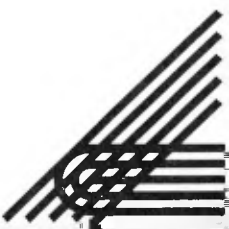


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# **THE ARTS COUNCIL OF GREAT BRITAIN**

## **THREE-YEAR PLAN**

**1989/90 - 1991/92**



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## A Message from the Chairman of the Arts Council

Planning is seen, not as a bureaucratic paper exercise, but a process designed to help those charged with complex and arduous tasks to accomplish them with expedition and economy. Public support of the arts calls for the highest quality of artistic judgement and for a real commitment to making them as widely available as possible. However, these good intentions will only be realised in practice if the quality of management and the commitment to enterprise is also outstanding. That is why the Arts Council has established a Three-Year Plan, following the Government's welcome decision to award it triennial funding.

This is the second edition of the Plan and takes account for the first time of the financial year, 1991/92. There are only a small number of changes to the original document, but they are of substantial import.

First, two new incentive schemes will be developed (see 3.1.1 and 3.1.9); the first will allow the Arts Council to help to finance arts programmes on television and was anticipated in last year's Plan. The other will allow the Arts Council to re-establish a capital fund, with special reference to the arts and urban regeneration; the scheme will be specially devised to encourage private sector investment in the arts.

Secondly, the existing incentive funding scheme will be extended so that arts organisations which for reasons of size or type of work do not have the expertise to create business plans will be given the help they need to do so. This will be part of a wider programme of training for arts organisations.

Thirdly, the Arts Council is setting up a new Sponsorship Unit (see 3.3.4) and during 1989/90 expects to establish a wider "enterprise division" through which the Arts Council will increase its own earnings.

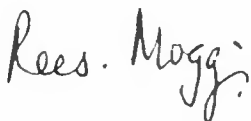
Fourthly, we will seek to implement the findings of *Towards Cultural Diversity*, the report of the Ethnic Minority Arts Monitoring Committee (see 3.1.4).

Finally, we now predict that the overall turnover of the major subsidised arts organisations in England will rise by at least £40 millions, taking into account 1991/92, the extra year of the "rolling triennium". We are very worried by the erosion in the real value of our grant-in-aid (and have warned the Government of the threat which it poses to the arts); but at the same time we acknowledge that our financial targets for the expansion of earnings and private sector contributions are on target.

A rigorous system of monitoring is now in operation. In order to identify our successes and failures each Arts Council department lists the tasks it needs to undertake if it is to realise its particular objectives (which are listed in Chapter 4) and closely monitors results. Once a year the Secretary-General will review achievements before approving the next revision of the Plan.

The principles underpinning this document apply to the three nations of Great Britain, but much of the detail refers to English matters: the plans of the Scottish and Welsh Arts Councils are outlined in two companion texts.

The Three-Year Plan, annually up-dated, is a continually developing blueprint for the Arts Council, its staff and the organisations it supports, and will give Government, on whose funding we depend, an account of the return we intend to make on the taxpayer's money.



Rees-Mogg  
March 1989

## **1 INTRODUCTION**

1.1 Only through greater wealth will the arts be able to achieve their goal - to bring the best to the most. Subsidy is, and will remain, essential to survival; but will not of itself bring prosperity. Money must be raised from other sources. For this reason, the financial self-sufficiency of arts organisations is an underlying theme of the Arts Council's Three-Year Plan. By placing a new emphasis on business planning and marketing, arts managers will be able to increase sales and attract more private finance. As a result, in the period to 1992/93 we expect that the overall turnover of the major subsidised English arts organisations will rise by at least £40m.

1.2 If the Arts Council is to help arts organisations in this task, it must become less of a traditional funding body, mainly concerned with delivering government monies to a portfolio of clients, and more of an advocate, an adviser and a policy-maker. During the life of this Plan, it will spend much of its energies on the provision of advice and information; the exchange of ideas and examples of good management practice among arts organisations; the training of arts managers and the mobilisation of increased support for the arts both in the public and private sectors and among the population at large.

1.3 The world is changing fast and arts organisations must be quick to seize advantage and respond to challenges as they arise. External developments of great importance are imminent, for which the Arts Council will need to prepare. The first of these is the expansion of broadcasting; in the past the main benefits of public subsidy of the arts have gone to the many thousands who attend theatre, dance, music and opera performances and art exhibitions or who read literature. The Arts Council aims to extend these benefits to the millions who watch television or video by encouraging broadcasters to record and transmit the best of British arts.

1.4 Another impending change is the arrival of the Single Market in 1992. The Arts Council will be developing its new policy to encourage international arts activity in this country. We will want to ensure that the arts community is well-equipped to play a full part in tomorrow's Europe.

## **2 THE ARTS COUNCIL'S MISSION**

2.1 The purposes for which the Arts Council was brought into being in 1946 are set out in its Charter. They are:

2.1.1 to develop and improve the knowledge, understanding and practice of the arts;

2.1.2 to increase the accessibility of the arts to the public throughout Great Britain; and

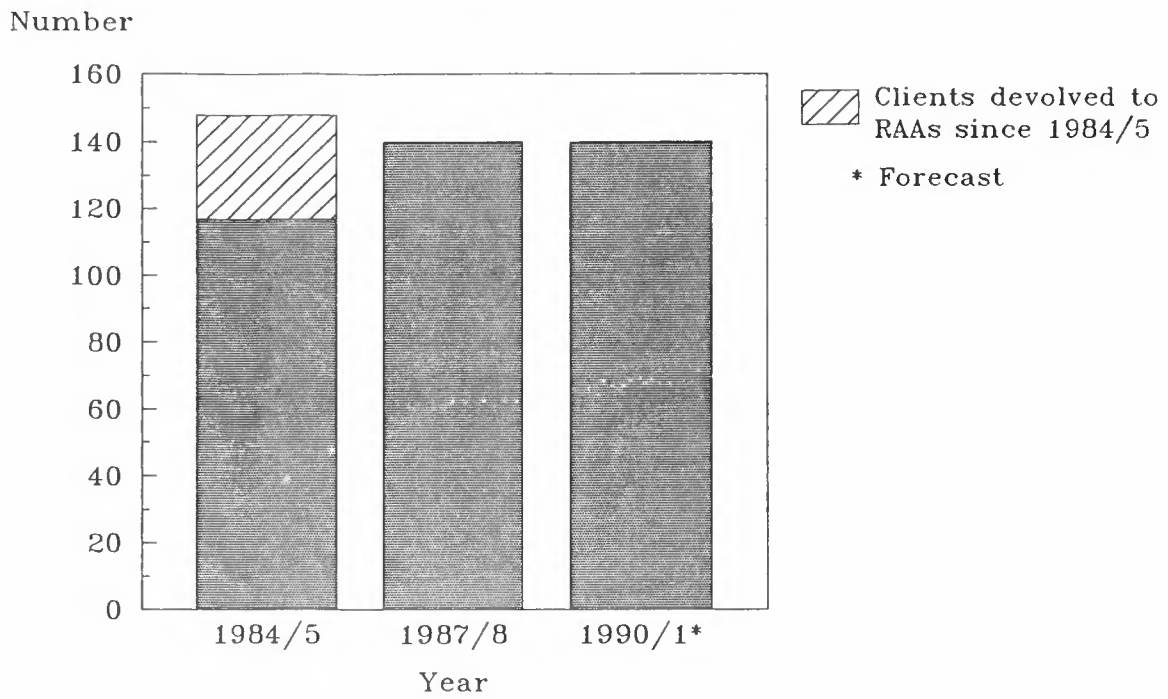
2.1.3 to advise and co-operate with Departments of Government, local authorities and other bodies on any matters concerned whether directly or indirectly with the foregoing objects.

2.2 Successive governments have invested in the Arts Council to create a rich cultural fabric for the nation; as a result, the achievement of the arts in Britain is one of the country's great post-war success stories. As well as sustaining organisations already in being, the Arts Council has helped to establish:

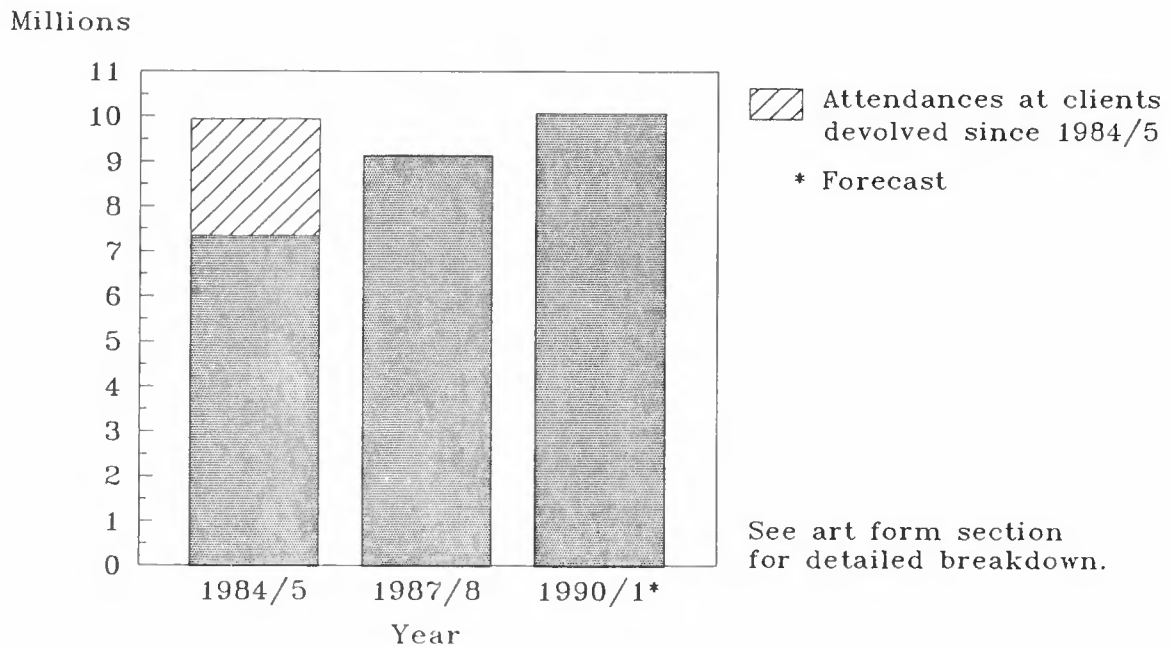
- 5 new dance companies
- 7 new opera companies
- 34 new regional theatre companies
- 30 new theatre buildings
- 10 new art and photography galleries

In addition to these major institutions, countless literary and art magazines, music groups and performing companies of all kinds have come into being. Attendances at events presented by the 140 clients it regularly supports exceeded 9m in 1987/88 (see figures 1 and 2).

**Figure 1: Total revenue and annual clients numbers in England, 1984/85 - 1990/91**



**Figure 2: Attendances at revenue and annual clients in England, 1984/85 - 1990/91**



2.3 The Arts Council encourages the arts throughout Great Britain. Its Scottish Committee was given autonomy in 1947; and in 1953/54 the same arrangement was made for Wales. These committees became the Scottish and Welsh Arts Councils under the terms of the revised Royal Charter granted to the Council in 1967. Between 1956 and 1974 the Arts Council supported the formation in England of a network of 12 Regional Arts Associations. The RAAs respond to the needs of the traditional arts public, but also place a special emphasis on encouraging participation in creative work. In 1984 the Arts Council published a national strategy document, entitled *The Glory of the Garden*, which enlarged their responsibilities. In 1986 a government grant of £25m (tapering to £23m in later years) enabled the Arts Council with the RAAs and local authorities to surmount most of the problems created by the abolition of the GLC and the other metropolitan county councils. For two years it took direct control of the South Bank Centre before making it a subsidised client in 1988.

2.4 Today the Arts Council finds itself in a challenging environment. The British economy has been buoyant, but medium-term prospects are less certain than they were. Individual spending power for those in work has been rising steadily, although threatened by unexpectedly high levels of inflation in recent months and by increases in interest rates. Leisure time is expanding if at a slow rate and the number of retired people is rising. On the other hand, poverty blights many lives. Disadvantaged social groups find themselves isolated from the rest of the community.

2.5 The arts are not simply “what the Council funds”, but an integral part of the cultural and leisure industries - publishing, design, fashion, recording, video and broadcasting - to which they contribute and by which they are enriched. The arts are fashionable and influence young people’s lifestyles. The public expects standards of production in the live arts to be as high as those on television and in other areas of leisure activity.

2.6 The Government has said that its policy is to maintain current levels of arts expenditure and its three-year allocation sets a firm, financial framework for the Council’s plans. In the last ten years many local authorities have developed arts strategies and greatly increased their spending. However, their future is uncertain; the community charge and the unified business rate, together with other reforms, may inhibit their commitment to arts development.

2.7 So if there is to be the further growth needed to meet public demand, new sources of funding will have to be found. More emphasis must be given to the principles of efficiency and self-reliance, to the improvement of trading income and to the use of public money to lever private money.

2.8 Taking today’s economic and political environment into account, the Arts Council sees itself as having four over-riding general objectives:

2.8.1 *to enable as many people as possible to enjoy the arts;*

2.8.2 *to demand the highest possible creative standards;*

2.8.3 *to expand the arts economy;*

2.8.4 *to speak for the arts.*

This plan will show how the Arts Council will establish key quantified targets for each of these objectives. In some cases measurement will be difficult or impossible; the creative spirit is not readily pinned down.

2.9 The Arts Council realises many of its purposes indirectly through the continuing support of a network of arts organisations which receive general block grants. This commitment to “provision” cannot easily be analysed in detail according to the Council’s objectives, but, in order to encourage its major clients to work to achieve them, the Arts Council has established a new system of regular in-depth appraisals. The first round will be completed by the end of 1990/91. Appraisals test the quality of an organisation’s artistic work; its managerial effectiveness and value for money; and, finally, its plans for the future. The following programme of appraisals is being carried out:

**Figure 3: ACGB expenditure in England 1984/85 - 1987/88**

1984/85: £82,584,000

1987/88: £117,446,000

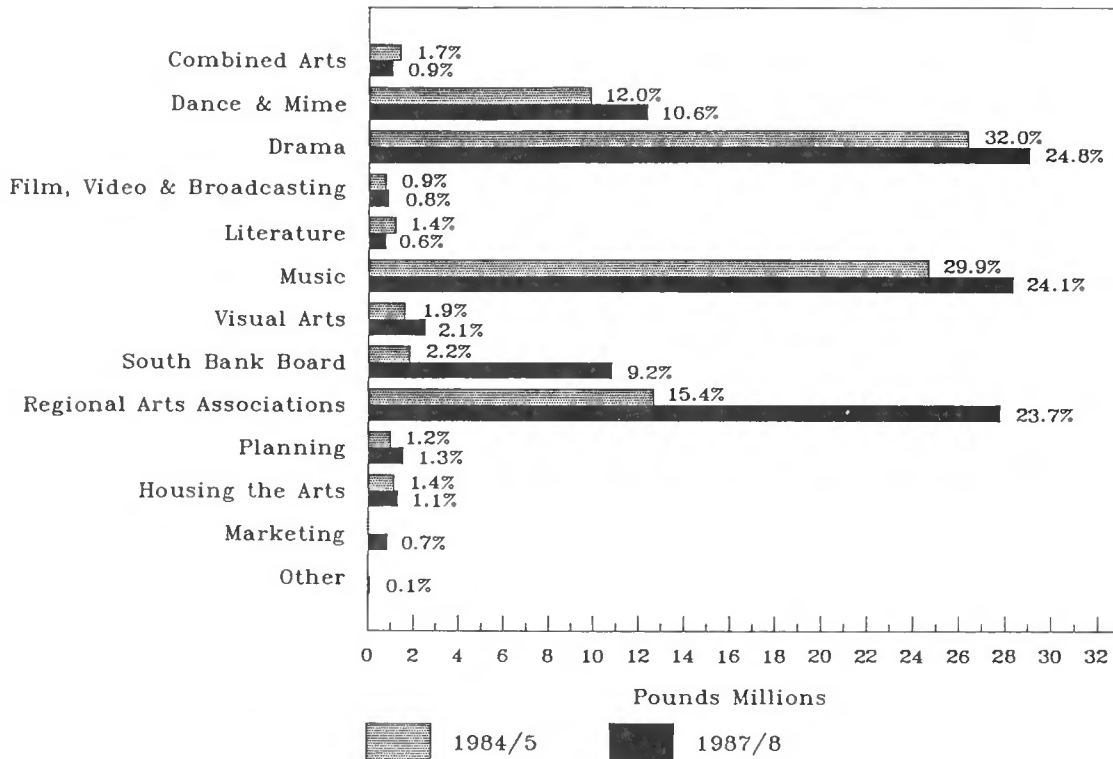


Figure 3 shows how far the *Glory of the Garden* and the abolition of the Metropolitan Councils changed Arts Council expenditure in England.

Devolution of clients and schemes and abolition saw Regional Arts Associations funds rise to over £28m

The South Bank Board was established, taking over GLC and some ACGB functions

The Housing the Arts capital funding scheme was wound down. There was no expenditure in 1988/89

An allocation for marketing appears for the first time in 1987/88

1986/87 15 appraisals  
1987/88 14 appraisals  
1988/89 24 appraisals  
1989/90 25 appraisals  
1990/91 25 appraisals

Also, by the end of 1990/91, the Arts Council will complete detailed reviews of the management of all the English Regional Arts Associations. Again, the aim is to test the Associations' administrative competence and value for money. Five have already been conducted. In 1988/89, there will have been three reviews; in 1989/90, there will be three reviews; and in 1990/91, one review.

2.10 A thorough and radical approach to evaluation will be fully effective only if it is accompanied by a comprehensive training programme. In many cases arts managers will need to refine, or to acquire, new skills and adopt new ways of working, if they are to plan effectively and become more enterprising in their efforts to improve earnings and income from the private sector. Much the same applies to Arts Council staff as they adapt themselves to the demands of administering appraisals (see Chapter 5 below).

2.11 Accordingly, the Council will place a high priority on making appropriate training and development opportunities available to the arts community. The support will be offered through a combination of direct provision, continuing investment in Regional Training Centres (in partnership with Regional Arts Associations), influencing vocational training and higher education providers, and funding appropriate external training organisations.

### 3 TASKS

In the next three years the Arts Council will undertake a number of tasks, which will help it to realize its four general objectives. The Government's allocation sets the financial parameters: in 1989/90 the vote is £155m, in 1990/91, £160 millions, and in 1991/92 £168 millions. Sums have been specially ear-marked for incentive funding and additional touring in Great Britain. The Council will also be seeking funds from the private sector to supplement these resources. Figure 4 analyses planned increases in Arts Council expenditure between 1988/89 and 1991/92.

#### 3.1 *To enable as many people as possible to enjoy the arts*

3.1.1 The imminent transformation of broadcasting through Government reform and technical change presents an opportunity for more arts programming on television and radio - and the Arts Council will do its best to seize it; however, some of the possible changes may threaten current levels and quality of arts programming. The Arts Council's client portfolio is an unparalleled national asset; following an independent study into the feasibility of arranging that more of Britain's theatre, dance, classical and contemporary music, opera, visual arts and performed literature is recorded and broadcast or distributed as videos, the Arts Council intends to establish an Arts and Broadcasting Incentive Fund of £1.5 million annually.

3.1.2 The Arts Council's touring service is of increasing significance; in co-operation with local authorities a national network of refurbished touring theatres has been established. This should be extended to include Ipswich and Sheffield in the next few years. Last year a new £1.5m Great Britain touring fund supplemented existing touring budgets across the art forms; the fund will rise to £2m in 1989/90 and beyond.

3.1.3 The Arts Council will encourage the use of marketing and promotional techniques to attract wider audiences. In 1989/90 it will test regionally the effectiveness of "generic" advertising designed to promote attendance at live arts events. In 1990/91, if the test is successful, further resources will be found for advertising the arts.

3.1.4 The Arts Council promotes equal opportunities in the arts among its clients, and will always endeavour to improve its own procedures. It will build on its two-year Ethnic Minority Arts Action Plan (1986/87 to 1987/88) and increase its support for Afro-Caribbean and Asian arts: in 1988/89 an additional £750,000 is being spent and further rises are expected in 1989/90 and 1990/91. It will seek to put into effect the recommendations of *Towards Cultural Diversity*, the report of the Arts Council's Ethnic Minority Arts Monitoring Committee. The Arts Council will implement its Code of



Practice on the Arts and Disability as well as the recommendations in the Arts and Disability Monitoring Committee's interim report. Ways of improving the situation of women in the arts will be pursued.

3.1.5 Bringing the arts to those who have not yet experienced them is one of the most difficult challenges the Council and its clients and partners must meet. Regarding the National Curriculum for schools, the Arts Council has sought to persuade the Government to increase the role of the arts and hopes to develop a constructive relationship with the new National Curriculum Council. The Council will monitor the effects which the introduction of the Curriculum has on the arts in education and will report to the Minister for the Arts in 1989/90. The Education Reform Act raises other matters which the Arts Council will address, including the consequences of the abolition of the Inner London Education Authority and the institution of Polytechnics as independent of local authorities. The Council will collaborate with the education sector, both formal and non-formal on a number of practical projects, as well as on strategic initiatives - amongst them, a proposal to contribute to the establishment of the National Foundation for the Arts jointly with bodies such as the Department of Education and Science, Local Education Authorities and others.

3.1.6 For many years local authorities have supported the arts and own most of the country's theatres, museums and concert halls. During the 1980s their expenditure on leisure and recreation services, including the arts, has risen dramatically. They are valued and vital partners of the Arts Council in sustaining a wide range of cultural provision for all sections of the community. In order to develop this relationship and to complement the many agreements between them and the Arts Council and Regional Arts Associations, individual arts plans for the English regions are being prepared. The practical results of these plans will be to stimulate further interest from, and expenditure by, local authorities and other local agencies. Seven plans were ready by the end of 1988/89, ten will be ready by the end of 1989/90 and the full twelve by the end of 1990/91. The complete series will contribute to future Arts Council corporate planning.

3.1.7 A series of Government reforms will be changing the role and functions of local government in the next few years; they include the Community Charge and the National Non-Domestic Rate (more commonly known as the unified business rate); compulsory competitive tendering; the Local Government and Housing Bill presently under consideration in Parliament and the proposals in the White Paper *The Future of Development Plans*. The Arts Council will seek to ensure that these reforms do not damage, and so far as possible advance, the interests of the arts.

3.1.8 The Arts Council's primary concern is to support the professional presentation of the best of British art and it concentrates its resources on helping individuals or organisations with a full-time commitment to creative work. However, many members of the public enjoy taking part in the creative process themselves; the arts can be a rewarding part-time activity, a pastime or a hobby. The English Regional Arts Associations are responsible for the support of community arts and also fund professional input into amateur arts practice. Participation in the arts will be one of the themes of Regional Arts Plans.

3.1.9 The success of the Council's Urban Renaissance campaign (see 3.4.2) has led the Arts Council to develop a new Capital Incentive Fund of £1.5 million annually, the purpose of which is to provide capital assistance towards the building or refurbishment of arts facilities mainly in urban re-development schemes.

3.1.10 The Arts Council has commissioned research into the needs of the rural arts, with a view to identifying and promoting good practice. The results will be available in 1989/90 and it is envisaged that the new Capital Investment Fund (see 3.1.9) will be able to encourage new developments.

3.1.11 *Performance Measurements: access to the arts.* Figure 2 shows forecast growth in total attendances for revenue and annual clients. The Arts Council is investigating research techniques which will indicate for the whole population and for its socio-economic and demographic components:

- a) the proportion that is reached by a particular art-form, and;
- b) the average frequency of contact with a particular art-form.

The cost of this important research is likely to be substantial.

### 3.2 *To demand the highest possible creative standards*

3.2.1 In order to provide a sound basis on which artistic excellence can flourish, the Arts Council will in due course give most clients a three-year allocation of grant based on agreed levels of activity. These may take the form of funding agreements to be reviewed after two years of the programme or rolling three-year grants reviewed annually.

3.2.2 Investment in research and development is essential for the future. The Arts Council will nurture creativity by supporting new, experimental and sometimes controversial art.

3.2.3 The Arts Council strongly endorses the principle of international arts exchange. It encourages the arts organisations in Great Britain which it funds to present programmes of work by foreign artists. To finance major strategic developments with one-off or seedcorn grants, a £250,000 International Initiatives Fund has been formed. The Council will advise the Government and the arts community on the opportunities and problems which the introduction of a unitary European market in 1992 will bring and will convene a national conference in March 1990 in Glasgow on Europe and the Arts (see 3.4.5). It will monitor and seek to influence policy developments at the European Community, especially in the light of the publication of draft EC five-year cultural proposals, and with the Council of Europe, and will stimulate arts and information exchange among European arts organisations. Also, the Council will support a project to establish an arts and information exchange system among the countries of the Commonwealth.

3.2.4 *Performance Measurements: creative standards.* It is uncertain whether credible measures can be devised to monitor creative standards. The Arts Council draws on the opinion of experienced and respected artistic advisers to inform its view of aesthetic quality. Attitude or opinion research among the public will be carried out this year, but may not be sufficient, since it is often difficult for the public to appreciate new or experimental work. Funding agencies cannot themselves raise standards, but must strive to create the *conditions* in which excellence can flourish. It may be best to establish quantified targets in respect of these - that is, circumstances without which high standards cannot be attained rather than the standards themselves. Thus, a key measurement of results achieved will be the proportion of its funding the Council spends on innovation. Further tasks and targets are specified in greater detail in chapter 4.

3.2.5 The Arts Council will investigate the feasibility of devising new measures of creative standards and conditions for excellence, and will report to the Minister for the Arts on the benefits, methodologies and costs.

### 3.3 *To expand the arts economy*

3.3.1 Last year, the Arts Council launched a new Incentive Funding Scheme, which supports arts organisations in their plans to become more enterprising, to improve their earnings and to encourage more private giving. It expects the scheme to raise the financial turnover of the arts economy by at least £35m by 1994. The scheme makes provision for the training of arts organisations both in the preparation of three-year plans which are a necessary condition of entry into the scheme and by the provision of specific consultancies within the scheme. From 1989/90 the Arts Council (either directly or through the Scottish and Welsh Arts Councils and the Regional Arts Associations) will offer special assistance for arts organisations not yet capable of preparing long-term business strategies.

3.3.2 The Arts Council encourages good practice in sponsorship, development, trading and merchandising, licensing and sales. It will develop centrally co-ordinated schemes which will generate revenue or stimulate private giving. In 1989/90 it intends to launch an arts "affinity card". Affinity cards are credit cards branded on the front with an image appropriate to the affinity group (in this case the arts), with the issuing bank giving a share of its revenues to the participating organisations, based on the turnover and the number of cards issued.

3.3.3 The Arts Council will examine the feasibility of establishing a trading division which will generate revenue. A research phase will lead to the preparation of a business plan by March 1990 with investment beginning in 1990/91.

3.3.4 The Arts Council has long sought sponsorship for its own direct activities. (For example, British Petroleum sponsor the annual Arts Journalism Awards, and last year Wolff Olins/Smythe sponsored a marketing training course for orchestras, and British Telecom sponsored a booklet of case studies on Theatre in Education.) In order to improve the efficiency of the Arts Council's work in this area it will set up a sponsorship unit in 1989/90. The unit will be financially self-supporting.

3.3.5 Although private disposable income is increasing, there are few mechanisms for encouraging private patronage for the creation and presentation of new work (The Place Portfolio and The Garden Venure are examples of such mechanisms). The Arts Council will research the potential market and develop further mechanisms to encourage commissioning by individuals and groups.

3.3.6 The Arts Council will examine the feasibility of further methods of increasing private patronage of the arts including a national endowment fund for the arts and "non-endowment" funds along the lines of the Greater Louisville Fund for the Arts (USA).

3.3.7 The Arts Council will review the ratios of public to private funding in different arts activities and set norms by which it will ask its clients to budget. These norms will be flexibly interpreted to take account of individual circumstances, but will identify targets for increases in private funding.

3.3.8 The Arts Council will advise the Government on possible fiscal arrangements for encouraging private support of arts organisations. So in 1988/89, with the Museums and Galleries Commission, it has researched the use being made by arts organisations of tax incentives currently available and has recommended to Government additional incentives which might increase income through this mechanism.

3.3.9 *Performance Measurements: expansion of the arts economy.* Figure 4 on the next page shows the key results of these steps in relation to the Council's clients.

**Figure 4: Targets for Arts Council revenue clients in England**

<i>Turnover</i>	1988/89	1989/90	1990/91	1991/92
a. Total self-generated income £m	91	103	115	125
b. Total public funding £m	85	88	90	92
c. TOTAL INCOME £m	176	191	205	217
<i>Public funding share</i>				
d. ACGB £m	69	72	74	76
e. Other public sector, mainly local authorities £m	16	16	16	16
<i>Total income share by %</i>				
f. ACGB share of total income %	39	38	36	35
g. Other public sector share %	9	8	8	7
h. Self-generated income share %	52	54	56	58
<i>Year on year increase by %</i>				
j. Total income (c.) %	5	9	7	6
k. Total public funding (b.) %	3	3	2	2
l. Total self-generated income (a.) %	7	14	11	9

### 3.4 *To speak for the arts*

3.4.1 A vital role of the Arts Council is to advise Government and others on the arts. We will advise and campaign, where necessary, on legislation affecting the arts, such as the forthcoming changes in the regulation of broadcasting.

3.4.2 The Arts Council has launched An Urban Renaissance, an awareness campaign aimed at persuading Government departments, urban development corporations, developers and construction companies to recognise the key role played by the arts and cultural industries in city life when taking investment decisions. Also it is advocating a Percent for Art policy among planners, architects and developers. The Council intends to launch an annual series of Urban Renaissance awards starting in 1989/90 to mark and publicise outstanding achievement in the field of urban regeneration and the arts.

3.4.3 The quality of the Arts Council's arguments depends upon accurate, relevant and accessible data. It has reviewed its information requirements and is automating its information systems. A fully-automated database will be set in place during 1989/90, which will allow the Council to make better decisions and to argue more persuasively for its policies. It will also have potential for commercial exploitation.

3.4.4 The Arts Council will develop a more effective public voice by: widening the range of media that report on arts and Arts Council issues; seeking to increase the exploitation of news opportunities; and promoting awareness of key Arts Council policies and priority areas of work by creating feature articles for the weekly and free press.

3.4.5 The Arts Council is a focus for national debate on the arts, and will convene national and international conferences on particular themes as appropriate. The first of these is planned for March 1990 and will feature the arts in Europe in light of the plans to unify trading, customs and employment arrangements in 1992 (see 3.2.3).

3.4.6 The Arts Council will, in parallel with its drive to increase efficiency and enterprise, champion the cause of public sector support of the arts, seeking to monitor and improve public attitudes towards it. A publicity campaign will be launched in 1989/90 via arts venues and programmes to this effect.

3.4.7 *Performance Measurements: speaking for the arts.* Public awareness of, and attitudes to, the arts will be measured by attitude surveys (see 3.2.4 and 3.2.5). Improved national, regional and specialist arts media coverage will be monitored, as will be the information flows which will result from the establishment of the computerised database. Changes in the attitudes of arts organisations to Arts Council policies and information initiatives will be identified in their publications, plans, and programmes of work.

## **4 THE ARTS COUNCIL'S DEPARTMENTS**

4.1 The Arts Council has agreed a series of practical objectives for each of its departments, which form the basis of the detailed monitoring of the Three-Year Plan. Each departmental objective is linked to the Arts Council's overall objectives and tasks by paragraph reference numbers.

### **4.2 Combined Arts**

4.2.1 To ensure that multi-disciplinary and multi-cultural work is recognised at the national level (2.8.1, 2.8.4).

4.2.2 To achieve outstanding examples of creative standards in a multi-disciplinary environment (2.8.2, 2.8.3).

4.2.3 To bring information about multi-disciplinary/multi-cultural work to a wider audience (2.8.1).

### **4.3 Dance**

4.3.1 To follow up the review of national provision and introduce structural changes to strengthen professional dance throughout the country (2.8.1-4).

4.3.2 To encourage creativity in all dance forms (2.8.2).

4.3.3 To improve management and marketing support for dance (2.8.1-2).

4.3.4 To assist the development of ethnic minority dance (2.8.1-2).

4.3.5 To improve the quality and range of education and outreach work undertaken by the dance profession (2.8.1, 2.8.3).

4.3.6 To develop an international perspective amongst dance audiences, promoters and artists (3.2.3).

4.3.7 To develop a more effective public voice for all sectors of dance (2.8.4).

4.3.8 To ensure that appropriate training is provided for artists, managers and promoters (2.8.1-3).

#### **4.4 Drama**

4.4.1 To maintain and develop a network of accessible theatre provision of appropriately high quality, in particular to develop consortia (2.8.1, 2.8.2, 3.2.1).

4.4.2 To develop innovative work and new writing (2.8.2, 3.2.3).

4.4.3 To assist the growth of ethnic minority theatre (2.8.1, 2.8.2, 3.1.4).

4.4.4 To support the development of mime (2.8.2).

4.4.5 To develop a middle-scale touring matrix (2.8.1, 3.1.2).

4.4.6 To develop theatre for young people (2.8.2, 3.1.5).

#### **4.5 Film, Video and Broadcasting**

4.5.1 To finance innovative documentary films and video and then to market them under the name of Arts Council Films for domestic and international use (2.8.1, 3.1.1).

4.5.2 To ensure that exhibitions of film and video art are toured to regional galleries and further opportunities found to enable work to be broadcast (2.8.2, 3.1.2).

4.5.3 To make Arts Council-funded activities available to a wider audience through broadcasting (3.1.1, 3.1.10).

4.5.4 To make Arts Council Films available on video for home use through public libraries. (2.8.2, 3.1.1)

#### **4.6 Finance**

4.6.1 To set and achieve high financial standards in clients' performance and the Council's appraisal of them (2.9, 3.3, 5).

4.6.2 To help form Council financial policy (2.9, 3.3, 5).

4.6.3 To influence central and local Government in order to maximise public funds (3.3).

4.6.4 To seek value for money in the operations of clients and the arts-funding system (3.3, 5).

4.6.5 To process and monitor income and expenditure efficiently, economically and effectively (3.3, 5).

#### **4.7 Incentive Funding**

4.7.1 To encourage and foster good management and planning practices in applicant organisations.

4.7.2 To encourage arts organisations to become more enterprising and to earn more income (3.3.1).

4.7.3 To encourage arts organisations to become more self-sufficient (3.3.1).

4.7.4 To enable as wide a range of client organisations as possible to benefit from the incentive scheme (3.3.1).

4.7.5 To operate the incentive scheme in such a way as to further ACGB's other objectives, particularly those of enabling as many people as possible to enjoy the arts, and demanding the highest creative standards (3.1 passim, 3.2 passim, 3.3.1).

4.7.6 To raise the profile and improve the image of the scheme, so that it becomes seen as a valuable means to a valuable end (3.3.1).

## 4.8 Literature

4.8.1 To widen access to all forms of literature and to get more people reading (2.8.1, 3.1.1, 3.1.5).

4.8.2 To move revenue and annual clients to greater or full financial self-sufficiency (2.8.3, 2.9, 3.1.3, 3.3).

4.8.3 To support the growth and public recognition of ethnic minority literatures (3.1.4, 3.2.3).

4.8.4 To stimulate a more international view of literature and to improve the range of translation available in English (2.8.2, 3.2.3).

4.8.5 To encourage live appearances by writers through a touring system (2.8.1, 3.1.2).

4.8.6 To provide the means for new and less well-known writers to develop their writing potential (2.8.2, 3.2.2).

4.8.7 To improve the distribution and promotion of small press publications (2.8.3, 3.3.2).

4.8.8 To forge a closer relationship between literature and the media, especially television (2.8.1, 3.4.4).

4.8.9 To develop public awareness of library services (2.8.1).

4.8.10 To advocate freedom of expression and major literary causes (3.4.4, 3.8.4).

## 4.9 Marketing and Resources

4.9.1 To foster a wider enjoyment of the arts - by increasing the total number of people experiencing arts activities and by broadening the composition of that audience in terms of age, gender, class, ethnic origin, educational background, etc (2.8.1).

4.9.2 To improve the financial situation of artists and arts organisations - by developing their ability to generate earned income, by developing business sponsorship, charitable giving/patronage by individuals and companies and by stimulating increased investment from public agencies including local and national government (2.8.3).

4.9.3 To strengthen the ability of the Arts Council and the RAAs to fulfil their role as advocates, planners, influencers and organisers for and within the arts - by improving the understanding among the public, the arts community, government, businesses, etc of the contribution made, both to the arts and to the enjoyment of the arts by the Arts Council and RAAs, and by improving channels of communication between the Arts Council/RAAs and the public (2.8.4).

4.9.4 To contribute to the proper policy formation, planning and decision-making of Council, its panels and officers, RAAs and arts organisations - by advising on policy from the consumer's viewpoint, and by providing relevant information on current thinking and activity in cultural policy and in the arts generally (2.8.1, 2.8.2, 2.8.3, 2.8.4).

## 4.10 Music

4.10.1 To develop a wider appreciation of the music of today - by more frequent performances of a higher standard; through skilled promotion and educational work at all levels; through a close partnership between recording companies and broadcasters (2.8.1, 2.8.2, 3.1.1, 3.1.3, 3.1.5, 3.2.2, 3.2.4).

4.10.2 To find ways of increasing the support for the creative musician and to build closer links between composers and audiences (2.8.3, 2.8.4, 3.1.1, 3.1.7, 3.2.2, 3.3.4, 3.3.5).

4.10.3 To break down barriers between music of different traditions and to promote a greater understanding of non-western music, especially that of African, Caribbean or Asian origin (2.8.1, 2.8.3, 3.1.4, 3.2.3).

4.10.4 To encourage well-performed work of greater diversity and to bring this to as wide an audience as possible (2.8.1, 2.8.2, 3.1.3, 3.2.1, 3.2.3).

#### **4.11 Personnel and Training**

4.11.1 To provide the specialist knowledge and services that will assist the Council in making the most effective use of its human resources (2.1, 2.4, 2.9, 2.10, 3.1.4, 3.3.1, 3.4.3, 5.1, 5.2, 5.3).

4.11.2 To promote non-discriminatory employment practices and common standards of justice in the treatment of individuals (2.4, 2.9, 3.1.4).

4.11.3 To achieve a strategic initiatory role, supporting the developmental role of the Council in all aspects of training including career development for Arts Council staff, staff of RAAs and for arts workers/artists (2.9, 2.10, 3.2.2, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 4, 5.1).

4.11.4 To implement fully the general Training Policy and the new framework for Arts Management Training improving the standards of arts management training and equal opportunities provision (2.9, 2.10, 3.1.4, 3.1.5, 3.3.1, 3.3.2).

4.11.5 To consolidate the Council's partnership with Regional Arts Associations and external organisations in the development of Regional Training Centres and other management training initiatives (3.1.5, 3.1.6).

#### **4.12 Planning and Development**

4.12.1 Further to develop policies to extend the accessibility in its broadest sense of all artforms and to all people (2.8.1, 2.8.3, 3.1.4, 3.1.5, 3.1.6).

4.12.2 To maintain and develop effective and productive relationships with Regional Arts Associations in the context of the five-year regional planning and management review process (2.8.2, 3.1.6, 3.1.7).

4.12.3 To initiate short-term projects and concentrations which will highlight and give direction to aspects of the Council's Charter in particular with regard to access and equal opportunities (2.8.1, 2.8.3, 2.8.4, 3.4.1, 3.4.2).

4.12.4 To strengthen and improve the effectiveness of the Arts Council's relationships with present and potential partners, including local authorities, urban development corporations and others (2.8.3, 2.8.4).

4.12.5 To provide information (particularly statistical and economic data) to guide the Council in its development of art-form and other policies (2, 3.1.8, 3.4.3).

#### **4.13 Touring**

4.13.1 To increase the amount and quality of touring product to theatres of large and middle-scale (2.8.1, 2.8.2, 3.1.2).

4.13.2 To increase range and numbers of people attending touring performances, on the basis of equal opportunities (2.8.1, 3.1.4).



4.13.3 To take special steps to ensure the development of contemporary dance in the regions (2.8.1, 2.8.2, 2.8.3).

4.13.4 To enlarge the funding base for touring through the encouragement of support from the private sector and local authorities (2.8.1, 2.8.2, 2.8.3).

4.13.5 To respond to new initiatives in marketing the arts in the regions and to examine the department's own marketing structure to ensure that it is still appropriate and cost-effective (2.8.1, 2.8.4).

4.13.6 To stimulate improvement in theatre management practices in touring theatres (3.1.2, 3.3.2).

4.13.7 To develop ethnic minorities' work in all areas of touring and to explore the methods required to market such work to multi-racial audiences (3.1.4).

4.13.8 To support suitable work for children in large and middle-scale theatres and to explore the possibilities for the permanent provision of such work (3.1.2, 3.1.5).

4.13.9 To establish an orchestral touring scheme for the London orchestras and to explore possibilities for a regional orchestras' touring scheme (2.8.1, 2.8.2, 2.8.3).

4.13.10 To develop audiences for contemporary music in the regions through the Contemporary Music Network and to strengthen the provision of educational work in this field (2.8.1, 2.8.2, 2.8.3, 3.2.2).

4.13.11 To monitor and provide appropriate advice for development projects in leisure centres and touring theatres (3.1.2).

#### **4.14 Visual Arts**

4.14.1 To extend visual arts provision and innovation in gallery and exhibition work (2.8.1, 2.8.2).

4.14.2 To advance visual arts education work (2.8.1, 3.1.5).

4.14.3 To support and develop innovation in the visual arts (2.8.2) and to extend visual arts publishing (2.8.1, 1.4).

4.14.4 To increase public and private patronage of the visual arts (2.8.3).

4.14.5 To further improve information, debate and professional practice in the visual arts (2.8.4).

### **5 STREAMLINING THE SYSTEM**

5.1 The Arts Council will be able to attain the targets in its Three-Year Plan only if it trains and equips its staff for the new tasks which face them. In 1987/88 a system of staff appraisal was set up and an establishment review completed during 1988/89. New policies call for different approaches to work; officers will need to learn additional skills, especially in the fields of marketing and business planning, and special training programmes will be instituted or extended. The Council's staffing needs will be assessed with great care and the present establishment revised accordingly.

5.2 In 1988/89 there has been a large investment in information technology and a computerised data-base will be created (see 3.4.3). This continuing investment will assist good planning and will enable the speedier and more streamlined conduct of Arts Council business.

5.3 The potential for earnings from staff services and the exploitation of information and other intangible assets will be examined. Aside from such commercial activity, the Council has set financial limits to its operating and salary costs, which will be taken into account in the establishment review. Rental inflation apart, they are likely to fall in real terms by between 2% and 5% each year.

Further projections will not be made until the outcome of the Office of Arts and Libraries review of arts funding structures is known.

5.4 At the end of 1990, the Arts Council's lease on its 105 Piccadilly premises will expire; officers are actively searching for alternatives and hope to have moved into new, and smaller, headquarters within the coming twelve months.

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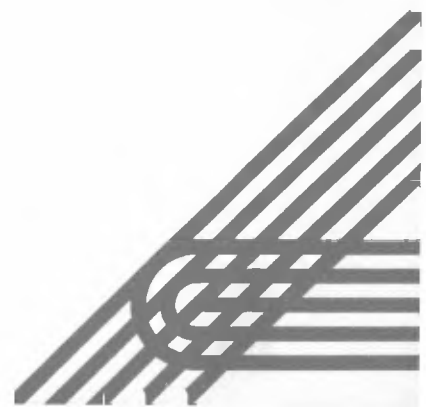
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TARGET GROUP INDEX 1988/89

Summary of Results

Peter Verwey  
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September, 1989



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## INTRODUCTION

The Target Group Index (TGI), conducted by the British Market Research Bureau (BMRB), is recognised as a major source of information by advertisers, advertising agencies and media owners.

It collects information each year from around 24,000 adults in England, Wales and Scotland. The information is obtained through a detailed self-completion questionnaire booklet completed over a period of 7-10 days by 2,000 people each month who have been interviewed in one of BMRB's regular surveys of the general population. TGI's large sample enables reliable data to be shown for particular sub-samples of people - for example, by age or region.

The survey has, since April 1986, included two questions on eight types of arts events, and these are shown in Appendix 1. Tables 1-14 which follow are derived from responses to the first of these questions, Table 15 from responses to the second. They relate to the period 1 April 1988 to 31 March 1989. These questions are included in the survey again for 1989/90 and, it is expected, will be included in subsequent years.

The most significant feature of the Index is its single source nature. For example, it is possible to relate information on theatre attenders to all other information obtained in the survey. The information covers the products people buy or use; some of the activities in which they engage; their readership of newspapers and magazines, and exposure to radio, television and other advertising media.

The Tables of results which follow show first (in Tables with an 'a' coding) the proportions of the sample who currently attend (ie who go "these days") and secondly (in Tables with 'b' coding) the proportions of the sample who attend more often than once a year. The percentages quoted in the brief comments in the Outline Results section (Pages 2-5) relate to current attenders.

The attendance level for any particular sub-sample may be compared with the level for the sample as a whole (which is shown in the first vertical column of all appropriate Tables).

TGI data can help in planning marketing activities to reach potential audiences and in identifying the types of product or service which offer opportunities for sponsorship, for attracting advertising income or for targeting marketing activities.

OUTLINE RESULTS

Table 1: The attendance level was highest for "Any performance in a Theatre" 36%, followed by Plays 24% and Art Galleries 21%. For Classical Music it was 12%, Jazz 8%, Ballet 6%, Opera 6% and Contemporary Dance 4%.

Half the current attenders at Theatre and Plays were going to these more often than once a year; and about two-fifths of current attenders at Opera, Classical Music and Jazz were doing this. The proportions for Ballet and Contemporary Dance were lower.

Table 2: Attendance was generally higher among women than men - except for Jazz and Art Galleries.

It was well above average in certain age groups:

Jazz	15-19 (13%), 20-24 (15%) and 25-34 (10%)
Plays	35-44 (28%)
Art Galleries	35-44 (26%)
Theatre	35-44 (42%) and 45-54 (42%)
Classical Music	35-44 (15%), 45-54 (15%) and 55-64 (14%)
Opera	45-54 (8%) and 55-64 (8%)

Table 3: Attendance for people in AB Social Grades for each of the events was well above average, and in C1 above average.

It was very high for people who took their full-time education beyond the age of 18, and above average for those who took it to 17 or 18. People currently receiving full-time education had higher than average attendance levels.

Table 4: Variations in attendance levels clearly relate to annual household income. People with an annual household income of £20,000 or more had very much higher levels than did people in the lowest income groups.

Table 5: There were clear differences in levels of attendance between ACORN groups. Groups IJK were well above average, Group ABC generally close to the average, and Groups DEFG well below average. Group H had comparatively high levels for Plays, Contemporary Dance, Jazz and Art Galleries but was otherwise close to average. The individual ACORN groups, included in the Table, are those which had previously been shown to be strongly represented among Theatre and Concert subscribers, people on arts mailing lists, and audiences; and this tendency is also evident here.

Table 6: Attendance was highest in Greater London, and also above average in the South West. None of the other regions had attendance levels above the GB average - except Theatre in the South East and Art Galleries in Scotland.

Table 7: Significant proportions of attenders at each type of event had also attended others. Apart from the basic correlation with "Any performance in a Theatre" for Plays, Opera, Ballet and Contemporary Dance, there were high degrees of overlap for:

- Theatre attenders also going to Art Galleries (42%), and Cinema (61%).
- Play attenders also going to Art Galleries (53%), Classical Music (33%), and Cinema (68%).
- Ballet attenders also going to Plays (77%), Art Galleries (69%), Classical Music (58%), Opera (50%), Contemporary Dance (33%), and Cinema (66%).
- Contemporary Dance attenders also going to Plays (81%), Art Galleries (72%), Classical Music (57%), Ballet (55%), Jazz (46%), Opera (42%), and Cinema (77%).
- Opera attenders also going to Plays (79%), Art Galleries (70%), Classical Music (64%), Ballet (52%), and Cinema (65%).
- Classical Music attenders also going to Theatre (79%), Plays (64%), Art Galleries (64%), Opera (32%), and Cinema (62%).
- Jazz attenders also going to Theatre (74%), Art Galleries (61%), Plays (61%), Classical Music (41%), and Cinema (74%).
- Art Gallery attenders also going to Theatre (70%), Plays (59%), Classical Music (37%), and Cinema (63%).
- Cinema attenders also going to Theatre (52%), Plays (38%) and Art Galleries (32%).

Table 8: 13%-18% of attenders at Theatre, Plays, Opera, Classical Music, Jazz, and Art Galleries went at least once every three months. Only 6%-9% of attenders at Ballet, and Contemporary Dance went as frequently as this. Although people attending at this frequency account for a small proportion of all attenders, they have a high share of estimated attendances (based on the frequencies claimed) ie: Theatre, Plays, Opera, Classical Music, Jazz and Art Galleries between 53% and 58%; Ballet 46% and Contemporary Dance 40%.

24%-29% of attenders at Theatre, Plays, Classical Music, Jazz, and Art Galleries went two or three times a year. The proportions were less for Opera (17%), Ballet (15%), and Contemporary Dance (11%).

26%-28% of attenders went once a year, except for Classical Music, and Plays where the proportion was a little lower (22%-23%).

29% of attenders at Plays and 24% at Theatre went less than once a year, as did one-third of Jazz, Classical Music, and Art Gallery attenders. The level was over 50% for Ballet, and Contemporary Dance, and 43% for Opera attenders.



Table 9: These Tables reflect the varying levels of attendance for different age groups and social grades - which is also apparent in Tables 2 and 3. They can be used in comparison with the results from audience surveys at individual venues to gauge the distinctive features of those audiences and the potential for sales development. For example, the proportion of a repertory theatre audience aged at least 45 may be compared with the 39% proportion which people of this age have among all adults attending plays.

Tables 10 & 11&12: These show the high coverage of attenders provided by particular newspapers - which is also evident in audience surveys at individual venues. The levels for Radio Times are interesting, particularly because of its 9 million readers. Regional dailies and local weeklies as a whole provide coverage of attenders which is close to the national average, although audience surveys invariably show higher coverage for particular titles.

Table 13: All survey results are subject to a margin of error, and account has to be taken of this particularly when looking for differences in the results between one survey and another. The small differences between 1988/89 and 1986/87 in the numbers of attenders for Plays, Contemporary Dance, Classical Music, and Art Galleries are in fact overlapped by the margin of error, and so it is not certain that there was any trend. However, the increases for Theatre, Ballet, Opera and Jazz are greater than the margin of error, and should reflect real changes in levels of attendance.

Table 14: This compares TGI results for 1986/87, 1987/88 and 1988/89 with those from an omnibus survey of 5,875 GB adults, commissioned by the Arts Council and undertaken by the British Market Research Bureau in February/March 1986. The questions on which this Table is based were virtually identical for both the omnibus survey and TGI.

There is a close correlation between the results of the four surveys for people attending at least once a year. There are differences between BMRB and TGI for people attending less often, which may be partly due to the greater opportunity for recall in the time available for completion of the TGI questionnaire.

Table 15: In an average period of four weeks during 1988/89, 6% of the adult population went to the Theatre, 3% to a Play, 4% to an Art Gallery, 2% to Classical Music, and 1% to Jazz. Smaller percentages went to Opera, Ballet, and Contemporary Dance.

Extension of the period to three months would show Theatre 12%, Plays 8%, Art Galleries 7%, Classical Music 4%, Jazz 2%, and Opera 1%. The levels for attendance at Ballet, and Contemporary Dance would in each case still be less than 1%.

TABLE 1 OVERALL LEVELS OF ATTENDANCE

	% of Adult Population who:	
	Currently attend	Attend more often than once a year
	<u>24,058</u>	<u>24,058</u>
<u>Sample:</u>		
Any performance in a Theatre	35.5%	16.5%
Plays	23.6%	10.7%
Ballet	6.3%	1.5%
Contemporary Dance	3.8%	0.6%
Opera	6.1%	1.8%
Classical music concerts or recitals	12.3%	5.2%
Jazz concerts or performances	8.1%	3.0%
Art Galleries or art exhibitions	21.3%	9.1%

NOTE: Percentages are based on the full sample of 24,058 adults.

The events titles are abbreviated throughout the remainder of this report.

TABLE 2 GENDER AND AGE

	All Adults	Men	Women	15-19	20-24	25-34	35-44	45-54	55-64	65+
Sample:	24,058	10,955	13,103	2,153	1,974	5,045	4,731	3,307	3,585	3,263
a) <u>Currently attend:</u>	%	%	%	%	%	%	%	%	%	%
Theatre	35.5	33.1	37.7	33.0	31.9	36.8	42.3	41.9	36.3	26.2
Plays	23.6	22.3	24.8	25.2	23.8	26.2	28.4	25.8	21.2	15.9
Ballet	6.3	3.9	8.5	4.7	6.0	6.0	7.3	7.4	6.5	5.7
Contemp. Dance	3.8	3.0	4.6	6.5	6.1	4.3	5.1	3.2	2.4	1.2
Opera	6.1	5.4	6.7	4.1	5.1	4.8	6.7	7.9	8.4	5.4
Classical Music	12.3	12.2	12.3	10.3	9.7	10.7	14.7	14.6	14.0	11.0
Jazz	<u>8.1</u>	9.6	6.7	13.2	<u>14.6</u>	9.7	8.1	8.5	5.7	2.3
Art Galleries, etc.	21.3	21.0	21.6	20.2	21.6	22.8	26.1	21.8	22.2	15.2
b) <u>Attend more often than once a year:</u>										
Theatre	16.5	15.2	17.7	14.7	14.4	14.3	19.5	20.4	17.8	14.1
Plays	10.7	9.8	11.6	10.9	10.4	10.3	12.7	11.9	10.7	8.7
Ballet	1.5	0.9	2.1	1.0	0.7	1.3	1.2	2.1	1.5	2.2
Contemp. Dance	0.6	0.6	0.7	1.5	1.1	0.3	0.9	0.6	0.3	0.3
Opera	1.8	1.7	1.9	0.8	0.9	1.3	1.9	2.5	3.0	1.9
Classical Music	5.2	4.8	5.6	3.2	3.5	3.7	4.9	7.8	6.7	6.1
Jazz	3.0	4.0	2.0	5.2	7.0	3.4	2.5	2.5	2.3	0.7
Art Galleries, etc.	9.1	9.0	9.2	8.7	10.6	8.2	9.4	9.8	10.1	8.2

Notes: Percentages are based on the sample shown at the head of each column. (\*) Denotes a percentage less than 0.5%  
 For example: 14.6% of the 20-24 age group currently attend Jazz (as compared with 8.1% of all adults).

TABLE 3 SOCIAL GRADE AND EDUCATION

		Social Grade (See Appendix 2)					Terminal Education Age					
		All Adults	AB	C1	C2	DE	19 or over	17 or 18	16	15	14 or under	Still in Education
Sample:		24,058	3,384	6,375	7,039	7,260	2,488	3,298	6,608	5,830	4,352	1,412
a)	<u>Currently attend:</u>	%	%	%	%	%	%	%	%	%	%	%
	Theatre	35.5	61.2	46.6	27.6	19.1	65.8	49.1	31.2	25.6	20.5	46.2
	Plays	23.6	46.9	32.2	16.0	10.2	54.7	36.0	18.7	13.0	9.2	38.3
	Ballet	6.3	14.5	9.1	3.1	2.3	16.0	9.9	4.4	3.2	2.7	9.6
	Contemp. Dance	3.8	8.0	5.0	2.7	1.5	10.6	4.5	2.4	1.9	0.9	11.1
	Opera	6.1	15.8	7.7	2.7	2.1	17.7	8.5	4.0	2.7	3.0	8.9
	Classical Music	12.3	27.6	16.0	6.5	5.6	32.8	17.3	8.3	6.8	6.1	16.6
	Jazz	8.1	13.0	10.7	6.9	4.5	16.9	11.1	7.4	4.3	2.6	18.1
	Art Galleries, etc.	<u>21.3</u>	<u>40.3</u>	27.5	14.3	11.9	50.1	30.4	16.1	12.9	10.1	31.8
b)	<u>Attend more often than once a year:</u>											
	Theatre	16.5	33.5	22.1	10.6	7.5	37.3	22.6	12.9	10.3	9.1	22.4
	Plays	10.7	24.2	14.2	5.9	4.5	28.0	16.0	7.1	5.2	4.3	19.6
	Ballet	1.5	3.5	2.0	0.7	0.7	2.6	2.0	1.2	1.1	1.1	2.5
	Contemp. Dance	0.6	0.8	1.1	0.6	0.3	1.2	0.8	0.5	0.4	0.3	1.8
	Opera	1.8	4.9	2.2	0.8	0.6	5.3	2.2	1.1	1.0	1.1	2.1
	Classical Music	5.2	12.3	6.4	2.7	2.4	13.3	8.1	3.6	2.7	2.9	6.2
	Jazz	3.0	4.1	3.9	2.9	3.4	6.1	3.5	2.8	1.5	1.0	7.6
	Art Galleries, etc.	9.1	18.2	11.8	5.0	5.5	24.6	12.7	5.7	4.8	4.5	15.8

Notes: Percentages are based on the sample shown at the head of each column. (\*) Denotes a percentage less than 0.5%  
 For example: 40.3% of people in Social Grades AB currently attend Art Galleries (as compared with 21.3% of all adults).

TABLE 4 ANNUAL HOUSEHOLD INCOME

	All Adults	4,999 or less	5,000-7,999	8,000-10,999	11,000-14,999	15,000-19,999	20,000-24,999	25,000- or more	Income not stated
	Sample: 24,058	4,381	2,690	3,177	2,936	1,553	1,553	1,738	3,980
a) <u>Currently attend:</u>	%	%	%	%	%	%	%	%	%
Theatre	35.5	20.0	29.3	33.4	39.3	47.8	55.9	60.9	24.2
Plays	23.6	11.4	18.1	21.0	26.0	33.3	39.7	48.3	13.8
Ballet	6.3	3.4	5.2	5.8	7.0	6.8	10.9	14.2	3.6
Contemp. Dance	3.8	2.1	2.2	3.4	4.8	5.0	5.6	9.2	1.8
Opera	6.1	3.0	4.9	5.8	6.2	7.8	9.0	14.6	3.4
Classical Music	12.3	6.5	9.9	10.3	12.5	16.3	20.4	26.2	7.7
Jazz	8.1	4.1	5.6	6.9	9.1	11.9	13.6	17.1	4.5
Art Galleries, etc.	21.6	12.4	18.2	20.6	24.3	26.8	31.9	40.0	12.9
b) <u>Attend more often than once a year:</u>									
Theatre	16.5	8.5	13.8	14.5	17.2	21.5	25.7	34.9	10.8
Plays	10.7	5.2	8.4	9.4	10.7	14.1	17.9	25.4	6.4
Ballet	1.5	1.1	1.2	1.4	1.4	1.0	2.1	3.7	1.3
Contemp. Dance	0.6	0.4	0.5	0.7	0.7	0.7	0.6	1.3	0.5
Opera	1.8	0.9	1.4	1.8	1.7	2.1	2.0	4.7	1.2
Classical Music	5.2	2.8	4.4	4.7	5.0	6.4	8.7	11.3	3.6
Jazz	3.0	1.6	1.7	2.8	3.8	4.3	3.9	6.2	1.8
Art Galleries, etc.	9.1	6.4	7.9	8.8	9.7	10.3	12.2	17.7	6.1

Notes: 17% of the total sample failed to provide information on their household income, but the average attendance levels for these people suggest that many of them are likely to be in the lowest income group.

Percentages are based on the sample shown at the head of each column. (\*) Denotes a percentage of less than 0.5%. For example: 9.9% of people with an annual household income of 5,000- 7,999, currently attend Classical Music (as compared with 12.3% of adults).

TABLE 5 (i) ACORN GROUPS\*

	All Adults Sample:	IJK	ABC	DEFG	H	I	J	K	B
	24,058	5,666	9,380	8,311	701	885	3,833	948	3,995
a) <u>Currently attend:</u>	%	%	%	%	%	%	%	%	%
Theatre	35.5	49.4	37.2	22.8	31.7	54.6	49.2	44.3	42.3
Plays	23.6	36.1	24.4	12.4	26.2	44.6	34.7	32.6	27.6
Ballet	6.3	11.3	5.7	3.1	6.3	16.0	10.1	11.4	6.1
Contemp. Dance	3.8	5.8	3.9	1.9	6.5	11.5	4.2	6.5	3.9
Opera	6.1	10.5	5.7	2.8	7.5	18.3	8.9	9.0	6.7
Classical Music	12.3	20.2	12.0	6.1	12.6	25.2	19.5	17.8	12.8
Jazz	8.1	11.4	8.2	5.1	11.6	18.3	9.7	10.7	9.1
Art Galleries, etc.	21.3	30.9	20.7	13.7	27.2	45.4	28.5	25.3	21.5
b) <u>Attend more often than once a year:</u>									
Theatre	16.5	25.1	16.7	9.2	17.5	31.1	24.1	22.6	18.7
Plays	10.7	17.2	10.6	5.3	14.3	25.0	15.9	14.5	11.9
Ballet	1.5	2.6	1.5	0.8	0.9	4.2	2.3	1.9	1.3
Contemp. Dance	0.6	0.9	0.6	0.5	1.3	2.1	0.7	0.6	0.4
Opera	1.8	3.2	1.5	1.0	2.6	6.6	2.5	2.2	1.5
Classical Music	5.2	9.4	4.6	2.7	5.2	11.8	9.2	7.6	4.9
Jazz	3.0	4.0	3.0	2.0	4.9	8.1	3.2	3.1	3.7
Art Galleries, etc.	9.1	14.7	7.5	6.2	12.6	27.4	12.1	11.4	7.1

Notes: \* For the definition of ACORN Groups, see the table opposite.

Percentages are based on the sample shown at the head of each column. (\*) Denotes a percentage less than 0.5%  
For example: 44.6% of people living in ACORN Group I areas currently attend Plays (as compared with 23.6% of all adults).

TABLE 5(ii)      ACORN PROFILE OF GREAT BRITAIN

ACORN (an acronym for A Classification of Residential Neighbourhoods) has been developed by the CACI Market Analysis Group from population census data. The essence of the system is that small areas that share similar housing, demographic and socio-economic features, will show similar likelihoods of yielding users of specific consumer products or services etc. including attendance at arts activities.

	GB Population All Ages 1987	
		%
A Agricultural Areas	1,870,387	3.5
B Modern Family Housing, Higher Incomes	9,240,962	17.1
C Older Housing of Intermediate Status	9,622,087	17.8
D Older Terraced Housing	2,309,623	4.3
E Council Estates - Category I	7,046,273	13.0
F Council Estates - Category II	4,844,799	9.0
G Council Estates - Category III	3,867,644	7.2
H Mixed Inner Metropolitan Areas	2,080,276	3.8
I High Status Non-Family Areas	2,268,742	4.2
J Affluent Suburban Housing	8,577,830	15.9
K Better-off Retirement Areas	2,064,291	3.8
U Unclassified	293,884	0.5
	<hr/>	<hr/>
<u>TOTAL</u>	54,086,798	100.0
	<hr/>	<hr/>

CACI Market Analysis: 59-62 High Holborn, LONDON, WC1V 6DX: (01) 404-0834  
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TABLE 6 \*REGION (See accompanying map)

	All Adults Sample: 24,058	Greater London 2,201	South East 4,261	South West 2,181	Wales 1,068	East Anglia 796	East Midl'ds 1,686	West Midl'ds 2,177	North West 2,721	Yorks/Humbs. 2,454	North 1,700	Scotland 2,813
a) <u>Currently attend:</u>		%	%	%	%	%	%	%	%	%	%	%
Theatre	35.5	41.5	41.4	37.9	26.6	36.9	35.3	31.3	33.8	31.4	26.8	33.6
Plays	23.6	30.5	27.6	26.3	18.4	23.2	23.7	20.4	22.0	20.8	15.9	19.2
Ballet	6.3	7.5	7.6	8.1	4.5	6.6	5.1	6.1	5.0	6.3	4.0	5.6
Contemp. Dance	3.8	4.7	4.2	5.0	3.1	4.2	3.5	3.3	3.2	3.5	3.0	3.6
Opera	<u>6.1</u>	<u>8.9</u>	7.1	5.1	5.6	5.9	5.4	4.6	4.9	6.1	4.7	5.7
Classical Music	12.3	15.8	14.1	12.9	11.2	13.0	13.0	11.0	11.0	10.6	7.8	9.9
Jazz	8.1	10.8	9.2	8.8	7.6	7.5	8.1	7.8	7.8	5.8	5.4	6.9
Art Galleries, etc.	21.3	26.9	22.5	20.2	14.3	22.7	19.0	20.1	22.7	20.4	12.2	23.7
b) <u>Attend more often than once a year:</u>												
Theatre	16.5	20.8	18.9	18.6	12.2	15.7	16.0	14.4	16.9	13.4	11.0	15.3
Plays	10.9	15.8	12.5	11.6	8.2	9.5	10.6	9.2	10.6	8.4	5.8	8.4
Ballet	1.5	1.5	1.5	1.3	1.0	1.5	1.4	1.3	2.0	2.3	0.8	1.3
Contemp. Dance	0.6	0.8	0.7	0.7	0.3	0.1	0.5	0.8	0.6	1.0	0.5	0.6
Opera	1.8	3.2	1.8	1.2	2.3	1.2	1.5	1.1	1.6	1.9	1.4	1.8
Classical Music	5.2	7.6	5.5	4.3	4.6	4.9	5.4	5.4	4.6	5.3	3.2	4.7
Jazz	3.0	4.8	2.8	3.7	2.8	1.9	2.9	3.2	2.9	2.2	1.4	2.6
Art Galleries, etc.	9.1	14.2	8.5	7.9	7.0	9.8	7.1	8.0	8.6	8.8	5.9	11.7

Notes: \* See accompanying map for definition of regional boundaries.

Percentages are based on the sample shown at the head of each column. (\*) Denotes a percentage less than 0.5%  
For eg: 8.9% of people in Greater London currently attend Opera (as compared with 6.1% of all adults in GB).



# Standard Regions and counties of England, Scotland and Wales



TABLE 7a AUDIENCE OVERLAP\*

% of attenders at these events who also currently attend these	All Adults	Theatre	Plays	Ballet	Contemp. Dance	Opera	Classical Music	Jazz	Art Galleries	Any of the 8 Arts	Cinema
	Sample: 24,058	7,912	5,115	1,345	812	1,232	2,583	1,750	4,587	10,301	9,627
	%	%	%	%	%	%	%	%	%	%	
Theatre	35	--	89	90	89	89	79	74	70	77	52
Plays	24	59	--	77	81	79	64	61	59	51	38
Ballet	6	16	21	--	55	52	30	22	20	14	10
Contemp. Dance	4	10	13	33	--	27	18	22	13	8	7
Opera	6	15	20	50	42	--	32	21	20	13	10
Classical Music	12	27	33	58	57	64	--	41	37	27	18
Jazz	8	17	21	28	46	29	28	--	23	18	15
Art Galleries	21	42	53	69	72	70	64	61	--	46	32
Any of the 8 Arts	46	100	100	100	100	100	100	100	100	100	64
Cinema	42	61	68	66	77	65	62	74	63	58	--

Notes: \* Audience Overlap is the percentage of attenders at a given type of arts event who also attend other arts events.

Percentages are based on the sample shown at the head of each column.  
 For example: 33% of people who currently attend Ballet also currently attend Contemporary Dance (as compared with 4% of all adults who currently attend Contemporary Dance).

TABLE 7b

## AUDIENCE OVERLAP\*

% of people who attend  
these events

more often than once a year who also attend these more often than once a year	All Adults Sample: 24,058	Theatre	Plays	Ballet	Contemp. Dance	Opera	Classical Music	Jazz	Art Galleries	Any of the 8 Arts	Cinema
	%	%	%	%	%	%	%	%	%	%	
Theatre	17	--	85	87	80	80	63	48	50	67	29
Plays	11	55	--	68	62	64	45	34	40	43	21
Ballet	2	8	10	--	34	33	11	5	8	6	3
Contemp. Dance	1	3	4	15	--	6	3	4	3	3	1
Opera	2	9	11	39	16	--	15	6	10	7	3
Classical Music	5	20	22	40	24	44	--	19	24	21	8
Jazz	3	9	10	10	19	10	11	--	12	12	7
Art Galleries	9	27	34	50	49	51	41	36	--	37	16
Any of the 8 Arts	25	100	100	100	100	100	100	100	100	100	38
Cinema	27	47	53	48	60	45	41	65	47	63	--

Notes: \* Audience Overlap is the percentage of attenders at a given type of arts event who also attend other arts events more often than once a year.

Percentages are based on the sample shown at the head of each column.

For example: 15% of people who attend Ballet more often than once a year also attend Contemporary Dance more often than once a year (as compared with 1% of all adults who attend Contemporary Dance more often than once a year.)

TABLE 8(i) and (ii)

## FREQUENCY OF ATTENDANCE

		Theatre	Plays	Ballet	Contemp. Dance	Opera	Classical Music	Jazz	Art Galleries
	Sample:	24,058	24,058	24,058	24,058	24,058	24,058	24,058	24,058
i)	% of all adults who attend:	%	%	%	%	%	%	%	%
	At least once a month	2.0	1.5	0.2	0.1	0.3	0.8	0.5	1.4
	Every 2-3 months	4.1	2.8	0.3	0.1	0.5	1.2	0.6	2.0
	2 or 3 times a year	10.4	6.4	0.9	0.4	1.0	3.2	2.0	5.7
	Once a year	9.9	5.9	1.7	0.9	1.6	3.1	2.0	5.4
	Less often	9.1	6.9	3.1	2.3	2.7	3.9	3.1	6.8
	All who currently attend	35.5	23.6	6.3	3.8	6.1	12.3	8.1	21.3
ii)	% of attenders who attend at different frequencies	Sample: 7,912	5,115	1,345	812	1,232	2,583	1,750	4,587
		%	%	%	%	%	%	%	%
	At least once a month	5.7	6.5	3.4	2.3	5.2	6.9	6.0	6.5
	Every 2-3 months	11.5	11.8	5.5	3.4	7.5	9.5	6.8	9.5
	2 or 3 times a year	29.3	27.1	15.1	11.2	16.8	26.2	24.0	26.9
	Once a year	27.9	25.2	27.0	22.5	26.4	25.1	24.5	25.3
	Less often	25.6	29.3	49.1	60.6	43.9	32.2	38.6	31.8
	All who currently attend	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Notes: Percentages are based on the sample shown at the head of each column. (\*) Denotes a percentage less than 0.5%  
 For example: 8(i) shows that 6.4% of all adults attend Plays 2 or 3 times a year;  
 Table 8(ii) shows that the people who attend Plays 2 or 3 times a year represent 27.1% of all current  
 attenders at Plays.

TABLE 8 (iii)

## FREQUENCY OF ATTENDANCE (cont.)

% of attendances during one year by people attending at different frequencies	Estimated number of attendances per person during one year	Sample:	Theatre	Plays	Ballet	Contemp. Dance	Opera	Classical Music	Jazz	Art Galleries
			7,912	5,115	1,345	812	1,232	2,583	1,750	4,587
			%	%	%	%	%	%	%	%
At least once a month	(12.0)		29.1	32.2	27.4	24.6	34.4	35.9	35.6	34.3
Every 2-3 months	(5.0)		24.5	26.0	18.8	14.9	20.7	20.6	16.9	20.9
2 or 3 times a year	(2.5)		31.3	27.9	25.5	24.6	23.1	28.4	29.7	29.5
Once a year	(1.0)		11.9	10.4	18.3	19.8	14.5	10.9	12.1	11.1
Less often	(0.3)		3.3	3.6	10.0	16.1	7.3	4.2	5.7	4.2
TOTAL			100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Note: Percentages are based on the sample of all current attenders shown at the head of each column.

TABLE 9 (i)

PROFILE OF ATTENDERS - AGE

% of current attenders in each group	All Adults	Theatre	Plays	Ballet	Contemp. Dance	Opera	Classical Music	Jazz	Art Galleries	Cinema
	Sample: 24,058	7,912	5,115	1,345	812	1,232	2,583	1,750	4,587	9,627
	%	%	%	%	%	%	%	%	%	%
Age:										
15 - 19	9.5	8.9	10.2	7.1	16.2	6.4	8.0	15.5	9.0	} 34.6
20 - 24	<u>9.8</u>	8.8	9.9	9.3	15.7	8.2	7.8	<u>17.6</u>	9.9	
25 - 34	18.0	18.7	20.0	17.2	20.0	14.2	15.7	21.6	19.3	23.9
35 - 44	17.0	20.2	20.4	19.7	22.8	18.6	20.3	16.9	20.8	18.8
45 - 54	13.6	16.0	14.8	15.9	11.4	17.6	16.2	14.1	13.9	10.4
55 - 64	12.9	13.2	11.6	13.4	8.0	17.9	14.7	9.0	13.5	6.6
65 +	19.2	14.2	13.0	17.4	6.0	17.0	17.2	5.4	13.7	5.7
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Note: Percentages are based on the sample shown at the head of each column.

For example: 17.6% of current attenders at Jazz are aged 20-24 (while 9.8% of all adults are in this age group.)

TABLE 9 (ii)

PROFILE OF ATTENDERS - SOCIAL GRADE AND GENDER

% of current attenders in each group	All Adults	Theatre	Plays	Ballet	Contemp. Dance	Opera	Classical Music	Jazz	Art Galleries	Cinema
	Sample:	7,921	5,115	1,345	812	1,232	2,583	1,750	4,587	9,627
	%	%	%	%	%	%	%	%	%	%
AB	18.3	31.5	36.4	42.0	38.1	47.5	41.2	29.3	34.6	24.3
C1	22.9	30.0	31.2	33.1	30.1	29.0	29.9	30.0	29.5	27.3
C2	28.2	22.0	19.2	13.7	19.8	12.8	15.0	23.8	18.9	27.0
DE	<u>30.6</u>	16.5	13.3	11.2	12.0	10.8	14.0	16.9	<u>17.0</u>	21.4
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Men	48.2	44.9	45.6	30.0	37.8	42.5	48.1	57.1	47.4	50.1
Women	51.8	55.1	54.4	70.0	62.2	57.5	51.9	42.9	52.6	49.9
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Note: Percentages are based on the sample shown at the head of each column.  
For example: 17.0% of current attenders at Art Galleries are in Social Grades DE (while 30.6% of all adults are in these Grades).

TABLE 10 READERS OF NATIONAL DAILY NEWSPAPERS

% of these who currently attend	All Adults	Daily Express	Daily Mail	Daily Mirror/Record	Daily Telegraph	Financial Times	The Guardian	The Indep.	The Star	The Sun	The Times	Today
		Sample: 24,058	2,684	2,620	5,947	1,471	327	772	667	1,806	6,223	532
	%	%	%	%	%	%	%	%	%	%	%	%
Theatre	35.5	41.9	45.8	26.8	59.2	59.8	70.7	69.0	17.9	20.6	67.3	45.1
Plays	<u>23.6</u>	26.5	30.0	14.5	44.0	52.7	<u>60.9</u>	60.9	8.0	10.8	57.4	31.2
Ballet	6.3	6.4	7.5	2.9	14.8	15.4	17.9	16.1	2.4	2.1	18.8	6.4
Contemporary Dance	3.8	2.6	3.8	2.8	5.1	9.9	11.6	9.5	1.8	2.2	11.2	5.0
Opera	6.1	5.4	6.4	3.3	13.8	20.3	21.4	19.4	1.9	2.2	20.6	7.2
Classical Music	12.3	10.7	13.4	6.1	28.2	31.6	34.6	32.9	5.0	4.5	36.1	11.7
Jazz	8.1	8.6	9.4	6.2	12.6	20.2	24.4	22.0	5.2	5.6	19.6	13.8
Art Galleries	21.3	20.1	23.7	15.7	38.9	48.1	56.5	52.1	10.1	10.3	56.8	26.4

Note: Percentages are based on the sample shown at the head of each column.  
 For example: 60.9% of Guardian readers currently attend Plays (as compared with 23.6% of all adults).



TABLE 11 READERS OF SUNDAY NEWSPAPERS, ETC

% of these who currently attend:	All Adults	Mail On Sunday	News of the World	Sunday Express	Sunday Mail	Sunday Mirror	Sunday People	Sunday Teleg.	Sunday Post	Sunday Times	The Observer	Radio Times	TV Times
	Sample: 24,058	2,988	6,692	2,830	1,579	4,350	3,642	979	2,137	1,788	1,114	4,700	4,699
	%	%	%	%	%	%	%	%	%	%	%	%	%
Theatre	35.5	47.2	23.9	45.8	30.8	26.4	25.2	59.0	30.8	64.1	65.2	42.3	38.8
Plays	<u>23.6</u>	33.6	13.7	29.3	16.6	14.3	13.0	<u>42.4</u>	16.7	52.2	58.3	29.5	26.1
Ballet	6.3	8.5	2.5	8.3	3.7	2.8	1.8	13.6	4.2	15.8	19.1	8.9	7.3
Contemp. Dance	3.8	5.1	2.5	3.5	2.8	2.4	1.7	5.4	2.9	8.9	13.3	4.7	4.3
Opera	6.1	6.7	2.6	8.1	4.3	2.9	2.1	14.7	4.6	14.6	21.5	9.1	7.2
Classical Music	12.3	13.3	5.9	15.2	6.0	5.9	5.3	26.1	7.4	26.6	34.4	17.3	13.6
Jazz	8.1	12.1	6.8	9.1	5.9	6.6	4.9	12.8	5.4	16.4	22.8	9.6	9.0
Art Galleries	21.3	25.2	12.3	25.1	20.1	14.3	11.5	35.8	18.3	46.7	58.6	27.0	23.7

Note: Percentages are based on the sample shown at the head of each column.  
 For example: 42.4% of Sunday Telegraph readers currently attend Plays (as compared with 23.6% of all adults).

TABLE 12

## READERS OF REGIONAL NEWSPAPERS

% of these who currently attend	All Adults	Evening	Evening	Evening	L'pool	M'chester	Express &	Yorks.	Any	Any	Any	Any
		Standard London	Mail Bir'ham	Times Glasgow	Echo	Evening News	Star Wol'hampton	Evening Post	Regional Evening	Regional Morning	Local Weekly (Paid for)	Local Weekly (Free)
	Sample: 24,058	466	270	241	251	400	391	228	7,139	3,369	10,835	18,187
Theatre	35.5	46.3	42.2	41.6	37.8	42.4	28.7	38.9	34.3	37.1	34.9	36.2
Plays	<u>23.6</u>	35.5	27.1	24.2	<u>25.6</u>	25.9	14.1	24.0	21.7	22.9	23.6	23.8
Ballet	6.3	7.9	7.8	6.6	6.4	6.1	3.4	7.6	5.6	7.1	5.6	6.4
Contemporary Dance	3.8	6.3	4.1	4.8	4.9	5.6	2.2	5.3	3.6	3.5	3.5	3.9
Opera	6.1	11.5	6.1	6.6	8.4	6.9	1.7	5.8	5.5	7.0	5.9	5.8
Classical Music	12.3	16.7	16.3	9.7	7.9	14.0	10.8	8.8	10.8	12.1	11.7	12.4
Jazz	8.1	12.3	10.0	11.9	8.2	9.6	8.1	7.4	7.9	7.3	8.1	8.3
Art Galleries	21.3	30.9	30.1	31.7	24.2	30.3	17.2	23.0	19.8	23.1	20.9	21.2

Note: Percentages are based on the sample shown at the head of each column.  
For example: 25.6% of Liverpool Echo readers currently attend Plays (as compared with 23.6% of all adults).

TABLE 13 FREQUENCY OF ATTENDANCE: 1988/89 COMPARED WITH 1986/87 AND 1987/88

Percentage of all adults:

Sample:	1986/87	25,332								
	1987/88	24,087								
	1988/89	24,058	Theatre	Plays	Ballet	Contemporary Dance	Opera	Classical Music	Jazz	Art Galleries
			%	%	%	%	%	%	%	
At least once a month:										
	1986/87		1.8	1.2	0.1	0.2	0.2	0.8	0.4	1.2
	1987/88		2.2	1.7	0.2	0.2	0.3	0.7	0.5	1.1
	1988/89		2.0	1.5	0.2	0.1	0.3	0.8	0.5	1.4
Every 2 or 3 months:										
	1986/87		3.7	2.9	0.3	0.2	0.3	1.2	0.6	1.8
	1987/88		3.8	2.8	0.2	0.2	0.3	1.3	0.6	2.0
	1988/89		4.1	2.8	0.3	0.1	0.5	1.2	0.6	2.0
2 or 3 times a year:										
	1986/87		10.2	6.5	0.8	0.4	1.0	3.1	1.5	5.8
	1987/88		10.8	7.1	0.8	0.3	1.0	3.1	1.9	5.6
	1988/89		10.4	6.4	0.9	0.4	1.0	3.2	2.0	5.7
Once a year:										
	1986/87		9.9	5.7	1.8	1.1	1.5	3.0	2.0	5.5
	1987/88		9.9	5.7	1.7	1.0	1.4	2.6	2.1	5.8
	1988/89		9.9	5.9	1.7	0.9	1.6	3.1	2.0	5.4
Less often:										
	1986/87		8.5	6.6	2.7	2.3	2.3	3.8	2.8	6.6
	1987/88		8.6	7.1	3.1	2.1	2.3	4.1	2.9	7.1
	1988/89		9.1	6.9	3.1	2.3	2.7	3.9	3.1	6.8
All who currently attend:										
	1986/87		34.2	23.0	5.7	4.1	5.3	11.9	7.3	21.0
	1987/88		35.4	24.4	6.0	3.7	5.5	11.9	8.0	21.6
	1988/89		35.5	23.6	6.3	3.8	6.1	12.3	8.1	21.3

Note: All percentages are based on the full sample for the appropriate year.

TABLE 14 COMPARISON BETWEEN TGI AND BRITISH MARKET RESEARCH BUREAU SURVEY

% of Population who  
currently attend:

	<u>At Least Once a Year</u>				<u>Less Often</u>			
	+BMRB Feb/Mar 1986	TGI 1986/87	TGI 1987/88	TGI 1988/89	+BMRB Feb/Mar 1986	TGI 1986/87	TGI 1987/88	TGI 1988/89
Sample:	5,875	25,332	24,087	24,058	5,875	25,332	24,087	24,058
	%	%	%	%	%	%	%	%
Any Performance in a Theatre	24	26	27	26	2	9	9	9
Plays	17	16	17	17	1	7	7	7
Opera	3	3	3	3	1	2	2	3
Ballet	4	3	3	3	1	3	3	3
Contemporary Dance	2	2	2	2	*	2	2	2
Classical Music	9	8	8	8	1	4	4	4
Jazz	6	5	5	5	1	3	3	3
Art Galleries/ Exhibitions	17	14	15	15	1	7	7	7

Note: Percentages are based on the sample shown at the head of each column.  
(\* ) Denotes a percentage less than 0.5%

\*The Arts Council commissioned the British Market Research Bureau to include questions on arts attendance in their omnibus survey during six weeks in Feb/Mar 1986.

TABLE 15            WHEN LAST ATTENDED

% of Adult Population (24,058)  
who last attended:

	Theatre	Plays	Ballet	Contemporary Dance	Opera	Classical Music	Jazz	Art Galleries
	%	%	%	%	%	%	%	%
Within the last 4 weeks	5.8	3.4	0.3	0.2	0.6	1.8	1.2	3.7
Over 4 weeks ago - and up to and including 3 months ago	6.4	4.3	0.6	0.3	0.7	1.8	1.1	3.7
Over 3 months ago - and up to and including 6 months ago	5.5	3.7	0.7	0.5	0.8	1.9	1.3	3.4
Over 6 months ago - and up to and including 12 months ago	9.4	5.5	1.7	0.9	1.5	3.3	2.3	5.7
Over 12 months ago/can't remember when	39.3	34.7	36.3	35.2	35.8	33.9	34.2	31.1

Note: Percentages are based on the full sample of 24,058 adults.

BMRB 1989

THEATRE, CONCERTS AND ART EXHIBITIONS

1. About how often these days do you go to the following:-	Any Performance in a Theatre	Plays	Opera	Ballet	Contemporary Dance Performances	Classical Music Concerts or Recitals	Jazz Concerts or Performances	Art Galleries or Art Exhibitions
	27	28	29	30	31	32	33	34
Once a MONTH or more often	<input type="radio"/> y	<input type="radio"/> y	<input type="radio"/> y	<input type="radio"/> y	<input type="radio"/> y	<input type="radio"/> y	<input type="radio"/> y	<input type="radio"/> y
Once every 2 or 3 months	<input type="radio"/> x	<input type="radio"/> x	<input type="radio"/> x	<input type="radio"/> x	<input type="radio"/> x	<input type="radio"/> x	<input type="radio"/> x	<input type="radio"/> x
2 or 3 times a YEAR	<input type="radio"/> 0	<input type="radio"/> 0	<input type="radio"/> 0	<input type="radio"/> 0	<input type="radio"/> 0	<input type="radio"/> 0	<input type="radio"/> 0	<input type="radio"/> 0
Once a YEAR	<input type="radio"/> 1	<input type="radio"/> 1	<input type="radio"/> 1	<input type="radio"/> 1	<input type="radio"/> 1	<input type="radio"/> 1	<input type="radio"/> 1	<input type="radio"/> 1
Less often	<input type="radio"/> 2	<input type="radio"/> 2	<input type="radio"/> 2	<input type="radio"/> 2	<input type="radio"/> 2	<input type="radio"/> 2	<input type="radio"/> 2	<input type="radio"/> 2
NEVER go these days	<input type="radio"/> 3	<input type="radio"/> 3	<input type="radio"/> 3	<input type="radio"/> 3	<input type="radio"/> 3	<input type="radio"/> 3	<input type="radio"/> 3	<input type="radio"/> 3
2. How long ago was the last occasion you went to the following:-								
Within the last 4 weeks	<input type="radio"/> 4	<input type="radio"/> 4	<input type="radio"/> 4	<input type="radio"/> 4	<input type="radio"/> 4	<input type="radio"/> 4	<input type="radio"/> 4	<input type="radio"/> 4
Over 4 weeks ago – up to and including 3 months ago	<input type="radio"/> 5	<input type="radio"/> 5	<input type="radio"/> 5	<input type="radio"/> 5	<input type="radio"/> 5	<input type="radio"/> 5	<input type="radio"/> 5	<input type="radio"/> 5
Over 3 months – up to and including 6 months ago	<input type="radio"/> 6	<input type="radio"/> 6	<input type="radio"/> 6	<input type="radio"/> 6	<input type="radio"/> 6	<input type="radio"/> 6	<input type="radio"/> 6	<input type="radio"/> 6
Over 6 months – up to and including 12 months ago	<input type="radio"/> 7	<input type="radio"/> 7	<input type="radio"/> 7	<input type="radio"/> 7	<input type="radio"/> 7	<input type="radio"/> 7	<input type="radio"/> 7	<input type="radio"/> 7
Over 12 months ago/can't remember when	<input type="radio"/> 8	<input type="radio"/> 8	<input type="radio"/> 8	<input type="radio"/> 8	<input type="radio"/> 8	<input type="radio"/> 8	<input type="radio"/> 8	<input type="radio"/> 8

APPENDIX 2      SOCIAL GRADE DEFINITIONS

<u>Social Grade</u>	<u>Social Status</u>	<u>Occupation</u>	GB Population All Adults TGI Survey Period 1988/89  '000
A	Upper middle class	Higher managerial, administrative or professional	1,359
B	Middle class	Intermediate managerial, administrative or professional	6,894
C1	Lower middle class	Supervisory or clerical, and junior managerial, administrative or professional	10,318
C2	Skilled working class	Skilled manual workers	12,735
D	Working class	Semi and unskilled manual workers	7,760
E	Those at lowest level of subsistence	State pensioners or widows (no other earner), casual or lowest-grade workers	6,056
			45,122

These are the standard social grade classifications based on the occupation of the head of household, as agreed for the JICNARS\* National Readership Surveys.

\* Joint Industry Committee for National Readership Surveys. This is a body with representatives from the Institute of Practitioners in Advertising, (representing advertising agencies); the Incorporated Society of British Advertisers; and the Press Research Council on behalf of the Newspaper Publishers Association and the Periodical Publishers Association.

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# **THE SCOTTISH ARTS COUNCIL**

## **THREE-YEAR PLAN**

**1989/90 - 1991/92**



**THE SCOTTISH ARTS COUNCIL**

**THREE-YEAR PLAN**

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## Foreword by the Chairman of the Scottish Arts Council

In November 1987, the Minister for the Arts and Libraries announced three major, inter-related changes in funding the arts. First, he presented firm figures for three years ahead from April 1988 to March 1991 in order to give arts bodies a firm base on which to plan their future activities. Second, he earmarked part of the Arts Council of Great Britain's grant for an incentive funding scheme through which arts organisations are encouraged to increase their non-governmental sources of revenue, thereby qualifying for additional state funding. Third, a larger increase in arts funding was provided for the first of the three years, followed by modest increases in the remaining two years, this being a clear indication that the government wants arts organisations to broaden the base of their arts funding.

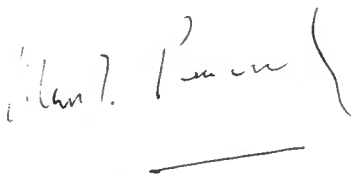
In November 1988, the Minister announced the level of funding to be made available to the Arts Council for 1991/92. The Scottish Arts Council, in keeping with ACGB and the Welsh Arts Council, now presents three-year plans to the Minister which are consonant with both general objectives of ACGB and these new funding arrangements. The first such plan, which appeared in September 1988, is now updated by this plan which looks forward to 1991/92.

As in the 1988/89 - 1990/91 plan, our 'forward look' stresses the very different social, political and economic environment governing arts funding in Scotland exemplified in the composition of arts funding in the immediate past. As before, this document shows how policy aims and priorities are to be translated into practice with a continuing strong commitment to monitor and evaluate progress.

Emphasis is still placed on developing further a broad-based public for the arts, an aim which highlights the close links that SAC must have with other funding authorities as well as with clients, old and new. Although SAC continues to project a fall in the proportion of its own funding as a source of revenue for clients over the next three years, it is becoming increasingly a main source of advice and expertise as to how clients can improve their chances of obtaining a greater proportion of funding from other sources.

SAC always welcomes comment on and criticism of its public statements, whilst reminding commentators that with fixed, limited funding, any proposals for new or enlarged grants to clients have to be treated as options and not as additions to SAC's own proposals.

The funds expected to be made available in 1991/92 indicate all too clearly the necessity for the Council to make realistic and difficult choices between many competing and worthy proposals. As all three Councils have made clear to the Minister, these choices will be all the more difficult to make if the present rate of inflation continues. Although inflation combined with economic growth would accelerate in money incomes, this would offer no firm guarantee that receipts from box-office and sales will improve so as fully to compensate for the fall in the value of real arts funding from the Scottish Arts Council.

A handwritten signature in cursive script, appearing to read "Alan Peacock", with a horizontal line underneath it.

Sir Alan Peacock

## **1 SCOTLAND - A DIFFERENT ENVIRONMENT**

1.1 A number of factors go towards the creation of a particular national environment for the arts and arts funding in Scotland. It is for this reason that in Scotland responsibility for the chartered objectives of the Arts Council of Great Britain lies with the Scottish Arts Council.

1.2 A high proportion of Scotland's population of 5.1m is concentrated in the central belt. Away from the centre the population lives in small communities scattered over a large area. Highland Region alone is bigger than Wales. To reach the Shetland Islands from the mainland involves a sea or air journey of over 200 miles. To travel by air from Edinburgh to Lerwick costs £113 compared with an Edinburgh to London journey of £81.

1.3 Scotland has a different ethnic and cultural make-up from that of England. Ethnic minorities constitute a very much smaller proportion of the population than in England. Scotland has three indigenous languages - Scots, Gaelic and English. Gaelic in particular is going through a period of intense revival to save both the language and the culture from disappearing.

1.4 The Labour Party currently holds 49 of the 72 constituencies in Scotland, the Conservatives 10 and other parties 13. Labour also has outright control of 32 of the 65 local authorities, the Conservatives 4, and 19 are independent. Thus the political environment in Scotland differs significantly from that in England.

1.5 There are no regional arts associations in Scotland and as a result the Scottish Arts Council works closely with many of the 65 Scottish local authorities. This relationship has helped to establish Scottish local authorities overall as second only to London in their support for the arts.

The new community charge replaced the rates in Scotland as from 1 April 1989, a year ahead of England and Wales.

1.6 While growth in income per head in Scotland has roughly kept pace with that of the UK as a whole over the last decade - a trend which seems likely to continue - both income and spending per head are on average about 5% lower. This masks considerable differences between regions. Income per head in Grampian Region has been over 20% higher than the UK average though its population is less than 10% of that of Scotland. Strathclyde Region, on the other hand, has an income per head of about 10% below the UK average, but its population is over 45% of the Scottish total.

1.7 The below-average income per head in Scotland mainly reflects a higher rate of unemployment than for the UK as a whole. Although unemployment has fallen from its peak of 14% at the end of 1986, it is still over three percentage points above that of the UK. It would appear that the only Scottish region with a lower percentage than the average rate of unemployment is Shetland. In contrast, both Strathclyde and the Western Isles have unemployment rates over double the UK average.

1.8 In recent years, levels of funding for the arts in Scotland were maintained, and in some cases slightly increased, but this situation is now endangered by the widening gap between the rate of inflation and the rate of increase in SAC's own funding. Furthermore, the rapid growth in arts activity throughout the country has meant an increased call on the funding agencies in Scotland, not only from existing arts organisations but also from new initiatives often in areas currently lacking in arts provision.

1.9 SAC has monitored the growth of business sponsorship of the arts in Scotland since 1979/80 and has recorded a growth from £0.3m to £2.98m in 1988/89. Scotland is currently the second most successful area under the Minister for the Arts' Business Sponsorship Incentive Scheme, receiving £194,185 from this scheme for £355,938 of new sponsorship. However, these very positive figures require further interpretation. 66% (approximately £1.95m) of the total is currently received by Scotland's five largest arts organisations, all of which are based in Edinburgh or Glasgow. Indeed 92% of business sponsorship for the arts goes to arts organisations based in or around Edinburgh or Glasgow. The opportunities for activities in areas outside the major conurbations to obtain increased funding from the private sector are extremely limited.

## **2 THE ARTS IN A SMALL NATION**

2.1 Because of this particular Scottish environment, the Scottish Arts Council has of necessity developed its own emphases and established its own priorities to meet the particular needs of the arts and their public.

2.2 SAC assists a wide range of arts activity and has an active programme of support reaching into all parts of Scotland, both the mainland and the islands.

2.3 SAC supports four major national touring companies - Scottish Opera, the Scottish National Orchestra, the Scottish Ballet and the Scottish Chamber Orchestra. SAC believes that these companies are part of the minimum provision for the arts that a country such as Scotland might properly expect. Requiring approximately 44% of the Council's budget, major organisations of this kind place a heavy burden on the resources of a small country and a small arts budget. Nevertheless, SAC sees these companies as having national responsibilities and thus the Council's subsidy carries with it an obligation that their work should be made available not only in the major population centres but in a suitable scale of performance in many smaller towns and communities.

2.4 From the remaining 56% of its funds, SAC currently gives annual grants to 14 theatre companies, 9 arts centres, 37 festivals including the Edinburgh International Festival, 25 visual arts organisations and 6 literary organisations; it also supports 91 music clubs and arts guilds as well as providing assistance to individual artists and specific projects. In total SAC makes approximately 1,000 grants per annum ranging from £50 to over £3 million.

2.5 SAC has long encouraged plural funding for the arts so that for a number of years arts organisations have drawn their resources from central and local government, from business sponsorship and from box-office and sales. Throughout the 1980s the Council has taken active steps to assist arts organisations to improve their marketing, to increase their funding from local authorities and from sponsors, and to ensure their financial efficiency. As a result, despite constraints, the last decade has seen a resurgence of the arts throughout the country, a success marked by the selection of Glasgow as European City of Culture 1990.

## **3 AIMS, OBJECTIVES AND PRIORITIES**

3.1 In 1984, SAC undertook a major review of its policies against the background of the chartered objectives of the Arts Council of Great Britain. SAC's new priorities were published in *The Next Five Years - a programme for change and development*. Since the implementation of this programme in the financial year 1985/86, SAC has closely monitored and assessed its progress in achieving its objectives and in March 1988 published a detailed review of the first three years under the title *A Period of Progress*. This programme was updated in the three-year plan published in October 1988.

## **4 THE NEXT THREE YEARS**

4.1 The priorities set out in the autumn of 1988 will continue to form the basis of SAC's policies to 1992.

4.2 *To increase the availability of the arts at the highest possible standards with equal opportunities for all.*

4.2.1 SAC will continue to extend the opportunities for involvement in the arts throughout the country. SAC will give priority to the support of arts organisations, large and small, which assist the furtherance of this objective and display high standards.

4.2.2 In November 1988, the Government published its white paper *Broadcasting in the Nineties*. The Council has already announced its intention to investigate the opportunities provided for disseminating the arts through new developments in the electronic media, and in the light of the white paper's proposals it asked Alastair Hetherington to update his 1984 study

*Satellite, Cable and Beyond*, also commissioned by SAC. The Council will use this report as the basis of detailed consideration of its role in encouraging arts programming both on television and radio. In the meantime, it has already expressed its interest in acting as an arts council of the air in relation to public service broadcasting and will be considering how it might use incentive funds made available to it in 1991/92 for this purpose.

4.2.3 Touring provides an important means of ensuring arts provision in Scotland, and in addition to the work of touring companies in receipt of annual grants, SAC has allocated £800,000 for touring in 1989/90. In 1989/90 and 1990/91, SAC will receive an additional £240,000 for increased touring in all art forms. These increases in funds for touring, made available by the Minister, have been warmly welcomed and as a result SAC has developed plans to supplement its programme of assistance for touring in Scotland. SAC has completed a review of its Stage I programme in support of touring companies visiting major theatres in Scotland. This should also result in more weeks of touring and greater audiences.

4.2.4 Proper facilities for the performance and display of the arts are important for artist and public alike. The Council has agreed an allocation of £100,000 per annum for Housing the Arts in Scotland for 1989/90 and 1990/91. The Council will be considering an expansion of this programme for 1991/92 in light of incentive funds made available to it in that year.

4.2.5 The Scottish Arts Council has for some considerable time welcomed opportunities for Scotland's arts to be seen outwith Scotland, although it does itself not have funds for this purpose, and for work from other countries to be seen in Scotland. Thus the Council provides direct support for organisations presenting international programmes of activity as well as grant-aiding Visiting Arts to assist touring of foreign work of high quality. The Council also operates its own international programmes including the biennial Neil Gunn Fellowship and its writers' exchange programme with Canada. The Arts Council of Great Britain's newly established International Initiatives Fund is available to arts organisations in Scotland and already a number have benefited from grants from this source. The Council's policy of encouraging an international dimension to the arts in Scotland will continue.

4.2.6 SAC has extended its priority of access and availability to ensure equal opportunity of participation. SAC and its committees have already developed an active programme of support for projects designed to increase the participation of people with disabilities in the arts in Scotland and has monitored the implementation of the code of practice on arts and disability. In 1988/89, the Council awarded grants totalling £82,950 through this programme and this support will continue.

4.2.7 SAC has appointed an Ethnic Minority Arts Panel following acceptance of a report from an advisory group established in 1986. The panel has set three principal objectives for its three-year term of office. These are: 1) the development of links with local education authorities to encourage a multi-cultural dimension to the arts curriculum; 2) the establishment of training programmes for tutors and practitioners to complement the existing training provision and to facilitate wider participation in ethnic minority arts in Scotland; and 3) the development of a register of promoters, artists and receiving venues in order to develop greater co-ordination of a multi-cultural training programme throughout Scotland.

The Council supports a number of ethnic minority arts projects and this policy will continue. Plans are underway to establish an artist-in-residence programme working with the Asian Community in East Woodlands in Glasgow.

4.2.8 The Council will be working with the other arts councils in Great Britain to establish a code of practice for equal opportunities in the arts, with especial reference to the role of women in the arts. The Council is providing research funds for a major exhibition of the work of Scottish Women Artists in Glasgow in 1990.

4.2.9 In 1989/90, the Council plans a further increase in its expenditure on Gaelic arts activity. This means that SAC's support for Gaelic arts activity will have increased by 92 % since the publication of *The Next Five Years* in 1984. Close contact with the national Gaelic agencies has been maintained. SAC provides subsidy for the Gaelic Books Council and the post of Gaelic arts officer based in Inverness. In 1988/89, it supported a Gaelic playwright-in-residence project, a pilot Gaelic Theatre-in-Education programme and, as in previous years, a writing fellowship at Sabhal mor

Ostaig, Skye. Development plans drawn up by the Gaelic Arts officer in 1988 will form the basis for the development of the arts in the Gaidhealtachd.

4.2.10 Although the Council's financial support for the arts is restricted to professional arts activity, the Council operates a number of programmes designed to assist amateur groups to have access to professional assistance of a high standard. In 1984 SAC published *Helping the Arts*, a directory of assistance for the amateur arts in Scotland. A second edition of this handbook will be published shortly.

4.2.11 The Council will continue to play a particular role in supporting arts projects in areas of social deprivation and as part of programmes of inner city regeneration. Dundee and Glasgow offer fine examples of the work of the Council and its clients in this regard. The Council is discussing with the public art team in Dundee ways in which the expertise developed in that city can be offered in an advisory capacity elsewhere. Projects are developing in East Kilbride and Muirhouse, Edinburgh.

4.2.12 SAC will place particular emphasis on the development of the arts in rural areas and during the course of 1989/90 will be considering ways in which it might use incentive funds made available to it in 1991/92 to encourage greater access to the arts for those living in rural Scotland.

4.3 *To support opportunity for the development, performance and presentation of the work of the creative artist in Scotland*

4.3.1 SAC will continue to increase its allocation of funds towards the support of the work of the creative artist in Scotland and will be considering ways of further developing this assistance 1991/92.

4.3.2 In visual art, for example, SAC has introduced a new scheme for the support of performance art for which it has allocated £45,000 between 1988 and 1991 but demand for help with time-based projects already outstrips funds available. The Council will continue to develop its visual artist-in-residence programme. Seventeen artists are currently working in locations around Scotland and another two industries have joined the Artists in Industry project. Some 350 studios are now available throughout Scotland, administered by Workshop and Artists Studio Provision (Scotland) Ltd. Workshop facilities for sculptors are now being provided in Edinburgh and Glasgow, complementing facilities which are already available in Lumsden. Facilities for photographers have already been developed in Edinburgh and are planned for Glasgow in April 1989.

4.3.3 The number of writing fellowships supported by SAC will continue to increase as will the proportion of funding provided by host organisations. An estimated 14 fellowships will be funded by 1990/91 compared with 11 in 1988/89.

4.3.4 The Council's Music Committee maintains a high level of support for composers and performers in Scotland through its subsidy for recording, commission fees and performances of contemporary music. The allocation for the costs of preparation of performing material increased by 60% in 1988/89.

4.3.5 In Dance and Mime, the Council has created four new residencies (one more than earlier planned) with a budget increase of £19,000.

4.4 *To develop a more broadly-based public for the art, with particular reference to young people*

4.4.1 The Scottish Arts Council has been actively concerned to broaden the audience for the arts in Scotland and has taken a number of steps to achieve this aim.

The Council was a founder-participant in the Young Scot scheme, introducing a discount card for 16-25 year olds which allowed access at reduced cost to over 50 arts organisations in Scotland. This scheme, now operated by the Scottish Community Education Council, has been enlarged to include a wider range of discounts and reciprocal arrangements with other European countries. Together with SCEC, the Council has been active in promoting the Young Scot programme and encouraging the development of similar schemes elsewhere in the United Kingdom to the mutual benefit of young people from Scotland and elsewhere. The Council will continue its involvement in this scheme and in 1989 will publish a fifth edition of its Young Scot guide to the arts.

4.4.2 A Youth Arts Fund has been established within the Shepley-Shepley Trust. This fund provides assistance for arts projects of any kind designed, administered and executed by young people between the ages of 16 and 25. In 1988/89, the Fund awarded 19 grants totalling £12,520 to projects in all art forms, located throughout the country from Orkney to Ayr.

4.4.3 The Council will continue to encourage arts organisations to develop education programmes and to maintain the increasing amount of work prepared in cooperation with local education departments. The Council's art department is co-operating with the Schools Curriculum Committee in the development of schools' packs based on selected works from the Council's collection. The Council's travelling gallery now spends a third of the year touring with an exhibition designed specifically for schools. A pilot artists-in-schools programme scheme is being organised with Fife Regional Council.

The drama department is currently providing support for six theatre-in-education projects, nine youth projects, 13 community drama projects and four programmes for people with special needs, all of which involved young people.

A working party, set up by the Literature Committee to investigate the state of readership for literature, with particular reference to the reading habits of young people, is producing a report for presentation to the Council in May 1989.

4.4.4 The Council is increasing its allocation for the writers-in-schools scheme, operating in partnership with education authorities throughout Scotland. The Council will continue its support for professional music performance in schools.

4.4.5 The Council is also aware of the changing age distribution of the population and will be examining the issues of arts provision for the elderly.

4.4.6 SAC co-funds the post of Arts Officer within the Scottish Trades Union Council and will continue to work with the union movement to encourage greater participation in the arts by members and their families. The initial joint funding agreement ends on 31 March 1990. A report on the work undertaken will be submitted in the summer of 1989 prior to renegotiation of a further agreement.

*4.5 to maintain a national perspective in arts funding while seeking increased involvement from local authorities towards the subsidy of local arts events and organisations of predominantly local importance*

4.5.1 SAC works closely with local authorities throughout Scotland to establish funding partnerships in support of the arts at local level and has been encouraged by the response from local authorities in support of the arts. Over the past four years increased emphasis has been placed upon evidence of local support for arts projects as a condition of financial assistance. SAC will continue to develop this process, but in doing so recognises the current restraints placed on local authority funding and would be reluctant to endanger the existence of individual arts organisations by sudden reduction in its own level of funding. SAC is increasing its contact with many of the smaller local authorities and has arranged a programme of visits to 25 of these authorities over the next two years.

4.5.2 The Council will also seek to encourage local authorities to provide longer-term intimation of levels of assistance to be made available to arts organisations. Edinburgh District Council has already indicated a willingness to consider long-term funding to the arts organisations it supports; the Orkney Islands Council has offered three-year funding to the Orkney Youth Theatre to 1991.

4.5.3 The Community Charge was introduced in Scotland on 1 April 1989 and SAC will monitor closely its effects in arts funding.

4.5.4 The third objective set for the Council in its charter is "to advise and co-operate with Departments of Government, local authorities and other bodies on any matters concerned whether directly or indirectly" with the development of the arts in Scotland. The Council expects its advisory role to become increasingly important and will be examining ways in which it can satisfactorily carry out this task. SAC will continue to act as an advocate for the arts both in general and in relation to particular issues.

4.5.5 In February 1988, the Council organised a national conference on arts marketing, *Creating New Audiences*. Further conferences are planned including one on the arts and tourism and another on the arts in rural areas. The Council is participating in the planning of an international conference to be held in Glasgow in 1990 in the impact on the arts of the removal of European trade barriers in 1992.

4.6 *to encourage the increase of other sources of income for the arts including sales and box-office, sponsorship and private donations*

4.6.1 The Council shares with the arts organisations it supports an increasing concern at the unforeseen gap between the levels of funding made available to it and the current level of inflation. The Council has already publicly expressed its worries about this situation and the consequential damage to the benefits of longer-term planning presented by three-year grant-in-aid.

4.6.2 As a result of considering applications from revenue clients, SAC has introduced longer-term funding for 37 organisations and will be monitoring the implementation of the business plans which formed the basis of these applications. Three-year funding for SAC itself has also allowed the Council to advance consideration of annual grants to smaller clients to enable longer-term planning than has hitherto been possible. Grants for 1989/90 were announced in November 1988, two months earlier than in past years.

4.6.3 In July 1988, ACGB announced a new incentive funding scheme and Scottish clients were alerted to the possibility of applying under the incentive scheme. Twenty-six Scottish arts organisations applied to the scheme and six were successful in receiving awards in the first year.

4.6.4 SAC has already taken action to assist in improving the quality of management within arts organisations and in developing the marketing of the arts. A guide for the boards of arts organisations, *Care, Diligence & Skill*, now in its second edition, has sold over 2,800 copies. SAC has also published *Marketing the Visual Arts*, which has been widely circulated both in Scotland and elsewhere. The Council has welcomed the increase in sales of works of art, particularly for original prints, and its art committee is considering the best role for it to play in further stimulating the purchase of contemporary art.

4.6.5 Three annual series of training courses have been organised for smaller arts organisations offering one-day seminars on a variety of topics including basic fundraising, budgeting, media relations, sponsorship and customer care. To date 24 courses have been offered in Aberdeen, Stirling, Edinburgh and Glasgow. These advisory services will be continued and developed.

4.6.6 The Council recognises that the changing environment for arts funding will require new skills and expertise for those working in the arts, including its own staff. In 1988 training seminars were organised in Perth, Glasgow and Edinburgh to increase awareness of the implications of the Insolvency Act. These were attended by board members and senior management of more than 50 arts organisations and by SAC staff.

4.6.7 The Council is continuing to examine ways of providing arts administration training in Scotland and has commissioned a research study on the feasibility of developing training programmes to meet the needs of arts administrators in Scotland. This study, in which SAC is collaborating with other cultural agencies, will be completed in the autumn of 1989.

4.6.8 The Council will be exploring the opportunities for Scottish arts organisations and artists to develop other sources of income including those within Europe. The Council has also supported a number of new marketing initiatives including the establishment of a joint marketing programme for Scottish theatres.

4.6.9 SAC will continue to monitor the changing ratios of public to private funding and to publish details of funding from all sources in its annual report. It is planned to encourage the trends recorded by the Council since 1981/82 and set out in the following table:



	1981/82	1988/89	1989/90	1990/91	1991/92
	%	%	%	%	%
Earned Income	34.3	41.7	43.1	43.4	43.3
Sponsorship/Donations	02.9	08.3	08.3	09.0	09.3
LA's	12.8	11.7	11.8	11.8	11.9
Other Public Sector	03.9	02.0	01.2	01.2	01.1
SAC	46.1	36.3	35.6	34.6	34.4
	100.0	100.0	100.0	100.0	100.0

These figures will continue to be affected by the rate of success of Scottish applications to the incentive funding scheme.

4.6.10 The Council is continuing to encourage arts organisations to take advantage of the Give As You Earn scheme now in its second year. Information packs, programme advertisements and other material have been circulated to assist organisations with their promotion of the scheme. The Council will continue to assist the development of private donations as a source of income for the arts in Scotland.

4.7 *To monitor and evaluate progress in achieving these objectives and those of the artform committees*

SAC will ensure that further progress towards these objectives will be assessed on a continuing basis.

## 5 ARTFORM OBJECTIVES

In addition to implementing the Council's policy priorities in their specific areas of concern, each of SAC's six artform committees has set itself objectives for the next three years. These are set out in appendix i.

## 6 IMPLEMENTING THE PROGRAMME

6.1 The Council has agreed its outline budget over the next three years and has made preliminary allocations to each of its artform departments. These are set out in appendix ii. A small sum has been set aside for new developments in each of the three years. This will total £736,740 over the next three years. The fact that this equals only 1.5% of the Council's basic grant-in-aid illustrates the difficult circumstances in which the Council is operating.

6.2 To achieve its objectives, particularly in relation to ensuring the accessibility of the arts, SAC will from time to time give specific indication as to the use of its subsidy by annual revenue clients. This policy has already been introduced for some companies undertaking annual programmes of touring.

6.3 In determining its expenditure on its own operating costs, the Council recognises that its staff are concerned not only with the administration of the Council's annual grant-in-aid but in providing a valuable advisory service to client organisations, other agencies and the general public. SAC has exercised careful control over its expenditure on its own administration. This will continue.

6.4 In the summer of 1989 (later than planned), the Council will be moving to new premises elsewhere in Edinburgh in order to avoid greater increases in rent and rates at the end of its present lease in Charlotte Square. These expenses apart, the Council has currently allocated percentage increases of 4%, 2% and 2% for its own administration over the next three years. The Council is nevertheless aware that current changes in the nature of arts funding and in the needs of the arts will require a reassessment of its structure and the role and training of its staff. SAC will be examining the implications of these changes in order to ensure that the Council and its staff are prepared for the continuing demands of Scotland's burgeoning artistic life.

## **APPENDIX I: OBJECTIVES OF SAC COMMITTEES**

**Each artform objective is linked to the Council's overall objectives by paragraph reference numbers.**

### **Art**

- 1 To help establish specialist staff at key local authority and other non-client galleries and institutions and to increase opportunities for training gallery staff. (4.2, 4.5, 4.6)
- 2 To encourage activities directed at young people both within and outside the education system. (4.4)
- 3 To establish and promote an exemplary artists register and other information bases offering help and advice to potential purchasers, commissioners, etc. (4.3, 4.6)
- 4 To encourage the development of projects that involve community participation in creative work. (4.2, 4.3)
- 5 To help upgrade facilities in temporary exhibition venues and to help establish new venues in areas that presently have none. (4.2, 4.3)
- 6 To assist galleries in the production of more high quality touring and occasional large non-touring exhibitions. (4.2)

### **Combined Arts**

- 1 To encourage the formation of strong boards of management able to guide Combined Arts organisations through the rapidly changing social and economic environment. (4.6)
- 2 To encourage promoters to maximise earned income, particularly through the use of more effective marketing techniques. (4.6)
- 3 To encourage higher standards of performance by both artists and arts administrators through the support of opportunities for research and training. (4.3, 4.6)
- 4 To refine and improve the evaluation techniques used by the Committee when assessing client organisations. (4.8)

### **Dance and Mime**

- 1 To support Scottish Ballet as the national dance company of Scotland with realistic funding that will enable the company to maintain and develop all aspects of its work. (4.2, 4.3, 4.4, 4.5)
- 2 To be responsive to innovative short-term projects developed by professional dancers and choreographers resident in Scotland, with the eventual aim of establishing a professional contemporary dance company. (4.2, 4.3)
- 3 To support the development of an infrastructure for classical and contemporary dance in the main centres of population (Glasgow, Edinburgh, Dundee and Aberdeen). (4.2)
- 4 To expand opportunities for touring in Scotland by professional dance and mime companies and by solo artists by:
  - (i) pressing for a circuit of adequately equipped dance venues, serviced by management with particular understanding of the specialised needs of dance and mime;

- (ii) endeavouring to ensure that innovative and exciting outreach/educational activities form an integral part of each tour;
- (iii) ensuring a high quality of work and a commitment to Scotland, monitoring the Committee's recent initiatives of specific investment into both production costs and further touring guarantees;
- (iv) investigating the most effective means of attracting appropriate companies to, and developing audiences for large-scale theatres through the Council's Stage I scheme. (4.2, 4.6)

## **Drama**

- 1 In partnership with other funding agencies, to ensure the continuing development of a group of theatre companies, strong in artistic policies and management practices, and with more broadly-based responsibilities, including an integrated education programme. (4.2, 4.4, 4.5)
- 2 To expand opportunities for touring in Scotland by:
  - (i) responding to initiatives from professional artists to tour a wide range of work to small-scale venues;
  - (ii) giving particular consideration to the development of specific projects for mid-scale theatres;
  - (iii) investigating the most effective means of attracting appropriate companies to aid developing audiences for large-scale theatres through the Council's Stage I scheme. (4.2)
- 3 To assist in the creation and development of original work, both by artists based in Scotland and by the promotion of international work. (4.3)
- 4 To assist the development of new writing for the theatre and continue the commitment to the post of Associate Literature Director, with its national brief. (4.3)
- 5 To encourage the development of theatre for young people and to support the development of theatre by young people and the community through enabling them to work with professional artists. (4.4)
- 6 To maintain professional training opportunities for Scottish-based theatre practitioners. (4.3, 4.6)

## **Literature**

- 1 To support the growth and effectiveness of the existing organisations and schemes that further the aims of the Literature Committee, satisfy its general criteria and accord with the policy objectives of the Scottish Arts Council for 1989/92. (4.2)
- 2 To help solve the growth problems, in terms of staffing and physical space, that face most of the committee's revenue clients, by enabling them to share premises and certain administrative facilities where this is possible and appropriate. (4.2)
- 3 To continue to support the part-time agency for co-ordinating writers' tours, now established under the aegis of Book Trust, Scotland. (4.2)
- 4 To stimulate a wider interest in literature, reading and books generally by increasing activity in existing schemes such as Writers in Schools and Public, and by implementing recommendations brought to the committee by the Working Party on Readership. (4.4)

- 5 To make greater provision for schemes of direct aid, such as bursaries, fellowships, etc, to writers in order to enable them to reach their full writing potential. (4.3)

## **Music**

To maintain support for the organic development of currently funded music activities.

- 1 To increase the consciousness, interest, appreciation and expectation of the general public concerning the work of musicians based in Scotland, with continued emphasis on new music. (4.2, 4.3, 4.4)
- 2 To work towards the establishment and development of professional performing groups in Scotland based furth of the central belt. (4.2)
- 3 To foster the development of the music profession in Scotland with particular reference to the work and standing of freelance musicians and of artists' career-management and agency services based here. (4.3)
- 4 To augment the provision of professional orchestrally accompanied opera in Scotland to include localities that are currently insufficiently supplied. (4.2)
- 5 To identify bodies which share the Council's interest in particular objectives and to engage their active support in pursuit of the shared objectives.

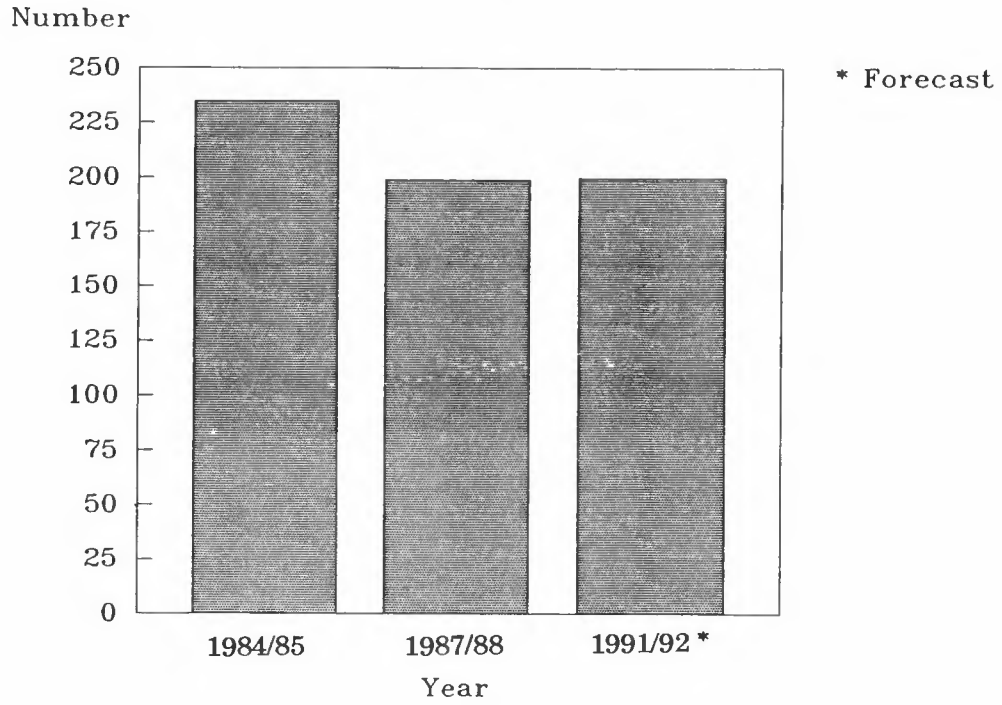
**APPENDIX II**

*The Scottish Arts Council, estimates 1989/90 - 1991/92*

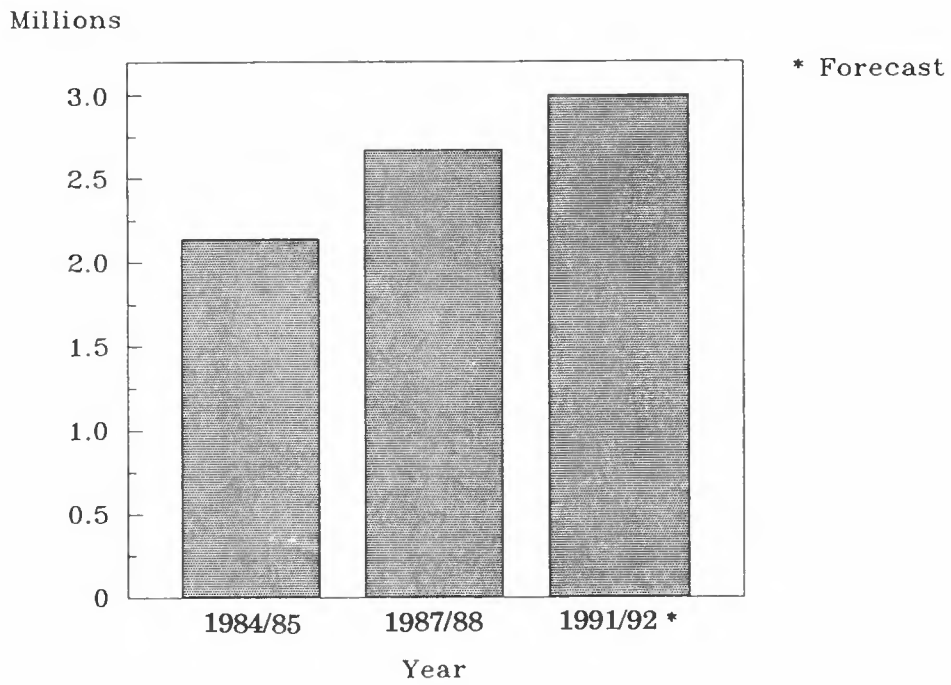
	1989/90	1990/91	1991/92
	£	£	£
Music	5,949,130	6,077,510	6,199,060
Drama	2,888,880	2,943,820	2,992,500
Dance & Mime	1,643,220	1,665,680	1,699,000
Touring (Stage I)	229,130	233,710	238,380
Visual Arts	1,294,600	1,319,860	1,344,220
Literature	628,200	633,480	646,150
Film	30,000	30,000	30,000
Combined Arts/ Festival	1,657,334	1,669,391	1,696,000
Gaelic Arts Projects	45,500	46,420	47,350
Research/Training/ Services	48,436	44,299	45,180
Administration	1,042,420	1,081,410	1,103,040
Housing the Arts	100,000	100,000	100,000
Contingency	55,150	62,000	63,000
Unallocated	-*	122,420	342,120
	<u>15,612,000</u>	<u>16,030,000</u>	<u>16,546,000</u>
Touring - share of ACGB allocation	240,000	240,000	
	<u>15,852,000</u>	<u>16,270,000</u>	
ACGB grant-in-aid	15,492,000	15,910,000	16,426,000
Touring	240,000	240,000	-
Sundry receipts	120,000	120,000	120,000
	<u>15,852,000</u>	<u>16,270,000</u>	<u>16,546,000</u>

*\* Development funds for this year have already been allocated.*

**Annual client numbers in Scotland, 1984/85 - 1991/92**



**Attendances at annual clients in Scotland, 1984/85 - 1991/92**



## **BIBLIOGRAPHY**

<i>Satellite, Cable and Beyond</i> , 1984	£1.00
<i>The Next Five Years</i> , 1984	free
<i>Helping the Arts</i> , 1984 (A second edition will be available during 1989, price £2.00.)	50p
<i>Care, Diligence and Skill</i> , 1987 (Second edition)	£2.50
<i>Marketing the Visual Arts</i> , 1987	£4.50
<i>A Period of Progress</i> , 1988	free

All these publications are available from the Scottish Arts Council. Postage and packing is 50p for up to five copies. Orders of over five copies are post free.

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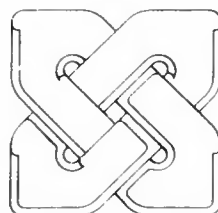


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# **THE WELSH ARTS COUNCIL**

## **THREE-YEAR PLAN**

**1989/90 - 1991/92**



**WELSH ARTS COUNCIL**

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## 1 GENERAL POLICY

1.1 The horizon for planning now extends to include 1991/92, with the Council's basic grant increasing as follows:

	Grant £	% increase over previous year
1991/92	9,197,000	3.25
1990/91	8,907,000	2.70
1989/90	8,673,000	2.70
(1989/90)	(8,446,000)	(6.6)

The small size of the basic grant increase is, however, accompanied by a large increase in other, more specific funds. Applying the usual formula to the sums made available to the ACGB gives the following figures (figures for the Incentive Fund up to 1991/92 are notional, since 1991/92 is the first year in which the Fund could be allocated on the formula):

	Incentive Fund £	Touring £	Total £
1991/92	466,400	140,000	606,400
1990/91	291,500	140,000	431,500
1989/90	233,200	140,000	373,200
1988/89	204,050	105,000	309,050

The Council's clients can also benefit from a Great Britain International Initiatives Fund of £250,000 a year.

1.2 The basic grant figures do not, in reality, offer much scope for planning, since the Council has no desire to review drastically a list of clients built up in an orderly manner over a period of years. With regard to basic grant, therefore, Council has indicated to its artform Committees that they should extend their planning into 1991/92 by using a working hypothesis of a 2.5% increase.

The Council considers it essential to maintain, within its basic grant, some room for development and projects. These figures therefore assume small development and project funds amounting in these years to:

	£
1991/92	114,000
1990/91	106,000
1989/90	105,000

In addition, development and project funds should begin to flow in 1990/91 from initiatives taken by the Council to add sources of income. A modest target for these sources is:

	£
1990/91	50,000
1991/92	100,000

1.3 The effect of a run of years with grant below inflation is now critical, and the Council underlines the case made by ACGB for a review of the basic grant. Even the figures noted above make an assumption that general operating costs can be contained within the percentage increase in grant. This is still the Council's aim, but it becomes increasingly difficult to achieve. Council also records another known risk, in that a move to new premises of its gallery and bookshop may draw off funds. In that respect, the Welsh Arts Council suffers from the same problems as England and Scotland are experiencing as rents in capital cities increase.

## **2 INCENTIVE/TOURING FUNDS**

The Council clearly understands the need to use the Minister's indicated figures for the purposes noted in the Minister's letter.

Until 1990/91, the Council will be concerned with advising and stimulating the use of the Incentive Scheme and extending its value to smaller clients in ways recently agreed. By 1991/92, the specific needs of Wales will be unlikely to be met by simple participation in schemes which may be of value in the circumstances of England. As indicated above, therefore, the Council will prepare as soon as possible a basket of schemes which will include (i) continued participation in the Incentive Scheme to the extent that good schemes emerge from Wales; (ii) use of schemes for Great Britain which apply to Wales; (iii) schemes relevant to the scale and circumstances of Wales.

**3** The plan for 1988/89 to 1990/91 contained a statement of policy in terms of **guiding principles**. These have not changed and are repeated here, updated as appropriate:

**3.1** Welsh culture is disseminated in two languages. It is the cornerstone of Council's policy to provide an artistic experience to the entire population of Wales, whether they speak Welsh or English, and to ensure, where appropriate, that publicity and all other annexes to the arts are provided in both languages.

**3.2** Council intends to continue to pay particular attention during the period to various matters which concern all the disciplines. Chief amongst these is touring, and it is a matter of permanent concern to Council that the activities it funds should be available as widely as possible all over Wales; this will be achieved, not only through the Council's own touring fund, but through its share of ACGB's touring fund.

**3.3** There are four other matters of overall concern to Council: (a) that, particularly in terms of scarce central funding, our clients should be appraised regularly and efficiently; (b) that we and our clients should pay particular attention to marketing and, whilst realising that some artforms find it more difficult than others, we take every opportunity of co-operating with the private sector to increase the overall money available for the arts; (c) that Council should ensure that the arts are increasingly accessible to disabled people and other disadvantaged groups; and (d) that we have proper policies for education and training. These four areas have been given attention during 1988/89 and will continue to be of concern for the next three years.

**3.4** Council has already embarked on a radical review of its own costs and management structure. It has always been a tradition of the Council to provide pool of experience and artistic expertise, and this remains our policy. We aim to ensure by the use of more flexible structures, modern office equipment and strong central services, that our talent is widely distributed and used to the full.

**3.5** Finally, the Welsh Arts Council is dedicated to quality. All its other policies are designed to ensure that artists of all disciplines have the opportunity to display their wares to the widest possible audience and so to enrich the life of our nation.

## **SPECIFIC POLICIES**

### **4 Art**

**4.1** To continue the development programme of selected galleries in Wales. This is intended to strengthen a network of galleries, well-equipped and adequately staffed, at strategic points in Wales. The programme will inevitably extend over a number of years, as it depends on attaining targets of partnership funding. A sum of £50,000 a year was added to the Arts Committee's baseline funding from 1988/89 onwards for the programme.

**4.2** As a specific aim, Council has approved an arrangement with a number of partners to secure the future of Sculpture at Margam. The Council's commitment has been made for the three years of the plan at figures of £12,000, £10,000 and £8,000.

4.3 From 1989/90 onwards, the opportunity has arisen for the Mostyn Gallery, Llandudno (one of the priority galleries) to lease an adjacent building. This would transform the capabilities of the gallery. In the hope of accelerating this gallery's partnership income, the Council has added £5,000 to the Art Committee baseline from 1989/90 onwards.

4.4 The Welsh Arts Council advises the Welsh Office on the implementation of the (Hudson Davies) *Report on Housing the Visual Arts in Wales*. During 1989/90 a report will be made on the proposal to create three regional galleries in Swansea, West Wales, North Wales. The Council will continue to be involved during the three years, but no financial input is envisaged.

4.5 The 1992 National Garden Festival will be held in Ebbw Vale, Gwent. Council considers that, as happened in Glasgow, the Arts Council should help promote this national event's arts content. In the three years of the plan, allocations of £4,500, £7,500 and £7,500 have been made.

4.6 With the Craft Committee, the Art Committee will consult in 1989/90 a consultant's report on housing the visual arts and crafts in Cardiff. The report's brief is long-term, and the agreed policy will be developed during the three years.

4.7 In 1989/90 the Council's gallery, Oriel, will move to a new site. The Business Plan for Oriel calls for the development of a vigorous programme, with high sales targets. Development should be completed during the three year period.

4.8 To review schemes intended to help individual artists. These include Collectorplan (the Council's interest-free loan scheme) and aid schemes for individual artists (loans and grants). By 1991/92, it is intended to extend even further this area of work, relying in the main on sponsorship.

4.9 To assess how to develop the Council's successful Commissions service. The three year period will be particularly significant for the Cardiff Bay development, in which the Art Committee's officers are intimately involved. The Council will maintain for Wales its considerable investment in facilitating the commissioning of work by artists.

4.10 Notwithstanding the Council's decision to prioritise some galleries, the Council will continue as far as possible its support of smaller galleries. Specifically, the Council has offered £5,000 a year, on a revenue basis, to assist the South East Wales Arts Association to put together a funding package for Llantarnam Grange, Cwmbran.

## **5 Craft**

5.1 Many of the Craft Committee objectives for 1989-92 are jointly shared with Art, and the text is found under paragraphs 4.6 (Housing the Visual Arts and Crafts), 4.7 (Oriel) and 4.9 (Commissions service). In the case of Oriel, the Business Plan involves new craft sales activity with a target gross turnover of £80,000.

5.2 To prepare, in conjunction with the Welsh Office and Development Agencies in Wales, a three-year marketing strategy for the Crafts.

5.3 To undertake a general policy review.

5.4 To consider the implications of the open European Community Market and to prepare a policy for 1992 onwards.

5.5 To continue to develop the crafts showcase network: three new centres will be set up in 1989/90 and more in later years.

5.6 To seek additional areas for support for the Crafts in Wales.

## **6 Dance**

6.1 Dance has been served by one professional officer: from April 1989, a Dance Officer will join the Dance Director, and the Dance Committee will therefore have the staff resources to review and develop plans for Dance throughout Wales.

6.2 As part of its development of policy, the Dance Committee will consider whether to hold a major conference and to adopt objectives indicated by the conference proceedings.

6.3 To continue to develop community dance projects in a structured way, with appropriate local partners. Modest funds for a start in 1989/90, amounting to £3,000, have been built in to baseline funding.

6.4 To further the process of establishing a Centre for Professional Dance in Cardiff.

6.5 To participate in meetings held to discuss the organisation of a European Dance Touring network, in the run up to the European Community Single Market in 1992.

## **7 Drama**

7.1 To strengthen touring of mainstream drama in Wales. Specifically, Council has added £30,000 a year to the Drama Committee's baseline from 1989/90 in order to fund a proposal by Theatr Clwyd/ Made in Wales. This will enable the formation of purpose-built touring companies for medium scale drama, to operate their own employed casts for whole seasons, including a high proportion of new work by Wales-based writers.

7.2 To support work in the area of ethnic minority arts. A small grant of £5,000 to Taliesin Theatre Company, which specialises in this area, should lead to partnership funding which will ensure the basic existence of the company, with projects being separately funded as since 1987/88.

7.3 To develop long-term policy. A forward Policy Review group will report during 1989/90 and the Committee will plan for 1990/92 in the light of that report.

7.4 To encourage long-term planning and strategic planning for self-generated income as well as greater private sector involvement by clients, including seminars aimed at Boards.

7.5 In the light of a survey of audiences for Welsh language drama, to keep under review the support of Welsh language work and, in partnership with others, expand the tradition and horizons of Welsh language theatre.

7.6 Though major development funds would be needed to make an impact on mainstream drama company policies and finance, the Drama Committee will continue to assess the role and performance of the three theatre-based companies in Wales.

7.7 To develop the international dimension of work by drama companies in Wales of all sizes and types. Though there have been sporadic successes in recent years, a more regular movement from and to Wales can be achieved during the three year period.

7.8.1 To develop the funding base of companies supported by the Drama Committee.

7.8.2 To address the problems of declining public sector traditional sources of financial support, for example the longer-term threat to the network of partnership funded TIE offered by local financial management of schools.

7.9 To re-affirm quality as the leading edge of Council criteria for support.

## **8 Film**

8.1 In June 1989, the Council will consider a major review of policy on film and video in Wales. The Film Committee will advise Council in the light of the report commissioned from an independent consultant. During 1989-92, therefore, Council will set priorities and targets in the light of this major review. That review has been greatly helped by the deliberations during 1988/89 of working parties on production, archives and education.

## **9 Literature**

9.1 To consolidate progress made possible by the addition in 1988/89 of £75,000 to the Literature baseline. This enabled the Literature Committee to restore bursaries, to develop writers' residencies, and to contribute to the new Welsh language weekly magazine *Golwg*. These developments will be closely monitored and adjustments made as necessary during 1989-92.

9.2 To prepare a development plan which can be implemented as and when the Welsh Office takes over responsibility for the Welsh Books Council.

9.3 To take an overview of the relocation of the Oriel bookshop and literature centre in new premises in Cardiff. During the period 1989-92, close attention will be paid to the implementation of a Business Plan.

9.4 To play an active part in the planning and creation of an Arvon Centre in Wales. Council has set aside, from 1990/91 onwards, a sum of £25,000 a year to subsidise the centre in the hope that premises can be found, and other funding arranged, by that date.

9.5 To continue to monitor the Literature Committee's support for publishing, with reports in turn during the three-year period on publishers. The possibility of helping to create a new imprint for the publishing of children's books, in English and Welsh, will be examined.

9.6 To set up a working party in September 1989 on the special problems of English language writers in Wales and to consider policy in the light of the Working Party's report.

## **10 Music**

10.1 To continue support for the Committee's established list of clients. It will be the Committee's aim to maintain activity at least at existing levels.

10.2 To participate in the full-scale appraisal of Welsh National Opera, in conjunction with ACGB, and to apply the findings over the three-year period. Subject to the outcome of the Incentive Fund application by WNO, the Music Committee will press WNO to reduce considerably, if not eliminate, its deficit.

10.3 To continue the development of Music Theatre Wales, which was encouraged by a Development grant of £15,000, in 1988/89, now built in to their baselines. In particular, the Music Committee will seek to facilitate touring in Wales.

10.4 To co-operate with the BBC to safeguard funding of the BBC Welsh Symphony Orchestra tours. Some costs will be met for the first time in 1989/90 from sponsorship, and this will be developed over the period to 1991/92.

10.5 To develop the work of the Welsh Music Information Centre by enabling it to publish much needed volumes of songs by Welsh composers in both languages.

## Regional Arts Associations/General Areas

**11** The Council greatly regrets that the development of the RAAs' work envisaged in *Priorities into Practice* had not been funded. A small addition of £26,000 was made to the RAAs' baseline in 1988/89, including £6,000 for work in the area of arts and disabled people. During 1989/90, policy will be informed by the outcome of appraisals of the three RAAs, but no major change in policy appears to be indicated.

**12** To assist the process of planning, Council has agreed to establish in 1989/90 a post of administrative assistant to carry out technical and statistical work. In particular, the Council will be able, for the first time, to collect and react to performance indicators.

## Targets for Arts Council revenue clients in Wales

<i>Turnover</i>	1989/90	1990/91	1991/92
a. Total self-generated income (estimate only) £m	10.00	11.00	12.10
b. Total public funding £m	13.55	13.84	14.30
c. TOTAL INCOME £m	23.55	24.84	26.40
d. ACGB (including Incentive/ Touring Funds) £m	9.05	9.34	9.80
e. Other public sector, mainly local authority £m	4.50	4.50	4.50
f. ACGB share of total income %	38	38	37
g. Other public sector share %	19	18	17
h. Self-generated income share %	43	44	46
Year-on-year income			
j. Total income (c.) %	4	5	6
k. Total public funding (b.) local authorities %	2	2	3
l. Total self-generated income (a.)	11	10	10



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