region in which your organisation is based (NB: regions correspond to new regional offices).	
Base: All (147)	%
East England	7
East Midlands	5
London	33
Northern	6
North West	13
Southern and South East	9
South West	7
West Midlands	7
Yorkshire	12

Q3. How many of each of the following types of production did you present/produce during the financial year 2001/02? Please include co-productions and all specialist work						
Base: All (147)	Productions of new commissions	Productions of other work (including devised or improvised)	New productions of established repertoire	Revivals	Productions by visiting organisations (Building-based companies only)	
Amateur or community hires						
Any %	4	5	8	2	18	
Median	1.1	1.5	3.5	8.0	5.8	
Children and young people's theatre						
Any %	29	17	18	8	29	
Median	1.5	1.4	1.3	1.5	6.3	
Classical play (19 th Century and earlier)						
Any %	5	1	18	1	19	
Median	1.2	1.0	1.4	1.0	2.4	
Comedy						
Any %	3	4	10	0	27	
Median	2.0	1.5	2.2	0	4.0	
Community theatre (produced in-house)						
Any %	8	8	7	1	5	
Median	1.5	2.1	1.3	1.0	1.5	

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Q3. How many of each of the following types of production did you present/produce during the financial year 2001/02? Please include co-productions and all specialist work						
Dance & ballet						
Any %	3	5	3	1	24	
Median	1.2	1.5	1.5	1.0	3.8	
Educational theatre						
Any %	6	8	7	2	3	
Median	2.0	1.5	1.3	1.0	2.0	
Modern drama (20 th /21 st Century plays incl. adaptations)						
Any %	30	20	27	11	34	
Median	2.0	2.8	2.6	1.3	7.0	
Modern musical (1960 and later)						
Any %	5	3	5	1	9	
Median	1.4	1.0	1.1	1.0	2.0	
Opera & opera/music-theatre						
Any %	5	2	3	1	13	
Median	1.1	1.3	1.3	1.0	2.9	
Pantomime						
Any %	8	3	5	1	2	
Median	1.0	1.0	1.0	1.0	1.3	

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Q3. How many of each of the following types of production did you present/produce during the financial year 2001/02? Please include co-productions and all specialist work						
Physical theatre/mime						
Any %	7	6	1	3	16	
Median	1.3	2.1	10.0	1.1	1.8	
Puppetry						
Any %	0	3	0	1	12	
Median	0	1.3	0	3.5	1.9	
Revue/variety						
Any %	1	3	2	1	10	
Median	1.0	1.5	1.3	5.0	4.0	
Traditional musical (pre-1960)						
Any %	0	0	1	0	2	
Median	0	0	1.0	0	1.3	
Other						
Any %	10	12	3	3	12	
Median	1.3	1.4	2.3	1.5	8.0	

Review of the National Policy for the Theatre in England

Q4. Has your organisation received/been earmarked to receive any additional funding through the Theatre review?

Base: All (147)		%
Yes		86
No		14

Q5. How much additional funding will you receive as a result of the Theatre review in this financial year (2002-03)?

Base: All those who have received/been earmarked to receive any additional funding through the Theatre review (127)

	%	
Under £10,000	12	
£10,000-£30,000	28	
£30,001-£50,000	13	
£50,001-£100,000	17	
£100,001-£199,999	9	
£200,000-£399,999	7	
None	14	Median Amount: £36,100

Q6. Please complete below, details of your organisation's income over the last financial year (2001/02)

Base: All (147)	Actual/provisional out-turn 2001/ 2002	Estimated out-turn 2002/ 2003
	Median £	Median £
Earned income:		
Core activity	118,100	110,900
Educational activity	11,600	17,600
Supplementary activity	31,700	36,800
<i>Total earned income</i>	<i>164,700</i>	<i>170,300</i>
Arts Council/ RAB subsidy:		
Arts Council regular funding	155,400	149,300
Arts Council development funding	14,000	11,600
Lottery Revenue funding (e.g. NTP. A4E)	35,000	29,000
Lottery Stabilisation / Recovery funding	49,400	113,400
RAB development funding	7,100	13,100
<i>Total ACE or RAB subsidy</i>	<i>158,900</i>	<i>175,300</i>

Contributed income:		
Sponsorship	18,700	14,300
Trusts/ Donations	14,500	18,200
Lottery Revenue partnership funding	7,900	20,000
<i>Total contributed income</i>	<i>25,700</i>	<i>34,800</i>
Other public subsidy:		
Local authority grants	45,800	50,700
Other public grants	20,200	26,200
<i>Total public subsidy</i>	<i>63,300</i>	<i>84,900</i>
Total Income	391,200	444,500
Income in kind	7,500	11,300

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

Base: All (147)	Any %	Median £
Artistic programme costs (excluding lottery revenue projects)	35	157,400
Lottery revenue project costs	6	27,800
Marketing costs	5	22,100
Education programme costs	5	22,400
Staff costs	34	151,600
Staff development costs	*	2,000
Overheads	15	65,000
Total expenditure	95	421,300
Surplus/ (deficit) for year	421,300	-400

Q8. And finally please complete details of your organisation's accumulated surplus/(deficit)/ reserves etc.

Base: All (147)	Median £
Extraordinary items	6,100
Accumulated surplus/ (deficit) brought forward	14,900
New accumulated surplus/ (deficit)	13,300
Total other reserves at 31.3.2002	58,000
Total reserves	27,200

PRIORITY 1: A better range of high quality work

Q9. Did you produce any work during (2001/ 02)?	
Base: All (147)	%
Yes	88
No	12

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:			
Base: All those who did produce work during the financial year (2001/02)(129)			
	Professional Productions	Community Productions	Youth/ Schools Productions
Average number of productions			
Any %	94	26	43
Median	3.7	2.3	2.4
Average number of research & development 'person days'			
Any %	56	14	22
Median	50.0	20.5	21.5
Average number of rehearsal weeks			
Any %	85	21	31
Median	12.5	6.0	6.5
Average number of performers/actors employed			
Any %	87	17	25
Median	19.0	12.5	8.5
Average length of runs/tours			
Any %	84	20	29
Median	22.4	2.3	3.5
Average actor/performer weeks			
Any %	78	16	23
Median	126.0	25.5	25.5
Average production budgets – excluding fixed, running and touring costs			
Any %	74	16	29
Median	85.1	13.7	11.1

Q11. How many of your production/performances during 2001/02 would you define as ... ?

Base: All those who did produce work during the financial year (2001/02) (129)

	Median number of productions	Median number of performances
Black / Asian Theatre Any % Median	31 2.3	23.0
Disability-related Theatre Any % Median	26 1.4	4.3

PRIORITY 2: Attracting more people

Q12. Thinking about the past financial year (2001/02) please indicate the total number of the following activities you may have undertaken: (including estimates)

Base: All (147)	Median Number
Professional Productions	5.4
Performances	125.3
Education and participatory events	39.8

Q13. In the past financial year (2001/02), what have been the total audience/participant numbers for: (including estimates)

Base: All (147)	Median Number
Professional Productions	14,000
Performances	15,200
Education and participatory events	2,000

Q14a. Please indicate the total number of tickets available for sale in the last financial year (2001/02)

Base: All building-based companies and promoters only (63)

Tickets available Any % Median	44 84,300
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Q14b. How many tickets were sold, in total, in the last financial year (2001/02)	
Base: All building-based companies and promoters only (63)	
Tickets sold	
Any %	48
Median	58,200

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 only (67)	
	%
Community group meetings	64
Public meeting space	58
Rehearsal space for other groups	64
Displays of art works	63
Café/bar/restaurant	73
Retail	45
Trade fairs/exhibitions	1
Conferences	10
Film/video screenings	1
Training sessions	4
Other	19
None/Not stated	16

Q16. Thinking about the work you produce/present, is your company a specialist company in any of the following?	
Base: All (147)	
	%
Cultural diversity	20
Disability	10
Children / young people	42
Social inclusion	26
Community theatre	20
Education	36
None/Not stated	40

In line with the national policy for theatre, all companies are now expected to be striving towards putting on a better range of high quality work, and attracting more people.

Q17. Which, if any of these other six Priority Areas in the policy has your organisation been focussing on over the last financial year (2001/02)?	
Base: All (147)	%
Developing new ways of working	78
Education	76
Addressing diversity and inclusion	64
Developing the artists and creative managers of the future	63
International connections	46
Regional distinctiveness	38
None/Not stated	3

Q18. And which, if any, does your organisation plan to focus on over the next financial year (2002-03)?	
Base: All (147)	%
Developing new ways of working	82
Education	84
Addressing diversity and inclusion	80
Developing the artists and creative managers of the future	77
International connections	59
Regional distinctiveness	46
None/Not stated	1

PRIORITY 3: Developing new ways of working

Q19. Looking at the activities listed below, which, if any, of these 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)	What have you done in 2001/02? %	What this for the first time? %
Productions	Any	Any
Longer development and rehearsal times	39	18
Larger casts	30	12
New writing	59	3
New writing commissions	59	1
New music commissions	38	4
Using live music	41	2
Using new technology	40	10
Residency work	34	5
Broadcasts: TV and radio	8	2
Broadcasts: webcasts	3	3
Places		
New venues/performance locations	63	12
Outdoor spaces	31	4
Rural communities	24	1
Working in smaller venues	31	5
Working in larger venues	33	8
Working overseas	24	3
Working in other 'non traditional' venues	37	7
Partnerships		
New artistic collaborations/partnerships	79	15
Co-productions with commercial partners	20	2
Other commercial partnerships	6	2
New funding partnerships	47	10
Other	5	3
Don't know	1	44
None	3	0

PRIORITY 4: Education

Q20. How many of each of the following types of theatre and theatre-related activities have you undertaken in the last financial year, with people in the following age groups?

Base: All (147)	Averages	Pre- school	Aged 4/5-11	Aged 12-19	Aged 20-25	Aged 26 +
Education workshops/ sessions Any % Median		14 10.5	49 30.5	71 39.0	37 14.8	37 11.0
Special children's/ young people's performances/ events Any % Median		17 15.0	41 32.8	39 10.0	10 7.5	7 10.5
Youth theatre or performances involving young people Any % Median		1 2.5	20 4.5	41 4.8	12 4.3	3 3.5

Q21. And approximately how many people took part in theatre and theatre-related educational activities, including participatory work, within each age group, during the last financial year?

Base: All (147)	Average	
	Any %	Median
Pre-school	20	300
Aged 5 – 11	40	2,000
Aged 12 – 19	58	600
Aged 20 - 25	37	300
Aged 26+	38	300
Total	69	2,500

Q22. What has been your organisation's approximate expenditure on theatre and theatre-related education work over the last financial year on...		
Base: All (147)		
	Staff	
	Any %	65
	Median	31,500
	All over costs	
	Any %	66
	Median	20,000

Q23. Does your organisation employ designated specialist education staff?		
Base: All (147)		%
	Yes	63
	No	37

Q24. At the end of the last financial year, how many education staff did you employ on the following terms?		
Base: All those whose organisation employ designated specialist education staff (92)		
	Any %	Median
	Core	80
	Project or production specific	72
		1.9
		9.5

PRIORITY 5: Addressing diversity and inclusion

Q25.a. Please indicate in the boxes below, which initiatives, if any you have undertaken in the last financial year with regard to each of the audiences and participants listed.

Base: All (147)	Young people/ schools (25 or under)	Older people (50 or over)	Unemployed people	Homeless people	Asylum seekers and refugees
	%				
Increased marketing	60	15	7	5	5
Targeted marketing material	69	18	5	5	8
Targeted programming of productions	58	14	2	2	10
Targeted participatory work	73	23	9	5	12
Concessionary rates	63	44	51	14	9
Improving physical access (e.g. wheelchair access, induction loop)	14	13	8	6	7
Other	3	2	1	0	0
Not stated	11	44	44	77	76

Q25.b. Please indicate in the boxes below, which initiatives, if any you have undertaken in the last financial year with regard to each of the audiences and participants listed.

Base: All (147)	African or Caribbean people	Asian or Chinese people	People who consider themselves to be disabled	Other groups
	%			
Increased marketing	20	21	22	4
Targeted marketing material	20	20	30	6
Targeted programming of productions	22	22	15	4
Targeted participatory work	18	17	25	5
Concessionary rates	9	7	43	3
Improving physical access (e.g. wheelchair access, induction loop)	7	7	35	1
Other	1	1	3	1
Not stated	62	64	34	88

The following questions (numbers 26, 27, 28, 29) are the same as those in the Arts Council Annual Survey of Funded Organisations.

Q26. Please complete the table to show the number of full- and part-time permanent paid members of staff:			
Base: All (147)			
Median number per organisation	Men	Women	Total
Full-time artistic staff	1.2	1.7	1.8
Part-time artistic staff	1.7	1.4	1.8
Full-time executive staff	2.0	2.4	3.3
Part-time executive staff	1.5	1.3	1.3
Other full-time staff (including non-executive admin. staff)	4.0	3.0	5.8
Other part-time staff (including non-executive admin. staff)	3.3	5.3	6.5
Total	3.4	5.1	8.0

Q27. Table of ethnic make-up of the permanent staff, full- and part –time combined, staff in the organisation							
Base: All (147)	Artistic staff		Executive staff		Other staff (including non-executive admin. staff)		Total
Median numbers per organisation	Men	Women	Men	Women	Men	Women	
White							
Any %	31	27	26	31	20	32	46
Median	1.4	1.8	2.1	2.2	6.0	3.4	6.1
Black – Caribbean							
Any%	1	3	0	3	5	7	12
Median	1.0	1.0	0	1.0	1.2	1.3	1.6
Black – African							
Any %	0	1	1	1	3	5	7
Median	0	1.0	1.0	1.0	1.5	1.1	1.2
Black – Other							
Any %	1	0	0	0	0	3	3
Median	1.0	0	0	0	0	1.2	1.5

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Indian								
Any %	1	2	0	0	3	4	6	
Median	1.0	1.0	0	0	1.8	1.5	1.4	
Pakistani								
Any %	0	0	0	0	1	2	2	
Median	0	0	0	0	2.0	1.0	1.3	
Bangladeshi								
Any %	0	0	0	0	0	0	0	
Median	0	0	0	0	0	0	0	
Chinese								
Any %	0	1	0	1	0	2	2	
Median	0	1.0	0	1.0	0	1.0	1.3	
Other Asian								
Any %	0	1	0	0	0	1	2	
Median	0	1.0	0	0	0	1.0	1.0	
Other								
Any %	1	1	1	1	2	1	3	
Median	2.5	2.0	1.0	1.0	2.0	1.5	2.0	
Total								
Any %	30	28	26	31	20	30	46	
Median	1.3	2.0	1.9	2.2	6.5	4.0	7.2	

Q28. Table showing the number of freelance or contractual staff:

Base: All (147)

Median numbers per organisation	Men	Women	Total
Artistic staff			
Any %	34	33	35
Median	9.5	8.0	15.1
Executive/ administrative staff			
Any %	9	13	14
Median	1.3	1.6	2.0
Other staff			
Any %	18	16	20
Median	3.5	6.3	8.0
Total			
Any %	33	33	35
Median	10.0	10.5	18.8

Q29. Table of ethnic make-up of the <u>freelance/contractual</u> staff in the organisation							
Base: All (147)	Artistic staff		Executive / administrative staff		Other staff (including non-executive admin. staff)		Total
Median numbers per organisation	Men	Women	Men	Women	Men	Women	
White							
Any %	34	33	7	13	15	12	40
Median	7.8	8.3	1.3	1.4	2.5	3.8	14.4
Black – Caribbean							
Any %	14	11	1	1	2	2	17
Median	2.0	1.5	1.0	1.0	1.3	1.3	2.2
Black – African							
Any %	5	7	1	1	0	0	10
Median	1.5	1.2	1.0	2.0	0	0	2.2
Black – Other							
Any %	4	3	0	0	0	1	5
Median	1.5	1.5	0	0	0	2.0	1.5
Indian							
Any %	5	5	0	0	0	1	7
Median	2.0	3.5	0	0	0	1.0	3.5
Pakistani							
Any %	1	1	0	0	0	0	2
Median	1.5	1.5	0	0	0	0	3.0
Bangladeshi							
Any %	1	0	0	0	0	0	1
Median	3.0	0	0	0	0	0	3.0
Chinese							
Any %	2	1	1	0	1	0	3
Median	1.3	1.0	1.0	0	1.0	0	1.3
Other Asian							
Any %	1	3	0	0	0	0	3
Median	1.0	1.2	0	0	0	0	1.5
Other							
Any %	3	2	0	0	0	0	3
Median	1.5	1.3	0	0	0	0	2.0
Total							
Any %	29	27	5	10	8	8	33
Median	10.0	9.8	1.4	1.4	5.5	4.5	16.5

*(Including non-executive admin staff)

Q30. Table showing how many of the organisations' Board/management committee members consider themselves to have a disability:

Base: All (147)	Men		Women		Total	
Median numbers per organisation	Any %	Median	Any %	Median	Any %	Median
Disabled	9	1.2	7	1.1	15	1.2
Non-disabled	50	5.2	53	3.3	54	8.3
Total	52	5.1	54	3.4	56	8.3

Q31. Table showing the ethnic make-up of the Board/management committee members of your organisation:

Base: All (147)	Men		Women		Total	
Median numbers per organisation	Any %	Median	Any %	Median	Any %	Median
White	67	4.9	69	3.1	71	7.9
Black – Caribbean	4	1.1	8	1.1	10	1.3
Black – African	2	1.0	1	1.0	3	1.0
Black – Other	1	1.0	3	1.0	3	1.0
Indian	5	1.2	6	1.1	10	1.1
Pakistani	1	1.0	1	1.0	2	1.0
Bangladeshi	0	0	0	0	0	0
Chinese	1	1.0	1	1.5	2	1.3
Other Asian	2	1.0	2	1.0	4	1.0
Other	2	1.3	2	1.3	3	1.1
Total	69	5.0	71	3.3	73	8.3

PRIORITY 6: Developing the artists & creative managers of the future

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)	Any %	
0	21	
1	12	
2	13	
3 - 5	24	
6 - 10	8	
11+	22	Median: 4.2

Q33. And in the last financial year, approximately how much money have you spent on training (incl. mentoring) and professional development for permanent staff?

Base: All (147)	Any %	
0	20	
Up to £500	17	
£501-£1,000	11	
£1,001-£2,500	20	
£2,501-£5,000	17	
£5,001-£7,500	8	
£7,501-£10,000	3	
£10,000+	3	Median: 2.0

PRIORITY 7: International connections

Q34. Apart from the UK, in which countries, if any, have you toured during the last financial year?

Base: All (147)	%
None	74
Eire	7
U.S.A.	5
France	5
Germany	5
Spain	2
Japan	3

Q35. Which, if any, of these types of work have you undertaken overseas during the last financial year?

Base: All those who have toured during 2001/02 outside the U.K. during the last financial year (38)	%
Community productions	11
Professional productions	79
Participatory work	13
Education work	37
Other	11

Q36. How many performances, in total, have you put on <u>overseas</u> during the last financial year?		
Base: All those who have toured during 2001/02 outside the U.K. during the last financial year (38)		
	Any %	84
	Median	8.5

Q37. And approximately how many people saw your production overseas?		
Base: All those who have toured during 2001/02 outside the U.K. during the last financial year (38)		
	Any %	79
	Median	1.6

Q38. What is the net contribution of your overseas tours?		
Base: All those who have toured during 2001/02 outside the U.K. during the last financial year (38)		
	Mean	£31,500

Q39. How many performances by overseas companies have you hosted during the last financial year?		
Base: All (147)		
	Any %	26
	Median	4.5

Q40	a) How many, if any, research or exchange visits has your organisation undertaken overseas in the last financial year?	b) And how many, if any, research or exchange visits have been undertaken by overseas organisations to your organisation in the last financial year?
	Any %	28
	Median	1.7
Base: All (147)		

PRIORITY 8: Regional distinctiveness

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

Base: All (147)	%
We are a local organisation, making and presenting work for the local community	33
We are a regional organisation, making and presenting work for the region	56
We specifically market our creative work to local/regional audiences	49
We create work which is local/regional in content	20
Our employment policy is to favour local people	10
We regard our organisation as having a distinct local/regional role	59
We perform/undertake work specifically within a local/regional area	38

Appendix 2: Statistical reliability

The sample tolerances that apply to the percentage results in this report are given in the table below. This table shows the possible variation that might be anticipated because a sample, rather than the entire population, was interviewed. As indicated, sampling tolerances vary with the size of the sample and the size of the percentage results.

Approximate sampling tolerances applicable to percentages at or near these levels			
	10% or 90%	30% or 70%	50%
<i>Base:</i>	±	±	±
147 – All respondents	1.4	4.3	4.7
<i>Source: MORI</i>			

For example, on a question where 50% of the people in a weighted sample of 147 respond with a particular answer, the chances are 95 in 100 that this result would not vary more than 4.7 percentage points, plus or minus, from a complete coverage of the entire population using the same procedures. In other words, the 'true' figure should fall within the range 45.3%–54.7%, with a higher chance of it falling within the centre of that range.

Tolerances are also involved in the comparison of results from different parts of the sample. A difference, in other words, must be of at least a certain size to be considered statistically significant. The following table is a guide to the sampling tolerances applicable to comparisons.

Differences required for significant at or near these percentages			
	10% or 90%	30% or 70%	50%
<i>Base:</i>	±	±	±
53 vs. 94 (National Touring Companies vs. others)	8.5	12.9	14.1
73 vs. 74 (London, South East & South West vs. rest of England)	8.0	12.2	13.3
<i>Source: MORI</i>			

The sample tolerances that apply to the percentage results in this report are given in the table below. This table shows the possible variation that might be anticipated because a sample, rather than the entire population, was interviewed. As indicated, sampling tolerances vary with the size of the sample and the size of the percentage results.

Appendix 3: The national policy for theatre in England (July 2000)

1 The context

Theatre has been a living force in this country for over 500 years, shaping our cultural heritage. It challenges us, it tells us stories about our changing lives and the values that shape them. In a digital age, theatre still has a power that comes from creating a live, shared experience which, at its best, can move, surprise and engage us in a way that is unique.

The National Policy for Theatre in England is written at a time when our theatre is still regarded by many as the best in the world, and yet this is an artform in crisis. The Boyden Report and the Arts Council's own document 'The Next Stage' showed that theatre has been inadequately funded since the mid-80s. The result has been a concentration of resources on buildings and institutions rather than people and art. Many organisations have become inward looking and territorial and there has been a drain on talent and resources resulting in an environment in which it is much harder for artists and managers to take creative risks. Large parts of our theatre have been caught in a downward spiral with less exceptional work being produced. Not surprisingly audiences for some kinds of theatre are falling. In many parts of the country theatre has failed to engage with a broad audience. It has certainly failed to engage adequately with young people and with multi-cultural Britain.

Arts Council England believes that theatre should be one of England's most vital artforms. We want to see theatre develop and use its unique power and energy to reach a wider range of contemporary audiences. We want it to have the confidence to make full use of the resources that are now on offer in terms of new talent, new partnerships, and new technology. We want it to be celebrated for its regional distinctiveness alongside its international excellence.

And we are prepared to act – as this policy makes clear – to create the right climate for artists, producers, writers and audiences to thrive. Substantial change will be required to create an environment in which theatre will flourish in this new century. Of course we must invest in and support what we do well, but we must also acknowledge and address existing weaknesses. The funding system needs to engage with a greater range of artists and practitioners.

The roles and functions of some theatre buildings and organisations may need to change to enable them to take on new partnerships and reach new audiences. We believe that the theatre community and the arts funding bodies

are ready to respond to this challenge and work with us to ensure a vital future for theatre in this country.

2 The Arts Council's role

The Arts Council's role is to set national objectives, to maintain an overview of national provision, to act as an advocate and to argue the national case for the funds necessary to achieve those objectives.

The Arts Council's National Policy for Theatre in England will transform and sustain theatre in this country ensuring that a wide range of audiences has access to bold, relevant and exciting work. That transformation requires many players to work together including the theatre community itself; the voluntary sector; the Regional Arts Boards; Local Authorities; the education sector; and the commercial sector.

The policy must embrace the theatre sector as a whole and involve a wide range of venues and sources of production, including producing theatres, regional presenting venues, arts centres and other spaces, non building-based subsidised production and touring, other subsidised theatre in London, and the West End and commercial production. It will be supported by the further development of the Arts Council's National Touring Policy.

The Arts Council has led, and will continue to lead, the process of implementing the policy. It has set out a clear process and timetable for that implementation. A commitment to transparency, clarity, continuity and consistency will drive the process and there is a protocol setting out the roles and responsibilities of the different parts of the integrated funding system and the relationship between the policy and its regional implementation.

Working with a Theatre Committee it will respond to the creative proposals put forward by the Regional Arts Boards. These proposals will involve the theatre community, practitioners and other funding partners and must show that both the funding system and those working in theatre have a willingness to change and engage with live theatre in its diverse forms, at all scales. Within the objectives of the policy it is for the Regional Arts Boards (working in association with Local Authorities) and the theatre community itself to determine how these objectives will be met in different parts of the country in the light of regional circumstances.

The proposals brought to the Arts Council by the Regional Arts Boards must instil a new confidence and excitement in theatre and ensure its place at the heart of our culture. There will be responsibilities for all of us: the Arts Council,

Regional Arts Boards and those working in theatre. The theatre community as a whole must show ambitious thinking and new ways of working which ensure that their work is available to as wide a constituency as possible. The funding system must encourage that creative thinking and support the needs of those artists who are committed to delivering it. It must trust those it funds and be clear about why it funds them. The Arts Council is committed to reducing bureaucracy. It will make bold decisions and be prepared to prioritise, committing or withdrawing funds in response to the levels of ambitious and fresh thinking and the quality of artistic work.

Together we can develop a more flexible theatre network that can sustain and develop the best of the past and encourage the writers, artists and productions of tomorrow.

3 The National Policy for Theatre in England

The aim of the policy is to enable all those involved in theatre to produce high quality work that touches the hearts and engages the minds of a greater number and a wider range of people than is currently the case.

This policy must stand the test of time. It is not about change for change's sake: but it is about cultural change which will require several years to take effect. This policy is not just about doing more better, it is also about doing things differently. It is not just about investing more money in theatre. Money alone never produced great art. It is about spending whatever investment we have in new ways.

This policy is designed to enable theatre to fulfil its potential and create a theatre network that is confident and outward looking, able to collaborate both across the performing arts sector and with the wider creative industries. This will involve building on existing achievements, forming new partnerships, in many cases developing new ways of working and new forms of distribution. This is challenging stuff but if the theatre community, Regional Arts Boards and the Arts Council, in partnership with Local Authorities, can rise to the challenge, then together we can create an environment that enables theatre to find new audiences and create new work, thriving on quality and innovation.

The Arts Council's National Policy for Theatre in England is informed by the Council's over-arching strategic priorities:

- new work, experimentation and the individual artist
- new artforms and collaborative ways of working, particularly with new technology

- diversity and inclusion, particularly in relation to race, disability and economic class
- children, young people, lifelong learning
- touring and distribution, including through broadcasting, recording and electronic publishing

4 Eight priorities

The policy is built on eight key priorities. We expect all funded organisations to deliver the first two priorities. The remaining six priorities should inform the thinking of everyone involved in subsidised theatre. However, we do not expect everyone to give them equal priority or delivery. The Arts Council will be looking to the theatre sector as a whole to deliver:

1 *A better range of high quality work*

Together we must deliver a greater range of high quality live theatre across the country. This work must be across all scales and sectors. We acknowledge that work will be performed in very different contexts but the quality of the work is key, as is its relevance to its audience.

We will invest in artists and arts organisations that show a real commitment to creativity and innovation. Those working in theatre are actively encouraged to develop new talent and respond to new ideas and emerging artistic practice.

2 *Attract more people*

If we are to achieve a sustainable increase in the numbers of people engaging with theatre as audiences and as participants then theatre has to offer them an experience that is stimulating and engaging.

We expect funded theatre to have audience development at its heart. The interaction between art and audiences and participants has to be central. The theatre community should continue to build on its work to engage with people who have felt excluded from theatre. Access must be a key priority. Young people are a particular priority. We need to grow and encourage the next generation of audiences and practitioners.

More organisations and buildings should be able to respond to the way people live their lives now, offering an environment that is as attractive as other leisure-related buildings. Theatre buildings need to be clear about their focus and their identity. Where appropriate, they should make people of all ages,

social groups and ethnic communities feel at home in them throughout the day.

3 *Develop new ways of working*

We will invest in organisations that foster a culture of innovation. We want to see greater collaborative partnerships between different theatre organisations and less territorialism within the theatre community.

Practitioners must embrace a culture of innovation and a wider range of forms and traditions. Theatre needs to engage with a wider range of artists and other partners. Theatre should also connect more proactively with the other creative industries, seeing them as an opportunity not a threat.

We will support theatre initiatives that make imaginative use of existing and new environments. We would like to see work made for a greater range of spaces and places. The Arts Council will do its part to create stronger links between producing theatres, presenting houses, and touring companies to enable greater exploitation of good work and to enable circuits of promoters to receive a more flexible and varied range of theatre.

4 *Education*

We expect most forms of funded theatre to place education at the heart of their work. Involving young people in theatre is key.

The Arts Council recognises the importance of working with the education sector: with schools, colleges and higher education. We will work with the education sector to influence the role of drama in the curriculum, seeking to maximise teachers' appreciation of the value of theatre as an educational resource and to fund more theatre in educational contexts.

5 *Address diversity and inclusion*

Theatre must engage with audiences and artists from a broader, more diverse range of backgrounds. It must connect with people who have been excluded, including those living in rural communities.

We expect the theatre community to develop work that speaks to the diverse audiences who make up this country today. This work is a priority for us. We want to see an increase in the workforce from the Black or minority ethnic population; a greater percentage of the audience for all theatre coming from a

wider range of backgrounds; and a much more diverse artistic programme across England.

6 *Develop the artists and creative managers of the future*

Theatre must give talented people flexible and appropriate career opportunities. It must create conditions that ensure talent is nurtured. It must improve the working environment, sustaining creative teams and providing better pay and conditions for artists, technicians and managers.

It must embrace the culture of lifelong learning, ensuring that individuals working in theatre are skilled and motivated. We must acknowledge and exploit the synergies between the subsidised and commercial sectors and between London and the regions. In particular we must work with other key partners to make it more possible for talented people to work outside London. The Arts Council will support the profession in making the changes necessary for this to happen.

7 *An international reputation*

We expect the theatre community as a whole to develop work of international quality and bring the best world theatre to England. We will encourage more international collaborations and projects that enhance the international reputation of English theatre.

8 *Regional distinctiveness*

We will also encourage the unique local voice of theatre that combines quality with the edge that comes from making work in, and for, a particular community. Theatre companies and agencies should provide a meaningful contribution to the life of the community in which they exist.

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The cover of research report 33 shows Tara Arts performing
2001: A Ramayan Odyssey
Photographer: Mark Douet