



Annual Funding Survey (AFS) **Guidance Notes**

2021/22

For completion by organisations in receipt of Annual Funding Programme funding

1. Introduction

Thank you for completing this survey.

We are grateful for the time you spend sharing your information with us through the survey, which we use to get a good understanding of what you do, how you do it, and who benefits from it.

The survey is not an advocacy tool; we want you to complete it as honestly and accurately as you can. We will check the validity and accuracy of the data you submit, in line with the Office of National Statistics guidelines. You are required to complete this survey as part of your award.

We want the data to be as accurate and usable as possible, so that we can openly share the datasets and be confident in the story we tell with your information.

We want you to be able to benchmark your own organisations outputs with others in the sector and use the data for self-evaluation. To help you do this, we publish headline tables that can be accessed via the ACNI website.

Because of the core nature of funding provided we want to hear about all your organisations activities and not just those funded by the Arts Council.

Validation

Following the survey submission deadline, we will review the information received. We will query any outliers, unexpected values, or missing information in your submission.

Contact Details

For queries, please contact strategy@artscouncil-ni.org.

2. Section A – Organisational Profile and Workforce

2.1 Introduction to Section A

The Workforce section is split into 5 sub-sections, the questions are consistent with last year's survey.

To ensure we reflect, as close we can, the gender composition of the Northern Ireland arts sector, we now ask specific questions about the gender identity of those employed.

Contract Type	Definition
Permanent Staff	Staff employed on permanent contracts as at 31 st March 2021. Permanent staff who have left the organisation before this date should not be counted regardless of their length of service. Please count staff on fixed term contracts of 52 weeks or more as permanent.
Contractual, Freelance, and Commissioned Staff	Provide details of all Contractual, Freelance, and Commissioned Staff who have worked for your organisation at any point between 1 st April 2019 and 31 st March 2021 inclusive. This includes temporary staff hired for a specific programme on a short-term contract, e.g. consultants and those self-employed. If an individual was hired more than once in the reporting year, please only count them once. Do not include staff hired through a third-party company, only include individuals which your organisation directly contracted.
Voluntary	Refers to those who receive no wages or salary, or who receive no more than basic expenses, for example travel costs. Please include details of all individuals who have volunteered for your organisation at any point between 1 st April 2021 and 31 st March 2022.
Paid Internships	Please do not include Paid Internships in any of the above categories – this information will be collected separately in question A22.

2.2 Staff Type Definitions

Each member of staff should only be represented once. Once you have assigned an employee to a category, please ensure that you assign them consistently throughout the rest of the questions. Where indicated, totals should be the same in all tables.

Specialist staff	Refers to those working within an area of artistic specialism. This includes directors, choreographers, producers, programmers and curators. This category also includes educational, marketing and audience development staff.
Managers	Refers to executive or senior management staff, for example chief executive, executive director, finance director, chief accountant, general manager, human resources manager and legal advisor.
Artists	Refers to artists, dancers, actors, singers, musicians, writers, composers and designers, as well as any other producing artists.
Other Staff	Refers to both administrative and technical staff, for example finance, reception, box office or ticketing staff, and lighting or sound technicians.
Board/governing body	Refers to elected or appointed members who oversee your organisation's activities.

Agency & Third-Party Staff

We will ask you about the members of staff that your organisation employs. Please note – if you work with individuals sub-contracted through a third party, such as a recruitment agency, their details should not be included.

Staff with Multiple Positions

It is possible that over the past year a member of staff has held multiple positions, spanning more than one Staff or Contract Type. In such cases, please only count that staff member once, using their position as at 31st March. If they hold multiple posts at this date, assign them to the role which commands greatest use of their time or skills.

Not Known or Prefer Not to Say?

We appreciate that on occasions, it is not possible to collect some staff information. In these cases, you should record those staff as "Not Known". "Prefer Not to Say" should be available to all respondents to indicate where they do not wish to identify as any of the available categories. Only when a response has not been recorded, or the question hasn't been asked, should that person be counted against "Not Known".

Full & Part Time Staff

In some parts of the workforce section we will ask for figures to be separated into full time & part time. We consider full time staff to be those contracted to work 35 hours per week or above. Those working fewer hours than this per week should be considered part time.

Diversity Data

We are committed to having an accurate picture of the diversity of our core funded client base. Therefore, there are questions about ethnicity, disability, age, gender and sexual orientation in this survey. We use this data to compile our annual return to the Equality Commission.

The information must be obtained through official monitoring exercises and held confidentially. It should not be based on assumptions or informal knowledge. We will never release information that could potentially identify individuals by any characteristic. We expect our organisations to safeguard the confidentiality of all staff regarding any personal information. We ask for this information because we want to better capture and understand the diversity, both visible and invisible, of the workforce in the sector.

We will treat this information in confidence and release data in an aggregated format or, as part of our commitment to open data and the General Data Protection Regulation (GDPR), anonymised - where individuals could be identifiable. Usually, where workforce is concerned, we will anonymise where less than five individuals are counted in a category.

Gender Diversity

Relating to Question(s): A1, A2, A9, A10, A18

We collect data on gender identity. This includes non-binary, for those whose gender identity does not conform to conventional notions of male and female. We also ask how many of your staff identify as a gender which is different to that assumed at birth. We have adopted a consistent measure across all our funding programmes.

In the case of Permanent, Contractual, and Volunteer Staff – you will be asked to enter the number of Full Time and Part time staff separately. Gender identity of the Board or Governing Body should simply be entered in total.

Each Gender Diversity question will ask you to:

Please complete the table to show the gender identity of the [Contract & Full/Part Time] staff in your organisation.

- Female (including trans women)
- Male (including trans men)
- Non-Binary (for example, androgyne and including gender fluid and agender).
- Prefer not to say (staff member has chosen to not disclose their gender identity)
- Not known (staff member has not had the opportunity to disclose this information)

Age

Relating to Question(s): A3, A11, A16, A19

We ask how many of your staff fall into five age brackets. Age should be reported as at 31st March 2022. As with other diversity characteristics, all staff should be given the option not to disclose this information (indicated by Prefer Not to Say). Where a member of staff has not been asked, they should be counted as Not Known. The categories to report against are as follows:

- 0-15
- 16-24 years old
- 25-34 years old
- 35-44 years old
- 45-54 years old
- 55-64 years old
- 65+ years old
- Prefer Not to Say
- Not Known

Disability

Relating to Question(s): A4, A12, A20

We work to the concept of the Social Model of Disability.

The social model of disability was developed by disabled people in the 1970's and its basic principle states that people with impairments are disabled by society and its structures, organisational practices and barriers in the environment. These factors are socially constructed and lead to a complex and institutionalised system of barriers which has a negative and discriminatory impact on disabled people.

- Disabled
- Non-Disabled
- Prefer Not To Say
- Not Known

Ethnicity

Relating to Questions(s): A6, A13, A21

We use the NISRA definitions for ethnicity categories in Northern Ireland to ensure datasets are consistent with other sectors and population data. This allows us to better understand how the workforce is comprised and how this compares with national trend analysis.

Along with the 12 ethnic groups, please also report the number of your staff who "Prefer Not to Say", and those who have not been given the opportunity to respond as "Not Known".

White

- White
- Irish Traveller

Asian

- Chinese
- Indian
- Pakistani
- Bangladeshi
- Other Asian

Black

- Caribbean
- African
- Other

Mixed ethnic group

Other ethnic groups

Non-Specified

- Prefer Not To Say
- Not Known

Sexual Orientation

Relating to Question(s):A7, A14, A22

We collect data on sexual orientation. Our categorisation of sexual orientation is in line with practice guidance provided by the Northern Ireland charity Outburst Queer Arts Festival.

- Bisexual
- Gay Man
- Gay Woman (or lesbian)
- Heterosexual (or straight)
- Queer (or none of the above)
- Pansexual
- Prefer Not To Say (respondent has chosen to not disclose their sexual orientation)
- Not Known (respondent has not had the opportunity to disclose this information)
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Volunteers

Relating to Question(s): A16

Within the Volunteer section of the survey we will also ask for the total Volunteer Hours. This should be entered as a single, cumulative number of all the hours contributed by all volunteers in your organisations.

Any hours contributed by your board members should not be included in this total.

Internships, Apprenticeships, and Work Experience

Relating to Questions(s) A24

Indicate whether your organisation offered the following schemes between 1 April and 31 March of the reporting year and how many of these led to employment within your organisation:

Paid internships	This refers to paid internships or work placements offering work experience, allied to training that may include in-house programmes devised by the hosting organisation(s).
Unpaid internships	This refers to unpaid (except for travel/subsistence costs) internship opportunities or work offering work experience, allied to training that may include in-house programmes devised by the hosting or partner organisation(s).
Formal apprenticeships	This refers to on the job training leading to recognised qualifications developed by industry and delivered in partnership with further / higher education colleges.
Unaccredited apprenticeships	This refers to on the job training that is not linked to recognised qualifications.
Work experience	This refers to students in school, further education or higher education working in an organisation alongside staff for short periods of time, usually set up through schools/colleges, local business partnerships or informal contacts.

3. Section B – Finance

3.1 Introduction to Finance Section

The finance section is divided into two sections in the survey: income and expenditure. The figures we require are all at a summary level of detail. This allows us to assess the financial health of funded organisations and make reasonable comparisons across different organisation cohorts and over time.

The information you provide should relate to all activity that your organisation has engaged – not just that which is funded by Arts Council of Northern Ireland.

Please provide data that is as accurate as possible for the reporting financial year, using statutory accounts where available, or provisional accounts. This should be the period 1 April 2021 to 31 March 2022.

3.2 Income

Relating to question(s): B1

The following tables detail definitions of the terms used in the Income table and examples of what should be included.

Earned income	This relates to all organisation income, generated from the box-office (ticket sales, entrance charges) and other commercial activity. Please indicate income generated in the relevant field. All income generated should be entered excluding VAT. Please note the addition of new earned income sources: training, hire and course fees.
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Arts Council of Northern Ireland Funding

This section collects details on funding from the Arts Council of Northern Ireland.

Annual Funding Programme	Give details of the total Annual Funding Programme funding received by the Arts Council of Northern Ireland.
Other Arts Council sources	Give details of all other funding received from the Arts Council of Northern Ireland, including both Lottery and Exchequer monies. This may include project funding and emergency COVID-19 awards.
Other public funding	This relates to funding awarded to your organisation by other public bodies. Please include revenue and project funding but not capital. Include funding provided by core

	<p>Government Departments, Arm's Length Bodies (ALBs) and agencies.</p> <p>Under 'other public sources' detail grants from other arts and cultural bodies, grants from universities or research boards in excess of £10,000</p> <p>In relation to European Funding, only include awards made directly from European Sources. Attribute grant amounts allocated via Northern Ireland agents (e.g. Belfast City Council) to the relevant category.</p>
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Contributed Income

Sponsorship	Give details of any sponsorship from business organisations as well as income from corporate member schemes.
Fundraising events	Give details of any income generated through specific fundraising events held by your organisation.
Trusts	Please include all money received from trusts, foundations and legacy bequests.
Donations	Include both regular and one-off donations. May include membership or friend schemes for which no benefit is received in return. If the Gift Aid scheme was used, please include only the gross amount donated.

Capital income

Please tell us how much your organisation secured all sources in capital funding. Capital relates to income secured for the building projects (including construction, restoration, buying, conserving and improving land and buildings)

3.3 Expenditure

Relating to question(s): B2

Please ensure that the total core costs and total programming costs equate to the total expenditure for your organisation

Core Costs

These are the general, central costs involved in running your organisation, such as rent, heating, lighting, administration and management cost, the costs needed to run the central administration and develop the organisation. They are looked at as separate from programme costs, which are the costs directly linked to a particular project.

Salaries	Include salaries of all permanent, contract, freelance or commissioned staff during the reporting period April 2021 to March 2022.
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Programming Costs

Programme costs are those which can be directly linked to a particular programme or project.

Artists' costs	List all costs that directly support artists' engagement in your programme of activity, for example course fees, materials, accommodation and subsistence.
Volunteer expense	This includes out of pocket expenses. This is usually limited to food, drink or travel.
Premium Costs	Costs of delivering to Section 75 groups e.g. Sign Language interpreters to cover expenses.
Venue costs	List details of all costs associated with the hire of one or more venue
Publication, marketing and promotion	Give details of all marketing costs associated with production specific events. This includes promotional material and associated publication costs

4. Section C – Your Activity and Audiences

In this section, we will ask you about your audience numbers, how you have extended your audience reach by creating digital versions of your activity, information about groups in society you are targeting, what measures are in place to support audience accessibility, details of your publishing activity (if relevant) and what resource services you are providing, again, only if relevant.

We're asking you this information because we will use this information to evaluate the reach of the portfolio and identify trends in audience engagement.

You should report on the audiences for your entire activity, regardless of whether it is supported directly by Arts Council of Northern Ireland or not. For organisations operating on an all island basis, please also include audiences reached in RoI.

C1-C3: Audience Numbers

Relating to Question: C1

Known or Estimated Engagement

We will ask you to give estimated and/or known attendance figures for each of the engagement types shown. These figures are added together to get the total attendance – the two figures are separate - there should be no overlap.

Known Engagement	Where you know the exact number of people attending your event / consuming your content. These figures are an actual audience count, ticketed (including complimentary tickets) or counted by some other precise method e.g. online analytics.
Estimated Engagement	Where you do not know the exact number of people in attendance and you are providing an estimate. Do not include the known attendance already entered. This might apply to non-ticketed events such as festivals or exhibitions.

If you know exactly how many people attended your event this should be recorded as known attendance, and the estimated attendance should be entered as zero.

Please do not repeat actual attendance figures in the field for estimated attendance figures as this will lead to double counting.

Physical Engagement

The following activity types specifically relate to times when the audience is physically present to experience the activity. Where an event with physical audiences is also viewed or streamed elsewhere (e.g. in a cinema or online), additional details will be captured in the Digital Output section.

<p>Performances/ Events</p>	<p>Description:</p> <p>A performance is a single, time limited event involving physically present artist(s), or presenter(s) / speaker(s) / producer(s) etc., viewed by a physical audience as it occurs. This may include talks or presentations.</p> <p>Examples:</p> <p>Activities where a performance takes place, for example: theatre productions, dance pieces, concerts, readings, lectures, or museum performance events.</p> <p>Exclusions:</p> <p>Please do not include performances which were created purely for online or broadcast consumption.</p> <p>Do not include activity performed as part of a festival or carnival where there are multiple performances occurring at the same time and location – i.e. where the audience is not specific to an individual act or performance (such as a music festival).</p>
<p>Participation</p>	<p>Description:</p> <p>Facilitated, creative engagement of individuals usually involving an artist and delivered within a range of contexts including education, community development, art and personal development. Often artists are co-producers of activities designed for participants in education or health settings.</p> <p>Examples:</p> <p>Situations where individuals play a more active role in creative / arts activities that extends beyond observation such as workshops, rehearsals, etc.</p> <p>Exclusions:</p>
<p>Exhibitions</p>	<p>Description:</p> <p>An installation or display of items of interest held over one or more days. An exhibition can be thought of as something to visit rather than an event to attend.</p>

	<p>Examples:</p> <p>Visual Arts, soundscapes, museum collections etc. An exhibition can be permanent, temporary or touring.</p> <p>Exclusions:</p> <p>Please do not include any exhibitions that were part of a wider festival or carnival occurring at the same time and location – i.e. where the audience is not specific to the exhibition alone.</p>
Festivals	<p>Description:</p> <p>A festival is defined as a single event which may last for more than one day and features multiple activities for which a unique audience does not exist.</p> <p>If you hosted an activity which was part of a festival programme but was a distinct event, this should not be counted here.</p> <p>Examples:</p> <p>Music festivals with multiple acts performing on one or more stages, pop-up exhibitions occurring alongside other artistic activities, street carnival with no clear demarcation between individual activities.</p> <p>Exclusions:</p> <p>Individual activities which may form part of a festival programme but are independent in scope and have a unique differentiated audience.</p>
Cinema Screenings	<p>Description:</p> <p>Film screenings relate to screenings of feature length or short film, television programmes, or moving image, where there is a physical audience presence. Each activity should relate to the number of unique viewing experiences</p> <p>Examples:</p> <p>Cinema screenings, one-off pop-up screenings, virtual reality experiences.</p> <p>Exclusions:</p>

	<p>Do not include screenings of film or moving image which are part of a wider activity piece such as a screening occurring on a loop or repetitive basis as part of an exhibition or as a backdrop or constituent part of a physical performance where screened activity is not the primary activity.</p>
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Face-to-face contact time

Relating to Question C2

Participation based contact hours	<p>Description:</p> <p>This new measure has been included to demonstrate the extent of participant engagement work carried out by AFP funded organisations. It relates specifically to the face-to-face contact delivered between an artist and individual(s) delivered within a creative context either in person or online.</p> <p>Example:</p> <p>An artist works as a project facilitator with a group of 15 young people once a week for 2 hours over a 12 week period.</p> <p>15 (number of young people) x 2 (hours per week) x 12 (number of sessions) = 360 hours</p> <p>Exclusions:</p> <p>Please only include contact time delivered as part of participation based activity</p>
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Broadcast audiences

Relating to Question C3

Please note, these figures should relate to Broadcast Television/Radio Audiences only. Audiences watching or listening using online catch-up services or platforms such as BBC iPlayer, Spotify, or YouTube, should be counted in Digital Output - Online (C5)

Television	Any television piece created specifically for television broadcast. This includes live and recorded broadcast.
Radio	Any radio piece created specifically for radio broadcast. This includes live and recorded broadcast.

Online interactions

Relating to Question C4

Please include only audiences for Online Products (not those created for a different medium initially then made available online, these audiences should be captured in Digital Activity).

Online activity	<p>Description</p> <p>A creative content product created to be consumed online.</p> <p>Examples</p> <p>Podcasts, Vlogs, Games, Applications, Interactive Stories, Online Learning Resources, Online Publishing</p> <p>Exclusions</p> <p>Excludes online documentation of an activity that has existed elsewhere (e.g. online version of a physical gallery or published story, a “podcast” of a radio show, digital archives).</p> <p>Does not include marketing material created to promote or review a secondary programme or product.</p>
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Digital Output

Relating to question C5

This is where we'd like you tell us about the *use of technologies to deliver live artistic or cultural experiences, or content, in new ways through online and offline environments. Please do not duplicate what you told us about in C3.*

This includes:

- Simulcast / livestream performances / event cinema
- Make existing recordings of archive material / exhibits available for digital consumption
- Provide online interactive tours of real-world exhibitions / spaces

Distribution types

This should include distribution of products within the reporting year that were created prior to this period. This should not include activities that were specifically and originally created for these distribution methods, these should be captured in the Activity section of the survey. Please include the number of times it was screened/televised/aired and the known and estimated audiences.

The audiences here should not be duplicates of figures you have already entered; they should be new audience figures.

Distribution types are defined as follows.

Screening	This is when a recording or live stream of your activity is shown in a communal setting. For example, in a cinema, gallery, library or public screen. It could also include virtual or augmented reality (VR/AR) experiences which are experienced offline.
Television	This is where the activity is distributed via television broadcast, with a specific broadcast time. If it was distributed via television and then made available online, please record the appropriate elements of the activity in both television and online sections. Please do not double count any audience numbers.
Radio	This is where activity is distributed via radio, with a specific airing time. If it was distributed via radio and then made available online, for example 'Listen again', please record the appropriate elements of the activity in both radio and online sections. Please do not double count any audience numbers.
Online	This includes activity that was made available online. Please do not include documentation of activity. This should include distribution of creative content only.

Examples of Digital Output

Example 1: You have staged a performance for an audience in a theatre. You have made a recording of this performance, as you are going to screen it in a cinema to extend your audience reach. You would record the data from your live performances as a performance at C1, and your cinema screening as a film screening in Digital Activity (D4).

Example 2: You have staged a performance, which has been recorded for the primary function of sharing it via a television broadcast. You would record the data as a television broadcast in this section.

Example 3: You have an exhibition, which is open to the public. You have created a digital walkthrough version of this exhibition, which is available on your website. You would record the live exhibition as an exhibition C1, and the web version as an online element in Digital Activity.

Tickets

Relating to Questions C6

The tickets question is presented as a single table split into columns of Activity Types for which you can provide box office information. The activity types are: performances, exhibitions, festivals, screenings and digital output.

The table contains several auto-calculated rows (in green) which you will not be able to change – these should help you identify any possible errors.

Total number of tickets available	Please enter the total number of tickets available in the year. Calculate by multiplying the number of available seats by the total number of ticketed performances. Available seats are the total number of designated places for performances etc., available to be occupied, including seats, wheelchair places and standing places.
Number of full price tickets sold	Enter the total number of tickets sold, not including concessionary and discounted tickets
Number of concessionary/ discounted tickets sold	Enter the total number of concessionary and discounted tickets sold
Number of complimentary tickets given	Enter the total number of complimentary tickets that were given without fee
<i>Number of tickets for carers and support workers</i>	Of the total number of complimentary tickets given, how many were given to carers and support workers
Total ticket yield (£)	Enter the 'total gross income' for total ticket yield. This is the amount of income received before any deductions are made, for example VAT, credit card charges, booking fees etc.
Average ticket yield	Auto-calculation of total ticket yield, divided by the total number of tickets sold and the number of concessionary tickets sold
Total tickets (sold and given)	Auto-calculation of total tickets that have been sold or given

Group Targeting

Relating to Question(s): C7

As with previous years, responses to this question are not expected to total 100 per cent. If activity is focused across two groups, for example 10 percent of your work is aimed at minority ethnic and older people, record 10 percent under both groups.

Accessibility

Relating to Question(s): C8

This question displays a number of measures commonly implemented to support audiences and improve accessibility. In each case, you should simply select the measures which you do provide

Partnerships

Relating to Question(s): C9

This question is about partnerships your organisation has engaged in over the year in order to deliver activities.

Some you will have formal partnership agreements with, others you will have engaged with in a less formal, but no less valuable way. We would like to know how many of the below types of organisations you have worked with or had meaningful engagement with.

By 'engaged with' we mean that there is a tangible outcome from your relationship, or that influence (in the form of advice/support/engagement) has had a positive impact in any area of your or their organisation and/or outputs.

Please count an organisation once only.

Activity Location Log

Please use the online portal to record the physical location details for all activity delivered between 1st April, 2021 and 31st March, 2022. It is important the full postcode is provided as we won't be able to use it otherwise.

Where an activity is not location specific or delivered outside a venue (e.g. a parade or festival) please give an approximate postcode reflecting the starting point or primary location if at all possible.

Homebase postcode	Enter your home base postcode only if your organisations has a dedicated performance, exhibition or participation space and is owned or held on a long-term lease. Do not enter a postcode if premises are only an administrative centre.
Activity type	From the drop-down list select the activity type the location relates to. The options correspond to those described in C1 (physical engagement) and help us classify the data you provide accordingly.
In person (face-to-face) or digital	From the drop-down list select whether the activity was delivered face-to-face or digitally
Outreach	<p>Specify whether or not the activity delivered at the location can be considered outreach. By outreach we mean activity specifically designed to widen engagement in arts and culture based activity, perhaps targeted at sections of the community not able to get involved due to access issues.</p> <p>This activity can be delivered at both your homebase and locations within the community such as libraries or community centres.</p>
Venue name	Because postcodes can include a number of specific premises / properties, this variable allows us to pinpoint where your activity took place.
Venue type	To help us understand where activity is being delivered, select the venue type from the drop-down box that best describes the location. The options here have been expanded to reflect the increasingly diverse locations activity is being delivered in.

Number of activities delivered at venue	This is a count of the number of activities delivered at this location and can be grouped into performances, workshops, exhibitions etc.
Full postcode	Please include the full postcode for the location using the following format: BT99 QWE. Postcodes should be provided for activity delivered in Northern Ireland, England, Scotland and Wales.
Country	Where activity is delivered outside Northern Ireland, please also include the country.