

*arts quarter*



Revenue Generation in the Arts:  
2015 - 16

Findings from Research  
conducted by Arts Quarter

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## Introduction & Methodology

As part of our research activities, we are delighted to be returning again to this vital area for the UK arts and cultural community which has been a cornerstone of many of our earlier research projects - that of evolving models of revenue generation in the sector. This is a new research strand which we hope with the continued engagement of arts organisations, we will repeat at around the same time each year with the purpose of encouraging all those who work in the sector to share predictions and insights at a time when so many are actively engaged in planning for the financial year ahead and beyond.

This research project is not one that seeks to dwell so much in the past but look forward and provide the sector with opportunities to share its aspirations. We are looking to capture the mood of the sector through this project, bring to the fore areas of concern so that policy and decision makers are able to get a clear grasp of prevailing issues but most critically allow those working in the sector to see what's happening more broadly among their peers at an important time in the planning cycle. As this project proceeds year by year, we hope to be able to build a dataset that will track continuing evolution and innovation across the UK arts and cultural sectors adding in to our questioning topical issues relevant to the sector year by year. Each year however, we will look to capture predictions from across the sector and be able to see in subsequent years how these will have stood the test of time while examining the ways in which the sector is responding to external factors in any one year.

This Arts Quarter online survey which captured views and information from across the UK arts sector was launched on 27th November and remained available for completion until 24th December 2015. The Survey was launched initially via email to Arts Quarter's own email list of 2,841 individuals working within the UK cultural sector as well as being promoted via the Arts Marketing Association and UK Theatre websites as well as being distributed via The Guardian Culture Professionals Network. Invitations to take part were also distributed via Arts Quarter's own twitter account and via a number of promotions on LinkedIn, targeted at senior arts professionals. We are grateful to Spektrix for sharing a link to the survey with their own clients and twitter followers. Over the course of the 'live period', organisations were also re-prompted to take part periodically via email and across a number of these channels.

In all, some 459 completed responses were received, as well as 86 partial responses. For the purposes of reporting the findings of this Survey with a greater degree of clarity, we have restricted the sample to just one respondent per organisation, selecting the most senior individual identified within any one cultural organisation. This paring down of responses has left us with a sample of responses from 381 individual cultural organisations from across the UK with 96% originating from England - the findings of which are reported here.

We are extremely grateful to all who took time out to take part in this Survey which was perhaps the longest and most complex set of questions covering fundraising, partnership development and earned income we have posed to the sector since we started collecting and reporting on key issues for the arts in 2008. We hope that these findings will aid all of those looking to benchmark their own current activities and at the same time provide inspiration for those seeking to learn more about new areas of revenue generation and partnership development in the year ahead.

## Key Observations

This research project was developed in a context of the sector having withstood some significant challenges since the 2008 Recession and its aftermath and us wanting to establish a framework for all who work in the sector to get a clear sense as to how organisations may have potentially shifted their revenue generation activities in order to respond to the events of the past few years. From 2009 -11, our research activities had looked at the impacts of the recession on individual arts organisations and the sector as a whole, both negative and positive<sup>1</sup>. After several waves of investment in fundraising by Arts Council England, by the private sector and indeed by organisations themselves and a prevailing view emerging among analysts that the economic climate is improving albeit at different paces across the UK the time is right to shift emphasis more towards exploring how organisations are striving to enhance their resilience. To this end, we have sought to create a framework which will allow us to capture the status of the sectors' wider revenue generation activities and have those closest to the delivery of these activities plot how they believe these are likely to develop in the year ahead.

In that this is the first year in which we have undertaken what we hope will be an annual review of revenue generation activities and (most critically) predictions across the arts community, we believe we have been able to establish a foundation on which to build this work and commence the process of plotting key trends in the years ahead. We trust that this framework will highlight opportunities and challenges that may lie ahead for the sector around which individual organisations can have the opportunity to take an informed approach to developing their own wider revenue generation activities.

### Overview

In these findings overall, we believe that we are seeing clear evidence of an ever-shifting revenue mix in the arts, away from statutory sources to a more mixed model of revenue generation. Nonetheless, it continues to feel like a continuing bumpy period ahead especially for those receiving support from Regional and Local Authorities who now face the impacts of cuts in levels of funding from this year onwards. There seems however to be a tacit feeling of optimism in the air around these findings in terms of predicted fundraising and earned revenue growth tinged with a note of caution by a respondent sample feeling bruised and battered by the events of the past few years. Whether these 'green shoots' in fundraising and earned revenue growth will be enough to offset funding cuts at the local authority level remains the big question. We hope that in repeating this survey at the end of this year, we will gain a clearer picture as to the impacts of those cuts and whether any losses may have been recouped through growth in other areas. What is clearly thriving - even as the landscape around us continues to shift is the personal and professional resilience of those people working in the sector - and this should be celebrated. In these findings, we see ever-continuing development, a remarkable level of partnership building, innovation and a tenacity to push through the challenges that lie ahead. Yet, notably, in the narrative responses to some of our questions, we also see a level of exhaustion and in some cases frustration with the duration of this process of change which must register with Trustees of arts organisations reading these findings and indeed with policy-makers. Any step-back into global recession and the implications this may have on wider revenue generation could push arts organisations and those working in them over the edge. Given the significance of the Creative Industries to our economy, government, policy makers, funding bodies, the philanthropic community and all those who engage with the arts have a clear obligation to remain committed to the arts if we are to avoid any further losses in the scope, scale and wealth of talent which lies at the heart of the arts in the UK.

### The Future of Statutory Sector Relationships: Arts Council

In the case of all but a few of our sample, responses in this area related to relationships with Arts Council England whether in the form of regular or project-based support. The continuing role of a national Arts Council at the core of the sector remains vital in the eyes of those taking part in our survey with an overwhelming majority, some 90% seeing there being a vital role to be played in presenting the case for continued funding of the arts to central government. Alongside this core role, respondents identified two other vital roles to be fulfilled at this time in terms of offering wider support. Over half of those taking part identified important roles to be played in brokering relationships between the arts and other sectors (56%) alongside the promotion of private giving to the arts (51%). In terms of other areas suggested by respondents on which Arts Councils should focus efforts in the coming years, promoting greater diversity featured most highly in narrative responses supplied.

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<sup>1</sup> Arts Quarter, Recession Impacts Survey Reports 1 - 4, March 2009 - November 2011

We moved on to ask respondents to share their views on what they feel could be the status of their organisations' relationships with their national Arts Council by 2018 (in England, the point at which the next NPO funding round will commence). Two thirds of those taking part stated that they believe that their relationship will be such that they feel they will be able to sustain the same level of support or indeed receive a higher level of support, the other third feeling that they may face a cut or are unclear on the nature of their relationship by 2018. But what is also clear is that respondents are already seeking to manage out the possibilities of any future cuts in Arts Council support three years from now. Among those taking part, around two thirds reported that they are enhancing earned revenue streams, 57% reported that they are developing new areas of fundraising activity and 52% that they are enhancing existing areas of fundraising activity in order to offset the possibilities of future losses of support. What is clear in the narrative responses supplied to this question is the level of thought now being given to this possibility within the sector and their desires to enhance the resilience of their organisations in order to protect their organisations.

### The Future of Statutory Sector Relationships: Regional & Local Authorities

It was perhaps this area of our Survey which brought to light the greatest concerns among those taking part given the Comprehensive Spending Review announcements in November 2015 and the level of cuts proposed on Local and Regional Authorities. Around half of our respondents stated that they are currently in receipt of funding from these sources and within that group, over half (53%) stated that they believe that their level of funding will be cut, a third believing it could be cut by more than 10%. Only 18% of those taking part believe that they will be free from any cuts in levels of support.

Again in terms of off-setting potential cuts in levels of support, respondents are working hard to lessen the impacts of any cuts on their organisations. 61% reported that they are seeking to develop new areas of fundraising activity, 53% have stated that they have embarked on advocacy campaigns to promote their work more widely within their respective local authorities and half are looking at ways in which they can enhance their existing earned incomes to mitigate losses in levels of support.

Looking at other forms of support that Regional and Local Authorities might provide to support art organisations in order to cushion cuts in financial support, respondents came up with a wide range of ideas including more effective advocacy within their respective regions to leverage support from other public, private and charitable sources, the wider use of commissioning models - making use of funding that could be elsewhere is authority budgets, creating strategic (shared) marketing opportunities - linking into local tourism budgets to drive visitors to arts venues and more creative thinking around use of empty spaces in the ownership of local authorities - making these accessible to arts organisations.

### Relationships with the Further and Higher Education Sectors

We've been conscious for sometime of the growing level of partnership development between arts organisations and the further and higher education sectors and so we wanted in the Survey to get a sense of the scope, scale and nature of these relationships. Among those taking part, just over half stated that they either have one or more partnerships within these sectors and a further 25% envisage doing so by 2018. The different natures of these relationships then went on to be described at length by respondents. For the sake of observing any commercial confidentiality, we have sought in our reporting to edit out any FE/HEIs mentioned but they range from provisions of space, to practical support, to the provision of intellectual content to each other by both parties, shared programmes of study and exchanges - all with a clear synergy which enables all parties involved to feel the benefits. Respondents also took time to share with us their own experiences of developing such relationships - many stressing the need to be mindful of the need to allow them to develop.

### Other Possible Future Partnership Opportunities

Working in partnerships lies at the core of the ways in which the arts community has always operated and through our questions, we wanted to begin the process of understanding ways in which this already common practice between arts organisations is continuing to develop. Clearly for those not looking outside of the arts or more common ways of partnership working, we felt there was an opportunity to invite respondents to share their experiences with others in the sector. In terms of partnership development and what appears to be a growing imperative for arts organisations to look increasingly at other ways of working, we invited respondents to share with us insights into other forms of partnerships that they are seeking to develop in order to enhance their own resilience.

A remarkably broad range of examples were provided from relationships with non-arts charities working in a range of fields, through to business partnerships, and building consortia based on locality and art form to deliver new strands of work. Among some of our respondents there was a clear sense of needing to work more on partnership development in the years ahead.

### Private Sector Fundraising Predictions for 2016 and Beyond

In this section of our Survey, we invited respondents to share with us, detailed information about how they believe their fundraising activities will have performed by this current financial year-end when compared to last year and then look at what they believe their fundraising performance could look like across their next financial year. In our tabulations of responses received which can be found in the main body of our report, readers of these findings can examine in detail the levels of out-turns predicted among those taking part in detail.

Firstly - looking at expected financial out-turns for this current year compared to last - across the 10 areas of fundraising on which we asked respondents to share information - none were reported as likely to decline compared to last year. On support from companies, 24% of respondents expect growth in earnings from sponsorships on last year, half of which anticipate growth in excess of 10%. On philanthropic gifts or grants from companies. 23% of respondents expect a growth in funds secured on last year with again more than half of those anticipating growth in excess of 10%. On corporate membership programmes, around a fifth of respondents anticipate growth in revenues, again, half of that number anticipating growth in excess of 10%. On support from grant making trusts, almost half of respondents expect growth in levels of project-based support, with a majority expecting growth in support of over 10% compared to last year. On grants for core-funding, a quarter of respondents predict growth in revenues compared to last year. However the most significant levels of growth in fundraising revenues over last year are predicted by respondents in areas of individual giving. Looking firstly at gifts secured of more than £1,000 from individuals, close to a third of those taking part predict growth in revenues compared to last year - half of these exceeding more than 10% compared to revenues generated last year. On lower level gifts from individuals, close to 40% of respondents predict growth in revenues compared to their last full financial year but significantly less than half predict growth of more than 10%. On individual membership programmes, levels of growth were the lowest of all of these areas with just 17% predicting an increase in revenues compared to last year.

Based on these projected out-turns for this current financial year, we asked those taking part to look forward to their next financial year and predict how they believe their fundraising activities are likely to perform overall compared to this current financial year. 24% of respondents believe that their total fundraising revenues will be up to 10% higher next year, 22% feel that they will be between 11 and 24% greater next year compared to this year and 13.5% believe that they will be generating more than 25% from fundraising sources next year compared to this financial year.

Looking forward to 2018, we asked respondents to seek to predict from which sources of fundraised revenue they believe they are likely to derive the greatest amount of growth in their fundraising activities. Among those taking part, 80% of respondents believe that growth will be derived from grant-making trusts, 48% from high level individual giving and around a third from the business community.

In order to support these levels of growth, we asked respondents to identify the areas in which they believe they will have to invest in order to deliver these uplifts in revenues by 2018. Of the top three areas of likely investment, 47% of respondents see themselves investing in more fundraising staff, 43% believe that they will have to invest in their online capacities and 40% see themselves investing in more training of existing fundraising team members.

In concluding our questioning in this area, we returned to a question we have asked the sector on a number of occasions around their fundraising Cases for Support. In previous reporting, we've referred to this as the 'central nervous system' of any arts fundraising operation - it is the core from which all fundraising messaging originates and it enables anyone facing outwards whether staff or volunteers to articulate an organisation's core fundraising need. Among those taking part, 25% believe that their case is working well in engaging with potential donors. A further 50% believe that their Case is currently out of date and a further 20% do not have a fundraising Case on which they can call in reaching out to potential supporters.

## Fundraising Leadership

At the heart of any effective fundraising operation lies a high degree of fundraising leadership from senior volunteers and key senior staff. In our findings, we find strong levels of leadership emerging but clear potential for improvement. What we found most encouraging in our findings most of all was the small number of organisations reporting that their Trustees do not see themselves playing any form of role in the fundraising process at all - an average of 7% across the five key areas of our questioning. In terms of current levels of engagement, 61% of respondents reported at least half of their Trustees understanding fully their organisation's fundraising strategies and 66% reported that their boards recognise the importance of fundraising to their business models. Levels of engagement however dropped off significantly in the remaining three areas we sought to examine. Just under a third of respondents reported that more than half their Trustees work with them on approaches, 26% reported that half or more of their Trustees work with them to acknowledge support received from donors and just under a third reported that more than half their Trustees work with them to secure donations from within their own networks. What is encouraging in these findings is if we take into consideration those respondents reporting that one or two Trustees are actively engaged in providing fundraising leadership, an average of three quarters of those taking part indicated that their Trustees now play an active role in fundraising across the five areas of activity that we interrogated. Looking in more detail at this issue of fundraising leadership and engagement at Board levels, we asked those taking part whether they believed that their Boards had the capacities to support their organisations to realise their fundraising goals over the next three years. 36% of respondents felt that their Boards had the skills to do so while 56% believe that they do not.

In completing our examination of fundraising leadership, we turned our attention to the roles Executive staff are currently playing in the fundraising process. Over two thirds of respondents reported that all of their Executive Team members are engaged strategy development or monitoring, making approaches to potential supporters or helping to acknowledge support from donors.

## Barriers to Fundraising Success

In concluding our questioning on private sector fundraising, we invited those taking part to share with us any concerns they may have around their fundraising activity and what they feel could be potential barriers to them reaching their fundraising goals. Many highlighted simple capacity issues particularly among small teams where the responsibilities are many and simply finding time to focus on fundraising can be finite. Others raised issues of increasing competition in the market place for support with more organisations focusing on fundraising and the pool of potential support remaining limited.

## Earned Revenue Predictions for 2016

Looking at earned revenue predictions to this current financial year-end, we were once again struck by the positive outlook among our respondents across the 13 areas of activity that our questioning sought to explore. In our tabulations of responses received which again can be found in the main body of our report, readers of these findings can examine in detail the levels of out-turns predicted among those taking part in detail. Across the board, less than 10% overall reported that they anticipate generating less from earned income by this year-end compared to last (save for 15% among those generating income from ticket/ admission sales). In terms of the top five most common areas of earned income activity among those taking part, 36% of respondents predict generating more from ticket/ admission sales this year compared to last, 31% predict generating more from activity, course or class fees compared to last year, 28% expected to generate more from learning programme fees, 30% more from commercial hires compared to their last full financial year and 26% of respondents predict earning more from co-ventures or co-productions in this current year compared to last year.

We then invited those taking part to look forward to their next financial year and predict likely earned income developments comparing next year to year-end out-turns for this year. Among those taking part, around a quarter believe that they will generate around the same level of earned income next year compared to this, 29% believe that they will generate up to 10% more next year compared to this, 27% believe that they will generate between 11% and 24% more next year compared to this and 7% predict that they will generate more than 25% more from earned sources next year compared to this current financial year.

## Looking Forward - Across the Next Three Years

In completing our questioning of respondents, we invited them to share their aspirations and fears for the next three years. In the main body of this report, we share all of those received verbatim so that readers can observe for themselves the current sentiments of those who took part in our Survey. Many see great opportunities for themselves and their organisations over the next three years focusing on the development of new facilities and programmes that will strengthen their resilience - the building of partnerships, creation of new relationships with audiences and innovations in distribution. We also asked respondents to share reservations around the next three years and despite asking them not to focus on the financial, many still did so, giving a clear sense that it is hard for many of our respondents to think about anything else as they continue to face challenges in this area. But beyond financial considerations, many returned to concerns around staff morale and loss of institutional skills as the challenges of the last few years continue to take their toll, having to develop their organisational models while keeping up with the day job and living with the reality of increasing competition for audiences and of course funding.

## Conclusions

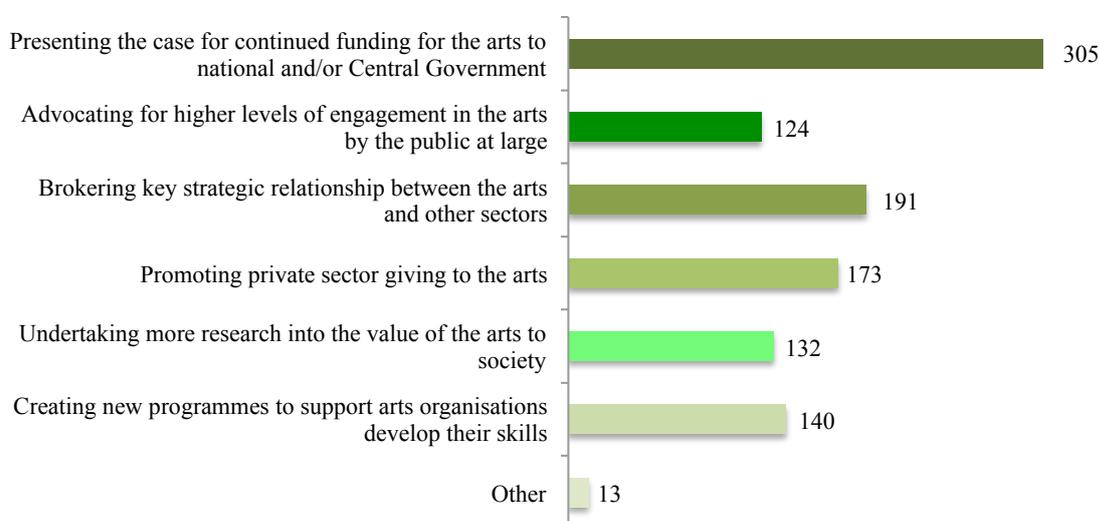
Historically, when we have embarked on commissioning a new strand of research, we have had some kind of sense of key trends that could emerge out of the findings. We expected to see nervousness around the impacts of impending cuts in local authority funding and evidence of more organisations engaging with fundraising but what we have seen here in these findings is much more than that. These findings provide clear evidence that the transformation in organisational models away from public sector support with greater focus on generating philanthropic and earned revenues is well underway, helped both by the improving economic landscape and organisations having the resources to invest more in fundraising development. Organisations remain optimistic that their relationships with Arts Council have stabilised but clearly only the forthcoming NPO applications process and developments in other funding programmes will attest to that view proving true over the year ahead. But in the sentiments shared by respondents, we also see clear evidence as to continuing fragility of this evolution process and we encourage policy makers to remain ever mindful of this. The extent to which resources continue to be stretched in order to meet the challenges of this process of change is borne out in the views shared by respondents. Among those currently receiving support from local authorities, it is unclear whether the efforts they have been making to build revenues from other sources will be enough to recoup any cuts that may be levied in the months ahead. The tiniest dent in consumer confidence or nervousness in the business world could once again impact on earned revenues and the scale in which expectations in the growth in support for the arts from the corporate world could fail to materialise. Equally the expectation that grant-makers will be able to step up to meet the desires of the arts community could prove questionable. In earlier reports on fundraising development, we talked of the evolution of a fundraising bottle-neck where requests for support far out rank the overall levels of support available to fund the arts. There's much that still needs to be done by policy makers to encourage higher levels of support for the arts from within all areas of the private sector and we'd actively encourage all with the powers to shift opinion in favour of encouraging greater levels of giving to the arts to do so in earnest and with speed if the ambitions as set out in these findings are to be realised.

## Views on the Future of Statutory Sector Relationships: Arts Council

**Q. Aside from continuing to provide financial support to the arts community, in what other areas of activity would you like to see your national Arts Council performing more effectively over the next three years (i.e. to the end of 2018)?**

(Respondents asked to select three responses from the list supplied)  
(Responses: 339)

(NB: Numbers of responses shown against each area indicates numbers of times each one selected by respondents on the basis of selecting three most preferred.)



Other responses supplied:

*Encouraging stronger support from local authorities/councils*

*Protecting the ability of the arts to innovate by remaining open to new ideas (so the ability of the arts to test ideas, as opposed or in addition to responding to specific priorities or agendas)*

*Strengthening the relationship and support between local authorities/councils and arts organisations*

*Protecting the ability of the arts to innovate and test ideas, beyond responding to specific priorities or agendas*

*Addressing diversity - shocking lack of working class, BAME, disabled representation in arts and this seems to be getting worse not better. New report and initiative does not address access for young people through education and affordable training*

*Continuing to advocate for the arts in education*

*Ensuring arms length relationship continues.*

*Ensuring artists and organisations are allowed to take risk, so that art/artwork/culture can develop, change and move forward.*

*Lobbying for easier & more effective tax giving from individual donors*

*Looking into better ways to fund artists themselves during the creative process.*

**Q. Cont'd - Aside from continuing to provide financial support to the arts community, in what other areas of activity would you like to see your national Arts Council performing more effectively over the next three years (i.e. to the end of 2018)?**

*more support to the regions*

*Presenting the case for continued funding for the arts to local authorities*

*Presenting the case to local government*

*Promoting greater diversity in the arts - across the board and not just with a few on stage/front of camera roles*

*To simplify applications and provide admin and fund raising support*

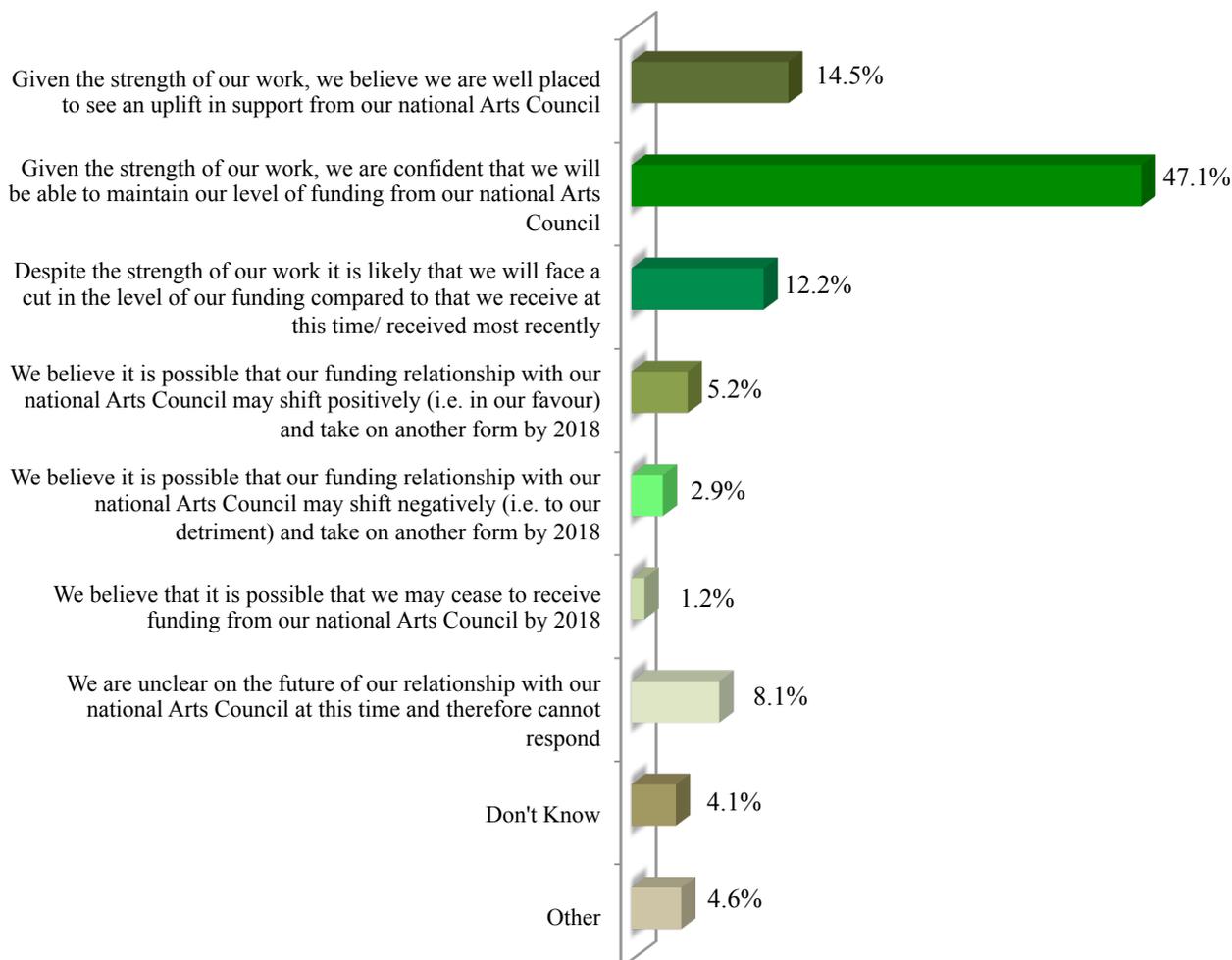
*Upping the percentage for theatre for children to reflect the number of children in the population compared to the number of adults.*

*Use monitoring data from equal opportunities forms to inform strategies to increase the number of ethnic minorities engaging with and working in the Arts.*

*Working creatively with arts companies so that should productions go on to a commercial footing then the public purse recoups some of the profit/surplus to reinvest in grass roots activity - much like film funding does/used to do.*

**Q. Thinking about your own organisation's funding relationship with your national Arts Council and any future applications for funding that you are likely to make, please select the statement below which best reflects your current view on the likely position of that funding relationship by 2018?**

(Responses: 339)



Other responses supplied:

*I believe our work is strong and held in high regard by Arts Council England, however I am also pessimistic about sector-wide cuts and reduced grant-making across the NPO.*

*I take nothing for granted and I don't have a crystal ball*

*I think it is impossible to know what the future holds. We have sadly, lost the Musical Theatre contact we had at the Arts Council and this may make a lot of difference. However, we have a lot of projects which the Arts Council seem interested in investing in and have high hopes that things will work out.*

*In spite of delivering good work as per audience feedback, reviving a closed building to attract nearly 20,000 visitors annually, recognition by artists, art organisations and High Commissions of South Asia we had a huge funding cut so really does our confidence or view make any difference?? We are still struggling to accept the hard blow for which we have had no concrete reasons!*

**Q. Cont'd - Thinking about your own organisation's funding relationship with your national Arts Council and any future applications for funding that you are likely to make, please select the statement below which best reflects your current view on the likely position of that funding relationship by 2018?**

*This is impossible to know - the AC ways of project funding are pretty much a lottery - I hope we will get more but its simply not possible to forecast*

*We have a good relationship with Arts Council England but cannot exclude the fact that public funding has been and continues to decrease in the current climate.*

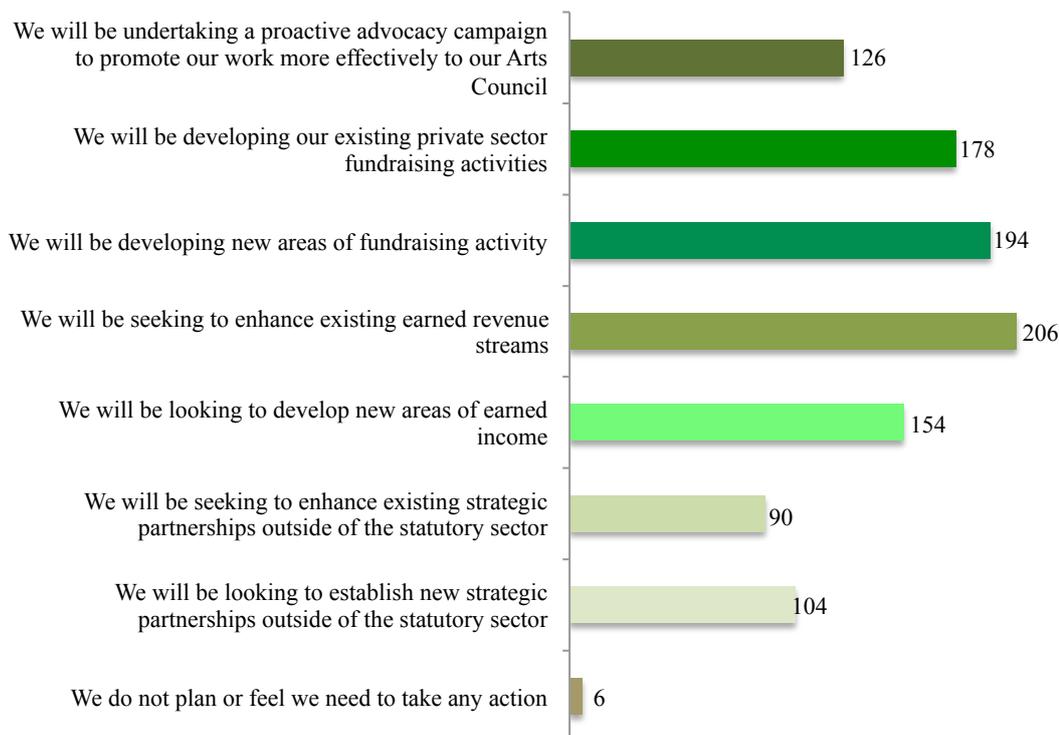
*We have a good relationship with Arts Council England. In the current climate however, we cannot exclude the fact that public funding has been decreasing and is likely to continue to decrease.*

*We hope we can maintain our level of funding, however are extremely worried that we may loose out on future opportunities for support due to government cuts. We have a great relationship with the arts council, in particular the London office, and deeply hope that cuts can be opposed as fully as possible.*

**Q. To mitigate the possibility of your relationship with your national Arts Council shifting to the detriment of your organisation, what course(s) of action are you planning to take?**

(Respondents asked to select three responses from the list supplied)  
(Responses: 339)

(NB: Numbers of responses shown against each area indicates numbers of times each one selected by respondents on the basis of selecting three most preferred.)



**Q. Thinking again about your response to the last question, are there any other courses of action that you are planning to take?**

*As a building based organisation we need longer term sustainable funds to cover overhead costs eg. Longer term investment to enable us to capacity build*

*Be in contact with experienced organisations or individuals who can advise on funding*

*Becoming 'commission ready' so that the company can be proactive but also react quickly to new initiatives and opportunities*

*Biggest impact will most likely be from cuts to local government funding, so courses of action above are aiming to mitigate the possibility of cuts in both funding streams*

*Build an appeal over a number of years based around a capital campaign (although not exclusively a capital campaign)*

*Continued focus on income generation from other grant sources - trusts and foundations, from individual giving and philanthropy, and relationships with the commercial sector.*

*Continuing to develop work in areas of strategic interest to ACE, including working in deprived/rural areas and populations.*

*Continuing to work with, programme and commission artists who produce excellent work. Continuing to collaborate with other NPO organisations.*

*Currently recruiting new Trustees with skills set and experience that will hopefully improve our fundraising capability.*

*Develop our creative product*

*Developing International work*

*Enhancing existing strategic partnerships (and building new ones) in the statutory sector (eg education/health)*

*I have already had discussions with another relationship manager and will work at building this new relationship.*

*Increasing the size of our endowment fund.*

*International giving*

*Look more closely into our financial situation and decide what is the most viable way forward within our constraints*

*Looking to do a large capital build on our existing council owned venue*

*more partnerships with education providers to arts sector*

*Need to work more with other sectors to bring funding in*

*New areas of earned income.*

*No*

*None that I can discuss now.*

**Q. Cont'd - Thinking again about your response to the last question, are there any other courses of action that you are planning to take?**

*Diversify our income streams - as well as (named) productions and education/outreach work which do not generate sufficient surplus to cover core costs. Our major productions depend on Arts Council Grants for the Arts to break even given our venue capacity and what the market will bear for ticket prices. So we offer a range of hiring opportunities, as a music and wedding venue, for other theatre groups. We pursue funding from charitable trusts. We are keen to explore private sponsorship in cash and kind. We are further diversifying through merchandising and extending our catering offer.*

*Review our body or artistic work to maximise potential earnings across more streams*

*Seeking funding from a wider range of trusts and foundations.*

*Starting an individual giving programme*

*Strengthen our private individual giving income stream.*

*The focus will be to diversify income streams and develop new strategic partnerships to support this. This includes a commitment to invest in our building to generate additional, medium term income and look to Europe to build specific partnerships and profile.*

*These are not future initiatives but ongoing*

*This is an organisation of 1.5 people, outside London, without a building, in a 'difficult' artform (Live Art). We produce/promote some 20 events a year and support 100 or so artists. Circumstances being what they are, we really have to hope that our work speaks for itself. The alternative is NOT to do what we're funded to do, in order to divert limited capacity to, probably unsuccessful, fundraising.*

*We are developing a studio space within the theatre to become a community focused resource - enhancing our local profile and hopefully enabling us to access funding from sources not traditionally supporting the arts.*

*We are developing our resources and team so that our content stays true to our business plan objectives*

*We are exploring corporate giving as well as strategies to boost individual giving*

*We are looking at radical options as to the artistic focus of the company and how the company might run including whether a full time company is appropriate*

*We are looking at ways to become more sustainable and therefore resilient against future funding cuts. This includes diversifying our income streams, and thinking more strategically in all areas of our work.*

*We are moving into the regions so we are not London based!*

*We have already shifted our artistic programme direction and content to best facilitate interdisciplinary collaboration which will position us to widen and make new partnerships beyond our past sphere. We are up-skilling staff and piloting a new type of creative producer role to test the kind of skills we need to meet our ambitions.*

*We have recovered financially from our loss of arts council funding but now serve far fewer young people than we were able to. We are working hard to increase individual giving to restore some of our programmes*

*we may need to reduce our programme of activity in combination with the above measures*

**Q. Cont'd - Thinking again about your response to the last question, are there any other courses of action that you are planning to take?**

*We run successful business workshop which have contributed to funding our artistic activities. We are determined to continue developing this area in order to become a more and more self-sufficient arts organisation.*

*We will also maintain our national activities to substantiate our position as a national organisation*

*We will be investing more resources in fundraising including training all staff and trustees on their role in boosting private giving.*

*We will be looking at ways to streamline the organisation which may mean reduced working hours or redundancies*

*We will be looking to see how we can develop/extend our way of working in partnership, which has in the past meant pool resources.*

*We will be seeking to enhance existing earned revenue streams*

*We will be seeking to enhance our partnerships within and outside the arts community to develop new areas of work and income*

*We will explore all revenue streams and audience development opportunities.*

*We will specifically attempt to grow our revenue from ticket sales, through extending our geographical and demographical reach and by undertaking measures that improve our yield per customer.*

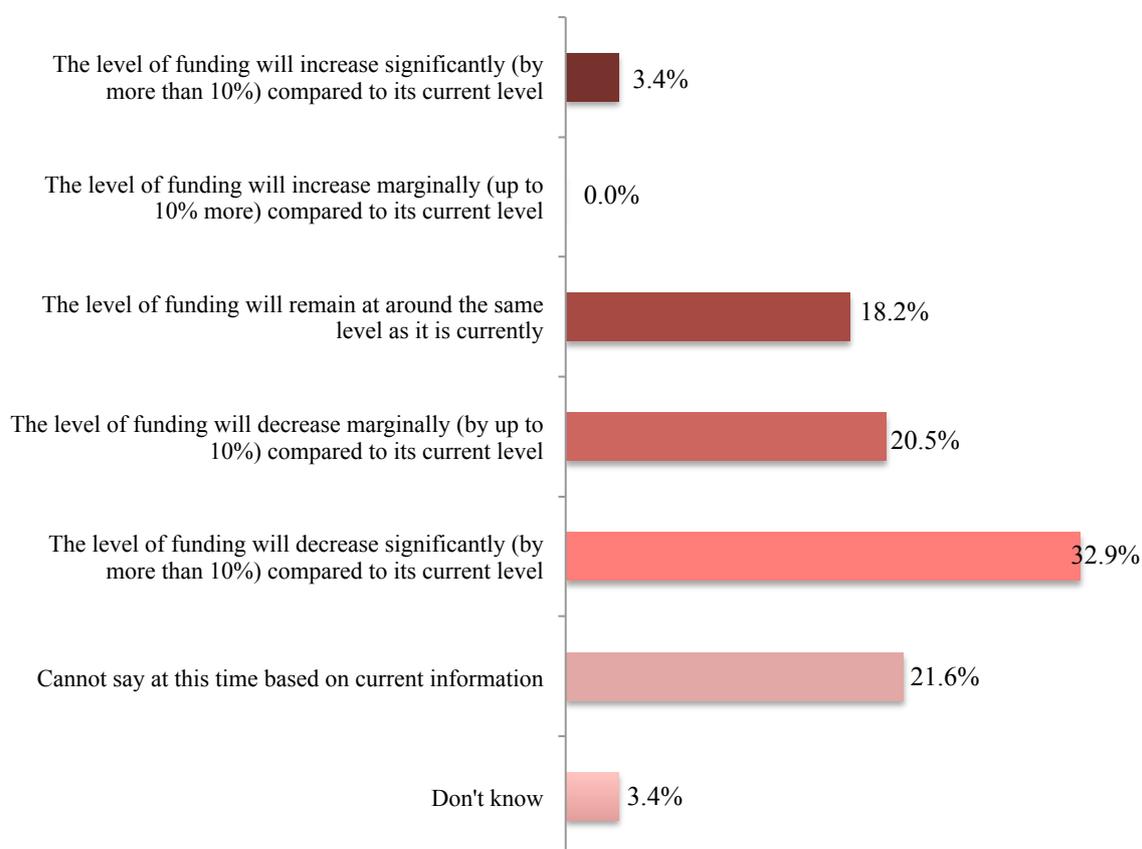
*We will undertake our own research and evaluation in the value of the arts on society, and in particular some of the most deprived communities.*

*We'll be doing quite a bit of general profile raising, which will take in the first response above to some extent, but more importantly will create a better understanding of our work in a broader national and international context*

## Views on the future of Statutory Sector Relationships: Regional & Local Authorities

**Q. Thinking about the Comprehensive Spending Review Announcements made by George Osborne on 25th November (2015), what impacts do you think these will have on the future of your Local or Regional revenue funding?**

(Responses: 182)

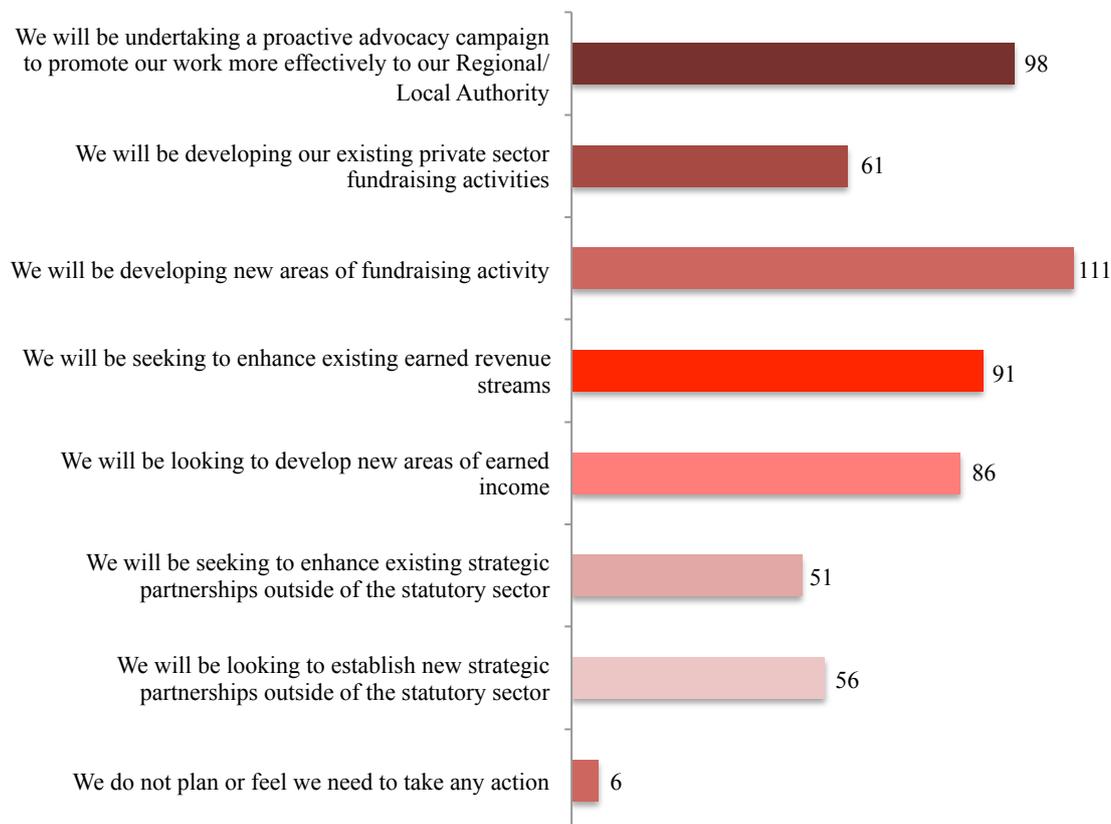


**Q. To mitigate the possibility of your relationship with your Local or Regional authority shifting to the detriment of your organisation, what courses of action are you planning to take?**

(Respondents asked to select three responses from the list supplied)

(Responses: 182)

(NB: Numbers of responses shown against each area indicates numbers of times each one selected by respondents on the basis of selecting three most preferred.)



**Q. Thinking again about your response to the last question, are there any other courses of action that you are planning to take?**

*Aim to gain further support given our capital development plans in the forms of a longer SLA term and further in-kind support across the authority to save costs*

*Currently recruiting new Trustees with skills set and experience that will hopefully improve our marketing and social media presence.*

*Further strengthen our existing relationship and be seen and heard more*

*Increase endowment fund*

*Local authority funding makes up 5% of our annual turnover. We were asked by LA in September 2015 to forecast a reduction of 25% and 100% of disinvestment. In 2011 we received £340,000, in 2015 we receive £84,000 Therefore you can see that we have already worked hard to absorb these reductions largely through redundancies, reducing gallery hours and a reduction in artistic programme. The one area we have continued to protect is Learning/ Education - in particular working outside the gallery in priority wards of Birmingham. Should the LA reduce our grant further we will cease to develop work with communities on outreach programmes and more radical in-house public programme.*

*Review how we deliver and the effectiveness of our portfolio of work. Review the capacity of the organisation to deliver differently.*

**Q. Cont'd - Thinking again about your response to the last question, are there any other courses of action that you are planning to take?**

*We believe that the threat to our relationship with the local authority comes largely from Government and any efforts we make would be pointless as the threat would be to funding in general not to our organisation. The actual level of local authority investment in cash terms, is very small and probably costs more than its value in administration/reporting. Removal of the cash would not be hugely significant, removal of the political endorsement would be, but if it's cross-sector there's little to be done.*

*Starting an Individual Giving scheme*

*Strong, fruitful relationships with local authorities are key so that ambitious, meaningful arts commissioning (with arts addressing some of the greatest social challenges faced by contemporary society) is encouraged and nurtured.*

*There is also an importance on developing relationships to commissioning frameworks....*

*We are hoping to work with our local authority to discover new partnerships and projects that will support young people and education*

*We are looking at large scale commissions as money earners*

*We are planning an ambitious redevelopment of the site, to provide additional spaces enabling additional income generation and less dependence on local authority support. However, to do so we are also exploring the possibility of the venue being an asset transfer from the local authority.*

*We are undergoing a zero-based fundamental strategy review and we don't know the answers yet. This feels like a recurring but deepening crisis*

*We have a more radical approach and are currently in negotiations but can't divulge at this point.*

*We have had a campaign to stop the planned arts cuts which looks like it may be successful in postponing this for at least 2 years*

*We will be forced to reduce our programme further in the first instance*

*We will be seeking to enhance existing earned revenue streams. We will be looking to develop new areas of earned income*

*We're trying to work collaboratively with other arts orgs to have a different relationship with our LA*

**Q. Beyond financial support, what other kinds of support do you believe that your Local Authority could be providing to the arts over the next three years in your area to enable organisations and artists to thrive?**

*Sustain the level of arts grants and funding. Be advocating on a strong level about the arts to leaders within the council (making the case for future funding). Encourage council leaders to engage with arts activity that is happening at a grass root level, so their understanding of what it does and can do is brought face to face.*

*A more holistic relationship with the authority would help arts organisations to call upon varied support across its departments to make arts venues thrive*

*Access to national and international infrastructure for community and culture - eg through section 106, social value and access to European infrastructure.*

*Additional space to work in, store stuff in and rehearse in. Advocacy for the case for the arts internally with councillors and officers and also externally with the big players and statutory bodies in the region. Use the arts to fly the flag for the local authority and revel and be proud of our work, our legacy and our 'coolness'!*

**Q. Cont'd - Beyond financial support, what other kinds of support do you believe that your Local Authority could be providing to the arts over the next three years in your area to enable organisations and artists to thrive?**

*Advocacy*

*Advocacy. Partnerships. Sharing best practice in arts administration and shared access to demographic data*

*Advocacy and exploring the role arts & culture plays within society and the education & health remit.*

*Advocacy and work to demonstrate the wider social and economic value of the arts.*

*Advocacy for the importance of the Arts. Network of artists and linking people*

*Advocacy. Relationships with businesses*

*advocating for the value of the arts within existing and future strategic plans and budgets.*

*At Member/Executive level, balance the interest and investment in cultural tourism with more investment in the local ecology. And STOP pumping money into white elephant buildings... NB - this is Manchester!*

*Because we work in public spaces, relationships with local authorities are crucial in enabling the work to happen from an infrastructure perspective, as well as in enabling links with businesses (whether for financial or in kind support) and communities.*

*Brokering relationships with key business. Involving arts organisation in key strategic planning in local areas. Being flexible with regulations*

*Brokering relationships with key statutory and non-statutory bodies that help place arts firmly within a wider context. Working with us to help us make the case of the regional economic benefit of the arts and ensuring that the arts are at the heart of business and economic conversations, rather than on the side.*

*Brokering relationships with the private sector in our local area.*

*By bringing together potential partnerships to support the health and sustainability of communities both culturally and financially in local authority areas.*

*By valuing the arts, put more investment into its cultural tourism spend to encourage visitors to the area.*

*Capital support though provision of space / buildings*

*Closer partnership working. Marketing art organisations to various non-art sectors. Lobbying with ACE*

*Commissions - working with the local authority to deliver services*

*Creating a long-term investment strategy in the buildings which house key arts providers in the city. Something similar to Manchester which has been in place for 20 years and is now bearing real fruit.*

*Creating and sustaining a link with the local business community with a view to providing both financial help and access to specialist expertise.*

*Developing strategic commissioning to statutory services. Borrowing to support capital development*

*Encouraging us to work together and making high level links for the arts with other sectors*

*Enhancing collaborative B2Arts relationships. Increasing amounts available for bursaries and residencies*

**Q. Cont'd - Beyond financial support, what other kinds of support do you believe that your Local Authority could be providing to the arts over the next three years in your area to enable organisations and artists to thrive?**

*Foster relationships and advocate for greater partnerships with health and social care. Be assertive about the case for the cultural offer in place making. Asset transfer of venues and buildings to clients*

*Helping to broker relationships with local stakeholders; from local businesses to education facilities, to deepen engagement.*

*I feel they could actively support arts organisations by providing access to empty shops and buildings*

*I think they could be better at including independent organisations in their plans to deliver new or existing activity (eg. festivals they initiate and manage). They could do a lot more to broker relationships with other (often statutory) areas of provision, and with private sector organisations that they are engaged with through non-arts channels*

*Improved premises and facilities with reasonable rents for use by arts organisations*

*It is a small LA that continues to support us through subsidy, but this is at a level at 50% below what it was 6 years ago. There have been significant cuts every year. There are no other forms of help from our LA and frankly funding is the key help that we need. NB. It is now a subsidy and not a grant as we have signed up to a 3 year management agreement. This does stipulate the level of subsidy, but there is a clause that it may drop up to £50k*

*Less short term decisions which make planning very difficult. Joined up thinking across sectors of activity*

*Local Authorities are key consumers of the arts through their support for local venues (to which arts organisations can tour) and also through enabling the music service hubs to engage with the community/education programme.*

*Local authorities should be helping ground level, independent organisations to thrive within their regions. Not only do these organisations require smaller amounts of funding, (sometimes simply requiring a building that has been sat empty) but are more dynamic and have a better chance of survive challenging times. Providing more in the local authority regions and at a lower cost. Creative Network South plan to research this further in their strategy for next year and this will be valuable to the sector.*

*Local/regional advertising 'what coming up in....'*

*Marketing and general promotion city-wide. Volunteer recruitment. Programmes to develop the arts in education.*

*Marketing much more effectively the value of the arts and what the city currently offers. Bringing together arts organisations and promoting joint working and partnership to bring more value and involvement from local communities.*

*Marketing opportunities locally. General advocacy and support. An appreciation of the work done locally by a range of organisations*

*Not imposing further burdens on arts organisations and audiences by measures such as increasing car parking charges and closing public toilets*

*Nothing really - they have so little capacity now.*

*Officer resources to support external funding applications*

*Organisational development and fundraising*

*Our local authority has absorbed such drastic austerity cuts that they are unable to do more than meet their statutory obligations. As a previously wonderful supporter of the arts this is a great loss*

*Positive advocacy to the wider public and business community.*

**Q. Cont'd - Beyond financial support, what other kinds of support do you believe that your Local Authority could be providing to the arts over the next three years in your area to enable organisations and artists to thrive?**

*Promoting the value of the arts both to the community and the private business sector.*

*Provide links to the private sector. Ensure that central government is aware of the benefits that the arts bring to local economy. That the message is constant*

*Raise the profile and value of the arts internally across other local authority departments (health, education); Invest in research to demonstrate impact and value of the arts in their area; Engage with the Local Enterprise Partnerships on behalf of the arts*

*reduced rent on office and studio space,*

*Rehearsal space. Van parking.*

*Review and extend the uses of cultural buildings - opening them up more - more asset transfer - more partnerships- make the case for arts and culture in the public realm & all aspects of life - advocate for cultural education in their area - support cultural education partnerships*

*showing the public and other local authorities that they stand behind our organisation and appreciate our value to the region*

*Strategic leadership, connecting across sectors including University and Drama education Academies and schools. Prioritising diversity and the BAME sector in particular.*

*Strategic planning. In kind venue support*

*Strategic project development; collaboration work*

*Support in brokering local relationships, in particular relating to education and business. Support in temporary planning and licencing for events. Networking opportunities with other arts organisations and artists within the local area*

*Support with advocacy, sites and contacts*

*Supporting artists and arts organisations to work with areas of least engagement within the city. Brokering more links between artists/arts organisations and statutory services. e.g. services for children and young people, health.*

*Supporting organisations by providing opportunities for arts companies to connect and work together.*

*We are based in Shropshire a Tory shire county, with a Council committed to becoming a 'virtual council'. If we can keep a small amount of LA funding and a part time Arts Officer for the next three years we will have been very successful*

*We need to be realistic- LA funding will all but disappear by 2020 so alternative strategies are needed and LAs are routes to other partnerships that may have resources to commission and support work - e.g. public health, place-making, commercial developments etc*

*Working with arts organisations to develop a group/consortium that could attract funding from other sources which could fill the gap left by City Council funding.*

*Working to make the borough a destination of choice, where the town centre develops a reputation for delivering cultural and sporting activities. Working with the private sector to encourage small businesses to prosper, particularly those that offer a complementary service to the theatre; restaurants, bars etc. Improve and develop the public realm.*

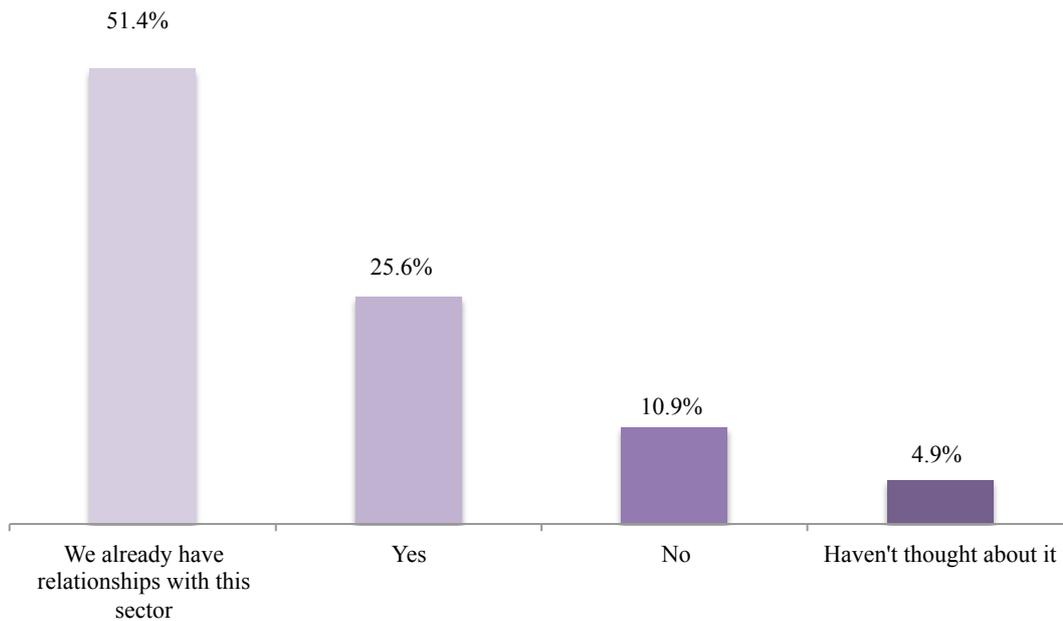
*Working with ACE strategically. Being realistic about who it supports and why it supports them.*

*Yes they should recognise the value of creativity*

## Relationships with the Further & Higher Education Sectors

**Q. Do you believe it is viable and financially lucrative for your organisation to have formed at least one sustainable partnership with a College or a Higher Education Institution by 2018?**

(Responses: 381)



**Q. Thinking further about your response to the last Question, can you tell us either about the types of relationships you have formed to date or the nature of the relationships that you are thinking about developing within the Further and Higher Education sectors?**

*Artist in residence, University of (named) and now research associate. Links with 2-3 other universities*

*As a studio provider for visual artists, designers, digital and creative industries supporters we have close links with the two universities in (named) city. This is important for both us and the universities. We assist each other with graduate retention, exhibitions, opportunities for local artists, pop up shop and Makers Fayres, and also collaboration projects and future funding plans.*

*(named drama college)- brief residency 2012. National Youth Theatre - potential collaboration 2016-17.*

*Collaborations with university research partners to evaluate education programmes*

*Collaborative working; income generation*

*Currently offer talks to students, internships, work placements and access to creative projects and commissioned artists. Would like to offer in the future a more integrated and developmental relationship that would provide a good working and long lasting relationship for both organisations*

**Q. Cont'd - Thinking further about your response to the last Question, can you tell us either about the types of relationships you have formed to date or the nature of the relationships that you are thinking about developing within the Further and Higher Education sectors?**

*Delivery of Next Gen arts programme and also collaborative approach to commissioning new work and programmes.*

*Developing relationships with schools as resident artists.*

*Establish a partnership to secure support in external evaluation of our work.*

*Fairly informal relationships which provide students with work experience and us with individuals who can mentor our young people and help us to deliver our programmes.*

*Focused on working with specific departments, the staff and students.*

*Haven't thought about it .... but now you've set me thinking. We would definitely need help with understanding the benefits to both parties, and the formal nature of the agreement!*

*Helping them deliver professional programmes developed by artists.*

*Higher Education - progression routes for graduating students, audience development, space hire, positioning the city nationally as having an excellent cultural and educational offer.*

*I would love relationships where I can recruit well-trained performers and have venues for research (including contributing my own) and performances.*

*Intern opportunities. Strategic partnerships for creative projects. Research networks. Contacts with performing arts departments re attending events*

*Internship schemes*

*Looking into relationships with Drama Schools and Universities*

*Looking to provide professional opportunities as part of a degree programme*

*Many different kinds of relationships but it is not 'easy money', the commitment and capacity to undertake the collaboration is time consuming and with fewer staff available it has to be handled carefully. As part of BIRMINGHAM ARTS PARTNERSHIP (BAP) we are also proposing to offer a city wide arts and cultural offer to universities to have greater impact.*

*minor sponsor, in kind support*

*Most of our work is for early years, so there is a limitation in that respect, but we do offer adult evening classes so a partnership may be viable, but it isn't something we have explored yet.*

*MOU with (named) University. SLA to manage a museum and a gallery with (named) University. Extensive teaching and research connections*

*One of our primary goals is to inspire and offer opportunities to young people. We have developed good working relationships with schools for this reason and will continue to build on this as an important source of income and activity.*

*Our expertise is of value and we can sell out teaching skills and know how*

*Our International work will include new partnerships with the HE sector*

*Our projects take place in Universities and we have begun relationships with the local Arts and Media School*

**Q. Cont'd - Thinking further about your response to the last Question, can you tell us either about the types of relationships you have formed to date or the nature of the relationships that you are thinking about developing within the Further and Higher Education sectors?**

*Our relationship has 3 main areas: space rental for their activities: jointly curated courses, e.g. BA in music technology: contribution to capital campaign.*

*Our relationships with Higher Education institutions are good. We provide regular opportunities for students to gain work experience, we commission research and we sometimes programme and/or promote events collaboratively. We haven't yet found a way for our relationships to be financially lucrative.*

*Our theatre is based on a University Campus and so one element of our relationship is that of landlord/tenant. However, we are using our situation on campus to explore with the University how we might be able to support their research programmes and also help them to engage with the wider public.*

*Our work looking after dancers' health is done in partnership with HE and FE; our members also come from these institutions and when we produce projects, we often receive spaces at these places free of charge.*

*Panel Teaching opps, student placements, opps for new Dip Ed graduates, residencies*

*Pathways into work - current key relationships providing experience to students*

*Producing - learning - placements - talent development etc*

*professional development programmes for teachers of art craft and design*

*Programme partnerships that shape future commissions, symposia and student placements.*

*Progression route to craft business incubator*

*Relationships with Higher Education Institutions are inspiring particularly in enabling interdisciplinary collaborations (e.g. between arts and science). As a funding stream though, prospects are limited. Higher Education Institutions seem to be under pressure as well, in a climate of declining public funding and higher tuition fees.*

*Relationships with the education and health sectors can bring in additional income*

*Research and knowledge transfer programmes funded through AHRC. Wider engagement programmes for university based initiatives*

*Research into new forms of access - not substantial*

*Research projects, collaborative studentships, co-commissioning and presenting with a venue at a University*

*Seeking to form relationships with schools to deliver cultural activities, but provide training alongside these in order to offer better value for money to the school.*

*Skills enhancement and training*

*Strong relationship with a national conservatoire and nascent partnership with two major universities. I think there is a lot of potential in working with HE institutions and would like to develop HE relationships wherever we tour.*

*The Theatre has a formal two-year cultural partnership with a local university. This is likely to be renewed. It generates approx. £18,000 per annum in unrestricted funding for the Theatre.*

**Q. Cont'd - Thinking further about your response to the last Question, can you tell us either about the types of relationships you have formed to date or the nature of the relationships that you are thinking about developing within the Further and Higher Education sectors?**

*There is no higher education provider in town. The nearest university has forged strong links with the venue in the same town as its location. We have little relationship with our local FE sector. However, we do employ apprentices, through a regional learning partner and deliver a large amount of participation and engagement activity ourselves.*

*This is not on our radar at all and I wouldn't have thought it was relevant to us*

*We have a partnership with (named) Uni and their director of external relations sits on our Board. We receive a - very small - annual retainer from (named) Uni which funds some delivery of creative activity and some contributions from us to cultural and creative planning for/ with (named) Uni. This relationship also paves our way to various local strategic cultural bodies.*

*Using the arts to help deliver the curriculum in a different, more exciting proactive way*

*We already have relationships with a number of universities and colleges but we will be looking to explore if there are funding streams available through the universities in future.*

*We are a representative body for musicians and regularly engage the HE and FE sector as both a professional body and from the perspective of skills.*

*We are a wholly owned subsidiary of a university. They are our main core funder and part of our unique business model.*

*We are hosted within one university (no arts courses, but an arts centre) and work in partnership with several projects with another (with arts courses). We deliver seminars for third years, provide work experience and an open door to graduates looking to stay in the area. Large institutions are a positive partner because of the resource and solid legal foundation behind them, but it can also be a vulnerable place to be in if you are a small initiative/organisation due to shifts at top level.*

*We are involved in a research project with the local University, but this has yet to yield any financial benefits. Follow-on research may change that.*

*We are strengthening relationships with Higher Education institutes for Dance in the UK and France in order to provide a meaningful Talent Development programme and increase our Creative Learning income*

*We are working in partnership with academics with regard to the research elements of our programmes of work*

*We are working to enhance partnerships with our local universities*

*We currently have our formal education work validated by one university and one college, both of which are outside the city that we are based in. I anticipate that we will be forming stronger links with the two universities in the city.*

*We deliver HE activities at MA level in partnership; we support BA/MA level student placements as part of courses; in partnership we support PhD students. Our Artistic Director has relationships with several HE institutions, and regularly delivers talks/presentations. We partner with HE to deliver and build evaluation modules for our activities; and to disseminate our sector learning.*

*We deliver work with Conference Drama Schools. We are working to develop a deeper relationship, particularly with the University of (named) and are exploring what we may be able to offer them.*

*We do regular workshops with and enrichment projects with local colleges*

*We have a partnership agreement with (named) University, and work closely with the University of (named). They are key relationships that must be maintained.*

**Q. Cont'd - Thinking further about your response to the last Question, can you tell us either about the types of relationships you have formed to date or the nature of the relationships that you are thinking about developing within the Further and Higher Education sectors?**

*We have a reciprocal relationship with a fashion and media faculty but little engagement outside of that faculty. We also have a relationship with a college in the USA to develop online collaborative communities. We would like to develop other relationships going forwards, but HEIs put a lot of barriers up and delay tactics like have endless meetings where nothing moves forward.*

*We have a relationship with 3 partner universities on a project, who contribute match funding. We would like to explore this. These colleges teach our methodology - how can we monetise this beyond the life of the project.*

*We have a solid relationship with the University of (named) and are working towards building new ones with other University nationwide.*

*We have board members from several Universities that work with us at a strategic level.*

*We have carried out performance workshops in a number of Education centres and in the New Year, (named HEI) will be putting on one of our shows as a student production. But I don't see this as lucrative at all, just a way to try out work and enable us to get people along to see it.*

*We have close links and work with over 40 FE colleges across the UK.*

*We have developed a number of smaller projects with various universities which have included a new artist residency programme and co-developing and hosting of various events.*

*We have developed relationships with (named HEI) through our Artistic Director's fellowship there and (named HEI) in partnership with the Centre for Interaction testing mechanisms for collating feedback from audiences.*

*We have fairly loose partnerships with (named) University and (named) College. We note these are dependent upon the relationships between our key players and our partners. We would like to strengthen and extend these as a talent development and arts performance and administration provider*

*We have had fruitful and collaborative relationships with both the Universities (and indeed other H.E org's) in our City for many years. In the future we will continue to think about how we can work together strategically on accessing funding opportunities and promoting advocacy of the arts/H.E working together.*

*We have informal relationships with for example (named HEI) but wouldn't want anything fixed.*

*We have informal relationships with several universities we would be interested in developing into AHRC funding proposals.*

*We have multiple relationships with Higher Education - but none are likely to be financially beneficial due to the nature of what's going on in HE itself. It's a complete red herring to see it as a panacea.*

*We have over the past three years established excellent research relationships with HE institutions. In particular these have been linked to AHRC Connected Communities Programme for which HE institutions require a 'community partner' and we are very well positioned to partner them because of our enquiry based way of working and the access we have to communities. Within this research relationship we have become Co-Investigators - which is unusual and enables greater allocation of fees.*

*We have partnerships with Universities whereby we host placements for students as part of their undergraduate or postgraduate courses. Brokering new relationships with other HE institutions is on-going.*

*We have patchy links, by this I mean that the local College make use of our resources, but I would not say that they were in any way financially lucrative.*

*We have pioneered the DARE collaboration with the University of (named) - this is being held as an exemplar of how this relationship/collaboration can work successfully.*

*We have relationships with a number of universities and are hoping to extend those.*

**Q. Cont'd - Thinking further about your response to the last Question, can you tell us either about the types of relationships you have formed to date or the nature of the relationships that you are thinking about developing within the Further and Higher Education sectors?**

*We have relationships with primary education institutions and do not currently have capacity to develop strands with other age groups in education*

*We have representatives on the board from both (named) College of Art and Design and from (named) University. We also receive a small amount of regular funding from the university including the provision of services which at the moment are targeted at encouraging students from the hardest to reach backgrounds to consider attending university and retaining the same once they have arrived through creative activity.*

*We have research and training relationships with HEI institutions including (several named). We are looking for a relationship with our archive and or AD's own research and practice in terms of hosting, commissions for essays/documentation and more consistent teaching/training opportunities. An HEI strategy is currently being written with a focus on interdisciplinary practice and gender politics.*

*We have several relationships with higher education institutions. These are for: Research, Talent Development and supporting local young people, Commissioning.*

*We have strong links with our local Universities which support our education work and one of these relationships provides financial support.*

*We have supportive relationships with many academics in universities in the region. We will continue to develop these.*

*We have transactional relationships (delivering workshops/course elements for a fee) and formal associations (Associate Artist at (named) University).*

*We liaise with our local FE college exchanging resources - we use their theatre spaces, they use us for specialist input such as aerial work, volunteer placements etc*

*We provide elements of training, rehearsal and performance space for 2 Universities and (named) College performing arts courses*

*We regularly provide work experience opportunities for Applied Theatre students through our links with HE. We would like to explore a teaching partnership. We would like to develop more links with FE.*

*We rent buildings from a University to present our work.*

*We rent our building from higher education and regularly consult with them on a variety of matters.*

*We run an MA in conjunction with the University of (named)*

*We work annually with the local College on a peer led new writing play which tours local schools*

*We work closely with teacher training departments and have relationships with a variety of departments within universities teaching languages, history, philosophy, health, science.*

*We work with HEIs on a number of project-based research initiatives. Some are initiated by the HEI, some by us (and we contract with the HEI).*

*We are strengthening our relationship with both the universities with partnership projects and a strategic partnership*

*Working with FE in order to bring rigour and ensure that the qualitative and quantitative evidence of the work is tracked, recorded, evaluated and disseminated.*

*Working with the FE and HE sectors to see the important role they play locally to develop and strengthen the arts and cultural sectors, especially in relation to skills development but also in terms of in kind support through the wide range of resources and facilities available for cultural and creative sector organisations.*

## Other Possible Future Partnership Opportunities

**Q. Are there any other types of non-statutory strategic relationships that your organisation is looking to develop over the medium term that you believe will enhance the resilience of your organisation?**

*A range of partnerships with voluntary and health sectors*

*Although a charity, the majority of relationships/partnerships would be for the commercial purposes of the charity only. We are engaged in individual project fundraising for particular charitable elements of the business. Future relationships would relate directly back to those activities.*

*Artistic partnerships with other organisations within the sector.*

*Arts / learning on prescription.*

*Consortia of programming bodies.*

*corporate training and events*

*Currently working with the (named) Trust (LGBT Youth) which has provided further funding to produce professional theatre over a 3 year period*

*Develop partnership working with other organisations. This will only ensure resilience if both parties feel they can commit fully without detriment to their own organisation.*

*Drama school academies in the London and India*

*Further education college links and Schools links leading to Apprenticeships in craft sector*

*Greater links with the business community.*

*Health and the environment sectors*

*Health and youth sector, Private businesses , Mainstream art organisations*

*Health bodies*

*Health sector (eg hospital trust, Dept of Health)*

*I would like to see developments with commercial organisations who have research embedded. (eg, Dyson)*

*Libraries*

*Local forums and LA sponsored agencies*

*Making partnerships with local businesses to support our work either through pro-bono advice and services or through charity of the year and fundraising support*

*Music Hubs & Other NPOs*

*Older age organisations, gerontology departments and conferences, university drama and cultural gerontology departments*

*Other strategic partnerships are either directed at venue partners in the regions to enable effective touring and artist support away from our base, and/or with local businesses to build our community impact.*

*Our current works aligns us with campaigning groups and organisations connected to the well-being of young people and girls and women in particular. These give additional support for our reach and place the work in a broader context which we hope will allow us to approach partnerships within the health, social services sector and voluntary sector as part of their delivery strategies.*

*Our partnership with our local Early Years Centre.*

**Q. Cont'd - Are there any other types of non-statutory strategic relationships that your organisation is looking to develop over the medium term that you believe will enhance the resilience of your organisation?**

*Partnerships of some kind with other Arts organisations*

*Partnerships with wide variety of organisations - arts organisations, third sector charities, schools, trusts possibly with heritage/ecology based organisations*

*Potentially looking abroad to link with other providers of similar stature and ethos*

*Relationships with film and tv companies*

*Relationships with presenting partners, festivals and other organisations to both buy in our work and offer in kind support Sponsorship and commercial sales.*

*Stronger relationships with both our landlord organisations, leading to joint projects, events and fundraising initiatives*

*Technology firms*

*Third sector organisations in the community*

*Third sector partners - charities that deliver front line services and grass roots charitable organizations. Access to contracting opportunities and effective participant recruitment networks for dance and health and inclusion activity.*

*third/social sector partnerships, eg with national charities operating in a similar field to us but on a wider level.*

*This does not form part of our current Business Plan. We are receptive to any proposal in principal if we have the resources to support a partnership.*

*We already have the local chamber of commerce housed in our building*

*We are developing our relationships with UK venues and regional dance agencies with regard to our Audience Development programme*

*We are developing stronger partnerships with other artform partners in order to attract sponsorship for joint activity.*

*We are in the process of developing local partnerships to deliver work within a shared framework, which we think will in the long run be the most sustainable way to maintain delivery in different local areas where we operate.*

*We are looking at partnerships within local business to create activities supporting and celebrating social cohesion.*

*We are looking to strengthen our relationship with regional music hubs as part of our education work across the UK.*

*We are part of a consortium in Birmingham awarded a Locality grant funded through the NCVO/Arts Council Cultural Commissioning Programme. We are in the process of building relationships with local health commissioners. This is an area we are looking to develop.*

*We are part of a Small Venues Network of 12 venues. This continues to develop in strength and offers mutual resilience.*

*We are seeking to extend our artist-in-residence opportunities, both within the UK and internationally. These kinds of relationship open up the potential for deeper engagement with our learning and participation programmes which, as a touring organisation, we struggle sometimes to 'root' in one particular area. Partnerships with venues allows us to have a 'home' for our work in this area.*

*We are seeking to form a cross-sector network of organisations involved in the Cultural, Environmental and Creative industries.*

*We are trying to deepen our relationship with those trusts and foundations that already support us, whilst brokering new relationships. We are aware that the competition here is very fierce.*

*We build relationships with colleagues across the creative sector to defend our members and protect music.*

**Q. Cont'd - Are there any other types of non-statutory strategic relationships that your organisation is looking to develop over the medium term that you believe will enhance the resilience of your organisation?**

*We form a number of partnerships with other charities that allow us to improve our offer to our end users.*

*We have a number of private sector relationships we are developing for long term funding commitment.*

*we have and will continue to develop strategic partnerships with as many other organisations and individuals as possible.*

*We have been cultivating a very strong relationship with the social housing sector. In itself not financially lucrative but very beneficial in terms of realising meaningful work and might make trust funding more likely.*

*We have made partnerships outside our sector (housing) and are looking to develop this and develop new commissioning opportunities with health, tourism and education*

*We have made relationships with a number of regional theatres now and independent producers.*

*We hope to develop relationships with the business sector and to explore opportunities for corporate sponsorship.*

*We need to think about better partnerships within our sector, some new, and strengthening existing ones.*

*We partner with third sector orgs globally, with startups and for profit business that are interested in doing social good via creativity, and we work with other international organisations as and when the opportunity arises.*

*We will explore new potential corporate partners in the regional area we select to move to.*

*We would like to deliver applied theatre training on academic courses, both in drama education and teacher training.*

*With broadcasters across all media and with commissioning organisations outside the UK*

*Yes we're members of a series of consortiums the most prominent of which is we're named delivery partners in a consortium bidding for the Building Better Opportunities funding in the Tees Valley, which was the only bid taken through to round 2 in that area, securing £9.2m of funding from the Big Lottery and European Social Fund over three years from 2016-19.*

*Yes. We will be nurturing existing partnerships (particularly in-kind strategic support).*

## Private Sector Fundraising Predictions

**Q. Thinking about your likely fundraising year-end position for your current financial year, how do you feel your organisation will have performed (in terms of monies, received, pledged and projected) when compared to your organisation's position at the end of its last completed financial year?**

(Responses: 339)

(NB: Following categories of responses not shown in table below to aid clarity of presentation:

'This is the first year in which we've fundraised in this area'

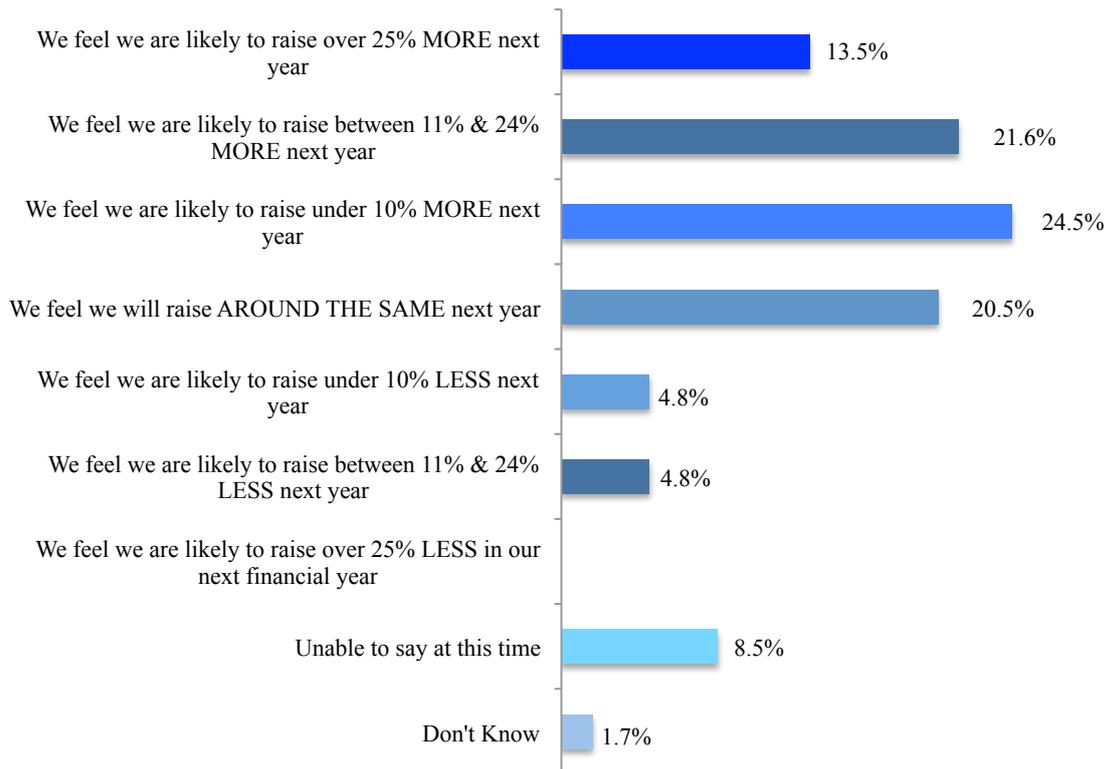
'We do not undertake fundraising in this area'

'Don't know')

	We are likely to have raised significantly more (ie more than 25%)	We are likely to have raised more (ie greater than 11% but less than 25% more)	We are likely to have raised marginally more (ie up to 10% more)	We are likely to have raised around the same as last year	We are likely to have raised marginally less (ie under 10% less)	We are likely to have raised less (ie over 11% but less than 25% less)	We are likely to have raised significantly less (ie greater than 25% less)	% of respondents engaging in this area of revenue generation
Sponsorship from companies	4.1%	8.3%	11.7%	20.7%	5.5%	4.8%	5.5%	60.6%
Philanthropic gifts or grants from companies	4.8%	8.9%	9.6%	23.4%	5.5%	2.1%	4.1%	58.4%
Corporate membership or patron programmes	5.4%	3.4%	10.9%	21.1%	4.1%	2.0%	1.4%	48.3%
Project-based grants from Trusts	12.5%	20.1%	14.6%	22.2%	9.7%	7.6%	4.2%	90.9%
Core Funding grants from Trusts	7.6%	7.6%	10.3%	27.6%	6.2%	4.1%	4.8%	68.2%
Gifts from Individuals of more than £1000 each	9.0%	6.9%	13.2%	20.8%	2.8%	4.1%	4.1%	60.9%
Gifts from individuals of less than £1000 each	4.8%	11.1%	22.2%	24.3%	3.4%	4.1%	2.1%	72.0%
Individual membership programmes	3.4%	3.4%	9.7%	29.2%	2.8%	4.8%	0.0%	53.3%
Crowd funding appeals	2.8%	0.0%	4.2%	12.5%	3.5%	0.7%	1.4%	25.1%
Fundraising Events	8.3%	7.6%	7.6%	20.1%	4.2%	4.2%	1.4%	53.4%

**Q. Based on your fundraising performance in this your current financial year and any other relevant information available to you at this time, how do you feel that your organisation is likely to perform overall in this area in your next financial year?**

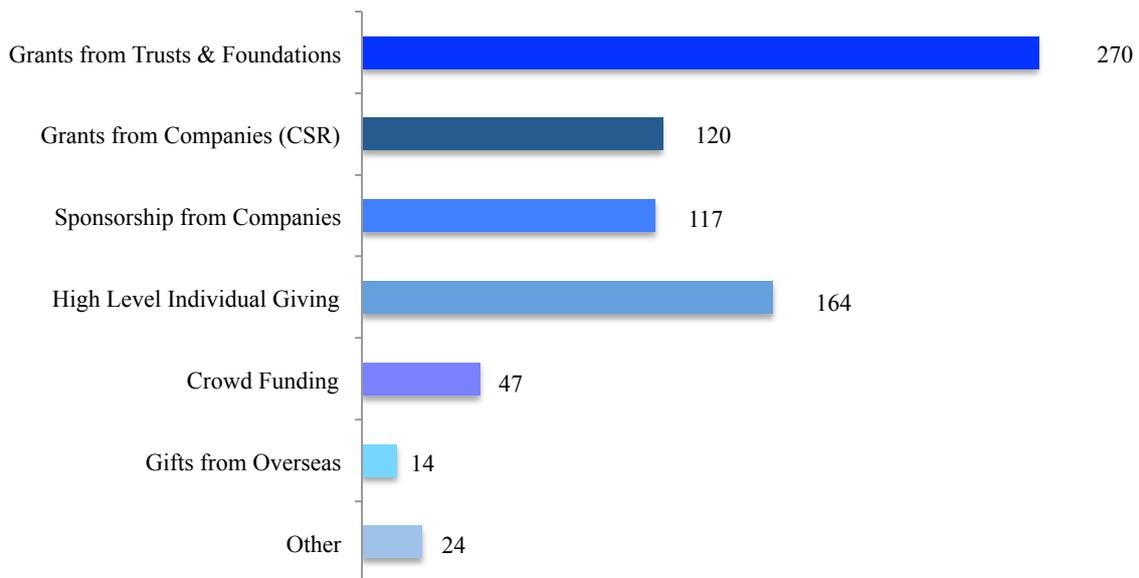
(Responses: 339)



**Q.22 Thinking about the future make up of your private sector fundraising revenues over the period from now until the end of 2018, which of the following areas of support do you believe offers your organisation the greatest potential for growth over that period?**

(Responses: 339)

(NB: Numbers of respondents shown against each area based on each respondent selecting all that apply to their respective organisations.)



Other responses supplied:

*EU funding*

*European funds*

*Generating our own income stream*

*Income from arts based training programme*

*Individual giving*

*Individual giving at lower levels - Friends scheme*

*Individual membership scheme*

*Large volume small individual giving*

*low level individual giving*

*low level individual giving (but not crowd funding)*

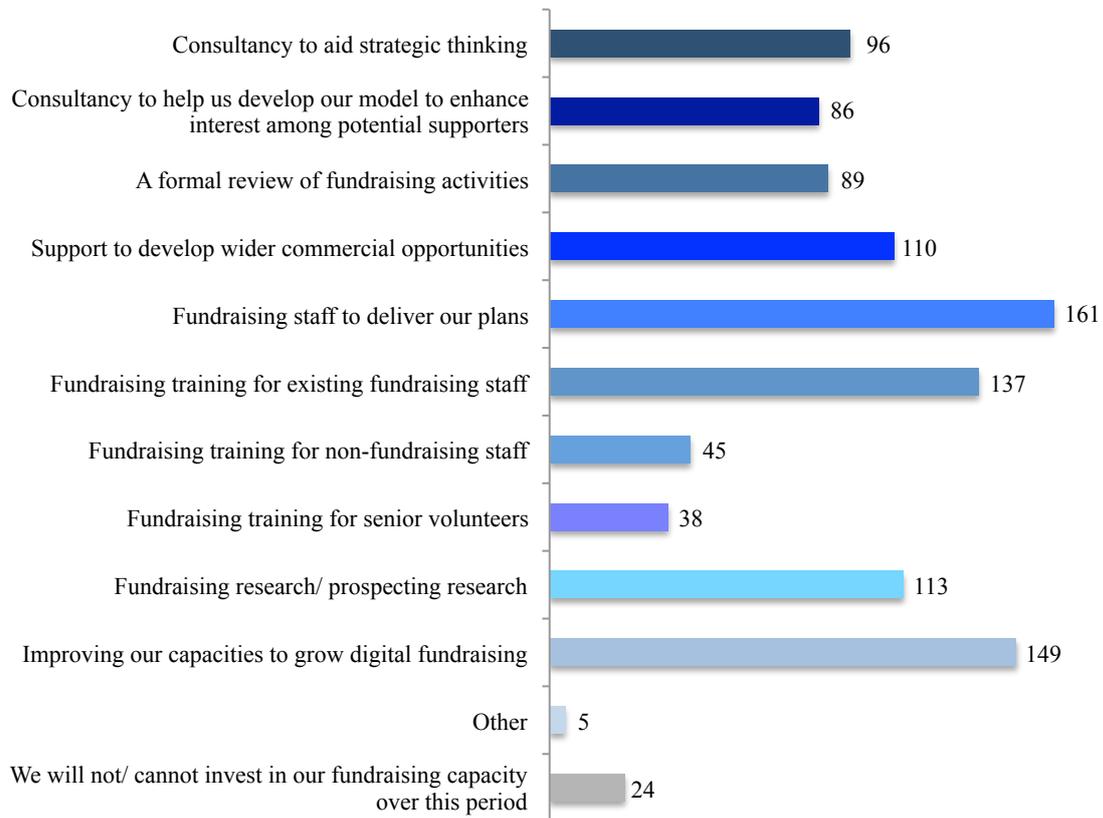
*Our business workshop/partnership with companies*

*Partnerships with other companies*

**Q. Thinking about the further development of your fundraising activities over the next three years (i.e. to the end of 2018) in which of the following areas do you feel you are most likely to invest over that period?**

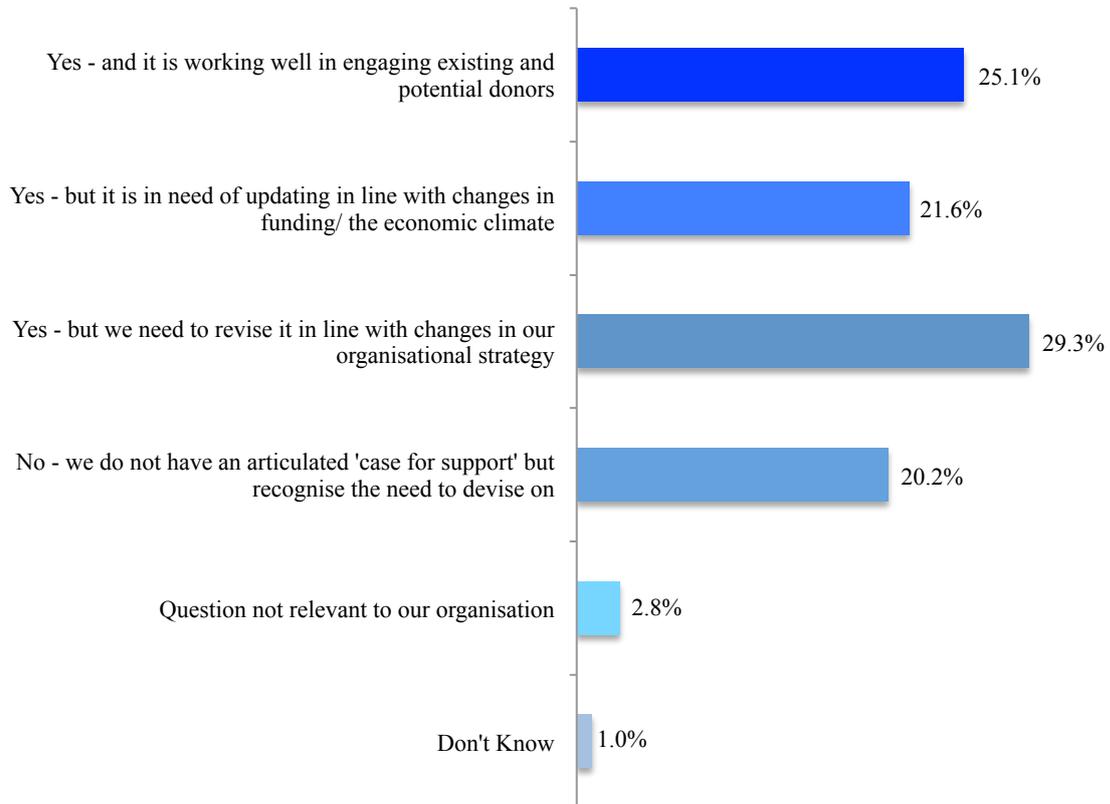
(Responses: 339)

(NB: Numbers of respondents shown against each area based on each respondent selecting all that apply to their respective organisations.)



**Q. In your opinion, do you feel that your organisation has an effectively defined, developed and articulated fundraising 'Case for Support' which demonstrates to current and potential donors why you are in need of their financial (and in-kind) support?**

(Responses: 339)



## Fundraising Leadership

**Q. We'd like you to evaluate the capacities of your Board of Trustees or Directors to engage with your private sector fundraising over the course of the next year by responding to the following statements:**

(Responses: 339)

(NB: Following categories of responses not shown in table below to aid clarity of presentation:

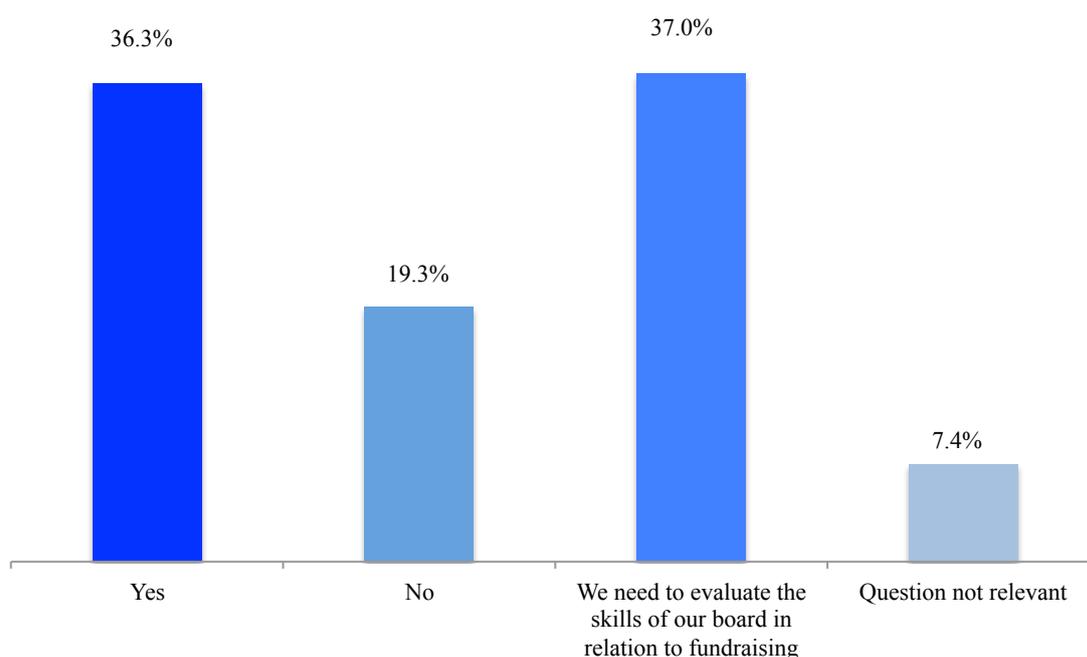
'Don't know'

'Not Relevant')

	All are fully engaged	Around half are engaged	One or two is/are engaged	None are engaged but we plan to address this over the coming year	They do not see this as part of their role
They understand fully our fundraising strategy and monitor performance	24.6%	36.2%	25.3%	3.7%	3.7%
They recognise the importance of private sector fundraising to our business model	36.3%	30.3%	17.8%	3.7%	3.7%
They work with us on potential approaches to funders	9.6%	20.7%	49.6%	8.9%	3.7%
They help with acknowledging the support we receive from donors	11.1%	15.5%	40.0%	13.3%	7.4%
They are donors and/or secure support for us from their networks	8.9%	22.9%	26.7%	13.3%	14.1%

**Q. Do you believe that your Board has the skills to support you in realising your fundraising goals over the next three years (i.e. to the end of 2018)?**

(Responses: 339)



**Q. We'd like you to evaluate the capacities of your Executive Staff (i.e. CEO, Executive Director, Artistic Director, Chief Curator, etc) to engage with private sector fundraising over the course of the next year by responding to the following statements:**

(Responses: 339)

(NB: Following categories of responses not shown in table below to aid clarity of presentation:

'Don't know'

'Not Relevant')

	All are fully engaged	One or two is/are engaged	None are engaged but we plan to address this over the coming year	They do not see this as part of their role
They understand fully our fundraising strategy and monitor performance	66.7%	24.4%	3.7%	1.0%
They recognise the importance of private sector fundraising to our business model	71.8%	16.3%	3.7%	2.2%
They work with us on potential approaches to funders	70.3%	20.0%	4.4%	1.5%
They help with acknowledging the support we receive from donors	68.1%	20.7%	4.4%	1.0%

## Barriers to Fundraising Success

**Q. Do you feel that there are any potential barriers within your organisation which could prevent you from achieving your fundraising ambitions over, say, the next three years (i.e. to the end of 2018)?**

*A commitment to fundraising should be part of the core culture and strategy of an organisation.*

*Any significant change to the financial climate could have a negative impact on our fundraising.*

*As a touring company, we are rarely able to access useful audience data from the venues we visit. This means our relationship with OUR audience is always 'one step removed' and makes communicating with them challenging. We acknowledge that our best opportunity for increased individual giving is from within our existing audiences, but accessing the information is sometimes impossible. We therefore have to work more creatively to communicate our fundraising message to our fans.*

*At the moment, I have three Directors! One of the three is very proactive...the others are more somewhat proactive. When we have one new CEO, it should be more evident about total engagement with Development and Fundraising.*

*Capacity, Funding, Training*

*Capacity - staff time. Resource to invest in relationship development. Programme planning timescales - often shorter than fundraising requirements. An efficient CRM system -but we are working on this*

*Capacity (1.5 people). Artform (Live Art). Location (not in London). Lack of building (on-going visible presence). We are not blasé about private sector fundraising, just don't believe it is a viable or important investment of very scarce resources. The only person who could do it is the Director - who also programmes, markets, designs print for and production manages the whole programme; and financially manages the organisation and looks after existing funder relationships. The TOTAL staffing bill is £30k, within which the Director is only paid the equivalent of 3 days a week but works 6, so the only option for fundraising is to work a 7th day unpaid, or NOT to undertake some of the organisation's core work.*

*capacity and saturated local market*

*Capacity as we are 3 part time staff and due to our ambitions we are running more projects*

*Capacity in a very small organisation will always be a challenge. Deciding where best to place one's effort in the plethora of fundraising potential is challenging in a small organisation. Locality and the nature/spread of our activities means its more challenging to develop a core of supporters.*

*Capacity in terms of the time needed to really grow relationships with businesses, trusts and individuals.*

*Capacity is the main barrier*

*Capacity of small team and part time Development Manager - restricted by budget. Difficulty in raising funds for core or for existing work. Most applications require a project which in turn stretches the resources of a small organisation.*

*Capacity of staff*

*Competition for giving has dramatically increased.*

*Competition from within the sector, staff time to action all of our plans including Development Committee*

*Crowded market with many arts orgs competing for the same opportunities. The business model for galleries is extremely different to say theatres as we don't have a box office, ticket sales or volume of catering and special hires and events. Much of our work is community based and therefore we are committed to remaining free admission. We have recently organised an art auction and raised £500,000 which we have invested in an endowment, however this only offers us an annual return of interest of approx. £10,000. We have also been much smarter with our messaging to corporates and businesses raising £10,000 donation from John Lewis and two other blue chip companies. Our fundraising is many different - small elements maybe as many as 10 all needing a lot of attention and each raising about £10,000 each such as crowd funding, patrons, etc. It's a hard slog to keep thinking differently all the time but we do share ideas with other organisations and this helps.*

**Q. Cont'd - Do you feel that there are any potential barriers within your organisation which could prevent you from achieving your fundraising ambitions over, say, the next three years (i.e. to the end of 2018)?**

*Currently it is staff capacity but we will be addressing that. Also we continue to develop a fundraising-friendly brand but that is a work-in-progress*

*Fundraising is a senior level strategic activity and we no longer have the capacity to commit senior staff time to both this and their core jobs of creative leadership, development and operations. We are a small organisation of 6 FTE*

*Having the money to employ a fundraiser who can be effective*

*Increased competition for a smaller pot of money.*

*Institutional buy-in to the fundraising process is low. The case for support, fundraising and memberships are often de-prioritised in the competition for space in Theatre communications.*

*it takes up a lot of time to do and then to look after donors*

*It's mainly down to limited resource as the exec team are wearing two or more hats each.*

*Lack of resources to fund raise*

*Lack of capacity and specialist expertise*

*Lack of capacity to devote to fundraising.*

*Lack of capacity.*

*Lack of Fundraising staff- and training and out of date box office system*

*lack of resources*

*Lack of resources and time. Being fully engaged is taking too much time on top of the day-to-day running of the organisation. It is difficult in a structure as small as ours. It is a vicious circle, a chicken and egg situation whereby we'd need to spend the time to develop the funding strategy, but we need the funds to afford the time.*

*Lack of security in the short term*

*Lack of staff capacity.*

*Lack of staff time, as ever.*

*Lack of wealthy, well-connected board members*

*Local commercial sector small/medium size - some limitations to support us. Lack of skills in current staff to go out and fundraise*

*Multi tasking in a small yet large challenges facing company like ours will lead to a burn out. Sadly we cannot afford a dedicated fund raiser as main stream organisations can do so this is a chronic ailment for such companies like ours*

*no apart from competitive environment*

*potentially loss of key/experienced staff*

*staff capacity*

*Staffing capacity, need to increase the hours of p/t Development Assistant*

*Taking the step to invest in the fundraising strategy (appointing additional staff) in order to increase our income*

**Q. Cont'd - Do you feel that there are any potential barriers within your organisation which could prevent you from achieving your fundraising ambitions over, say, the next three years (i.e. to the end of 2018)?**

*The competitive environment - keeping that competitive edge is key. Being based in a town facing major council cuts. Lack of digital expertise. Capacity - we are a 3-person company!*

*The current staff structure and lack of experience across the team in fundraising strategies beyond grant applications*

*The decreasing levels of funding available and the increasing levels of competition for that funding. The fact that we, as an organisation, are going through a period of considerable change and it may take a while to communicate our new vision and approach externally.*

*The pace of strategic developments as their realisation is what supports fundraising. The potential for capital fundraising and delays with property decisions associated with this that are out of our control*

*Time*

*Time. Donor fatigue. Downturn in the local economy*

*Time and resources*

*Time, resources, expertise, lack of potential donors.*

*Trustee burnout... Key staff needed to support CEO*

*Our main challenges are lack of extensive fundraising expertise, limited staff capacity, the type of work produced and the lack of financially well-connected Board Members. We have x2 full time staff and x3 part-time - with the Administrative Director (x4 days a week) currently being the only fundraiser in the team. This year much more of her time has been given to fundraising applications but at the (necessary) expense of the strategic running of the company. The company as a whole has good knowledge regarding trusts and foundations but little experience of corporate sponsorship or the cultivation of individual donors. We have a fundraising strategy but recognises the need for expert support to find new, sustainable and achievable fundraising areas. We have a sound and supportive Board that is in the process of being replaced due to the company move from (named northern city) to (named southern city). We recognise this as an opportunity to find Trustees connected to wealthy individuals/ with direct connections to certain sponsors but has yet to access such individuals. We produce challenging, political work connected to gender politics. Whilst we do have some success in gaining financial support for the outreach work we deliver, the more expensive part of our business of making and distributing dance / theatre has proved more challenging. A robust Case For Investment might help us find a narrative to connect more effectively with potential funding and sponsorship.*

*We a small organisation, we need to find a way of building a stronger fund-raising capacity (i.e. employ a dedicated fundraiser).*

*We are a niche performance venue and not a charity. Companies do not see a benefit in supporting our venue.*

*We do not have the skills or resources amongst the curatorial staff to actively fundraise. Opportunities are pursued only on a 'project basis'. It is hoped that we will be able to recruit this expertise to our Board of Trustees and in turn develop a core of volunteers to support fundraising activities. Unfortunately, the Friends of the Museum group, whose principal responsibility is fundraising and advocacy, no longer actively provides this support to the Museum.*

*We need to overcome some reluctance to approaching contacts directly to convert them into supporters.*

*We spend a lot of time creating work and so the producing side of our company cannot receive a lot of attention.*

*We're a niche cause and have limited capacity*

*Whilst a charity often the organisation appears to many as a commercial organisation.*

**Q. Cont'd - Do you feel that there are any potential barriers within your organisation which could prevent you from achieving your fundraising ambitions over, say, the next three years (i.e. to the end of 2018)?**

*yes- very very little capacity and paid time to do the necessary time consuming work from freelance staff. staff who are committed and essentially give their time unpaid at times to keep the company going. this is a huge problem.*

*Yes. Cultural change and acceptance that we need to change our business model is key to long-term sustainability. There is a culture of reliance on grant and public sector funding within the organisation which is hard to break. There is little appetite within the director team for engaging with businesses and developing social enterprise activities and trading which generates income.*

## Earned Revenue Predictions

**Q. Thinking about these sources of earned revenue by the end of this current financial year end, how do you feel that your organisation will have performed compared to your organisation's position at the end of its last completed financial year?**

(Responses: 354)

(NB: Following categories of responses not shown in table below to aid clarity of presentation:

'This is the first year in which we've generated revenue in this area'

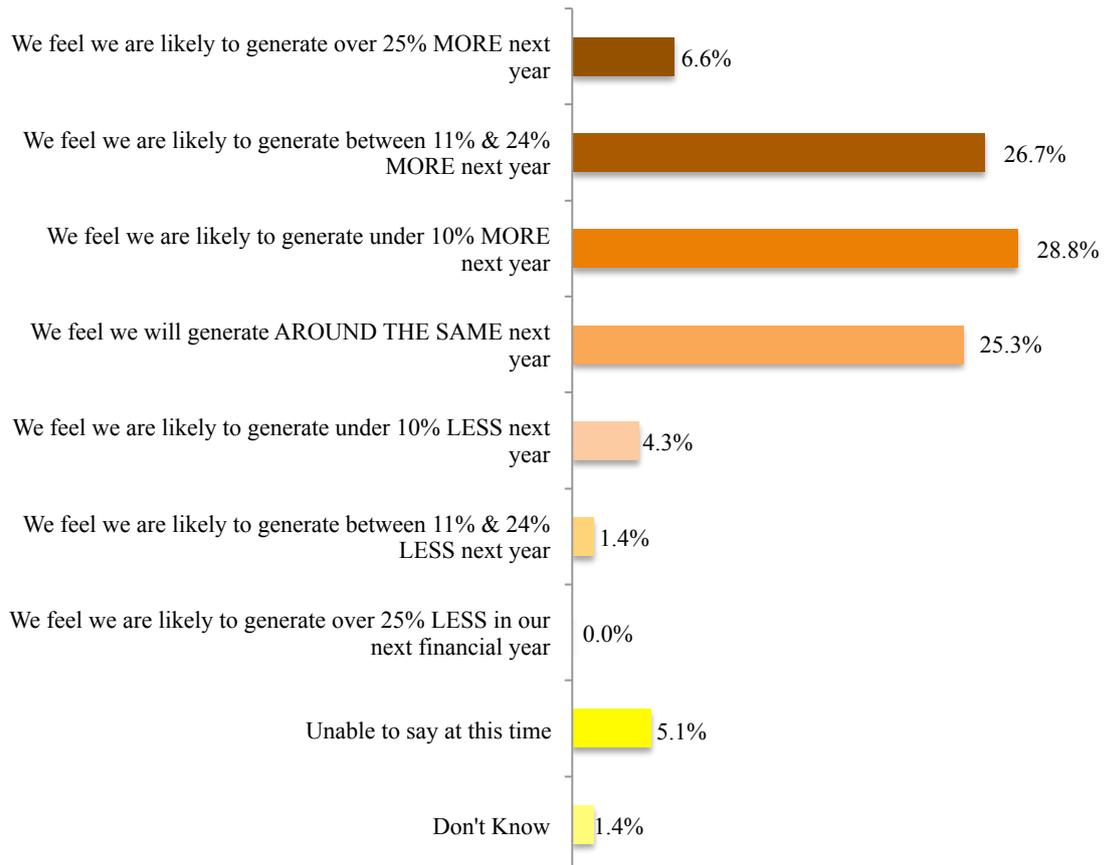
'We do not derive revenue in this area'

'Don't know')

	We are likely to have generated significantly more (ie more than 25%)	We are likely to have generated more (ie greater than 11% but less than 25% more)	We are likely to have generated marginally more (ie up to 10% more)	We are likely to have generated around the same as last year	We are likely to have generated marginally less (ie under 10% less)	We are likely to have generated less (ie over 11% but less than 25% less)	We are likely to have generated significantly less (ie greater than 25% less)	% of respondents engaging in this area of revenue generation
Ticket sales/admission charges	3.6%	12.9%	19.4%	3.6%	3.6%	3.6%	7.2%	53.9%
Activity, course or class fees	2.8%	7.8%	20.0%	28.5%	5.7%	2.1%	0.0%	66.4%
Education, professional learning programme fees	5.7%	7.8%	15.0%	24.3%	6.4%	0.7%	0.0%	59.9%
Cafe/restaurant/bar/ on-site catering	2.1%	4.3%	14.4%	10.8%	7.9%	0.7%	0.0%	40.2%
Commercial/private hires of spaces on site	1.4%	8.6%	19.4%	17.9%	3.6%	2.8%	2.1%	55.8%
Touring activities	5.0%	5.0%	10.8%	17.3%	3.6%	1.4%	0.0%	47.7%
Co-ventures or co-productions	5.0%	2.1%	18.5%	19.3%	1.4%	1.4%	0.7%	48.4%
Online sales of merchandise or services	3.6%	2.1%	9.3%	18.7%	2.1%	1.4%	0.7%	37.9%
On-site merchandise sales	2.1%	2.8%	10.1%	22.3%	5.0%	1.4%	0.7%	44.4%
Commercial consultancy fees	1.4%	3.6%	6.4%	9.3%	5.7%	2.1%	0.0%	28.5%
Production build or hire fees	0.7%	2.1%	2.1%	9.3%	2.8%	0.0%	0.0%	17.0%
Broadcast fees	1.4%	0.0%	0.7%	7.9%	1.4%	0.0%	0.0%	11.4%
Publishing/print sales	1.4%	2.1%	4.3%	11.4%	2.1%	0.0%	0.0%	21.3%

**Q. Based on your earned revenue performance in this, your current financial year and any other relevant information available to you at this time, how do you feel that these revenue activities are likely to perform overall in your next financial year?**

(Responses: 354)



## Looking Forward Across the Next Three Years

**Q. Aside from the financial, what do you believe will be the greatest opportunities for your organisation over the next three years (i.e. to the end of 2018)?**

*More full time staff. Larger scale projects with artists. Maintain print programme and increase print runs. More international partnerships*

*Opportunity to engage further with other venues and festivals within our local area to support dance development and performances (I think partnership working will no longer be optional, it will be essential). Present work outside of the contexts of theatre venues.*

*A couple of projects designed to raise the profile of our organisation. Generate interest in becoming a member, which should be our greatest source of income.*

*A major capital programme will raise our profile and encourage philanthropic support.*

*A site redevelopment. Producing and commissioning more work and enabling this to flourish.*

*Activity and income are likely to be achievable through the Tees valley's actions towards an intended City of Culture bid for 2025, submission due 20121, thus actions - surely! - to take place 2017-2021. This will/ should also offer an opportunity for TVA to be able to engender some large scale creative public engagement activities - something we never usually get the opportunity or funding to do.*

*an increased profile*

*Building a new venue will transform our business and artistic aspirations*

*Capital redevelopment*

*Catalyst application to ACE (if successful)*

*Celebrations for 2016 centenary, 'wild atlantic way' tourism boost, strategic plan for arts, 'vision for change' - mental Health, evidence based research findings r/t arts and wellbeing*

*Co-pros - including with commercial co-producers*

*Collaboration with other venues - Seven is part of a Small Venues Network of 12 venues mainly in Yorkshire and have worked collaboratively in programming over the past 3-4 years. Continued artistic and programming independence. Continued growing reputation as a good place to eat and drink as well as attend events.*

*Collaborations & co productions outside of the UK, trusts & foundations supporting our work.*

*Collaborations and partnerships*

*Connections in the Visual Arts Industry*

*Continue to have an excellent artistic offer on all activity - present outstanding and breath taking dance. Engage and develop still further our audiences and communicate with them. New staff- with new ideas - with a fundraising role*

*Creating dynamic programmes that have impact, developing strategic partnerships, being focused on who here for and the difference we want to make.*

*Develop a staff structure so we can provide a valuable service to our members*

*Developing a Ceramics facility to support local ceramicists in the Letchworth area.*

*Developing opportunities with visual art partner. Reviewing operations and developing new funding strategy*

*Developing our base into cultural hub for the community*

*Developing partnerships with other arts organisations. Opportunities to pick up local authority work as they no longer have the resources to deliver it.*

**Q. Cont'd - Aside from the financial, what do you believe will be the greatest opportunities for your organisation over the next three years (i.e. to the end of 2018)?**

*Developing partnerships with other organisations and increasing our profile in order to secure wider support.*

*Developing regional and international projects. Developing collaborations with various mainstream and other partners, which would produce exciting work with real impact*

*Developing training*

*Development of arts and health services. European Capital of Culture bid. Digital - on line content, participation platforms and fundraising*

*Devolution and establishment of new combined authority. Developed relationship with national museums*

*Devolution may present opportunities*

*Diversification of reach not just in the theatre and museum sector but across new art forms and educational establishments.*

*Due to our very attractive centre we hope to generate income through venue hire and business opportunities. Artistically we are making new partnerships which we hope will bring new income through new work. We also hope our exploration with Businesses will yield benefits*

*Employment creation activities. Capital fundraising*

*Excitement of new Artistic Director for second decade. Business buzz around the Northern Powerhouse agenda. The Factory as bricks & mortar new arts venue for 2019 with central government backing both for capital & running costs*

*Finding new ways to engage new audiences with the ideas and scope of the work. Also excited by international prospects*

*Greater ability to support Artistic Development and Career Development.*

*Growth in outreach and community engagement work - often commissioned services. Support for artistic partnerships and support of emerging and early stage artists*

*Hull UK City of Culture. Strategic partnerships*

*I don't have a crystal ball! As a very small organisation we are constantly somewhat at the mercy of larger partners and the wider eco-system - so get a little 'blown in the wind'. We come up with an idea, a bigger organisation 'borrows' it and we have to come up with a new one. As such we have to be constantly opportunistic and fleet of foot, which makes predicting difficult. At a guess the possible best opportunity is our relationship with social housing - but, with cuts in that sector, this may have run its course.*

*Improvements to digital offer (a digital strategy is being devised). A new CRM system should bring new opportunities for sales and more advanced customer communications/promotions*

*In learning more about our audiences over the next three years, we will be able to reach more targeted groups and engage with them more deeply in the future - thereby increasing the value of investment in our work for all of our stakeholders.*

*Increase in non-artistic use of our facilities - community and commercial.*

*Increasing opportunities to partner with international institutions on co-commissioning of work. Increasing audience figures*

*Inspiring new audiences*

*It can only be artistic in spite of everything working against that possibility*

**Q. Cont'd - Aside from the financial, what do you believe will be the greatest opportunities for your organisation over the next three years (i.e. to the end of 2018)?**

*More co-productions - sharing costs and risk. Developing a third space as a community facility as mentioned previously.*

*More resources*

*New artistic collaborations and models. Greater profile and audience development*

*New Artistic Leader. New Chair. Creative Thinking needed to deliver our core mission with potentially less income. This will force us to approach things with fresh ideas*

*New artistic leadership and staff structure; new activity with an additional site.*

*New building*

*New collaborations with presenting or producing partners.*

*New fundraising strategy diversifies income. Reaching even younger children through theatre. Increasing access and inclusion with our work. Creating employability opportunities through children and young people.*

*New on-site storage facilities, new posts being created to share workload and increase capability of organisation, these are being fund-raised for currently, some have already been confirmed.*

*Opening of new café. New artistic leadership.*

*Opportunity to broaden our audience membership*

*Opportunity to work in partnership with over 100 event partners and businesses and work in partnerships to mitigate risks. Develop talent internally through innovative programme and externally amongst local artists and organisations. We have further opportunities to align ourselves with wider river, cultural strategies and imbed our skills and experience in wider conversations. We have greater opportunities internationally to engage with education sectors and corporate organisations within our existing education programmes.*

*Organisational development for the Company and its governance to put us in a better place for partnership working with local businesses and diversifying income generation*

*Our 10th Anniversary celebrations next year.*

*Our greatest opportunity is linking audience development more closely with artist support and our learning programme to build a wider community of supporters who can be both consumers and co-producers.*

*Participation and Outreach work. Continued artistic excellence*

*Partnering with academic institutions to deliver artistic research projects*

*Partnership building, generating new networks, utilising our expertise.*

*Partnership working and being involved in the city's bid to be European Capital of Culture in 2023*

*Partnerships*

*Partnerships with larger organisations for bidding for public sector commissions.*

*Partnerships with statutory and non statutory organisations around our learning and participation programme. Artistic co-productions. Business sponsorship/CSR programme*

*Partnerships within the cultural, arts and education sector and with corporate sponsors.*

*Partnerships, whether artistic, educational, social or other*

*Presenting a series of major projects in London which will further raise our profile*

**Q. Cont'd - Aside from the financial, what do you believe will be the greatest opportunities for your organisation over the next three years (i.e. to the end of 2018)?**

*Professional freelance artists are in need of more direct support. We need opportunities to be offered directly so that we can nurture and develop our creative output.*

*Publishing*

*Retirement of long-standing CEO and new chair of board.*

*Socially engaged European Co-Collaboration projects*

*Sorry, can't answer this. Finances dominate.*

*Strategic touring*

*Technological developments*

*The City bidding to be European capital of culture*

*The development of a new branch of the charity*

*The development of new curatorial programmes, collaborations and artist commissions.*

*The expansion of our artistic programme to interdisciplinary collaboration. Cultural commissioning from health sector. Continued partnerships with HE to secure AHRC funds. European partnerships (Creative Europe and Erasmus). Re-positioning through re-location to new collaborative and creative hubs in the city of Birmingham.*

*The growth of our market in relation to the calibre of our work*

*We will celebrate 100 years here in 2016 - 100 years on this site in (named city) and will leverage support around this special centenary year. We also have an exciting young Director who is becoming active in fundraising and will help us generate significant support*

*The opportunity to impact on the teaching and practice of drama and theatre, the opportunity to extend our cultural education work into new geographical areas and the opportunity to work abroad. The opportunity to make a difference in communities.*

*the outsider art market is growing*

*The quality of our artistic output/our reputation. Our niche offer which meets a genuine need. Our good track record of securing funds from trusts and foundations. Burgeoning relationships with local business/commercial sector (good for reputational and financial reasons).*

*The raising of our profile through the excellence of our work*

*the reopening of our expanded theatre.*

*The strength of the main-scale and touring artistic programme and new plans for a smaller-scale tour in Wales which we have not done recently. There is a real opportunity to build more engaged partnerships. There is a real opportunity to build on the strength of our learning and engagement work, which is excellent, but little publicised.*

*The work we are making and will have available (product). Track record/current position of organisation - shifting of our organisational structure.*

*To build our business further and continue to make worthwhile connections in the industry*

*To build the infrastructure of the company with the support of core funding for staff members for the next 2 years. To build profile of company with outstanding theatre and outreach projects*

*To deliver projects which engage with a wider cross-section of the population*

**Q. Cont'd - Aside from the financial, what do you believe will be the greatest opportunities for your organisation over the next three years (i.e. to the end of 2018)?**

*To harness the potential of our new youth arts and heritage centre to deliver projects differently, be able to run our own and young-people led exhibitions, raise our profile and engage with the business community. The building was designed to help us generate income from rental, fundraising activities and new creative enterprise activities. However, it remains difficult to change the culture in the organisation to embrace and put resources into this area of development.*

*To increase membership*

*Transition of the Company to charitable status; new artist-in-residence position with major UK venue; increased international touring interest from emerging Eastern markets like China and Korea.*

*We recently altered its distribution model, moving away from the "mid-scale touring" pattern to a live and on-line distribution model with more intensive working in fewer cities and a focus on developing digital audiences. This has led to the recruitment of a more experienced team and the opening up of a broader range of partners which have yet to be fully exploited. Next year we will film its live performances and hope to sell a screened version of the work in a "screening package" that includes an installation/ exhibition and a presentation from the AD. Whilst this is new ground it is hoped that venues unable to support mid-scale dance might find such a package both affordable and audience friendly. Our main project over the three years is focussed on over-sexualisation of young people and the effect of pornography on their relationships. Research has shown that this chimes well with the focus of a number of national and international campaigning organisations as well as organisations such girl-guiding. This means we have the opportunity to align ourselves to some mainstream activity, gaining more impact from our artistic contribution to the debate. Now a "mid-career" artistic director,( she) has a wide range of experience in dance /theatre practice and is well-known and respected in dance/theatre and gender politic circles. There is increasing evidence of demand for her mentoring and training skills from the next generation of practitioners - particularly female choreographers/ dancers across the UK and for her academic practice reflections. Whilst both these areas are not "money making" because of the time and intensity required, they are none-the-less areas of expansion for the company. International connections are also part of this area of work - something the company is trying to exploit and be true to its childcare and family policy. We will also have a new Board with differing skills to support the work.*

*We are embarking on performing the Ring Cycle in 5 locations next year including London. This will be profile building. We aim to set up our own ticketing system and CRM so have greater opportunity to engage with our donors and audiences.*

*We are touring to new venues in 2016 and are looking forward to engaging new audiences in these locations*

*We are working with a new array of partners to develop projects on women in science and music. It will be the most artistically fulfilling time of our existence. There are new touring, educational, composition, performance and personal development opportunities opening up for us. Online and broadcast materials will be developed in a way we've not done before - including website, podcasts, blog, social media and so on*

*We have a new Chair and CEO in place and they will be able to rejuvenate the organisation and ideas.*

*We have a wonderful associate artist programme. Our youth theatre and dance groups go from strength to strength*

*We have acquired the lease on a site at the rear of the Museum. Development of this site will enable us to create - in the short term -a ground level entrance which we believe will increase visitor numbers. In the longer term there is the potential to develop the site and create a 'new build' to provide additional gallery space, improved educational/special events facilities, a cafe and increased retail capacity.*

*We have developed a new building which will form a big part of the organisations development*

*We have lots of ideas for new exciting projects we want to deliver as well as developing new streams of earned income which could improve our sustainability.*

*We hope our first commercial production and national tour.*

*We operate in an artform that is developing rapidly, and where there remains an untapped audience, as well as untapped supporters. We've appointed a new chief exec this year who has clarified our business model and the staffing structure that goes with it, thus enabling better delivery and much better prospects for growth and enhancement.*

**Q. Cont'd - Aside from the financial, what do you believe will be the greatest opportunities for your organisation over the next three years (i.e. to the end of 2018)?**

*We take on a second building at the end of 2016/17 which will effectively double our capacity and the number of spaces we are programming, as well as increasing the space we have for community engagement. This offers considerable opportunities for us to raise our profile in the region, increase earned income and build a wider programme that encompasses not just theatre but music, comedy, event cinema. The new building is a game changer for us.*

*We will look to develop our mixed arts work, particularly our own method and response to interdisciplinary and how artists collaborate outside of their own field. We will then look to share these findings. We must also harness our city's creative assets through combined resources. This includes working with a range of partners. We are part of a purposeful initiative bringing together arts and culture, education and health services. We are at the forefront of much of this cross-cultural thinking, working together to target communities and focus on inequalities and barriers to participation for our city's population. With projected devolution over the coming years, city partners will no doubt take responsibility for the cultural offer and we will be there leading this change.*

*Working in areas of strategic interest to Arts Council England, particularly libraries and museums*

*Working with great artists. Commissioning new work. Partnerships with universities. Working with various other non-art organisations. Working in a combination of art and activism*

*Working with new partners to make co-productions. Audience Development as described earlier in this response. Developing a relationship with Russell Group universities. Developing individual giving and relationship with high value individuals*

**Q. Again, aside from the financial, what do you believe will be the greatest risks for your organisation over the next three years (i.e. to the end of 2018)?**

*Other events programming in September. Key members of staff leaving. Competition from other events and entertainment in London outside September. Loss of quality control. Changes in legislation: H&S, insurance*

*Consistent funding to keep up momentum. Not seen as a geographical area at risk - not a priority.*

*Rent increase in London for our space. Lack of support from Arts Council due to cuts. Private sector appropriating rather than supporting our programme*

*(Aside from insanity caused by too much focus on fund-raising), the main other risks would be the overall political climate, attitudes towards diversity and loss of partners (due to lack of funding at local and national level).*

*Achieving visitor targets*

*As always, the turnover of staff and stability of on-going work following this is a risk.*

*Aside from financial peril our greatest threats are creative stagnation, and /or being ignored in the rush towards City of Culture bid.*

*Being able to sufficiently invest in artists to attract talent. Staff turn-over*

*Building sustainable programmes in a competitive fundraising environment. Maintaining profile. Ability to demonstrate and communicate impact*

*Burn out and short term lack of stability*

*Capacity and staff succession*

*Capacity to deliver ambitious artistic ideas with less money from regular supporters such as ACE. We are consistently over ambitious & under resourced putting great strain on core members.*

**Q. Cont'd - Again, aside from the financial, what do you believe will be the greatest risks for your organisation over the next three years (i.e. to the end of 2018)?**

*Cash flow*

*Clear lines of funding & resource between a biennial Festival in 2017 & 2019 a landmark arts venue in Manchester (the Factory)*

*Confusion about aims of organisations*

*Continued government attacks on the public sector in a wider sense, undermining universities, local authorities and other bodies*

*Cuts and setbacks can produce more conservative thinking and programming across a creative organisation and we have to avoid this.*

*Decrease in funding for the arts. Impact of financial pressures on our customers affecting their ability to buy our services.*

*Departure of founding Executive Director, and subsequent loss of 'institutional memory' and longstanding personal relationships.*

*Educational challenges and the undermining of creative arts in schools across the UK.*

*Either me or main colleague being incapacitated for any reason. Over-enthusiastic programming of jazz by one promoter, skewing programme. Effects of living wage in terms of not being able to increase prices commensurately. Not being tough enough on excluding events that do not add to the programme.*

*exhaustion*

*Exhaustion, as we continue to seek short term funding for projects that provide long term social benefit*

*Failing to make the case effectively*

*Failure to deliver new venue*

*Falling audience numbers. Our partner organisations' potentially worse financial situation would impact on the work they are able to do with us*

*Fluctuations in grant funding successes.*

*Funding cuts affecting ability to programme high quality work. Key staff leave affecting vision, strategy and capacity*

*Fundraising remains a challenge. Our operating environment is politically sensitive*

*Further reductions in public funding for the arts regionally, locally and nationally.*

*Government policy. Increased demands with limited staff time. Expectation to be able active / deliver more year on year, consolidation is never an option.*

*Growing new audiences for our work.*

*Heavy workload for staff may lead to overstretching of resources leading to operational challenges.*

*I don't have a crystal ball! As a very small organisation we are constantly somewhat at the mercy of larger partners and the wider eco-system - so get a little 'blown in the wind'. We come up with an idea, a bigger organisation 'borrows' it and we have to come up with a new one. As such we have to be constantly opportunistic and fleet of foot, which makes predicting difficult. At a guess, the closure for refurbishment of our main partner venue will probably present the biggest challenge.*

*In year cuts to Arts Council funding. 100% cuts to our local authority funding (which has been threatened). Competition for funds from trusts and foundation in light of diminishing local authority/ACE funding. Lack of HNWIs in our part of the UK. Lack of staff capacity/lack of funding to pay for extra staff. Live screenings.*

**Q. Cont'd - Again, aside from the financial, what do you believe will be the greatest risks for your organisation over the next three years (i.e. to the end of 2018)?**

*Inability to get "bums on seats"*

*Inability to generate income to meet increasing out goings. Lack of staff capacity to develop income generating activities*

*Increased competition from within and without the sector*

*Impact of potential cuts on all organisations leading to a reduction in earned income from services as access could become a luxury rather than a priority.*

*Keeping our momentum during our capital redevelopment*

*Keeping the team in a job! lack of time and resources*

*Keeping up with data management, using all the different forms of communication effectively, juggling the availability of artists and their increasing commitments, being able to pay artists the fees they need*

*Key staff leaving. Local authority cuts. Not investing in training.*

*Lack of expertise on board/management, not seeing the bigger picture, inconsistent management*

*lack of funding for new building*

*Lack of staff*

*Local authority cuts affecting our members resilience*

*Local authority support*

*Loosing the high quality artistic team due to them moving on to greener pastures or staff being burnt out*

*Losing key staff and board members. Managing capacity. Making the case for investment*

*Loss of key personnel*

*Loss of key personnel; unsuccessful exhibition programme which does not attract paying visitors or secondary spend in the shop or café.*

*Loss of one of our studios to a private organisation.*

*Making work which doesn't speak to the audience in the way we would like. Having sparse audiences. Keeping the members of the company on board. Not getting the right media campaign to put our online stuff out there!*

*Moving out of London!! There are plans for the development function to have a foothold in the capital which I believe will be vital to retain the level of donors and income from individuals.*

*New Artistic Leader. Embracing digital initiative with reduced funds*

*New local authority cultural strategy and reorg.*

*Not being able to grow our earned income and philanthropic giving streams.*

*Not capacity building staff / finance. Lack of retention of key staff. Letting artistic quality become less excellent because of all above. Mission creep - e.g. Funding v vision led*

*Not developing a new branch of the charity and standing still.*

*Operational Impact of Building Work.*

*Other agencies moving into areas which we have invested in.*

**Q. Cont'd - Again, aside from the financial, what do you believe will be the greatest risks for your organisation over the next three years (i.e. to the end of 2018)?**

*Our greatest opportunity is also our greatest risk - we are taking on a new building with no detailed information at present as to how much that building will cost to run and whether it will be possible to generate the additional earned income required to balance the books. We also operate in an area of low public engagement so have a considerable job to do to increase audiences, especially as we will be looking for audiences for twice as many spaces and twice the size of programme.*

*Our greatest risk is not meeting budget targets so it is imperative that expectations are realistic.*

*Our role is to help and support people who struggle and therefore can't afford what we have to offer. We focus on sponsorship but many businesses do reduce their expenditure in this field. Funding is drying out .*

*Poor marketing. Not capitalising on fundraising opportunities. Maintaining trustees*

*Pressure on Trusts & Foundations.*

*Reduction in Government and local authority funding. Potential decrease in Arts Council Revenue. Increasing core costs. Finding the right people to run the organisation in the future as current director team are of a similar age and would potentially retire over the next 10 years. Increased expectations on compliance in our sector (young people) i.e. qualifications and Ofsted registration (increasing admin and management functions). Competition from new and emerging organisations with a different attitude and funding models (i.e. more business minded).*

*Reduction in public funding for arts/education/health. Inability to invest in internal IT infrastructure and skills development. Staff burnout*

*Reduction of arts activities from education sector, particularly primary schools.*

*Rent increases / building improvements*

*Restructuring of local authority departments; significant changes in Government funding; changes in staffing.*

*Risk of loss of core (NPO) funding or shift to different type of funding. Risk of reducing commissioning/presentation fees available in UK and Europe.*

*Severe cut or loss of our local authority grant. An inability to implement a practical, worthwhile and sustainable fundraising strategy and to begin to see positive results.*

*Shows that do not perform as well as we have planned. Audience development strategies that do not deliver as planned. Dilapidated premises*

*Skill shortages at board level and the difficulty of recruiting board members with the skills we need.*

*Staff capacity to up-skill and manage new producing partnerships. Closure of craft courses and diminishing take up of creative subjects in school curricula. The ability of artists to provide the creative and collaborative skills we require to curate exceptional experiences for audiences.*

*Staff turnover*

*Succession planning. Partnerships not delivering plans because of partner organisations' funding or capacity problems. Changing nature and behaviour of audiences*

*Succession planning for replacement of artistic lead*

*Support the refreshment and development of our facilities to retain quality and impact*

**Q. Cont'd - Again, aside from the financial, what do you believe will be the greatest risks for your organisation over the next three years (i.e. to the end of 2018)?**

*The biggest risks are: the continuing pressures on our venue partners who although supportive, have less and less capacity to meet our ambitions and less ability to programme work that allows audiences to see work similar to ours throughout the year and therefore develop audiences for such; the capital works at three of our main partners (!) - Brighton Dome, Contact & Southbank; the continuing and fast change in technology and how this effects consumer habits; the lessening capacity of the non-arts organisations who want to work with us in having the time to engage in arts projects (including schools) and the limitations of our space, requiring us to find appropriate rehearsal space - which given the fact that our AD now has to factor child care into her scheduling is a real risk to being able to make both new works in the required time. Artistically the risk is that the challenging work we have embarked on does not translate into audiences for the live work in the way we would want. Additionally there is a risk that if the first work - is not well received, it will be difficult to sell the sister piece to venues in 2017. Our pilot live and on-line project showed that we broadened our reach and that many enjoyed the participation and exploration of the company's work digitally but live audiences were more difficult to reach. To date there is great interest in the issues surrounding the work and the engagement activities but we need to be able to continually develop our audiences to feel that challenging work is for them.*

*The difficulties around potential changes to business model and organisational structure, as well as ensuring continuance of artistic excellence etc.*

*The effect of government policy on the morale of art teachers*

*The greatest risks are purely financial. We are regarded highly but financial pressures may mean dramatic reductions on our offer.*

*The organisation is very small, and dependent on project grants, so its future is very precarious.*

*The risk is in being forced to work on the projects of other arts organisations who don't promote us or help us develop new pieces.*

*There are only financial risks - the organisation is in a good place in other respects*

*There is a risk that our artistically adventurous programme continues to alienate the core, slightly less adventurous audience, so getting that in better balance is a major risk. The organisation needs to change in order to make the most of the opportunities it has in the future ... getting buy in for that internal culture change is a risk.*

*Total collapse of local authority support. Lack of growth in economy locally. Extreme weather events/flooding.*

*We are a team of 3 people and our workload is going to increase significantly as we are required to produce more work to stay solvent.*

*We are overly reliant on our ACE NPO grant in terms of the % of income it represents so any unilateral cuts to the NPO programme will have a substantial effect. We are fundraising in order to mitigate this but it is difficult to project precisely what form future ACE NPO support will take.*

*We are small and of limited capacity to develop work, and we know that competition is stiff and getting stiffer for limited resources.*

*Withdrawal of Arts Council and/or Local Government funding. Continuing with a niche programme of contemporary performances*

## Respondent Profile

### Q. Which of the options below best describes your current role?

(Respondents: 381)

Independent/ Freelance Artist or Producer	7.9%
Artistic Director/ Curator	11.5%
Chief Executive	34.9%
Deputy Chief Executive	7.0%
General Manager	7.0%
Director/ Head of Finance	1.7%
Director/ Head of Marketing	1.7%
Director/ Head of Communications	1.3%
Director/ Head of Fundraising or Development	8.8%
Director/ Head of Commercial Development	1.0%
Finance Manager	1.0%
Communications Manager	1.3%
Fundraising or Development Manager	10.0%
Freelance Consultant responding on behalf of an organisation	2.2%
Trustee/ Board Member or Senior Volunteer	2.6%

### Q. In which area or nation of the UK are you located?

(Respondents: 381)

England: London	38.0%
England: Midlands	15.5%
England: North	22.1%
England: South East/ East	9.7%
England: South West	11.5%
Northern Ireland	0%
Scotland	1.0%
Wales	0%
Outside of the UK	2.2%

### Q. Which of the following options best describes the main artform in which your organisation is engaged?

(Respondents: 381)

Combined Arts (incl. carnivals, festivals, contemporary performance, etc)	14.5%
Craft and Applied Arts	2.6%
Cross-Sector Service Provider	3.5%
Dance	9.7%
Digital Arts	1.0%
Film	1.0%
Literature	2.2%
Multi-Arts Form Venue	5.7%
Museum/ Heritage	11.9%
Music	9.7%
Opera	2.2%
Theatre/ Drama	25.0%
Visual Arts/ Gallery	11.0%

**Q. What is your current annual turnover?**

(Respondents: 381)

Under £250,000 a year	29.5%
Between £250,001 and £500,000 a year	14.9%
Between £500,001 and £1 million a year	11.9%
Over £1million a year but less than £5 million a year	22.9%
More than £5 million a year	16.3%
Don't know	4.4%

**Q. Does your organisation currently receive regular funding from your national Arts Council or equivalent body?**

(Respondents: 381)

Yes	61.7%
No	37.3%
Don't Know	1.0%

**Q. If you are not in receipt of regular funding, has your organisation received an award from your national Arts Council or equivalent body in a form other than regular funding (i.e. project-based funding in this or the past two years)?**

(Respondents: 381)

Yes	27.3%
No	10.5%
Don't Know	0.5%
Not relevant as in receipt of regular funding	61.7%

**Q. Is your organisation in receipt of funding from your Regional or Local Authority currently?**

(Respondents: 381)

Yes	47.9%
No	51.0%
Don't Know	1.0%

**Q. Does your organisation undertake any private sector fundraising (i.e. solicit support from companies, charitable trusts and/or individuals, etc)?**

(Respondents: 381)

Yes	88.9%
No	9.4%
Don't Know	1.6%

**Q. Does your organisation derive revenue from sources in the form of what is usually described as 'earned income' (i.e. admissions, touring activities, education programme fees, class or course fees, merchandise sales, etc)**

(Respondents: 381)

Yes	92.9%
No	5.1%
Don't Know	2.0%

## Report Author

### John Nicholls

John established Arts Quarter in January 2008 having worked in the arts and wider not-for-profit sectors since 1986 in a range of fundraising, communications and business development roles.

John has worked as a senior business development, communications and brand professional for a number of arts organisations in the UK and overseas including Shakespeare's Globe where he held the position of Director of Development. He has also worked for the Young Vic, English National Ballet, San Francisco Symphony and The Washington Ballet in similar roles. Outside of the cultural sector he has worked for Friends of the Earth, the Royal Institute of International Affairs and Stonewall, improving the effectiveness of communications and revenue generation activities - taking each of these organisations through significant processes of change to realize their ambitions. From 2004 – 2007, John served as MD of London Calling Arts, significantly increasing profitability of the agency during that period.

In addition to serving as Managing Partner of Arts Quarter, John is Chair of the Board of Greenwich Dance. In the past, he has served as a Trustee of South East Dance, National AIDS Trust, Trinity Laban Conservatoire of Music and Dance, Headlong Theatre and Pacitti Company.

John leads on Arts Quarter's research activities and has commissioned 16 research projects looking across developments across the sector since 2008. A full list of research projects can be found on the Arts Quarter website. The findings from these projects are published free of charge so that all working in the arts and cultural sectors can learn from what is happening across the UK arts community and build more resilient operating models.

Findings from these research projects also inform the ways in which Arts Quarter works with its clients across the arts ensuring that we remain at the forefront of innovations in the sector.

To find out more about Arts Quarter's research commissions and request copies of reports visit [www.artsquarter.co.uk/reports.html](http://www.artsquarter.co.uk/reports.html)

# *arts quarter*

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Arts Quarter specialises in supporting the arts and wider creative sectors to deliver improved revenues, stronger brands, enhanced communications and effective staff and board structures.

Our independence, as a private sector agency, allows us to nurture new ways of thinking and challenge conventions within our client sectors, based on our direct expertise, wide knowledge base and networks.

We are committed to building resilient organisations where creativity can continue to prosper, thanks to the infrastructures developed to nurture it. Our approach is pragmatic and grounded, based on our knowledge and expertise in the field, developed over almost 30 years. From this, we create viable, tailored solutions that resonate with the expectations and values of our clients. We also know that simple language and effective communication during these processes of change gives the best results over the shortest time.

The diversity of our client base means that we are constantly stimulated and retain our passion and commitment for what we do. Our work across a range of communities also allows us to develop and share innovations from which we believe the arts can benefit.

Beyond our experience, our knowledge is founded on the input of the many hundreds of organisations who regularly take part in our research projects. Everyone benefits from this work as we are committed to providing unbiased and sometimes provocative reporting free-of-charge to stimulate debate and build capacity. Through this work, we are able to act as wholly independent and effective advocates and policy advisers for the arts community. We believe that our research work is important to us and valued by the sectors we support and serve.

Visit us at [www.artsquarter.co.uk](http://www.artsquarter.co.uk)

## Resilience

We strive to support arts organisations to enhance their resilience by offering a range of specialist services that seek to shift thinking and working practices in such a way that our clients are able to withstand the internal and external challenges that may come their way over the years ahead.

Creating and sustaining a culture of resilience can be highly demanding and will vary in its scale and intensity from one organisation to the next. We work sensitively with organisations and individual artists to create viable new models of working that will enable them to continue to realise their creative aspirations. We support the delivery and implementation of:

- considered strategic thinking and robust business planning,
- new ways of generating revenue and,
- stronger brands.

In other contexts, we are called on to nurture and support newly appointed and seasoned senior staff to develop their skills and practice with confidence, calling on our many years of working in the sector across all scales and regions of the UK.

Finally, finding the right people to work either in senior paid roles or as senior volunteers is perhaps all the more critical at this time when resources are increasingly tight. We seek out the right people and relish opportunities to place them within the arts.

## Innovation

Since our founding, we have developed a wide range of partnerships through which we offer services that will either increase revenues or generate cost savings to arts organisations. The premise behind us offering these services is that by doing so, we are able to support our clients to increase the levels of resources they are able to invest in creating great art.

Our current partnerships provide a broad range of services to the arts:

- Wealth Research
- Insurance Services
- Energy Audit

We nurture and test these partnerships over a significant period of time before bringing each one to market in order to understand fully the benefits that will be available to organisations of all scales and regions throughout the UK. We review each one regularly to ensure that it continues to offer good value and welcome receiving feedback from service users.

## Knowledge

As an independent agency working with and servicing the UK cultural sector, Arts Quarter has gained the nomenclature of the 'UK's leading cultural think-tank'.

Our research activities and the manner in which we report our findings aim to provide thought-leadership and exemplars of innovation to the arts community, at this time of profound change.

We also seek to provide a resource which arts professionals may use in order to benchmark the performance of their own organisations and as a basis for future organisational development.

Around 500 arts organisations now engage regularly with our research activities and we remain grateful for their interest in and support for this work from which the sector as a whole can derive benefit.

We strive to keep our research projects of relevance to the arts sector, seeking to understand and share information on issues likely to impact the community significantly so that our findings can be of as much benefit as possible to our participants and readers of our findings.

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