

Impacts 08 Team

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Liverpool Arts and Regeneration Consortium: Key Data Report

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Impacts 08 is a joint programme of the University of Liverpool and Liverpool John Moores University
Commissioned by Liverpool City Council



1. Introduction

The following report is based on information provided to Belinda Kidd, LARC development co-ordinator, by the eight LARC member organisations:

- the Bluecoat
- Everyman and Playhouse Theatres
- FACT
- Liverpool Biennial
- National Museums Liverpool (NML)
- Royal Liverpool Philharmonic (RLP)
- Tate Liverpool
- Unity Theatre

The data is taken from a range of documents provided by the participants, with the core information coming from Arts Council England annual returns, except for Tate Liverpool and National Museums Liverpool, which are funded by DCMS directly, in common with other museums. The data was limited to 2007/8 ACE returns or latest annual reports, recent research and feedback on an individual basis to a set of data requests from the LARC Thrive programme director. Levels of data quality and quantity were dependent on individual and organisational response and given the lack of specific research/information function in almost all organisations is unlikely to be a complete record of activity.

2. Employment

- The LARC partners between them employ an estimated 991 permanent staff, an increase from 962 in 2006/7.
- In addition, in 2007/8 the ACE funded organisations provided employment for at least 1165 contractors (commissioned artists, freelance, self employed, consultants, etc), a figure more than double the 2006/7 estimated figure of 600. (NB. This is almost certain to be an underestimate as it does not include NML or Unity, who did not provide data).
- Employment rates are rising within LARC, with more staff arriving than leaving the ACE funded organisations in 2007/8, continuing the trend for 2006/7.

Among ACE funded organisations:

- Women are slightly over-represented in the full time staff of the ACE organisations. 53% of full time staff are women, compared to last year when 53% of full time¹ staff were men. Women make up 54% of full time managers, an increase of 12% since last year. 47% of contract staff are women, a 10% increase since last year.
- 3.5% of staff are disabled, an increase from last year's figure of 1.2%.
- There are low proportions of BME staff, at 3.5% compared to 6% in 2006/7. 10% of contract and freelance staff are from BME groups, an increase of 7% since last year. About 2% of staff are mixed or dual heritage, about 1% each Asian and Other ethnic heritage. There are currently no Chinese or Black staff in permanent posts within the LARC ACE funded organisations.

¹ NB part time staff numbers are only 16% of total so analysis of these has been excluded.

3. Education and Social Inclusion

- 409,802 children under 19 took part in educational sessions in 2007/8. This represents a considerable increase of 64,464 children since last year (and may be a slight under-representation of the total as this figure does not include 17-19 year old learners at Tate and NML)².
- 383,270 of these children attended in a school group, with the vast majority of these school visits attending NML venues. A further 26,532 visited learning sessions as part of informal family or community based groups.
- NML worked with 202,871 adult learners in 2007/8. ACE funded organisations also worked with 9,696 further learners who were adults or learners in mixed age groups.

4. Artistic Development

- There has been a significant increase in delivery of artistic programming and audience figures across LARC since last year.
- 49 new works (performances) were commissioned by LARC partners in 2007/8, compared to 29 in 2006/7.
- The total audience figure for performances across the LARC was 435,805 in 2007/8, an increase of 81,660 since 2006/7.
- There were 4,393,509 visits to museums, galleries and visual art exhibitions in 2007/8, a substantial increase on last year's figure of 3,785,762 visits to museums and galleries across the LARC in 2006/7.
- Among ACE funded organisations there were 2100 exhibition days in 2007/8, compared to 1588 in 2006/7, from 33 exhibitions, an increase of 10. The audience has grown substantially for these exhibitions, with a reported audience of 1,531,655 in 2007/8 compared to 632,152 in 2006/7. Around 1.4 million visitors visited Biennial projects in 2007/8, notably the Antony Gormley installation on Crosby Beach, and Turning the Place Over, a major public art installation in Liverpool City Centre. (NB the closure of Bluecoat for refurbishment, and the fact that 2007 was not a Liverpool Biennial year, means that these figures are lower than could usually be expected.)

Note that no breakdown of audience numbers in terms of age, gender, race, etc., is available from the ACE returns. Some analysis on this would be possible through the use of evaluation reports that include an element of audience monitoring, but this is not currently done consistently across LARC organisations. There is no shared data available on audience place of residence though this will be available for performing arts venues following analysis due to take place for Merseyside venues via Dataculture in 2009. Dataculture is an ACE NW funded programme to map performing arts audiences across the North West, led by Arts About Manchester. Discussion is underway as to how this programme could be adapted to include visual arts audiences.

5. Finance

There are significant differences between funding structures across the LARC partnership, including income levels and funding sources. Any joint analysis is therefore unrepresentative of individual LARC organisations.

Earned income within the LARC partnership has reduced from 19% of total income in 2006/7 to 13.7% in 2007/8. However the overall figures mask the significant impact of funding for NML's capital development programme, including the Museum of Liverpool project, which accounts for the rise in the proportion of income coming from other sources of public funding.

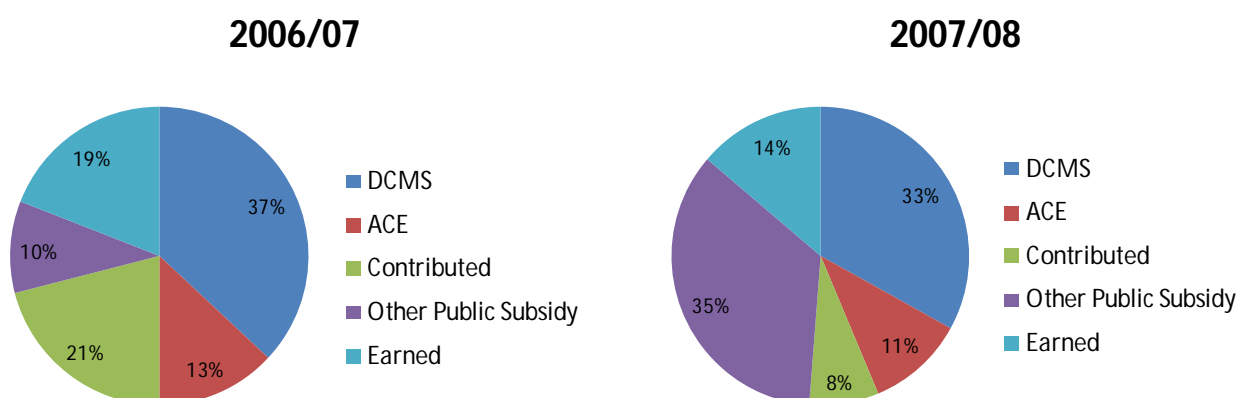
Liverpool City Council and other local authorities supported LARC organisations with around £3.9 million of funding in 2007/8, the vast majority coming from Liverpool City Council. Across the six non-national LARC organisations, for every £1 of local authority funding contributed, approximately £6 is raised from other sources

² Museums directly funded by DCMS are required to analyse participants' age groups as up to 16 and over, whereas Arts Council England funded organisations collect information on participants aged up to 19 and over.

by LARC organisations. However including NML and Tate in this calculation raises this figure to £19 for every £1 contributed by local authorities.

LARC organisations spent a total of £1.36 million on education and outreach programming in 2007/8. An additional £282,000 was spent on staff training and development for LARC staff.

Figure 1: Income split of LARC organisations



6. Media impact

In 2007, 26.5% of all national press coverage and 22.4% of all local press about Liverpool was dedicated to the city's cultural offer.³ Nationally, this is a 25% growth since 2003, the year of nomination as European Capital of Culture and represents four times the volume of culture coverage produced in 1996 (400% growth). At a local level, the growth in cultural stories since nomination has been double than at a national level (50%).

Up to 96% of national and local press articles on Liverpool's cultural offer in 2007 were positive or neutral. This is well above the average attitude towards Liverpool stories (which are 66% neutral or positive).

Distribution of Liverpool cultural sector press coverage:

- Liverpool's popular music scene dominates national coverage on Liverpool's cultural offer (30%) followed by the performing arts⁴ (24%) and visual arts (23%). In 2007, the two areas attracting far higher levels of coverage than previous years were the performing arts (particularly, theatre) and heritage (mainly related to the Liverpool 800 celebrations).
- At a national level, the single arts event that gathered the largest amounts of coverage in 2007 was the Turner Prize, hosted at Tate Liverpool (over 45% of all event-specific coverage). Locally, the single event attracting most coverage was the 800 anniversary of the city and associated celebrations.
- LARC organisations and/or the activities they programme are the focus of up to 44% of national press coverage on Liverpool's cultural offer. Popular music dominates most of the remaining non-LARC focused coverage (30% of culture stories).

Impact of the European Capital of Culture title on Liverpool's cultural sector coverage:

- The European Capital of culture title has had some impact on the way Liverpool culture stories are told. ECoC related stories are much more likely to place an emphasis on the links between the city's cultural

³ Excluding Liverpool football related stories which account for over 77% of national press coverage

⁴ Performing arts stories may refer to theatre, music (other than popular music gigs) and dance.

offer and its wider image renaissance (40% for ECoC stories, 25% for general culture stories), social issues (20% vs 13%) and physical regeneration (5% vs 0%).

- ECoC related stories are much more centred around the visual arts than general culture stories (46% vs 23%), followed by the performing arts (28%) and far less focused on popular music (only 5.2% compared with 30%, as noted above).

Economic value of press and broadcast coverage on Liverpool's cultural offer:

- Building on data collected by the Liverpool City Council news room, in 2007, the city's cultural sector⁵ attracted a combined press and broadcast coverage with a value of up to £34m (of which, £21.6m accounts for the BBC Liverpool Nativity event). Press only coverage accounts for up to £5.3m.

⁵ The Liverpool City Council news room collects media coverage information on areas that are relevant to the Council portfolios. Within the culture portfolio, areas include combine arts and culture stories as well as the city's tourism portfolio and civic events.