

Arts Council England **Rural evidence and data review 2019**



Analysis of Arts Council England and other investment,
arts and cultural participation and audiences

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Charity registration no 1036733



You can get this publication in Braille, in large print, and on audio CD.

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ISBN: 978-0-7287-1580-6

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1. Executive summary

Introduction and background

This report summarises a data and evidence review, undertaken by Arts Council England in 2018, about the arts and cultural sector in rural England. The evidence review was carried out as part of a broader commitment by the Arts Council to rural proof its funding and programmes and to discover related trends within the arts and cultural sector. This exercise was previously carried out during 2015 and this iteration builds on that analysis.

Using rural proofing guidance issued by the Department for Environment, Food and Rural Affairs (Defra), and drawing on a definition of rural geographies published by Defra and the Office for National Statistics (ONS), this review has analysed the most up-to-date data about two key themes relevant to the arts and cultural sector in rural England:

- public investment by the Arts Council from its Grant-in-Aid and National Lottery funding into key programmes
- rural participation in arts and cultural activities

The review has also considered the local government investment in arts and culture in urban and rural areas, the demographic composition of these areas and socio-economic factors such as social mobility and deprivation to provide further context.

The creation of report and its analysis is an important step by the Arts Council to improve how the organisation collects, maintains, analyses and makes available data and evidence relevant to rural England. It has been carried out with a view to refreshing the Rural Position Statement in mid-2018 and incorporating findings into the development of the Arts Council's new 10-year strategy, to be implemented from 2020.

Understanding rural geographies

Examining differences and similarities between

rural and urban areas depends, firstly, on clear definitions of both rural and urban. The Defra and ONS classifications of small-area and local authority-level rural/urban geographies have been used during this data and evidence review, as they are the national standard for defining rural and urban areas and analysing data and evidence for the purposes of rural proofing. For data available at small-area geographies, such as census output areas, there is a Defra and ONS small-area rural/urban classification. For data at a higher level of geography, there is a local authority rural and urban classification.

According to the 2011 Census and based on the small-area classification, 17.6 per cent of the population of England live in a rural area, while 82.4 per cent of the population of England live in an urban area. For data at a higher-level of geography, local authorities are classified based on the number or proportion of their population living in urban centres or in rural settlements and large market towns. Based on current estimates, 21 per cent of the population of England lives in a local authority area defined as predominantly rural.

Review terms of reference

The aims of this review are as follows:

1. to identify sources of data and evidence that may enable the Arts Council to better deliver its goals as they relate to rural communities, including how to identify areas of low engagement with arts and culture in these areas
2. to identify sources of data and evidence that have the potential to inform the activity of those with an interest in arts and culture in rural communities, for example, artists, cultural organisations or local authorities
3. to identify data and evidence that relates to the challenges and opportunities in, and the diversity of, rural areas to inform arts and culture policy-making

4. to identify data and evidence relating to the capacity within rural communities to enhance access to arts and culture
5. to consider the issue of public access to data and evidence to help those with an interest in rural England easily access data about trends to conduct their own analysis
6. to identify any gaps in available data and evidence and consider which organisations are best placed to address these
7. to identify any issues that require the provision of data and evidence, for example, policy priorities or already identified issues which would benefit from further attention
8. to make recommendations as appropriate

A review group consisting of Arts Council staff and supplemented by other stakeholders was responsible for the conduct of the review and its output.

- Paul Bristow, Director – Strategic Partnerships, Arts Council England
- Pippa Warin, Senior Relationship Manager – South West, Arts Council England
- Joe Shaw, Senior Officer – Policy and Research, Arts Council England

Ralph Lister from the National Rural Touring Forum, Nic Millington from the Rural Media Company and Heidi Johnson from Nymaz offered to act in an advisory capacity to the reference group. Stephen Hall, Head of Rural Statistics, Defra, was also consulted as part of the review process.

Methodology for data analysis

Analysis of Arts Council investment considered whether direct recipients of Arts Council investment were located in rural areas, looking at major funding strands including the 2015-18 and 2018-22 National Portfolio Organisations and Grants for the Arts and Strategic Touring Programme funding. The location where funded

activity, especially touring activity, takes place was also considered.

Analysis of the Active Lives surveys explored artistic and cultural participation across artforms. Attendance among adults (aged 16 plus) living in different regions of rural England was looked at according to various demographic and socio-economic characteristics of the rural-based respondents. Because of its significant sample size and robustness, the Active Lives survey will be used to demonstrate current levels of engagement instead of other examples; an 18-month dataset was used, covering November 2015 to May 2017 and consisting of 293,741 respondents. Taking Part survey data has been used to explore more discipline-specific engagement with the arts and culture.

Data exploring the demographic composition and socio-economic status by area has also been explored, to add further context to the review.

Key findings: Arts Council England investment

Analysis of National Portfolio Organisation activity shows that:

- 37 National Portfolio Organisations (4.6 per cent) awarded funds as part of the 2018-22 cycle are resident within a rural settlement (as defined by the small-area Defra and ONS urban/rural classification of census output areas). This represents an increase in number from previous cycles – 29 between 2015-18 and 34 between 2012-15 – but is consistent in proportional terms as a result of the increased size of the portfolio overall. For reference, 17.6 per cent of the English population live in rural areas according to the 2011 Census. Although there is some variation in the distribution of granular urban/rural classifications within Arts Council England areas – the North includes many organisations within ‘A1’ areas because of

the number of large metropolitan areas, the South West many within 'C1' areas because most organisations are located in smaller cities or towns, and so on – when assessing simply the urban versus rural split there is a general level of consistency.

- Future investment worth approximately £40.1 million across the four-year funding period between 2018-22 has been committed to organisations from rural settlements (as defined by the small-area Defra and ONS urban/rural classification of census output area). As a proportion of overall investment into National Portfolio Organisations during the cycle, this represents 2.6 per cent of the total portfolio value, consistent with the 2015-18 (2.5 per cent) and 2012-15 cycles (2.6 per cent). However, the annual investment in rural National Portfolio Organisations will be greater within the new portfolio – approximately £10 million per annum, up from £8.7 million between 2012-15 – and we can observe that the declining trend in terms of the proportion of funding committed to London area National Portfolio Organisations could in principle offer opportunities to rural organisations going forward.
- 126 National Portfolio Organisations (15.7 per cent) awarded funds as part of the 2018-22 cycle are located within a rural local authority setting (as defined by the Defra and ONS urban/rural classification of local authorities). However, a majority of these National Portfolio Organisations – 89, or 11.1 per cent of all National Portfolio Organisations – fall within a 'C1' census output area, typically an urban settlement, town or city located within a largely rural area. These organisations will receive 9.4 per cent of National Portfolio Organisation funding between 2018-22. Therefore, it seems pertinent to consider again what role organisations within hub towns or similar can play with regards to the cultural engagement of their surrounding rural areas.

Analysis of Grants for the Arts funding shows that:

- Applicants resident in rural areas made 11.6 per cent of Grants for the Arts applications between 2014/15 and 2016/17. 11.2 per cent of successful applicants were from rural areas, receiving 10.2 per cent of awarded funding.
- In total, £23.4 million of Grants for the Arts funding was awarded to rural areas (output area) across this period. For comparison, the average of approximately £7.8 million per year awarded to rural applicants was higher than the equivalent figure for the 2012/13-2013/14 period, which was below £7 million per annum.
- On a general level, success rates among rural applicants by output area (47.9 per cent) tended to be slightly lower than their urban counterparts (49.9 per cent). However, there was greater disparity in terms of the volume of money sought compared to value awarded; rural applicants received a lower proportion (45.9 per cent) than urban applicants (51.8 per cent).
- Exploring success rates by Grants for the Arts strand provides some context to this. While there was little difference among £15,000 or below applications in terms of success, just 41.8 per cent of rural applications for above £15,000 were successful, compared to 50.6 per cent of urban applications. It is worth noting that, while rural applications within this strand were significantly less common than urban applications, this would nevertheless have an impact on the proportional value of sought funding awarded to rural applicants.
- There was no clear urban-rural pattern when considering application discipline; we can observe that success rates varied significantly by discipline, but not necessarily in relation to whether an applicant came from an urban or rural area. In some

instances, however, it could be found that success rates were lower in significantly or predominantly rural local authorities (based on the local authority classification). This could suggest that applications from smaller cities or towns within more rural local authorities – often considered urban (A1-C2) by output area – were successful less frequently than their equivalents in predominantly urban local authorities.

Analysis of the Strategic Touring Programme funding shows that:

- Between rounds 1 and 32 of the programme, 289 of 713 projects were successful (40.5 per cent), receiving £62.3 million worth of funding. Splitting the six-year period in two, we can see that success rates were relatively consistent in years 1-3 and 4-6.
- During years 1-3, 15.8 per cent of the postcodes visited by funded projects were in rural areas (output area). This rose to 23.9 per cent in years 4-6, with 29.2 per cent of 'new' postcodes (those not visited in years 1-3) coming from rural areas.
- When looking at performances, 11.1 per cent during years 1-3 were staged in rural areas (output area), rising to 18.1 per cent in years 4-6. In particular, years 4-6 recorded an increase in activity in 'E1' rural villages, from 3.0 per cent in years 1-3 to 7.2 per cent.
- The potential impact on rural areas is further supported by activity staged in urban output areas – typically 'C1' – but within a predominantly rural local authority. These areas represented 13.9 per cent of postcodes visited during years 1-3 and 13.1 per cent in years 4-6, and 13.4 per cent and 12.8 per cent of performances, respectively. It is probable that visits to these performances could have drawn visits from the surrounding rural area.
- Although the proportion of projects which included any rural performance did not

change over the period – around two-fifths – those with more than half of their performances in rural areas did, from 5.4 per cent in years 1-3 to 11.9 per cent in years 4-6. In years 4-6, these 15 projects were awarded £2.8 million and led to 247 rural performances.

It is also clear that other Arts Council England funding programmes contribute significantly towards rural areas, including:

- Creative People and Place – seven of 21 projects working in rural areas
- Great Places – five of 20 projects working in rural areas
- Cultural Destinations – six of 26 projects working in rural areas
- Creative Local Growth Fund – two of nine projects working in rural areas
- Music Education Hubs – 23 per cent of funding delivered into significantly or predominantly rural areas
- Libraries Opportunities for Everyone Innovation Fund – five of 30 projects working in rural areas
- Catalyst – 40 of 511 grants (7.8 per cent) awarded to organisations from rural areas
- Capital grants – 16 of 312 grants (5.1 per cent) awarded to organisations in rural areas

Key findings: Local government spending

- Between 2010/11 and 2016/17, overall local government spending declined significantly, from £85.6 billion annually to £75 billion, a fall of 12.4 per cent. Much of this decline was experienced between 2010/11 and 2011/12.
- This decline was felt broadly consistently across urban and rural local authorities. Predominantly urban areas experienced a 11.1 per cent fall, while significantly and predominantly rural areas experienced slightly greater decreases, at 13.9 per cent and 15.7 per cent, respectively.

- However, spending on arts and culture decreased more dramatically. Between 2010/11 and 2016/17, it fell from £1.41 billion to £1.04 billion, a drop of 26.5 per cent.
- As with spending overall, there were small proportional differences in decline by area type. Predominantly rural areas experienced the greatest decline in cultural spend, at 32.7 per cent, while predominantly urban and significantly rural areas experienced falls of 25.5 per cent and 25.4 per cent, respectively.
- Predominantly rural areas tended to experience the greatest proportional decreases in local government funding across different arts and culture categories. For example, predominantly rural areas experienced a greater proportional decrease in spend on theatre and public entertainment (35 per cent) than other areas, while funding for arts development and support in these areas also fell by more than half (56.5 per cent) between 2010/11 and 2016/17.
- Looking at local authority spending more generally, we can see that a greater volume of money is spent in predominantly urban areas (83 per cent) than population is resident there (66.1 per cent). While there are obvious caveats related to the sources of local authority income, this does lead to a far greater spend per resident in urban local authorities, both overall and on arts and culture. This is typically more than double, and in some cases, such as on library services, can be up to four times greater than in significantly or predominantly rural areas.

Key findings: Active Lives and Taking Part surveys – arts and cultural participation and attendance

Active Lives data shows that:

- Those in rural areas are typically more likely to engage in cultural activity than those in urban areas. Rural residents demonstrated

higher engagement levels when it came to spending time doing a creative activity, attending an event or attending a museum or gallery than their urban equivalents, although library engagement was greater among the latter. This pattern was apparent among both individual and repeat instances of engagement.

- Exploring in more detail, those living in D1 or D2 areas – rural town and fringe – demonstrated lower engagement levels with all activities than those in E1-F2 areas. Through comparison with the Census, it can be observed that, on average, socio-economic status (NS-SEC) tended to be lower within D1 and D2 areas than other rural designations, which would suggest both the importance of this status on engagement levels and the need to consider more granular classifications for urban/rural when measuring how residents engage and participate.
- Across almost all key demographic categories, rural residents are more likely to have engaged with the arts and culture than urban residents. One exception to this, however, was in those aged 25 to 34, among whom engagement was higher in urban areas.
- The same can be observed by region, with rural residents in each government office region demonstrating greater engagement levels than urban residents. Overall levels varied by region – with South East the most and West Midlands the least engaged – but most demonstrated a similar gap between urban and rural of around five percentage points. This gap was greater, however, in the West Midlands and Yorkshire, while the gap was small between urban and rural residents in the North East.

Taking Part data adds that:

- In line with findings from the Active Lives survey, those in rural areas were more likely

to have been involved with a number of specific activities.

- These included photography, textile or wood craft, reading for pleasure, dancing for fitness, attending plays or drama or live music performances and attending art or craft exhibitions.

Key findings: Demographics and economics of rural areas

Census (2011) data shows that:

- There are significant demographic differences between urban and rural areas in some categories. Rural areas are typically older on average and demonstrate a population with less ethnic diversity and higher socio-economic status than urban areas.
- In terms of sex, disability status and levels of educational attainment, there are few significant differences between urban and rural areas.
- When considering analysis of some categories – such as socio-economic status within rural areas or ethnic profile within urban areas – it is important to consider the differences present within sub-categories (A1-F2) to avoid viewing ‘urban’ and ‘rural’ as wholly homogenous groups.

Socio-economic studies, such as the Social Mobility Index (2017) and Index of Multiple Deprivation (2015) show that:

- The Social Mobility Index (2017) suggests that there is significantly greater social mobility within predominantly urban local authorities than their predominantly rural equivalents. This is illustrated, on the simplest level, by the average social mobility score, ranking and number of hot and cold spots from within each of these urban/rural classifications.

- The metrics contributing to the Index are generally related to the opportunities available to those eligible for free school meals. It is apparent that the greatest disparity is within the ‘school’ and ‘youth’ categories – namely the academic offer and attainment levels of children and young adults from primary to higher education.
- While, on average, Ofsted scores for primary and secondary schools were slightly higher in predominantly rural areas, attainment levels were higher in urban areas, particularly London. Similarly, while there was a small gap in average attainment level per student at KS5 between predominantly urban and rural, a greater difference was apparent in the proportion of those eligible for free school meals achieving two or more A-levels or going on to higher education. Therefore, while the performance of students progressing to KS5 in rural areas is not far off their urban counterparts, relatively fewer continue this far with their education and subsequently a lower proportion attend university.
- Conversely, the Index of Multiple Deprivation (2015) suggests that, on average, urban areas are more deprived than rural areas. The average rank for urban areas – where ‘1’ is the most deprived – is significantly lower for urban areas, while a vast majority of the most deprived areas are urban. In particular, most of the bottom three deciles in the Index were made up of urban areas.
- Considering the seven domains which make up the Index, urban areas were considered more deprived in terms of: income; employment; education, skills and training; health and disability; and, in particular, crime. Access to housing and services was the one area where rural locations would be considered significantly more deprived, largely as a result of the proximity to, or lack of, services.

2. Introduction

This report summarises a data and evidence review, undertaken by Arts Council England in 2018, about the arts and cultural sector in rural England. The evidence review was carried out as part of a broader commitment by the Arts Council to rural proof its funding and programmes and to discover related trends within the arts and cultural sector. This exercise was previously carried out during 2015 and this iteration builds on that analysis.

Using rural proofing guidance issued by the Department for Environment, Food and Rural Affairs (Defra), and drawing on a definition of rural geographies published by Defra and the Office for National Statistics (ONS), this review has analysed the most up-to-date data about two key themes relevant to the arts and cultural sector in rural England:

- public investment by the Arts Council from its Grant-in-Aid and National Lottery funding into key programmes
- rural participation in arts and culture either as an active participant or as an audience member

The review also considers local government investment and wider demographic and socio-economic data related to rural England.

The creation of this report and its analysis is an important step by the Arts Council to improve how the organisation collects, maintains, analyses and makes available data and evidence relevant to rural England. It has been carried out with a view to refreshing the Rural Position Statement in mid-2018 and incorporating findings into the development of the Arts Council's new 10-year strategy, to be implemented from 2020.

The review was carried out between January and July 2018. The review aims to inform how the Arts Council can work to achieve great art and culture for everyone in rural England, and assess the extent to which it contributes to a fair balance of funding and opportunities to engage with arts and culture for people living in rural England.

This report:

- begins with an overview of the Arts Council policy and activity relevant to its approach to serving rural England
- gives contextual background about rural proofing and rural geographies
- describes the terms of reference and aims and objectives of the review
- outlines the review methodology
- summarises key findings from the review
- suggests next steps, including research and follow-up activity for Arts Council England

3. Policy context

3.1 Building on 'Great art and culture for everyone'

Arts Council England is the national development agency for the arts, museums and libraries in England. Its remit for the arts includes a wide range of visual and performing artforms, music, dance, theatre and literature. The Arts Council has funding responsibilities for regional museums and a development role across libraries and the wider museums sector. Arts Council England is sponsored by the Department for Digital, Culture, Media and Sport in order to make the arts, and the wider culture of museums and libraries, an integral part of everyday public life, accessible to all, and understood as essential to the national economy and to the health and happiness of society.

The Arts Council's strategic framework *Great art and culture for everyone*¹ set out a 10-year vision with five ambitious goals at its heart. Originally published in 2010, the strategy was refreshed and republished in 2013 to reflect the Arts Council's newly expanded remit for museums and libraries. The five strategic goals in *Great art and culture for everyone* are summarised in figure 1. The Arts Council's mission is 'great art and culture for everyone' and it works to achieve this through investment, development and advocacy and partnerships.

Figure 1: Arts Council England's five strategic goals from *Great art and culture for everyone*

-
- 1 Excellence is thriving and celebrated in the arts, museums and libraries
 - 2 Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries
 - 3 The arts, museums and libraries are resilient and environmentally sustainable
 - 4 The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled
 - 5 Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

Great art and culture for everyone committed to ensuring that everyone in England, including people living in rural areas, has the opportunity to participate in the nation's cultural life.

'We must take account of the differing needs of different places. We will do this in partnership with local government, the largest investor in arts and culture in England. We will also take full account of the respective needs of rural and urban communities, so that people are not disadvantaged by where they live'. (*Great art and culture for everyone*, Arts Council England, 2013, page 29)

As we move towards the end of the decade, Arts Council England will be beginning work on their next 10-year strategy. This review will contribute towards the development of this strategy, and consequently, direct how the Arts Council will help provide these opportunities to those living in rural areas.

¹ <http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/great-art-and-culture-everyone>

3.2 Arts Council England rural position statement

*Arts Council England and Communities Living in Rural England – a position statement*² (March 2014) set out how the Arts Council would approach the specific needs and aspirations of rural communities in order to deliver the goals of its 10-year strategy. It explained how key partnerships and ongoing engagement with rural stakeholders would ensure that the Arts Council's approach to rural England was appropriate.

The position statement reflected on the strength of the arts and culture in England's rural areas and communities and recognised that there are challenges and opportunities facing both cultural organisations, artists and the communities in rural areas. It committed to improving understanding of these strengths and issues through partnerships, making better use of evidence and engaging regularly with rural stakeholders, using these to inform policy and activity.

The position statement set out practical actions that Arts Council England would undertake to improve its approach to rural areas, on which progress has been made:

- **Rural proofing:** The Arts Council first adopted an approach to rural proofing (see further information in section 3.3) in 2004. This approach was revised in 2007. Following a rural proofing workshop with Defra in early 2014, the Arts Council agreed to include reference to Defra's rural proofing guidance³ in its advice to staff about policy development. This will again play a role within the drafting of a revised rural position statement in 2018.

- **Defra partnership:** The Arts Council maintains its relationship with Defra. Overall responsibility within the Arts Council for the relationship with Defra is held by the Director, Strategic Partnerships.
- **Stakeholder engagement:** The Arts Council hosts a biannual meeting of rural stakeholders to consider issues relating to arts and culture and rural communities. The first of these meetings was hosted by the Arts Council on 25 November 2013, and the most recent on April 2018. The next session will be held in July 2018.
- **Data and evidence:** The Arts Council is reviewing how it collects, maintains, analyses and makes available data and evidence relating to the arts, culture and rural communities. The Arts Council recognises that the available data and evidence at present gives only a partial picture and is actively seeking to improve this situation. In particular, the Arts Council is checking that existing data and evidence is adequately capturing any issues relating to engagement with culture or relating to the state of cultural infrastructure in rural areas.
- **Raise awareness in rural areas of the opportunities presented by Arts Council investment:** The Arts Council does not believe that it needs to introduce specific rural programmes or investment, as detailed in its position statement agreed at the first Arts Council Rural Stakeholders Forum. It is the Arts Council's view that its programmes and investment are already bringing significant benefit to rural areas and that its activity and future plans focused on economic and social value have tremendous potential for rural areas. The Arts Council

² <http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/rural-position-statement>

³ <https://www.gov.uk/rural-proofing-guidance>

does, however, recognise that it can make better use of networks and partners to raise awareness of the arts and culture in rural areas, and committed to do more of this from 2014.

This data and evidence review forms part of the process in 2018 to redevelop the Arts Council rural position statement, to help feed into its new 10-year strategy from 2020. The Rural Position Statement has been revised alongside this review in order to provide an update of the Arts Council's approach to rural areas.

4. Understanding rural geographies

4.1 Defining rural: Urban and rural classifications

Examining differences and similarities between rural and urban areas depends on firstly having a clear definition of both rural and urban. Defra's Statistical Digest of Rural England provides a wide range of useful statistical data on the issues affecting rural England. The rural/urban definition (England and Wales) and local authority rural/urban classification are the national definitions of rural and urban geographies developed by Defra, the ONS and a range of other central government departments.

The small-area rural/urban definition (England and Wales) and the local authority rural/urban classification are generally considered the

national standard for defining rural and urban geographies and analysing data and evidence for the purposes of rural proofing, and consequently were used during the Arts Council's 2014 rural data and evidence review. For consistency, the same measurements have been used to form the basis of the 2018 review. Where possible, the more granular small-area classification will be used, with the local authority classification being used in instances where data is not available below this geographic level.

Figure 2 summarises the rural/urban classification for census and small-area geographies, while figure 3 shows the number and population distribution of people in England living within each rural/urban classification.

Figure 2: Defra and ONS classification of rural and urban geographies for small-area geographies at census output area and below

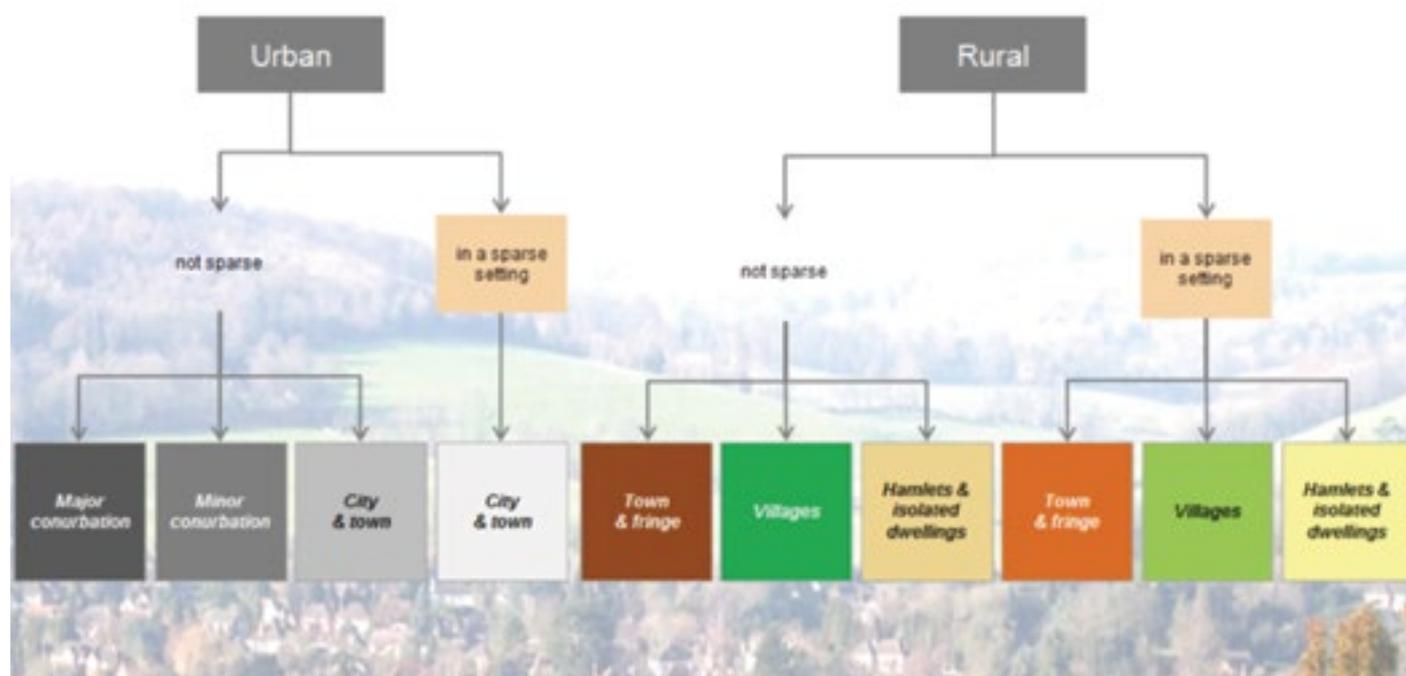
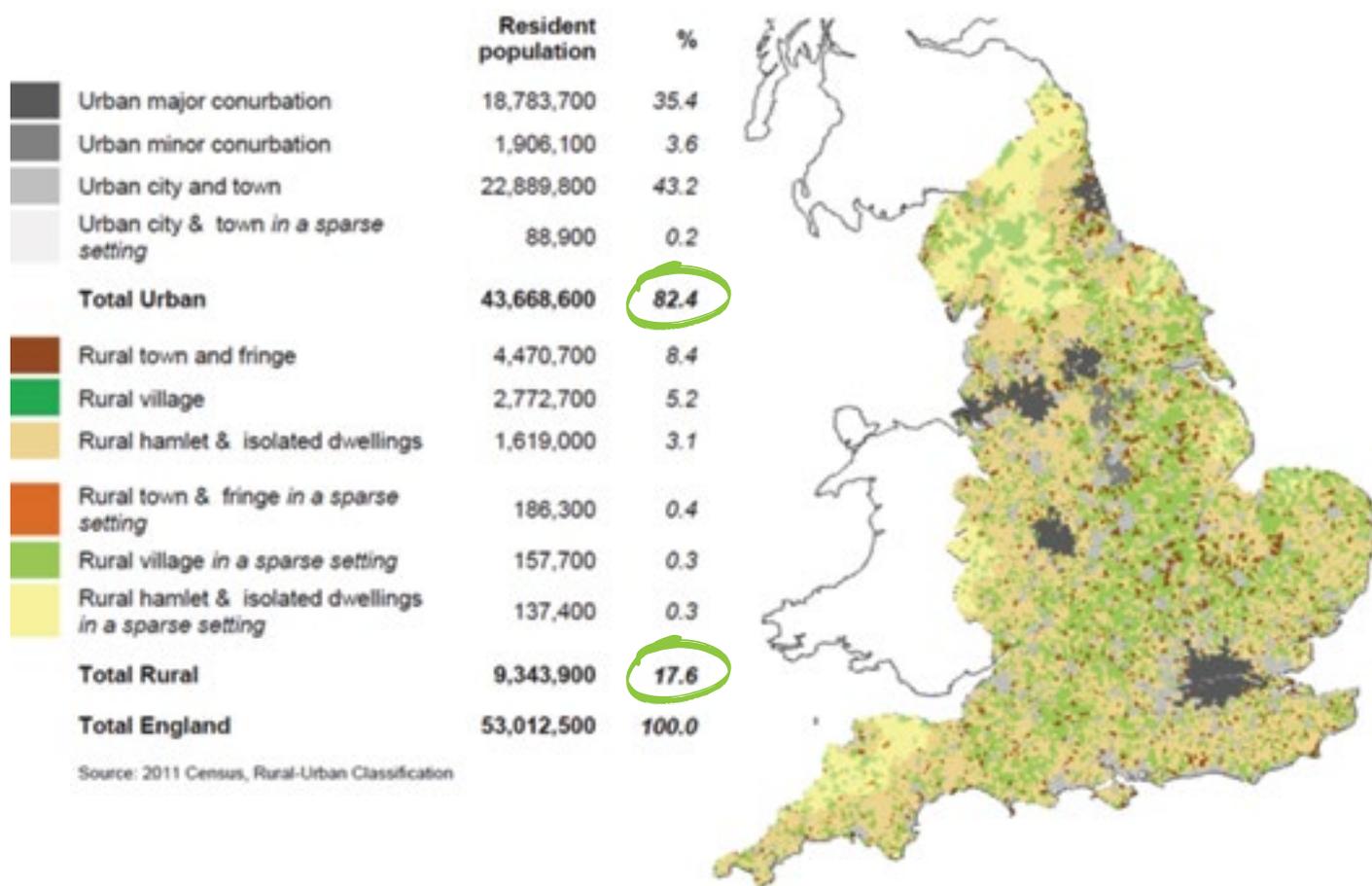


Figure 3: Defra and ONS classification of rural and urban geographies for small-area geographies: population frequency and distribution



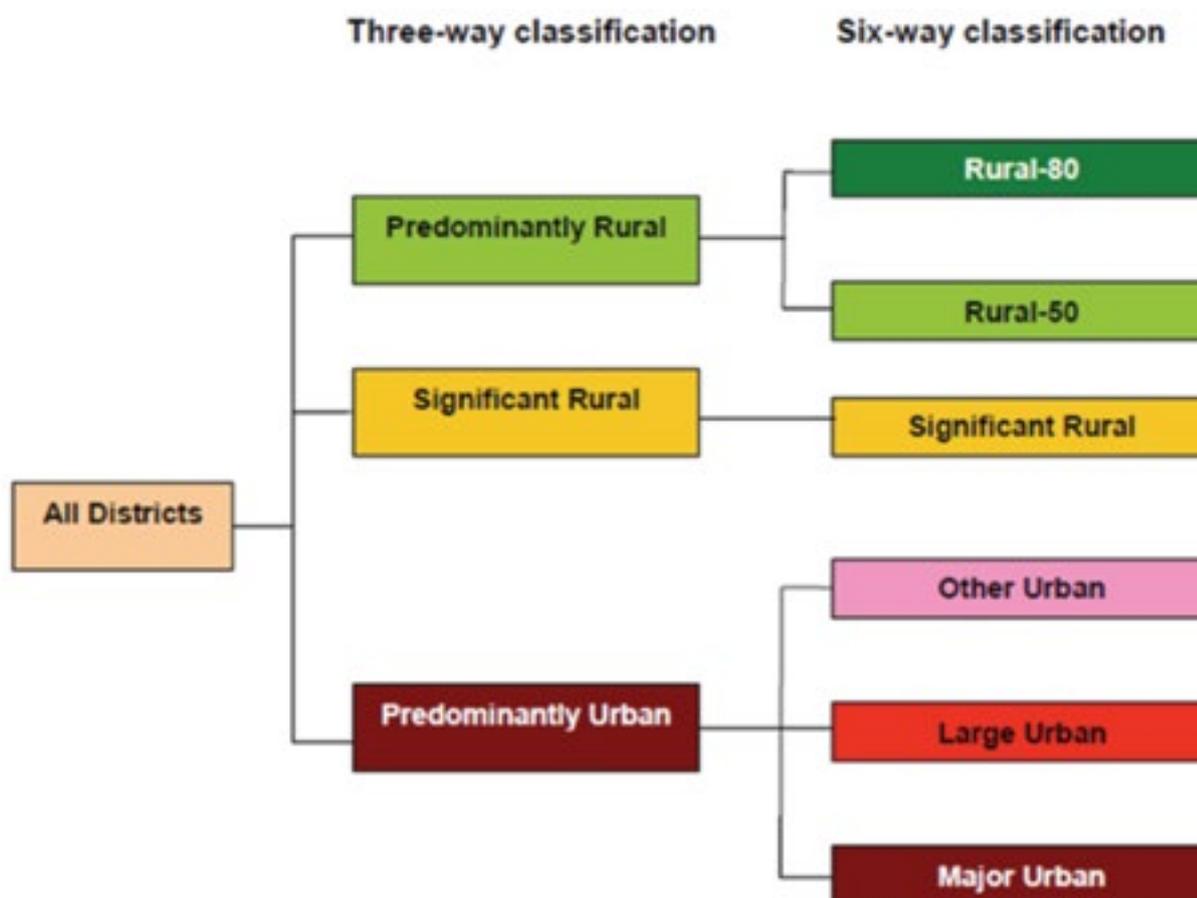
As figure 3 shows, based on the 2011 census:

- 17.6 per cent of the population of England live in a rural area, as defined by the Defra and ONS classification. 8.4 per cent (4,470,700 people) of England's population live in a rural town and fringe area, 5.2 per cent (2,772,700 people) live in a rural village, 3.1 per cent (1,619,000) live in a rural hamlet and isolated dwelling, while 1 per cent (481,400) live in a rural area in a sparse setting.

- 82.4 per cent of the population of England live in an urban area.

For data at a higher level of geography, local authorities are classified based on the number or proportion of their population living in urban centres or in rural settlements and large market towns. This is expanded on in figure 4. Latest Defra estimates, for 2015, put the proportion of the population in England living in rural local authorities at 20.7 per cent.

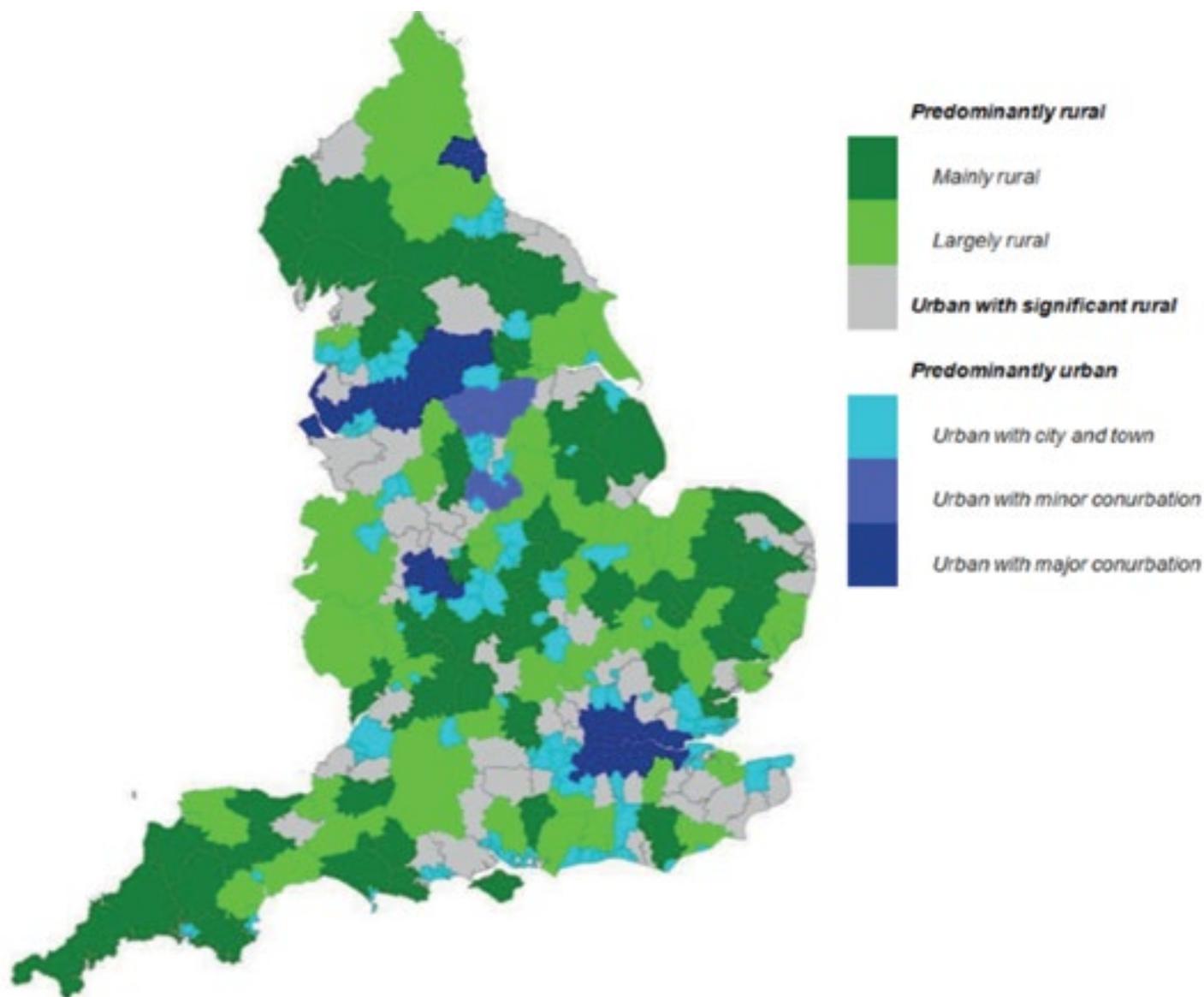
Figure 4: Defra and ONS classification of rural and urban geographies for local authority and other higher geographies



Each of the six-way classifications of urban and rural local authorities are defined as follows:

- major urban/urban with major conurbation: districts with either 100,000 people or 50 per cent of their population in urban areas with a population of more than 750,000
- large urban/urban with minor conurbation: districts with either 50,000 people or 50 per cent of their population living in one of 17 urban areas with a population between 250,000 and 750,000
- other urban/urban with city and town: districts with less than 26 per cent of their population living in rural settlements and larger market towns
- significant rural/urban with significant rural: districts with between 26 and 50 per cent of their population living in rural settlements and larger market towns
- rural-50/largely rural: districts with at least 50 per cent but less than 80 per cent of their population living in rural settlements and larger market towns
- rural-80/mainly rural: districts with at least 80 per cent of their population living in rural settlements and larger market towns

Figure 5: Defra and ONS classification of rural and urban geographies for local authority and other higher geographies: distribution



Both data and evidence reviews carried out by the Arts Council have drawn on the small-area and local authority rural/urban classifications, depending on the geographical depth of the data analysed. More detail of the datasets used for the review and how the rural/urban classifications were applied is described in the methodology chapter of this report (chapter 6, page 19).

4.2 Government rural proofing guidance

The government is committed to ensuring that all its policies take account of specific rural circumstances. Organisations carrying out rural proofing should assess whether proposals are likely to have a different impact in rural areas from elsewhere. Further guidance is available from Defra. Rural proofing is not optional, but it is also not complicated or a significant burden.

It is not about treating rural communities differently but about making sure that evidence and policy impacts are considered fully. Rural proofing helps achieve good economic, environmental and social solutions that contribute to growth.

Rural areas are not all the same; rural England is made up of a range of different types of places including remote upland farmsteads, coastal communities, small market towns and commuter villages. The rural population is diverse in its demographic make-up, and the rural economy is as broadly based and varied as in urban areas.

4.3 Understanding rural England

The government identifies challenges and issues that should be considered when developing or delivering policy relevant to rural England. The 2017 Rural Proofing guidance sets out a number of considerations to be made when assessing the impact on rural areas. These include:

- Access to services and infrastructure:
 - What is the impact of rurality on access to services and infrastructure?
 - Do appropriate delivery mechanisms for services and infrastructure exist, or do they need to be developed?
 - What is the impact of rurality on the cost of delivering services and infrastructure?
 - What is the impact of rurality on the cost of using/receiving services and infrastructure?
- Living and working in rural areas:
 - What is the impact of rurality on businesses, employment or access to housing or service provision?
 - What is the influence of regulation and planning on rural businesses?
 - What is the impact of rurality on availability and composition of employment?

- What is the impact of rurality on education, training and skills?
- Environment:
 - Could policy lead to a positive or negative impact on the environment?
 - Could policy have an impact on those wishing to visit the countryside recreationally?
 - Could policy have an impact on the natural or built landscape?
- Distribution, equality, devolution and funding:
 - What impact could policy have on different demographics and social groups, in particular, those on low wages, in part-time or seasonal employment or from deprived backgrounds?
 - What is the impact on policy of an older rural population?
 - What is the impact of devolution of power and service provision to rural areas?
 - Do those with devolved power have appropriate information with which to make decisions and deliver services?
 - Is an equitable proportion of funding being provided to rural areas?

These challenges and issues are relevant to the Arts Council in terms of the context in which its policy, investment and development work operates within rural communities. They are also important for arts and cultural organisations, artists and key partners such as local government that live, work or deliver services within rural England.

5. Terms of reference

In late 2017, relevant Arts Council staff began discussions on a re-examination of rural data and evidence in light of the upcoming development of a new 10-year strategy. The rural stakeholders group was briefed in December 2017 and members of this group have been invited to provide advice from outside the Arts Council on this review. The aim of this review is as follows:

- 1) to identify sources of data and evidence that may enable the Arts Council to better deliver its goals as they relate to rural communities, including how to identify areas of low engagement with arts and culture in these areas
- 2) to identify sources of data and evidence that have the potential to inform the activity of those with an interest in arts and culture in rural communities, for example, artists, cultural organisations and local authorities
- 3) to identify data and evidence that relates to the challenges and opportunities in, and the diversity of, rural areas to inform arts and culture policy-making
- 4) to identify data and evidence relating to the capacity within rural communities to enhance access to arts and culture
- 5) to consider the issue of public access to data and evidence, to help those with an interest in rural England to easily access data about trends and to conduct their own analysis
- 6) to identify any gaps in available data and evidence and consider which organisations are best placed to address these
- 7) to identify any issues that require the provision of data and evidence, for example, policy priorities or already identified issues which would benefit from further attention
- 8) to make recommendations as appropriate

A review group consisting of Defra and Arts Council staff and supplemented by other stakeholders was responsible for the conduct of the review and its output.

- Paul Bristow, Director – Strategic Partnerships, Arts Council England
- Pippa Warin, Senior Relationship Manager – South West, Arts Council England
- Joe Shaw, Senior Officer – Policy and Research, Arts Council England

Ralph Lister from the National Rural Touring Forum, Nic Millington from the Rural Media Company and Heidi Johnson from Nymaz offered to act in an advisory capacity to the reference group. This group were asked to comment upon the work and offer advice and guidance based on their own experience and knowledge in advance of the review being shared more widely. They were not responsible for the conduct of the review and its output. Stephen Hall, Head of Rural Statistics, Defra, was also consulted as part of the review process.

The Arts Council's rural stakeholders group were briefed on the undertaking of a review in December 2017 and were updated of its progress in April 2018.

6. Methodological details

6.1 Data and evidence on the arts and cultural sector in rural England

As part of the 2014 rural data and evidence review, a mapping exercise was conducted on the then-currently available secondary data and statistics, research toolkits, evaluations and ongoing primary research that could inform the understanding of the arts and cultural sector in rural England.

Subsequently, it was decided that the 2014 review focus on two key areas:

- analysis of Arts Council England investment in rural England, both from Grant-in-Aid and National Lottery funding, covering National Portfolio Organisation, Grants for the Arts and Strategic Funding Programmes
- analysis of arts and cultural participation and audiences in rural England

In order to maintain consistency, the same measures have been used as part of the 2018 rural data and evidence review. Analysis of these key areas by the Defra and ONS rural/urban classifications have been conducted by the Arts Council, the methodology for which are described in sections 5.2 and 5.3.

Chapter 7 presents key findings from the analysis. Where possible, new or additional sources of data have been identified by the review group and considered as part of the exercise.

6.2 Analysis of Arts Council England investment

Our analysis evaluates whether direct recipients of Arts Council England investment were rural or otherwise by looking at major funding strands, including:

- National Portfolio Organisations, within the current cycle and previous two cycles

- Grants for the Arts applications for the period 2014/15 to 2016/17
- the Strategic Touring programme

In most instances this would be based on the location given as part of an application, but in some instances could also include the location where activity was planned to take place. Data has been analysed primarily by the small-area classification of urban and rural, but also includes the local authority classification.

Other funding streams which make a contribution to rural England have also been included for reference. The classification used in the analysis of these streams will depend on the area of benefit for the respective programmes.

6.3 Analysis of local government investment

Local government is often a major investor in arts and culture across England. Using data obtained from gov.uk, we have explored the changing patterns of local government spending, both in general and on arts and culture. In this instance, arts and culture spending has been defined as spending on:

- arts development and support
- museums and galleries
- theatre and public entertainment
- library services

As this data is provided to local authority level, it has been analysed using this classification of urban and rural.

6.4 Analysis of arts and cultural participation and audiences

Active Lives is a Sport England-led survey about participation in leisure and recreational activities, including sport, physical activity and culture among those living in England. In particular, it records instances of participants having

attended arts events, museums or galleries, spent time doing a creative activity or craft or used a public library or library service in the past 12 months, as well as frequency within the past 12 months.

The survey is conducted by Ipsos MORI and began in November 2015. Arts Council England, Public Health England and Department for Transport were funding partners for the survey. The survey incorporates a mixed postal and online methodology and the overall number of respondents is around 200,000 each year. What separates Active Lives from other surveys is its robustness; its data is representative down to local authority level and therefore allows for far more granular analysis.

Taking Part is a national survey about cultural and sporting participation, and is currently undertaken by NatCen and sponsored by Department for Digital, Culture, Media and Sport, Arts Council England, Sport England and English Heritage. The survey collects detailed information from adults (aged 16 and over) and children (aged 5-15) in England about their attendance at a wide variety of arts events, museums, galleries, libraries and heritage sites, and about their participation in creative activities and sport in the last 12 months. It also collects an in-depth range of socio-demographic information on respondents. The adult survey has been conducted since July 2005 and the child survey since 2008.

Both the Active Lives and Taking Part datasets include the breakdowns for Defra and ONS rural/urban classification, enabling analysis of key trends from the survey by the rural or urban neighbourhood type of respondents.

The analysis of the Active Lives survey explored artistic and cultural participation and attendance among adults (aged 16 and over) living in both urban and rural England, and by various demographic, geographic and socio-economic characteristics of rural-based respondents.

Such analysis enabled exploration of patterns of arts and cultural engagement by people living within different types of rural and urban neighbourhoods. This arts and cultural engagement could relate to any activity, whether commercially or publicly funded or accessed privately, digitally or publicly, so does not necessarily directly relate to engagement with Arts Council funded activity.

Analysis of the Taking Part survey explored engagement in activities not covered within the Active Lives survey, such as participation in and attendance to specific types of arts activities.

Please note: in the previous iteration of Arts Council England's rural data and evidence review, from 2014, a Taking Part dataset using participants from 2005 to 2013 was used to analyse general engagement levels in England. At this stage, this represented the most suitable dataset available and, through combining multiple years of data, provided a much larger sample size than would otherwise have been possible. Following the release of an 18-month Active Lives cultural data in January 2018, which provides a far greater sample within a shorter period of time, it was not necessary to use Taking Part data within this review for the purpose of measuring overall engagement levels. Consequently, Taking Part data has only been used to evidence more specific artform-related engagement, using the most recent annual dataset (2016/17).

Figure 6: The number of adult (aged 16 and over) respondents in the Active Lives survey dataset (November 2015 to May 2017) by Defra ONS urban/rural classification

Small-area rural/urban classification		Number of respondents, weighted	Per cent
A1	Urban major conurbation	103,295	35.2
B1	Urban minor conurbation	10,563	3.6
C1	Urban city and town	125,343	42.7
C2	Urban city and town in sparse setting	486	0.2
D1	Rural town and fringe	25,554	8.7
D2	Rural town and fringe in a sparse setting	1,097	0.4
E1	Rural village	16,399	5.6
E2	Rural village in a sparse setting	970	0.3
F1	Rural hamlet and isolated dwelling	9,125	3.1
F2	Rural hamlet and isolated dwelling in a sparse setting	907	0.3
	Total	293,739	100

Sub-group analysis by geographic, demographic and socioeconomic characteristics required respondents to be combined into broader urban and rural categories, due to small sample sizes. Figure 7 shows the number of adult respondents across the Active Lives survey dataset whose home postcode was within either aggregated urban or rural areas.

Figure 7: The number of adult (aged 16 and over) respondents in the Active Lives survey dataset (November 2015 to May 2017) by aggregated Defra ONS urban/rural classification

Small-area rural/urban classification (grouped)		Number of respondents, weighted	Per cent
A1-C2	Urban	239,687	81.6
D1-F2	Rural	54,052	18.4
	Total	293,739	100

Similarly, analysis of specific artform engagement using the Taking Part 2016/17 dataset was carried out using an aggregated urban/rural breakdown based on the Defra and ONS urban/rural classification. Figure 8 shows the number of adult respondents across the Taking Part 2016/17 survey dataset whose home postcode was within either aggregated urban or rural areas.

Figure 8: The number of adult (aged 16 and over) respondents in the Taking Part survey dataset (2016/17) by aggregated Defra ONS urban/rural classification

Small-area rural/urban classification (grouped)		Number of respondents, weighted	Per cent
A1-C2	Urban	7,883	84.3
D1-F2	Rural	1,467	15.7
	Total	9,350	100

6.5 Analysis of demographic and socio-economic datasets

Census (2011)

Data collected as part of the Census (2011) has been used to explore the demographic make-up of urban and rural England. Although more recent population estimates exist, the last Census provides the most accurate reflection of those people living in England and their characteristics. Therefore, we must consider that changes in demographics may have taken place within the intervening period. The next Census is scheduled to take place in 2021.

Census data used in this review was taken from the Nomis website, based on the small-area classification of urban and rural. According to this data, 43.7 million people lived in urban areas and 9.3 million in rural areas.

Socio-economic datasets

This review refers to two key socio-economic datasets: the **Social Mobility Index** (SMI) and the **Index of Multiple Deprivation** (IMD).

The Social Mobility Index was last published by the Social Mobility Commission in November 2017. The index provides a ranking for each of the 326 local authorities in England based on a number of factors, including:

- early years – nursery quality and attainment
- schools – primary and secondary quality and attainment
- youth – KS4 and higher education attainment and progression
- adulthood – income, profession and affordability

Based on this ranking, local authorities can be designated as ‘hotspots’ or ‘coldspots’ for social mobility. Westminster received the highest ranking in 2017, with West Somerset receiving the lowest ranking. Rankings and scores for each category and sub-category were also available. Each of the four categories receive the same weighting, although the number of sub-categories within each determines their relative weighting.

The Index of Multiple Deprivation was last published by the Department for Communities and Local Government (DCLG) – now the Ministry for Housing, Communities and Local Government (MHCLG) – in September 2015. The index provides a ranking for all 32,844 lower-layer super output areas (LSOAs) in England based on seven domains:

- income deprivation (22.5 per cent weighting)
- employment deprivation (22.5 per cent)
- education, skills and training deprivation (13.5 per cent)
- health deprivation and disability (13.5 per cent)
- crime (9.3 per cent)
- barriers to housing and services (9.3 per cent)
- living environment deprivation (9.3 per cent)

The IMD provides both an overall ranking, as well as rankings for each domain and the decile in which the respective LSOA is placed. As data is based around output areas, the small-area classification of urban and rural has been used.

7. Analysis and conclusions

7.1 Arts Council England investment

7.1.1 Introduction and data analysis method

This section reviews data around three distinct strands of Arts Council England investment:

- National Portfolio Organisations, covering the 2018-22, 2015-18 and 2012-15 portfolios
- Grants for the Arts applicants and awards, 2014/15 to 2016/17
- Strategic Touring programme, years one to six

Analysis has been carried out about how these programmes reach and benefit rural artists and audiences, considering the spread of awards, and in some instances, the location of funded activity.

The final part of section 7.1 explores other streams of Arts Council funding which can be seen to be providing investment in rural areas.

It should be noted that Arts Council England is not the only funder of arts and culture in England; national bodies such as the Department for Digital, Culture, Media and Sport and Department for Education also invest in cultural infrastructure. Local authorities are also major investors in arts, museums and libraries, which is expanded on in a later section.

Throughout this section, two measurements are used to determine whether a place is rural. Principally, the 2011 Defra and ONS classification of census output areas has been used to analyse the postcode data provided by applicants; this is summarised as either urban (classifications A1 – major conurbation, to C2 – city and town in a sparse setting) or rural (D1 – town and fringe, to F2 – hamlet or isolated dwellings in a sparse setting). See figures 2 and 3 in section 3 for a summary of each of the rural and urban geographical locations for small-area geographies.

For context, with the assumption made that the constituents of arts organisations or venues exist to a greater or lesser extent beyond their immediate settlement, some tables also include the 2005 six-way classification of the wider local authority in which the census output area is situated – which can subsequently be grouped into either predominately urban, or significantly/predominately rural. See figure 4 in section 3 for a summary of the local authority rural/urban classification.

7.1.2 National Portfolio Organisations

Headline findings:

- 37 National Portfolio Organisations (4.6 per cent) awarded funds as part of the 2018-22 cycle are resident within a rural settlement (as defined by the small-area Defra and ONS urban/rural classification of census output areas). This represents an increase in number from previous cycles – 29 between 2015-18 and 34 between 2012-15 – but is consistent in proportional terms as a result of the increased size of the portfolio overall. Although there is some variation in the distribution of granular urban/rural classifications within Arts Council England areas – the North includes many organisations within 'A1' areas because of the number of large metropolitan areas, the South West includes many within 'C1' areas because most organisations are located in smaller cities or towns, and so on – when assessing simply the urban versus rural split there is a general level of consistency.
- Future investment worth approximately £40.1 million across the four-year funding period between 2018-22 has been committed to organisations from rural settlements (as defined by the small-area Defra and ONS urban/rural

classification of census output area). As a proportion of overall investment into National Portfolio Organisations during the cycle, this represents 2.6 per cent of the total portfolio value, consistent with the 2015-18 (2.5 per cent) and 2012-15 cycles (2.6 per cent). However, the annual investment in rural National Portfolio Organisations will be greater within the new portfolio – approximately £10 million per annum, up from £8.7 million between 2012-15 – and we can observe that the declining trend in terms of the proportion of funding committed to London area National Portfolio Organisations could in principle offer opportunities to rural organisations going forward.

- 126 National Portfolio Organisations (15.7 per cent) awarded funds as part of the 2018-22 cycle are located within a rural local authority setting (as defined by the Defra and ONS urban/rural classification of local authorities). However, a majority of these National Portfolio Organisations – 89, or 11.1 per cent of all National Portfolio Organisations – fall within a ‘C1’ census output area, typically an urban settlement, town or city located within a largely rural area. These organisations will receive 9.4 per cent of National Portfolio Organisation funding between 2018-22. Therefore, it seems pertinent to consider again what role organisations within hub towns or similar can play with regards to the cultural engagement of their surrounding rural areas.

Number of National Portfolio Organisations by urban/rural classification

In June 2017, the Arts Council announced the 831⁴ organisations that would receive annual National Portfolio Organisation/Major Partner Museum funding in the period 2018-22. This section looks at the geographical spread of the National Portfolio Organisations based on the postcode of their main base, whether this is a venue or administrative office.⁵

Figures 9 and 10 show the 2018-22 portfolio broken down, firstly, by the how rural the immediate surroundings of an organisation’s resident postcode are (from left – more urban, to right – more rural) and, secondly, by the wider context of the local authority in which it is based (from top – more urban, to bottom – more rural).

Please note, only National Portfolio Organisations which gave a main location within England have been included within this analysis (801) and, as no National Portfolio Organisations could be considered the classifications F1 or F2, these categories have been excluded.

⁴ The 831 organisations announced on 27 June 2017, covering 844 funding agreements, across three bands of organisation plus Sector Support Organisations.

⁵ It is worth noting that, for some organisations, their base postcode may not completely reflect their core area of benefit. However, this remains the most accurate means to explore how funding is distributed.

Figure 9: National Portfolio Organisations 2018-22 by urban/rural definition of census output area and classification of local authority

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	432	-	3	-	435	2	-	-	-	2	437
LU	-	33	1	-	34	1	-	-	-	2	35
OU	3	-	197	-	200	1	-	2	-	2	203
Predominantly urban total	435	33	201	-	669	4	-	2	-	6	675
SR	-	-	37	-	37	1	-	3	-	4	41
Significantly rural total	-	-	37	-	37	1	-	3	-	4	41
R50	1	-	29	4	34	5	2	6	2	15	49
R80	-	-	23	1	24	3	2	6	1	12	36
Predominantly rural total	1	-	52	5	58	8	2	12	3	27	85
Total	436	33	290	5	764	13	4	17	3	37	801

Figure 10: National Portfolio Organisations 2018-22 by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	53.9	-	0.4	-	54.3	0.3	-	-	-	0.3	54.6
LU	-	4.1	0.1	-	4.2	0.1	-	-	-	0.1	4.4
OU	0.4	-	24.6	-	25.0	0.1	-	0.3	-	0.4	25.3
Predominantly urban total	54.3	4.1	25.1	-	83.5	0.5	-	0.3	-	0.8	84.3
SR	-	-	4.6	-	4.6	0.1	-	0.4	-	0.5	5.1
Significantly rural total	-	-	4.6	-	4.6	0.1	-	0.4	-	0.5	5.1
R50	0.1	-	3.6	0.5	4.2	0.6	0.3	0.8	0.3	1.9	6.1
R80	-	-	2.9	0.1	3.0	0.4	0.3	0.8	0.1	1.5	4.5
Predominantly rural total	0.1	-	6.5	0.6	7.2	1.0	0.5	1.5	0.4	3.4	10.6
Total	54.4	4.1	36.2	0.6	95.4	1.6	0.5	2.1	0.4	4.6	100.0

83.5 per cent of National Portfolio Organisations (669) funded to deliver work between 2018 and 2022 have a main base in settlements defined as urban (A1-C2) in a wider local authority context that is predominately urban (major urban/largely urban/other urban).

A further 4.6 per cent are considered to be in an urban settlement within a significantly rural local authority context, and 7.2 per cent in an urban settlement within a predominantly rural local authority context. Cumulatively, 95.4 per cent of National Portfolio Organisations funded

to deliver work between 2018 and 2022 are considered to be in an urban settlement.

The remaining 4.6 per cent of National Portfolio Organisations can be found in rural settlements: 0.8 per cent within a predominantly urban local authority context, 0.5 per cent within a significantly rural local authority context and 3.4 per cent within a predominantly rural local authority context.

It is worth noting the large discrepancy between what is considered rural within the census output area (4.6 per cent) and local authority (15.7 per cent) classifications. A majority of those considered rural as part of the former are also rural within the latter (with the exception of six National Portfolio Organisations), but

the inverse is generally not the case. 95 organisations are considered rural by local authority but urban by output area, with 89 falling within the 'C1' classification, highlighting smaller cities or towns within a largely rural area.

This is largely consistent with the number and proportional split recorded as part of the 2015-18 portfolio, shown overleaf as figures 11 and 12. As previously, only National Portfolio Organisations which gave a main location within England have been included within this analysis (666) and, as no National Portfolio Organisations could be considered within the classifications F1 or F2, these categories have been excluded.

Figure 11: National Portfolio Organisations 2015-18 by urban/rural definition of census output area and classification of local authority

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	388	-	2	-	390	-	-	-	-	-	390
LU	-	21	1	-	22	1	-	-	-	1	23
OU	2	-	140	-	142	-	-	2	-	2	144
Predominantly urban total	390	21	143	-	554	1	-	2	-	3	557
SR	-	-	31	-	31	-	-	5	-	5	36
Significantly rural total	-	-	31	-	31	-	-	5	-	5	36
R50	1	-	27	2	30	3	3	4	1	11	41
R80	-	-	21	1	22	4	3	2	1	10	32
Predominantly rural total	1	-	48	3	52	7	6	6	2	21	73
Total	391	21	222	3	637	8	6	13	2	29	666

Figure 12: National Portfolio Organisations 2015-18 by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	58.3	-	0.3	-	58.6	-	-	-	-	-	58.6
LU	-	3.2	0.2	-	3.3	0.2	-	-	-	0.2	3.5
OU	0.3	-	21.0	-	21.3	-	-	0.3	-	0.3	21.6
Predominantly urban total	58.6	3.2	21.5	-	83.2	0.2	-	0.3	-	0.5	83.6
SR	-	-	4.7	-	4.7	-	-	0.8	-	0.8	5.4
Significantly rural total	-	-	4.7	-	4.7	-	-	0.8	-	0.8	5.4
R50	0.2	-	4.1	0.3	4.5	0.5	0.5	0.6	0.2	1.7	6.2
R80	-	-	3.2	0.2	3.3	0.6	0.5	0.3	0.2	1.5	4.8
Predominantly rural total	0.2	-	7.2	0.5	7.8	1.1	0.9	0.9	0.3	3.2	11.0
Total	58.7	3.2	33.3	0.5	95.6	1.2	0.9	2.0	0.3	4.4	100.0

We can observe that, among the 2015-18 portfolio, 95.6 per cent of organisations were considered to have their main base in an urban settlement: 83.2 per cent, 4.7 per cent and 7.8 per cent within a predominantly urban, a significantly rural and a predominantly rural local authority context, respectively. This is broadly in line with the 2018-22 portfolio.

The remaining 4.4 per cent of National Portfolio Organisations could be found within rural settlements, with 3.2 per cent within a predominantly rural local authority context. This is consistent with the 2018-22 portfolio, although it should be noted that, due to the increase in the number of National Portfolio Organisations overall, there will be a greater number of organisations located within rural settlements (D1-E2) and rural local authority contexts (SR-R80) than previously; 31 between 2018-22, compared to 26 between 2015-18.

Further comparison to the 2012-15 portfolio is shown overleaf as figures 13 and 14. As previously, only National Portfolio Organisations which gave a main location within England have been included within this analysis (693) and, as no National Portfolio Organisations could be considered within the classifications F1 or F2, these categories have been excluded.

Figure 13: National Portfolio Organisations 2012-15 by urban/rural definition of census output area and classification of local authority

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	410	-	4	-	415	1	-	-	-	1	416
LU	-	25	-	-	25	-	-	-	-	-	25
OU	3	-	132	-	135	-	-	2	-	2	137
Predominantly urban total	413	25	136	-	575	1	-	2	-	3	578
SR	-	-	33	-	33	1	-	5	-	6	39
Significantly rural total	-	-	33	-	33	1	-	5	-	6	39
R50	-	1	29	2	31	3	1	4	1	9	41
R80	-	-	19	1	19	6	4	2	4	16	35
Predominantly rural total	-	1	48	3	51	9	5	6	5	25	76
Total	413	26	217	3	659	11	5	13	5	34	693

Figure 14: National Portfolio Organisations 2012-15 by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	59.2	-	0.6	-	59.9	0.1	-	-	-	0.1	60.0
LU	-	3.6	-	-	3.6	-	-	-	-	-	3.6
OU	0.4	-	19.1	-	19.5	-	-	0.3	-	0.3	19.8
Predominantly urban total	59.6	3.6	19.6	-	83.0	0.1	-	0.3	-	0.4	83.4
SR	-	-	4.8	-	4.8	0.1	-	0.7	-	0.9	5.6
Significantly rural total	-	-	4.8	-	4.8	0.1	-	0.7	-	0.9	5.6
R50	-	0.1	4.2	0.3	4.6	0.4	0.1	0.6	0.1	1.3	5.9
R80	-	-	2.7	0.1	2.7	0.9	0.6	0.3	0.6	2.3	5.1
Predominantly rural total	-	0.1	6.9	0.4	7.4	1.3	0.7	0.9	0.7	3.6	11.0
Total	59.6	3.8	31.3	0.4	95.1	1.6	0.7	1.9	0.7	4.9	100.0

95.1 per cent of organisations from the 2012-15 portfolio were considered to have their main base in an urban settlement: 83 per cent, 4.8 per cent and 7.4 per cent within a predominantly urban, a significantly rural and a predominantly rural local authority context, respectively. This is broadly in line with the 2018-22 and 2015-18 portfolios.

The remaining 4.9 per cent of National Portfolio Organisations could be found within rural settlements, with 3.6 per cent within a predominantly rural local authority context, in line with subsequent portfolios.

We can observe, therefore, that the proportion of National Portfolio Organisations located within urban and rural locales has remained generally consistent within the last three funding cycles. However, an increase in the number of organisations included within the 2018-22 portfolio could mean that a greater number of rural arts and cultural organisations will receive this funding during the next four years.

Figures 15 and 16 highlight the past three cycles side-by-side.

Figure 15: Number of National Portfolio Organisations within past three portfolios by urban/rural definition⁶

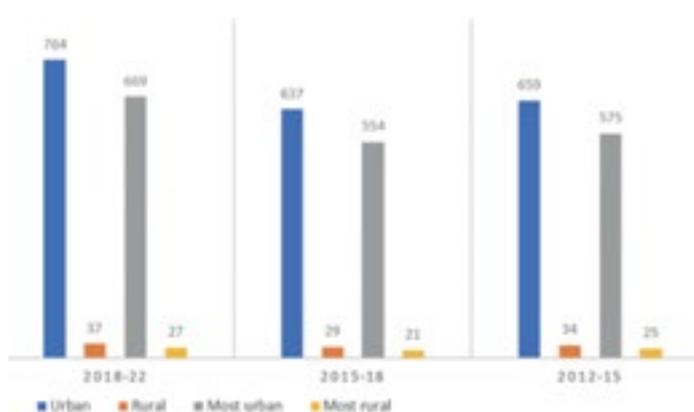
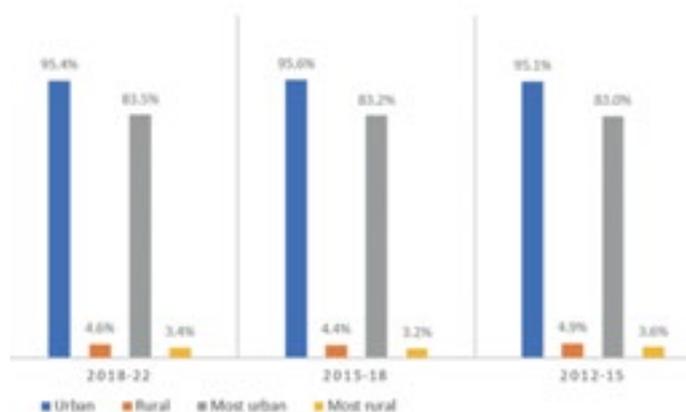


Figure 16: Proportion of National Portfolio Organisations within past three portfolios by urban/rural definition



⁶ Please note, 'most urban' and 'most rural' refer to areas which are both urban and predominantly urban or rural and predominantly rural across both urban/rural classifications.

To understand this more clearly, we should also consider if and how this may differ across the five Arts Council England areas: London,

Midlands, North, South East and South West. Figures 17 to 22 show this breakdown for the past three funding cycles, respectively.

Figure 17: National Portfolio Organisations 2018-22 by urban/rural definition of census output area and Arts Council England area

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	255	-	-	-	255	-	-	-	-	-	255
Midlands	41	14	60	2	117	1	-	4	1	6	123
North	133	19	55	3	210	6	2	5	2	15	225
South East	7	-	104	-	111	2	1	4	-	7	118
South West	-	-	71	-	71	4	1	4	-	9	80
Total	436	33	289	5	763	14	4	17	3	38	801

Figure 18: National Portfolio Organisations 2018-22 by urban/rural definition of census output area and Arts Council England area (per cent) 31

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	100.0	-	-	-	100.0	-	-	-	-	-	100.0
Midlands	33.3	11.4	48.8	1.6	95.1	0.8	-	3.3	0.8	4.9	100.0
North	59.1	8.4	24.4	1.3	93.3	2.7	0.9	2.2	0.9	6.7	100.0
South East	5.9	-	88.1	-	94.1	1.7	0.9	3.4	-	5.9	100.0
South West	-	-	88.8	-	88.8	5.0	1.3	5.0	-	11.3	100.0

It is clear that, although most 2018-22 National Portfolio Organisations from all Arts Council England areas are within urban settlements, the proportion is not consistent throughout. All of the London area's 255 National Portfolio Organisations, making up 32 per cent of the portfolio, are from urban settlements. Conversely, nine of 80 organisations (11.3 per cent) from the South West within the portfolio are from rural settlements, the highest of any area.

The split between further classifications is a natural consequence of how areas were drawn. The North, with major conurbations such as

Manchester, Leeds, Liverpool and Newcastle, has many organisations within the 'A1' classification. On the other hand, the Midlands and particularly the South East and South West have most organisations located within 'C1' output areas, such as Derby, Leicester, Cambridge, Reading, Southampton, Bristol, Exeter, Plymouth and their surrounding areas.

Although the number of rural National Portfolio Organisations is relatively low (38), we can see that the majority are found within non-sparse rural town and fringe and rural village output areas (D1 and E1).

Figure 19: National Portfolio Organisations 2015-18 by urban/rural definition of census output area and Arts Council England area

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	240	-	-	-	240	-	-	-	-	-	240
Midlands	30	7	43	-	80	1	1	1	1	4	84
North	115	14	47	3	179	3	3	2	1	9	188
South East	6	-	71	-	77	1	1	5	-	7	84
South West	-	-	61	-	61	3	1	5	-	9	70
Total	391	21	222	3	637	8	6	13	2	29	666

Figure 20: National Portfolio Organisations 2015-18 by urban/rural definition of census output area and Arts Council England area (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
Urban/rural classification	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	Total
London	100.0	-	-	-	100.0	-	-	-	-	-	100.0
Midlands	35.7	8.3	51.2	-	95.2	1.2	1.2	1.2	1.2	4.8	100.0
North	61.2	7.5	25.0	1.6	95.2	1.6	1.6	1.1	0.5	4.8	100.0
South East	7.1	-	84.5	-	91.7	1.2	1.2	6.0	-	8.3	100.0
South West	-	-	87.1	-	87.1	4.3	1.4	7.1	-	12.9	100.0

When considering the 2015-18 portfolio, we can observe a similar distribution by Arts Council England area, with the greatest proportion of rural organisations found within the South West area (nine of 70, or 12.9 per cent).

Figure 21: National Portfolio Organisations 2012-15 by urban/rural definition of census output area and Arts Council England area

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	255	-	-	-	255	-	-	-	-	-	255
Midlands	31	10	43	-	84	2	1	1	1	5	89
North	125	16	47	3	191	3	4	4	3	14	205
South East	2	-	67	-	69	2	-	5	-	7	76
South West	-	-	60	-	60	4	-	3	1	8	68
Total	413	26	217	3	659	11	5	13	5	34	693

Figure 22: National Portfolio Organisations 2012-15 by urban/rural definition of census output area and Arts Council England area (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	100.0	-	-	-	100.0	-	-	-	-	-	100.0
Midlands	34.8	11.2	48.3	-	94.3	2.3	1.1	1.1	1.1	5.6	100.0
North	61.0	7.8	22.9	1.5	93.2	1.5	2.0	2.0	1.5	6.8	100.0
South East	2.6	-	88.2	-	90.8	2.6	-	6.6	-	9.2	100.0
South West	-	-	88.2	-	88.2	5.9	-	4.4	1.5	11.8	100.0

And similarly, the pattern among the 2012-15 portfolio was also in line with the upcoming 2018-22 portfolio. It is perhaps worth noting that, while the number of rural organisations within the 2015-18 portfolio (29) represented a small decline when compared to 2012-15 (33), there will be a significant rise in the number within the 2018-22 portfolio (38). This will largely be registered in the North area, where 16 rural organisations will be part of the portfolio, up from nine between 2015-18.

We can state, therefore, that although the proportion of rural National Portfolio Organisations within each Art Council England area varies to some extent, these proportions have remained generally consistent across the last three funding cycles.

Figures 23 and 24 show the number and proportion of rural National Portfolio Organisations within each Arts Council area for the past three cycles side-by-side. Please note, London has been excluded as all National Portfolio Organisations within this area are considered urban.

Figure 23: Number of rural National Portfolio Organisations by Arts Council England area within past three portfolios

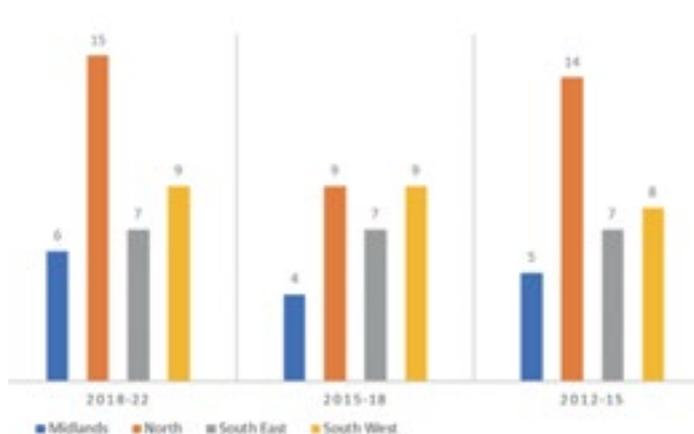
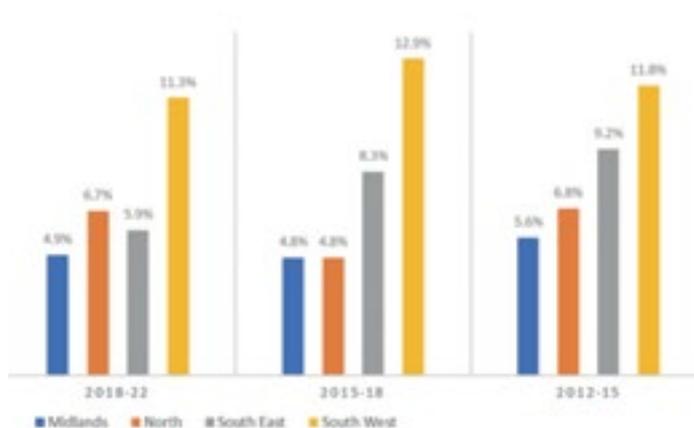


Figure 24: Proportion of rural National Portfolio Organisations by Arts Council England area within past three portfolios



Distribution of National Portfolio Organisation funding by urban/rural classification

Having explored the number of organisations within urban and rural areas, it would also be useful to consider the distribution of funding across the portfolio organisations; naturally, this is not distributed uniformly. Figures 25 and 26, below, display the total funding for the 2018-22 portfolio and its proportional distribution. As previously, this only includes National Portfolio Organisations which gave a main location within England (801) and, as no National Portfolio Organisations could be considered the classifications F1 or F2, these categories have been excluded. With particular reference to portfolio value, it is worth noting that the 2018-22 funding cycle is the first to be carried out across four full financial years. Although subsequent tables will include total portfolio value, any reference to relative value across funding cycles will refer to the relevant time period or be made using average annual figures.

Figure 25: National Portfolio Organisation funding 2018-22 by urban/rural definition of census output area and classification of local authority (£000s)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	1,050,694	-	3,480	-	1,054,174	645	-	-	-	645	1,054,819
LU	-	42,893	402	-	43,295	760	-	-	-	760	44,055
OU	5,433	-	267,627	-	273,060	535	-	5,651	-	6,186	279,245
Predominantly urban total	1,056,127	42,893	271,510	-	1,370,529	1,940	-	5,651	-	7,590	1,378,120
SR	-	-	31,711	-	31,711	6,516	-	2,966	-	9,482	41,193
Significantly rural total	-	-	31,711	-	31,711	6,516	-	2,966	-	9,482	41,193
R50	1,747	-	35,405	2,829	39,981	2,990	1,150	10,045	1,541	15,727	55,708
R80	-	-	80,099	400	80,499	610	2,718	3,463	479	7,271	87,770
Predominantly rural total	1,747	-	115,504	3,229	120,481	3,601	3,868	13,508	2,021	22,998	143,478
Total	1,057,874	42,893	418,724	3,229	1,522,721	12,057	3,868	22,124	2,021	40,070	1,562,791

Figure 26: National Portfolio Organisation funding 2018-22 by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	67.2	-	0.2	-	67.5	0.0	-	-	-	0.0	67.5
LU	-	2.7	0.0	-	2.8	0.1	-	-	-	0.1	2.8
OU	0.4	-	17.1	-	17.5	0.0	-	0.4	-	0.4	17.9
Predominantly urban total	67.6	2.7	17.4	-	87.7	0.1	-	0.4	-	0.5	88.2
SR	-	-	2.0	-	2.0	0.4	-	0.2	-	0.6	2.6
Significantly rural total	-	-	2.0	-	2.0	0.4	-	0.2	-	0.6	2.6
R50	0.1	-	2.3	0.2	2.6	0.2	0.1	0.6	0.1	1.0	3.6
R80	-	-	5.1	0.0	5.2	0.0	0.2	0.2	0.0	0.5	5.6
Predominantly rural total	0.1	-	7.4	0.2	7.7	0.2	0.3	0.9	0.1	1.5	9.2
Total	67.7	2.7	26.8	0.2	97.4	0.8	0.3	1.4	0.1	2.6	100.0

The majority of funding from the 2018-22 portfolio – 97.4 per cent – is set to be awarded to organisations based within urban settlements. This includes 87.7 per cent from within a predominantly urban local authority setting, 2 per cent from a significantly rural setting and 7.7 per cent from a predominantly rural setting.

Funding to output area rural settlements will account for 2.6 per cent of National Portfolio Organisation expenditure between 2018-22, or approximately £40.1 million across four years. This will be focused primarily in D1, rural towns and fringe (0.8 per cent), and E1, rural villages (1.4 per cent), the two largest rural population groups within the output area classification.

While the proportion of total funding distributed to urban and rural National Portfolio Organisations is not greatly out of sync with their respective numbers, we can observe that the greatest disparity is among organisations

within urban classifications. Those classified as both ‘A1’ and most urban (‘MU’) account for 53.9 per cent of 2018-22 National Portfolio Organisations, but will receive 67.2 per cent of total funding during this period. Conversely, those classified as ‘C1’ – characterised as smaller cities or towns with low rural populations – are due to receive 26.8 per cent of funding despite accounting for 36.2 per cent of successful organisations.

This is largely consistent with the number and proportional split recorded as part of the 2015-18 portfolio, shown below as figures 27 and 28. As previously, only National Portfolio Organisations which gave a main location within England have been included within this analysis (666) and, as no National Portfolio Organisations could be considered within the classifications F1 or F2, these categories have been excluded.

Figure 27: National Portfolio Organisation funding 2015-18 by urban/rural definition of census output area and classification of local authority (£000s)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	716,693	-	843	-	717,536	47	-	-	-	47	717,583
LU	-	22,453	302	-	22,755	380	-	3,938	-	4,318	27,073
OU	3,174	-	164,520	-	167,694	-	-	1,138	-	1,138	168,831
Predominantly urban total	719,867	22,453	165,664	-	907,985	427	-	5,076	-	5,502	913,487
SR	-	-	18,223	-	18,223	192	-	7,289	-	7,480	25,703
Significantly rural total	-	-	18,223	-	18,223	192	-	7,289	-	7,480	25,703
R50	2,144	-	22,625	673	25,569	931	1,058	6,110	562	8,661	34,230
R80	-	-	57,913	238	58,151	824	2,519	537	775	4,655	62,806
Predominantly rural total	2,144	-	80,538	911	83,720	1,755	3,577	6,645	1,337	13,316	97,036
Total	722,011	22,453	264,425	911	1,009,016	2,373	3,577	19,011	1,337	26,299	1,036,226

Figure 28: National Portfolio Organisation funding 2015-18 by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	69.2	-	0.1	-	69.3	-	-	-	-	-	69.3
LU	-	2.2	0.0	-	2.2	0.0	-	0.4	-	0.4	2.6
OU	0.3	-	15.9	-	16.2	-	-	0.1	-	0.1	16.3
Predominantly urban total	69.5	2.2	16.0	-	87.6	0.0	-	0.5	-	0.5	88.2
SR	-	-	1.8	-	1.8	-	-	0.7	-	0.7	2.5
Significantly rural total	-	-	1.8	-	1.8	-	-	0.7	-	0.7	2.5
R50	0.2	0.0	2.2	0.1	2.5	0.1	0.1	0.6	0.1	0.8	3.3
R80	-	-	5.6	0.0	5.6	0.1	0.2	0.1	0.1	0.5	6.1
Predominantly rural total	0.2	0.0	7.8	0.1	8.1	0.2	0.4	0.6	0.1	1.3	9.4
Total	69.7	2.2	25.5	0.1	97.5	0.2	0.4	1.8	0.1	2.5	100.0

97.5 per cent of funding from the 2015-18 portfolio was given to organisations based within urban settlements. This includes 88.2 per cent from within a predominantly urban local authority setting, 2.5 per cent from a significantly rural setting and 9.4 per cent from a predominantly rural setting.

Funding to output area rural settlements made up 2.5 per cent of National Portfolio Organisation expenditure between 2015-18, or approximately £26.3 million across three years. Unlike the 2018-22 portfolio, however, a greater proportion of rural funding was provided to organisations from E1, rural villages (1.8 per cent).

Similar patterns can be observed in terms of higher spending within 'A1 MU' organisations and lower spending for 'C1' organisations when compared to simply the number of National Portfolio Organisations.

This is again broadly consistent with the number and proportional split recorded as part of the 2012-15 portfolio, shown below as figures 29 and 30. As previously, only National Portfolio Organisations which gave a main location within England have been included within this analysis (693) and, as no National Portfolio Organisations could be considered within the classifications F1 or F2, these categories have been excluded.

Figure 29: National Portfolio Organisation funding 2012-15 by urban/rural definition of census output area and classification of local authority (£000s)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	723,638	-	1,700	-	725,338	139	-	-	-	139	724,861
LU	-	21,449	-	-	21,449	-	-	-	-	-	21,449
OU	3,283	-	130,024	-	133,307	-	-	4,748	-	4,748	138,056
Predominantly urban total	726,921	21,449	131,724	-	880,094	139	-	4,748	-	4,888	884,366
SR	-	-	16,618	-	16,618	587	-	7,041	-	7,628	24,247
Significantly rural total	-	-	16,618	-	16,618	587	-	7,041	-	7,628	24,247
R50	-	379	19,540	674	20,593	928	481	6,044	560	8,013	28,606
R80	-	-	56,173	117	56,291	1,037	2,751	535	1,136	5,459	62,366
Predominantly rural total	-	379	75,713	792	76,883	1,964	3,232	6,579	1,696	13,472	90,972
Total	726,921	21,828	224,055	792	973,596	2,691	3,232	18,368	1,696	25,988	999,584

Figure 30: National Portfolio Organisation funding 2012-15 by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	72.4	-	0.1	-	72.5	0.0	-	-	-	0.0	72.5
LU	-	2.2	-	-	2.2	-	-	-	-	-	2.2
OU	0.3	-	13.0	-	13.3	-	-	0.5	-	0.5	13.8
Predominantly urban total	72.7	2.2	13.1	-	88.0	0.0	-	0.5	-	0.5	88.5
SR	-	-	1.7	-	1.7	0.1	-	0.7	-	0.8	2.4
Significantly rural total	-	-	1.7	-	1.7	0.1	-	0.7	-	0.8	2.4
R50	-	0.0	2.0	0.1	2.1	0.1	0.1	0.6	0.1	0.8	2.9
R80	-	-	5.7	0.0	5.7	0.1	0.3	0.1	0.1	0.6	6.2
Predominantly rural total	-	-	7.6	0.1	7.8	0.2	0.3	0.7	0.2	1.4	9.1
Total	72.7	2.2	22.4	0.1	97.4	0.3	0.3	1.8	0.2	2.6	100.0

97.4 per cent of funding from the 2012-15 portfolio was given to organisations based within urban settlements, consistent with the 2015-18 and 2018-22 portfolios. This includes 88 per cent from within a predominantly urban local authority setting, 1.7 per cent from a significantly rural setting and 7.8 per cent from a predominantly rural setting.

Funding to output area rural settlements made up 2.6 per cent of National Portfolio Organisation expenditure between 2012-15, or approximately £26 million across three years. As with the 2015-18 portfolio, a majority of rural funding was provided to organisations from E1, rural villages (1.8 per cent). It is also apparent that the proportion of 'A1 MU' funding is higher, and 'C1' lower, than in both subsequent portfolios.

We can observe, therefore, that the proportion of National Portfolio Organisation funding distributed to urban and rural areas has remained generally consistent within the last three funding cycles. However, within these broader classifications we can see that the volume of funding given to greater or lesser urban areas, such as 'A1' and 'C1' for example, is more prone to variation.

It is also worth noting that, despite the urban-rural split remaining largely unchanged, this represents increased annual funding for the collective urban and rural organisations. For example, on average, 2012-15 rural organisations received £8.7 million per year, rising to £10 million per year between 2018-22 (+15.6 per cent). For reference, the equivalent figures for urban organisations are £324.5 million per year between 2012-15 and £380.7 million per year between 2018-22 (+17.3 per cent).

However, we should also bear in mind that a significant proportion of investment is distributed to a small number of rural organisations; in particular, Glyndebourne Productions, Snape Maltings and Yorkshire Sculpture Park, which in combination account for more than a two-fifths

of rural National Portfolio Organisation funding between 2018 and 2022.

Figures 31 and 32 show the per annum volume and proportion of funding for urban and rural National Portfolio Organisations in the past three cycles side-by-side.

Figure 31: Rural National Portfolio Organisation funding for last three cycles (per annum) by urban/rural definition of census output area and classification of local authority (£ millions)

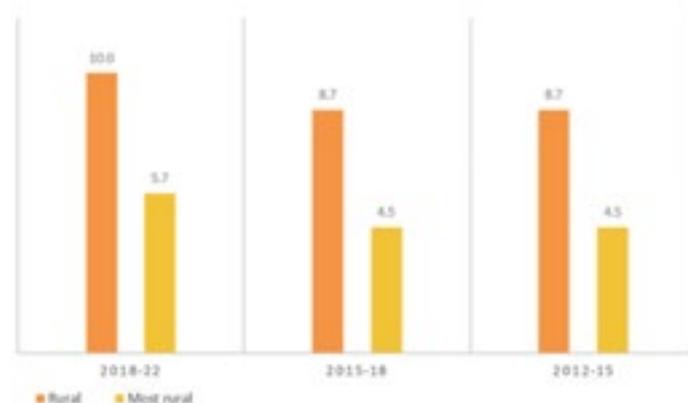


Figure 32: Rural National Portfolio Organisation funding for last three cycles by urban/rural definition of census output area and classification of local authority (per cent)

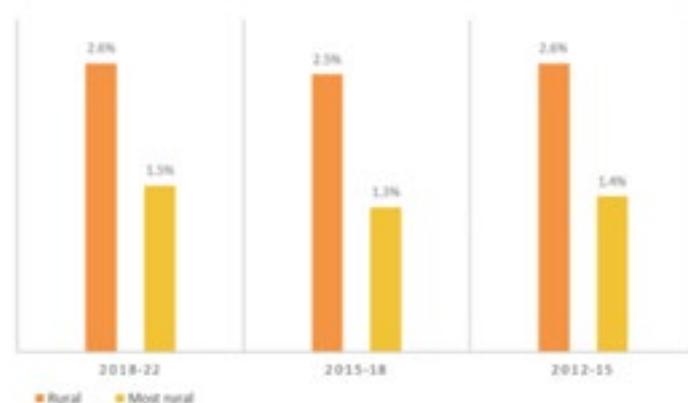


Figure 33: National Portfolio Organisation funding 2018-22 by urban/rural definition of census output area and Arts Council England area (£000s)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	643,764	-	-	-	643,764	-	-	-	-	-	643,764
Midlands	92,449	22,763	127,787	1,844	244,842	212	-	2,990	749	3,951	248,794
North	310,623	20,130	61,520	1,386	393,658	3,404	2,718	7,608	1,271	15,001	408,660
South East	11,039	-	144,255	-	155,294	6,717	767	9,641	-	17,125	172,419
South West	-	-	85,162	-	85,163	1,724	384	1,886	-	3,993	89,156
Total	1,057,874	42,893	416,725	3,230	1,520,721	19,307	3,869	16,874	2,021	40,070	1,562,791

Figure 34: National Portfolio Organisation (National Portfolio Organisation) funding 2018-22 by urban/rural definition of census output area and Arts Council England area (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	100.0	-	-	-	100.0	-	-	-	-	-	100.0
Midlands	37.2	9.2	51.4	0.7	98.4	0.1	-	1.2	0.3	1.6	100.0
North	76.0	4.9	15.1	0.3	96.3	0.8	0.7	1.9	0.3	3.7	100.0
South East	6.4	-	83.7	-	90.1	3.9	0.4	5.6	-	9.9	100.0
South West	-	-	95.5	-	95.5	1.9	0.4	2.1	-	4.5	100.0

When exploring how funding is distributed within Arts Council areas we can see that, generally, a similar pattern can be observed on this more granular level. Organisations within urban settlements will typically receive a greater proportion of total funding within the 2018-22 portfolio than their numbers represent. For example, urban National Portfolio Organisations from the Midlands area represent 95.1 per cent of the portfolio, but will receive 98.4 per cent of the value. A similar pattern can be seen in the North (93.3 per cent to 96.3 per cent) and South West (88.8 per cent to 95.5 per cent) areas.

The South East area appears an exception to this. In this area, the 94.1 per cent of 2018-22 National Portfolio Organisations based in urban settlements will receive 90.1 per cent of total funding, with the 5.9 per cent designated as rural receiving 9.9 per cent of funding.

Figure 35: National Portfolio Organisation funding 2015-18 by urban/rural definition of census output area and Arts Council England area (£000s)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	467,570	-	-	-	467,570	-	-	-	-	-	467,570
Midlands	66,111	11,988	82,644	-	160,744	218	483	416	562	1,679	162,422
North	180,402	10,592	35,946	911	227,851	916	2,519	4,398	679	8,512	236,363
South East	7,928	-	80,744	-	88,671	310	383	12,734	-	13,428	102,099
South West	-	-	65,090	-	65,090	930	192	1,462	96	2,680	67,770
Total	722,011	22,580	264,424	911	1,009,926	2,374	3,577	19,010	1,377	26,299	1,036,226

Figure 36: National Portfolio Organisation funding 2015-18 by urban/rural definition of census output area and Arts Council England area (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	100.0	-	-	-	100.0	-	-	-	-	-	100.0
Midlands	40.7	7.4	50.9	-	99.0	0.1	0.3	0.3	0.3	1.0	100.0
North	76.3	4.5	15.2	0.4	96.4	0.4	1.0	1.9	0.3	3.6	100.0
South East	7.8	-	79.1	-	86.8	0.3	0.4	12.5	-	13.2	100.0
South West	-	-	96.0	-	96.0	1.4	0.3	2.2	0.1	4.0	100.0

The distribution of National Portfolio Organisation funding by area was similar within the 2015-18 portfolio. The Midlands, North and South West urban National Portfolio Organisations collectively received a greater proportion of funding than reflected in their numbers.

On the other hand, 13.2 per cent of funding was awarded to rural areas in the South East, although they accounted for 8.3 per cent of organisations.

Figure 37: National Portfolio Organisation funding 2012-15 by urban/rural definition of census output area and Arts Council England area (£000s)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	502,342	-	-	-	502,342	-	-	-	-	-	502,342
Midlands	59,617	12,422	77,898	-	149,937	333	481	415	560	1,790	151,727
North	161,863	9,406	27,179	792	199,239	631	2,751	4,682	850	8,913	208,152
South East	3,099	-	69,915	-	73,015	705	-	12,465	-	13,170	86,184
South West	-	-	49,064	-	49,064	1,022	-	807	287	2,116	51,179
Total	726,921	21,828	224,055	792	973,596	2,691	3,232	18,368	1,696	25,988	999,584

Figure 38: National Portfolio Organisation funding 2012-15 by urban/rural definition of census output area and Arts Council England area (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
London	100.0	-	-	-	100.0	-	-	-	-	-	100.0
Midlands	39.3	8.2	51.3	-	98.8	0.2	0.3	0.3	0.4	1.2	100.0
North	77.8	4.5	13.1	0.4	95.7	0.3	1.3	2.3	0.4	4.3	100.0
South East	3.6	-	81.1	-	84.7	0.8	-	14.5	-	15.3	100.0
South West	-	-	95.9	-	95.9	2.0	-	1.6	0.6	4.1	100.0

Furthermore, looking back at the 2012-15 portfolio demonstrates the consistency in funding distribution by area across successive funding cycles. However, we can make two observations:

1. Collectively, a lower volume of total National Portfolio Organisation funding has been awarded to London organisations within the 2018-22 (41.2 per cent) and 2015-18 portfolios (40.2 per cent) than during the 2012-15 funding cycle (50.3 per cent). As all organisations within London would tend to be considered within the most urban classification, reducing the proportion of funding going to the London area should naturally lead to greater potential for funding rural organisations.
2. It has been noted previously that annual funding for rural National Portfolio Organisations has increased. There has been a relatively significant increase in the proportion of annual funding going to rural National Portfolio Organisations within some areas. In the North area, for example, annual rural National Portfolio Organisation funding has increased from approximately £3 million per year within the 2012-15 cycle to approximately £3.8 million per year within the 2018-22 cycle (+26.2 per cent).⁷ Only the South East area will be awarding less per

⁷ Although it is worth noting that this accounts for a minority of National Portfolio Organisation funding for organisations in the North area, while funding within this area has increased significantly overall; urban funding has increased by 48 per cent over the same period.

year to rural National Portfolio Organisations, down 2.5 per cent between the 2012-15 and 2018-22 cycles.

Generally, we can see that there are few differences by Arts Council England area in terms of proportional funding distribution. In line with funding on the whole, average annual awards to rural National Portfolio Organisations tended to be higher within the 2018-22 cycle than previously. However, due to the low number of organisations within this sample, variations in figures can most often be explained by individual organisations being added to or removed from the portfolio.

Figures 39 and 40 show the per annum volume and proportion of funding for urban and rural National Portfolio Organisations in the past three cycles side-by-side. Please note, as previously, London has been excluded as all National Portfolio Organisations within this area are considered urban.

Figure 39: Rural National Portfolio Organisation funding for last three cycles (per annum) by Arts Council England area (£ millions)

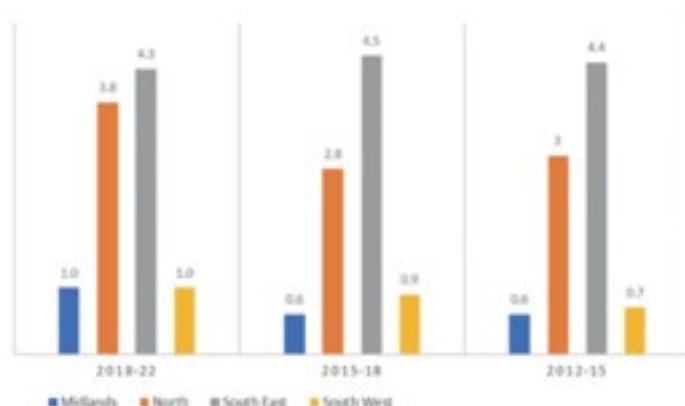
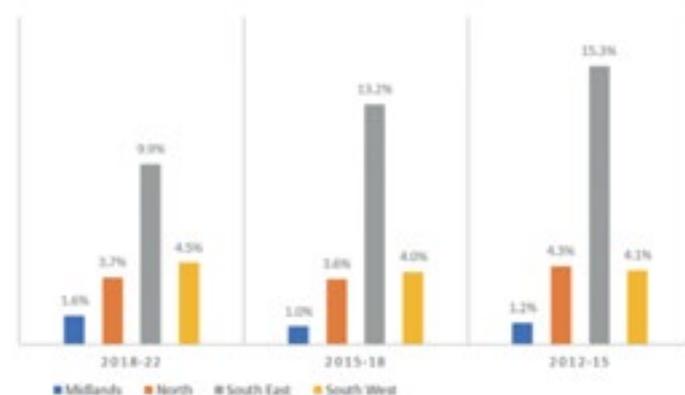


Figure 40: Rural National Portfolio Organisation funding for last three cycles by Arts Council England area (per cent)



7.1.3 Grants for the Arts

Headline findings:

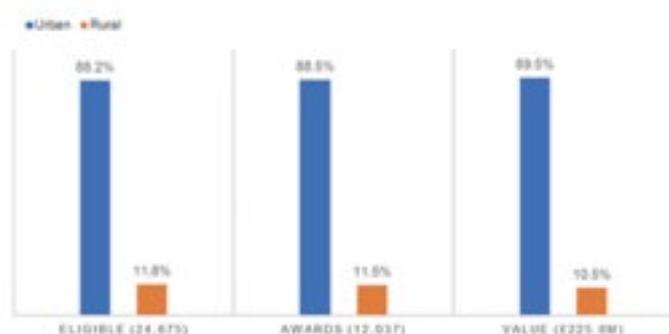
- Applicants resident in rural areas made 11.8 per cent of Grants for the Arts applications between 2014/15 and 2016/17. 11.5 per cent of successful applicants were from rural areas, receiving 10.5 per cent of awarded funding.
- In total, £23.8 million of Grants for the Arts funding was awarded to rural areas (output area) across this period. For comparison, the average of approximately £7.9 million per year awarded to rural applicants was higher than the equivalent figure for the 2012/13-2013/14 period, which was below £7 million per annum.
- On a general level, success rates among rural applicants by output area (47.7 per cent) tended to be slightly lower than their urban counterparts (48.9 per cent). However, there was greater disparity in terms of the volume of money sought compared to value awarded; rural applicants received a lower proportion (46.1 per cent) than urban applicants (50.9 per cent).
- Exploring success rates by Grants for the Arts strand provides some context to this. While there was little difference among £15,000 or below applications in terms of success, just 42.6 per cent of rural applications for above £15,000 were successful, compared to 50.4 per cent of urban applications. It is worth noting that, while rural applications within this strand were significantly less common than urban applications, this would nevertheless have an impact on the proportional value of sought funding awarded to rural applicants.

- There was no clear urban-rural pattern when considering application discipline; we can observe that success rates varied significantly by discipline, but not necessarily in relation to whether an applicant came from an urban or rural area. In some instances, however, it could be found that success rates were lower in significantly or predominantly rural local authorities (based on the local authority classification). This could suggest that applications from smaller cities or towns within more rural local authorities – often considered urban (A1-C2) by output area – were successful less frequently than their equivalents in predominantly urban local authorities.

Application and awards data from April 2014 to March 2017 was analysed by the resident postcode of the individual or organisational applicant across all application strands of Grants for the Arts. Applications from those based outside England, as well as those not providing sufficient geographic information, have been excluded from the analysis.

Figure 41 presents the proportion of eligible applications, awards by volume and awards by value during the period coming from and awarded to applicants residing in rural areas (as defined by the small-area Defra and ONS urban/rural classification of census output areas).

Figure 41: Applications and awards through Grants for the Arts, 2014/15 to 2016/17, by urban/rural definition of census output area (per cent)



Looking at the figures at the most basic level, there is little difference between the proportion of eligible rural applications (11.8 per cent) and awards (11.5 per cent). Rural Grants for the Arts applicants also received 10.5 per cent of the total value awarded, approximately £23.8 million.

The average of approximately £7.9 million per year awarded to rural applicants was higher than the equivalent for the two years between 2012/13 and 2013/14, during which less than £7 million per annum was awarded to rural applicants.

This can be viewed within the context of increased annual Grants for the Arts investment, with the total value of successful awards per annum higher between 2014/15 and 2016/17 than between 2012/13 and 2013/14. 2014/15 to 2016/17 saw investment of £76 million, £73.9 million and £75.9 million, respectively, all marked increases on the preceding period.

Figure 42 presents the success rates for applicants from different urban/rural classifications (as defined by both the small-area Defra and ONS urban/rural classification of census output areas and the Defra and ONS urban/rural classification of local authorities).

Figure 42: Grants for the Arts success rates (number and value), 2014/15 to 2016/17, by urban/rural definition of census output area and local authority (per cent)

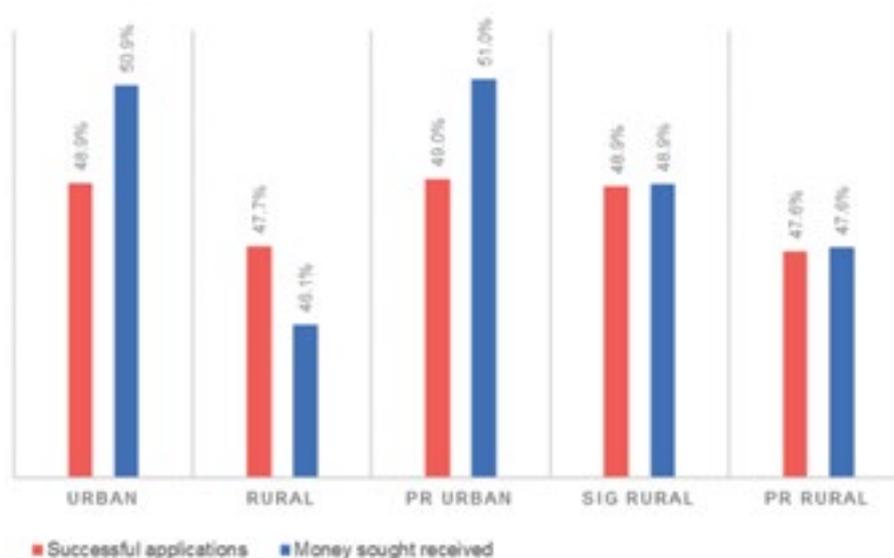


Figure 33 highlights that organisations defined as urban (by census output area) demonstrate a slightly higher success rate than those defined as rural; 48.9 per cent compared to 47.7 per cent.⁸ We can also observe that urban applicants received 50.9 per cent of the total money sought, compared to 46.1 per cent among rural applicants. This could suggest a disparity in success among higher-value applications, which will be explored later.

We can also observe that there is a difference in urban and rural success rates when looking at applications from individuals or on behalf of organisations. 52.9 per cent of applications from urban organisations were successful, compared to 49.6 per cent of rural organisations; they also received a greater proportion of money sought (53.8 per cent versus 47.4 per cent). Among individual applicants, however, there was little difference in success rates (44.7 per cent urban compared to 45.1 per cent rural).

The figure above also shows that, exploring the local authority classification, there is little difference in success rates between predominantly urban (49 per cent) and significantly rural (48.9 per cent) applicants, although predominantly rural applicants were marginally less successful (47.6 per cent).⁹ A similar pattern can be observed in terms of value, with urban organisations receiving the highest proportion of funds sought.

On the whole, therefore, we can observe a minor but typically nominal difference in Grants for the Arts success rates when considering urban and rural applicants. However, applications from urban (output area) or those not predominantly rural (local authority) tended to receive a greater proportion of money sought, suggesting a potential disparity among higher-value awards.

Grants for the Arts applicants by award strand

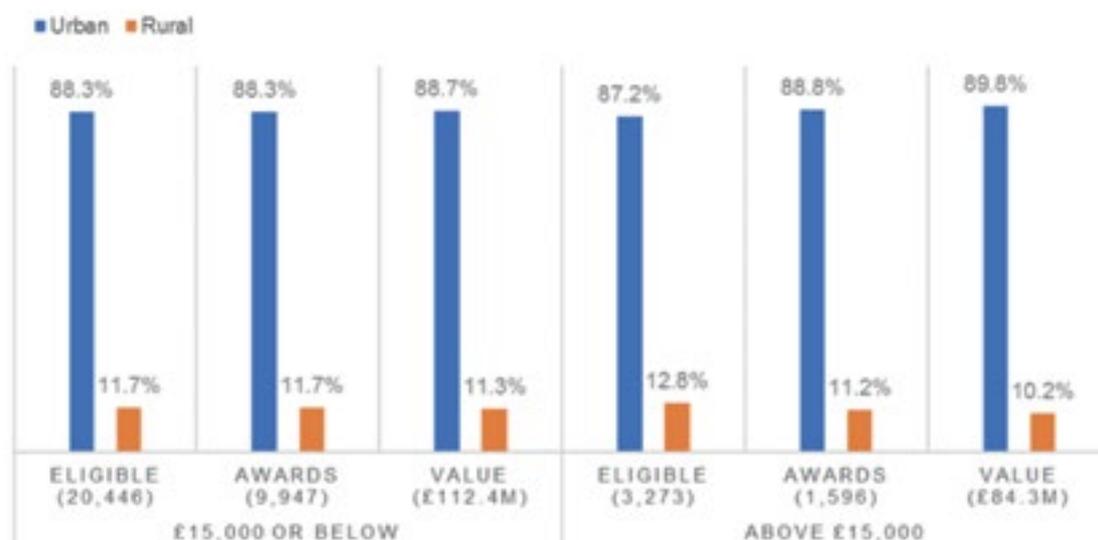
We should next consider how urban and rural applicants fare across different award strands; it has already been noted that urban applicants may be more successful in their higher-value bids. This analysis will focus on the two most prevalent strands, £15,000 and below and above £15,000. Although other strands – such as national activities and libraries – have been included in the preceding collective analysis, because of their relative numbers within the pool of applications they are not included here either within categories or individually.

Figure 43 presents the proportion of eligible applications, awards by volume and awards by value during the period coming from and awarded to applicants residing in rural areas (as defined by the small-area Defra and ONS urban/rural classification of census output areas), split by the two most common strands.

⁸ During this period, 10,653 of 21,771 urban applicants (by census output area) were successful, compared to 1,384 of 2,904 rural applicants.

⁹ 9,388 of 19,157 predominantly urban applicants (by local authority) were successful, compared to 930 of 1,903 significantly rural and 1,719 of 3,615 predominantly rural applicants.

Figure 43: Applications and awards through Grants for the Arts, 2014/15 to 2016/17, by strand and urban/rural definition of census output area (per cent)



When looking at £15,000 or below applications, rural applicants (census area) make up a consistent proportion of the overall pool: 11.7 per cent of eligible applicants and successful awards, and 11.3 per cent of awarded value. However, when considering above £15,000 applications, the relative value awarded is lower, at 9.7 per cent.

This can be explored more fully by analysing the individual success rates for urban and rural applicants. Figure 44 presents these success rates for applications from different urban/rural classifications (as defined by both the small-area Defra and ONS urban/rural classification of census output areas and the Defra and ONS urban/rural classification of local authorities), by Grants for the Arts strand.

Figure 44: Grants for the Arts success rates (number) by strand, 2014/15 to 2016/17, by urban/rural definition of census output area and local authority (per cent)



Figure 44 highlights that, among applications from urban (output area) and predominantly urban (local authority) areas, success rates were generally consistent across the two strands given; around half of applications were successful.

However, there is a greater difference among rural applicants. Although 48.9 per cent of £15,000 or below applications from rural output areas were successful, 42.6 per cent of applications above £15,000 received the same result. It is worth considering that relatively fewer applications above £15,000 were made from rural areas – just 420 over the period covered – but nevertheless, this has likely contributed towards the disparity in the proportion of money sought received by rural applicants when compared to urban ones.

A similar, but less pronounced, trend can be observed within the local authority classification. Applicants from predominantly rural local

authorities were successful in 47.9 per cent of instances when applying within the £15,000 or below strand, and 45.9 per cent when applying for above £15,000.

This naturally translated into the volume of money sought received. Rural applicants (output area) received 42.2 per cent of money sought when applying for above £15,000, significantly lower than among their urban counterparts (51.8 per cent). By comparison, when applying for £15,000 or below, the volume of funding they achieved was relatively similar: 50.0 per cent for rural applicants and 50.0 per cent for urban applicants.

It is clear, therefore, that higher-value applications from rural areas – in this instance from the above £15,000 strand – are successful on proportionally fewer occasions than equivalent applications from urban areas. This naturally leads to a lower proportion of sought funding being awarded to rural areas.

¹⁰1,158 of 2,379 rural applications for £15,000 or below were successful, compared to 178 of 420 above £15,000.

Grants for the Arts application by discipline

It is also worth considering if there are any differences in applications and success rates by artistic discipline. In this instance, there are six disciplines with a sample robust enough for further analysis: combined arts, dance, literature, music, theatre and visual arts.

Figure 45 presents the proportion of eligible applications, awards by volume and awards by value during the period coming from and awarded to applicants residing in rural areas (as defined by the small-area Defra and ONS urban/rural classification of census output areas), split by the six artistic disciplines.

Figure 45: Applications and awards through Grants for the Arts, 2014/15 to 2016/17, by discipline and urban/rural definition of census output area (per cent)

Figure 45 suggests that, across these six disciplines, there were few significant differences. Literature was the discipline receiving the greatest proportion of its applications from rural areas (output area), at 13.3 per cent, and combined arts the lowest proportion, at 11 per cent. There tended to be general consistency across the pools

for successful applicants and total value in comparison to eligible applications.

In some instances, however, we can observe a difference. Although 11 per cent of combined arts applicants came from rural areas, 9.8 per cent were successful, receiving 8.6 per cent of total funding. Similarly, among visual arts applicants, rural areas accounted for 12.6 per cent of eligible applications but 11.6 per cent of successes and 10.3 per cent of total funding.

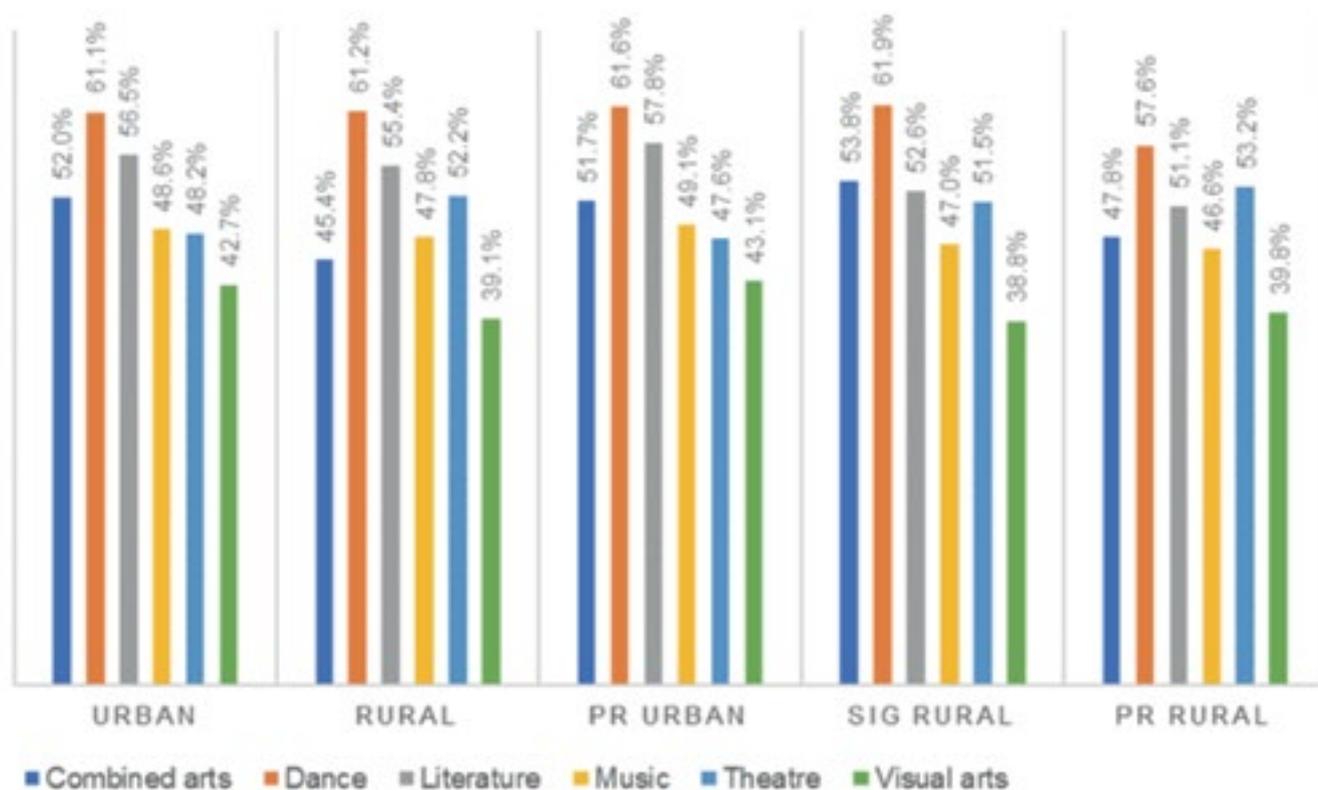
Conversely, rural dance applicants made up 11.2 per cent of eligible and 11.3 per cent of successful applicants respectively, but received 13.3 per cent of total funding. It is worth bearing in mind that, in this instance, there were a number of successful applications from dance organisations based in rural areas of relatively high value and within the national activities strand.

Figure 46 presents these success rates for applications from different urban/rural classifications (as defined by both the small-area Defra and ONS urban/rural classification of census output areas and the Defra and ONS urban/rural classification of local authorities), by artistic discipline.

Figure 45: Applications and awards through Grants for the Arts, 2014/15 to 2016/17, by discipline and urban/rural definition of census output area (per cent)

Discipline	Eligible		Successful		Value	
	Urban	Rural	Urban	Rural	Urban	Rural
Combined arts	89.0	11.0	90.2	9.8	91.4	8.6
Dance	88.8	11.2	88.8	11.3	86.7	13.3
Literature	86.8	13.3	87.0	13.0	87.1	12.9
Music	87.6	12.4	87.8	12.2	88.3	11.7
Theatre	88.9	11.2	88.0	12.0	89.5	10.6
Visual arts	87.4	12.6	88.4	11.6	89.7	10.3

Figure 46: Grants for the Arts success rates (number) by discipline, 2014/15 to 2016/17, by urban/rural definition of census output area and local authority (per cent)



What is most apparent from figure 46 is that success rates by discipline vary significantly, regardless of geographic location. On the whole, the trend suggests that success rates tended to be higher among the disciplines with fewer eligible applications; dance applications, of which there were 1,746 during the period, were considerably more likely to be successful than visual arts applications, of which there were 6,105.

When exploring based on the urban-rural classification (output area), there are fewer noticeable differences within each discipline. Both urban and rural dance applicants were successful in approximately 61 per cent of

instances, for example. However, within the local authority classification, there were instances when significantly rural or predominantly rural applicants demonstrated lower success rates than their predominantly urban counterparts.

While 57.8 per cent of predominantly urban literature applications were successful, this fell to 52.6 per cent for significantly rural and 51.1 per cent for predominantly rural applications. Similarly, while 43.1 per cent of predominantly urban visual arts applications were successful, the figures for significantly and predominantly rural were 39.8 per cent.

7.1.4 Strategic Touring programme

Headline findings:

- Between rounds 1 and 32 of the programme, 289 of 713 projects were successful (40.5 per cent), receiving £62.3 million worth of funding. Splitting the six-year period in two, we can see that success rates were relatively consistent in years 1-3 and 4-6.
- During years 1-3, 15.8 per cent of the postcodes visited by funded projects were in rural areas (output area). This rose to 23.9 per cent in years 4-6, with 29.2 per cent of 'new' postcodes (those not visited in years 1-3) coming from rural areas.
- When looking at performances, 11.1 per cent during years 1-3 were staged in rural areas (output area), rising to 18.1 per cent in years 4-6. In particular, years 4-6 recorded an increase in activity in 'E1' rural villages, from 3.0 per cent in years 1-3 to 7.2 per cent.
- The potential impact on rural areas is further supported by activity staged in urban output areas – typically 'C1' – but within a predominantly rural local authority. These areas represented 13.9 per cent of postcodes visited during years 1-3 and 13.1 per cent in years 4-6, and 13.4 per cent and 12.8 per cent of performances, respectively. It is probable that visits to these performances could have drawn visits from the surrounding rural area.

- Although the proportion of projects which included any rural performance did not change over the period – around two-fifths – those with more than half of their performances in rural areas did, from 5.4 per cent in years 1-3 to 11.9 per cent in years 4-6. In years 4-6, these 15 projects were awarded £2.8 million and led to 247 rural performances.

This section looks at up to six years' of available Strategic Touring programme data, covering rounds 1 to 32.¹¹ Over this period 713 applications were received, of which 289 awards were made (40.5 per cent) totalling £62.3 million. As of March 2018, the Strategic Touring programme has been closed and its function absorbed into the new Arts Council National Lottery Project Grants.

In this section, analysis will focus on years 1-3, or rounds 1-18, and years 4-6, or rounds 19-32.¹² For reference, in years 1-3, 410 applications were received, of which 166 awards were made (40.5 per cent) totalling £34.4 million. In years 4-6, 303 applications were received, of which 119 awards were made (39.3 per cent) totalling £27.9 million. We can state, therefore, that success rates and total value were relatively similar during the two periods (considering the omission of rounds 33 and 34), although the average value of award was greater during years 4-6.

¹¹ Data for rounds 33 and 34 were not available at the time of sourcing.

¹² For reference, the previous iteration of our rural data and evidence review covered only rounds 1-14.

A key aim of this programme was to fund touring work, focusing especially on areas where people have low engagement with the arts and those that rely on touring for much of their arts provision. It also sought to extend the reach of high-quality work by broadening the range of venues presenting it, as well as forging stronger relationships between audiences, promoters, venues, artists and producers.

As the area of benefit for this programme is widely distributed by design, it makes little sense to analyse success rates based on applicant location. It is worthwhile, however, to explore the reach of this programme into rural areas. Figures 47 and 48 show the number and proportional split of unique postcodes proposed within successful projects in years 1-3, by urban/rural classification (as defined by both the small-area Defra and ONS urban/rural classification of census output areas and the Defra and ONS urban/rural classification of local authorities).

Figure 47: Strategic Touring programme years 1-3 unique postcodes, by urban/rural definition of census output area and classification of local authority

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	388	-	4	-	392	2	-	-	-	2	394
LU	-	42	5	-	47	-	-	-	-	-	47
OU	12	-	362	-	374	1	-	4	-	5	379
Predominantly urban total	400	42	371	-	813	3	-	4	-	7	820
SR	6	-	96	-	102	23	1	13	-	37	139
Significantly rural total	6	-	96	-	102	23	1	13	-	37	139
R50	6	1	104	6	117	48	5	19	8	80	197
R80	-	-	62	1	63	39	13	21	8	81	144
Predominantly rural total	6	1	166	7	180	87	18	40	16	161	341
Total	412	43	633	7	1095	113	19	57	16	205	1300

Figure 48: Strategic Touring programme years 1-3 unique postcodes, by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	29.9	-	0.3	-	30.2	0.2	-	-	-	0.2	30.3
LU	-	3.2	0.4	-	3.6	-	-	-	-	-	3.6
OU	0.9	-	27.9	-	28.8	0.1	-	0.3	-	0.4	29.2
Predominantly urban total	30.8	3.2	28.5	-	62.5	0.2	-	0.3	-	0.5	63.1
SR	0.5	-	7.4	-	7.9	1.8	0.1	1.0	-	2.9	10.7
Significantly rural total	0.5	-	7.4	-	7.9	1.8	0.1	1.0	-	2.9	10.7
R50	0.5	0.1	8.0	0.5	9.0	3.7	0.4	1.5	0.6	6.2	15.2
R80	-	-	4.8	0.1	4.9	3.0	1.0	1.6	0.6	6.2	11.1
Predominantly rural total	0.5	0.1	12.8	0.5	13.9	6.7	1.4	3.1	1.2	12.4	26.2
Total	31.7	3.3	48.7	0.5	84.2	8.7	1.5	4.4	1.2	15.8	100.0

Across the 166 successful years 1-3 Strategic Touring projects, 1,300 unique postcodes were beneficiaries.¹³ Of these, 205, or 15.8 per cent, were within rural areas (as defined by output area). We can see that many of these postcodes fall within the 'D1' category for rural town and fringe – 113, or 8.7 per cent – which included a variety of locations including County Durham, Northumberland, Yorkshire and Cornwall, among others.

Another 180, or 13.9 per cent of, postcodes were considered as urban based on output area – typically C1 – but located within predominantly rural local authorities. This included areas such as Buxton, Winchester, Salisbury, Dorchester, Bath and Chester. Although a majority of proposed postcodes were located within urban areas, covering all of the major towns and cities in England, these figures demonstrate a wide and varied distribution of activity across England.

For comparison, figures 49 and 50 show the equivalent figures for years 4-6 of the programme.

¹³ It should be noted that these figures represent proposed schedules, rather than confirmed activity; we cannot confirm whether each and every one of these postcodes staged a performance. Our analysis also excluded 71 postcodes from outside of England.

Figure 49: Strategic Touring programme years 4-6 unique postcodes, by urban/rural definition of census output area and classification of local authority

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	271	-	7	-	278	1	-	-	-	1	279
LU	-	48	1	-	49	1	-	1	-	2	51
OU	5	1	277	-	283	7	-	3	-	10	293
Predominantly urban total	276	49	285	-	610	9	-	4	-	13	623
SR	-	-	88	1	89	12	1	15	-	28	117
Significantly rural total	-	-	88	1	89	12	1	15	-	28	117
R50	1	1	69	4	75	42	9	51	9	111	186
R80	-	-	68	3	71	35	8	50	21	114	185
Predominantly rural total	1	1	137	7	146	77	17	101	30	225	371
Total	277	50	510	8	845	98	18	120	30	266	1111

Figure 50: Strategic Touring programme years 4-6 unique postcodes, by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	24.4	-	0.6	-	25.0	0.1	-	-	-	0.1	25.1
LU	-	4.3	0.1	-	4.4	0.1	-	0.1	-	0.2	4.6
OU	0.5	0.1	24.9	-	25.5	0.6	-	0.3	-	0.9	26.4
Predominantly urban total	24.8	4.4	25.7	-	54.9	0.8	-	0.4	-	1.2	56.1
SR	-	-	7.9	0.1	8.0	1.1	0.1	1.4	-	2.5	10.5
Significantly rural total	-	-	7.9	0.1	8.0	1.1	0.1	1.4	-	2.5	10.5
R50	0.1	0.1	6.2	0.4	6.8	3.8	0.8	4.6	0.8	10.0	16.7
R80	-	-	6.1	0.3	6.4	3.2	0.7	4.5	1.9	10.3	16.7
Predominantly rural total	0.1	0.1	12.3	0.6	13.1	6.9	1.5	9.1	2.7	20.3	33.4
Total	24.9	4.5	45.9	0.7	76.1	8.8	1.6	10.8	2.7	23.9	100.0

During years 4-6 of the Strategic Touring programme, a significantly greater proportion of unique postcodes proposed for touring were from rural areas (output area). Of 1,111 postcodes, 266 were from rural areas (23.9 per cent). There was a significant increase in postcodes from the E1 category for rural village, from 57 (4.4 per cent) in years 1-3 to 120 (10.8 per cent) in years 4-6. This included, among others, 46 postcodes in the most South West area of England, covering the TR, PL, TQ and EX postcode areas, some of the most remote areas of the country.

It is clear that the proportion of rural postcodes on the receiving end of a Strategic Touring performance was greater in years 4-6 than during years 1-3. Furthermore, while it would be expected that the precise nature of postcodes would mean a high turnover between years 1-3 and 4-6 – 806 of 1,111 from years 4-6 were 'new' postcodes not part of years 1-3 – we can observe that the ratio of these postcodes is even more in favour of rural areas. Of these 806 postcodes, 235, or 29.2 per cent, were rural. Whether it was by design or not, the programme was arguably reaching a greater breadth of the country in the later rounds.

Figures 51 and 52 show the number and proportion of unique postcodes visited as part of the Strategic Touring programme across the two three-year periods by the urban/rural definition of census output area.

Figure 51: Strategic Touring programme unique postcodes, by urban/rural definition of census output

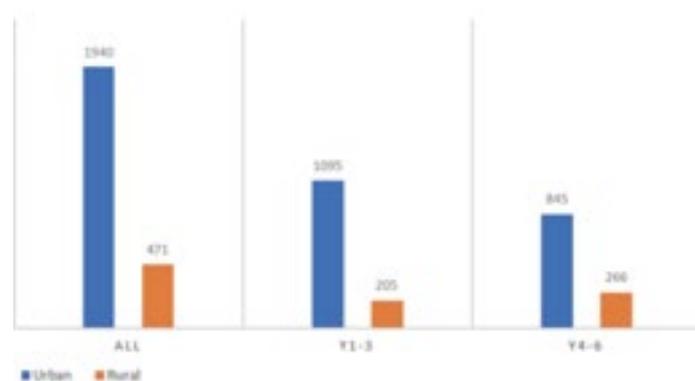
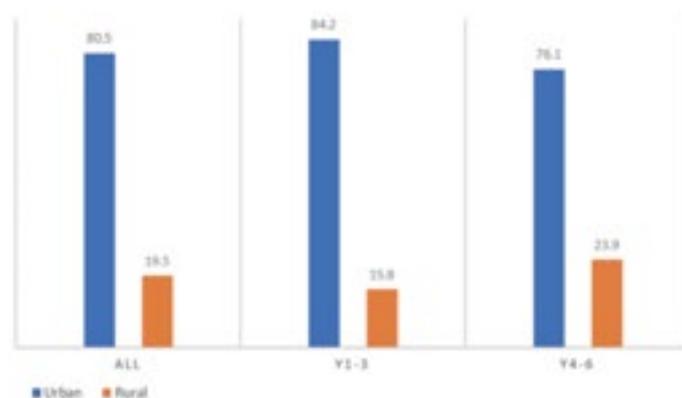


Figure 52: Strategic Touring programme unique postcodes, by urban/rural definition of census output area (per cent)



Of course, analysing unique postcodes can only provide a relatively superficial picture of the distribution of the programme; exploring the number of performances held within the urban and rural postcodes would give a much clearer representation. Figures 53 and 54 show the number and proportional split of

performances proposed in urban and rural areas from successful projects in Y1-3, by urban/rural classification (as defined by both the small-area Defra and ONS urban/rural classification of census output areas and the Defra and ONS urban/rural classification of local authorities).

Figure 53: Strategic Touring programme years 1-3 performances, by urban/rural definition of census output area and classification of local authority

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	817	-	13	-	830	8	-	-	-	8	838
LU	-	138	5	-	143	-	-	-	-	-	143
OU	19	-	936	-	955	1	-	5	-	6	961
Predominantly urban total	836	138	954	-	1928	9	-	5	-	14	1942
SR	22	-	217	-	239	48	1	19	-	68	307
Significantly rural total	22	-	217	-	239	48	1	19	-	68	307
R50	8	1	220	13	242	74	8	30	9	121	363
R80	1	-	139	1	141	51	22	33	9	115	256
Predominantly rural total	9	1	359	14	383	125	30	63	18	236	619
Total	867	139	1530	14	2550	182	31	87	18	318	2868

Figure 54: Strategic Touring programme years 1-3 performances, by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	28.5	-	0.5	-	28.9	0.3	-	-	-	0.3	29.2
LU	-	4.8	0.2	-	5.0	-	-	-	-	-	5.0
OU	0.7	-	32.6	-	33.3	0.0	-	0.2	-	0.2	33.5
Predominantly urban total	29.2	4.8	33.3	-	67.2	0.3	-	0.2	-	0.5	67.7
SR	0.8	-	7.6	-	8.3	1.7	0.0	0.7	-	2.4	10.7
Significantly rural total	0.8	-	7.6	-	8.3	1.7	0.0	0.7	-	2.4	10.7
R50	0.3	0.0	7.7	0.5	8.4	2.6	0.3	1.1	0.3	4.2	12.7
R80	0.0	-	4.9	0.0	4.9	1.8	0.8	1.2	0.3	4.0	8.9
Predominantly rural total	0.3	0.0	12.5	0.5	13.4	4.4	1.1	2.2	0.6	8.2	21.6
Total	30.2	4.9	53.4	0.5	88.9	6.4	1.1	3.0	0.6	11.1	100.0

During years 1-3 of the programme, 2,896 performances were held.¹⁴ We can observe that the proportion of performances held in rural locations (output area) is lower than the proportion of rural unique postcodes: 11.1 per cent compared to 15.8 per cent. This is not unexpected and likely reflects repeat performances in urban venues or multiple projects using the same urban venue.

As noted previously, a significant number of rural activity took place in 'D1' or town and fringe areas. Venues staging multiple performances included Thoresby Courtyard in the East Midlands, Marine Theatre on the South West coast and Pocklington Arts Centre in the East Riding of Yorkshire. These rural performances

were further supported by 383 performances (13.4 per cent) staged in urban output areas within predominantly rural local authorities. This included, among others, the Gala Theatre in Durham, Goole Junction Theatre, The Courtyard in Hereford, Theatre Royal in Bury St Edmunds and Hall for Cornwall, and are likely to have also drawn visitors from the wider, rural area.

For comparison, figures 55 and 56 show the number and proportional split of performances proposed in urban and rural areas from successful projects in years 4-6, by urban/rural classification (as defined by both the small-area Defra and ONS urban/rural classification of census output areas and the Defra and ONS urban/rural classification of local authorities).

¹⁴ This excludes 106 performances held outside of England and 162 performances for which there was insufficient geographic information. A conservative estimate would place around a quarter of these 162 performances in significantly or predominantly rural local authorities.

Figure 55: Strategic Touring programme years 4-6 performances, by urban/rural definition of census output area and classification of local authority

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	486	-	12	-	498	1	-	-	-	1	499
LU	-	153	2	-	155	1	-	3	-	4	159
OU	11	1	566	-	578	9	-	3	-	12	590
Predominantly urban total	497	154	580	-	1231	11	-	6	-	17	1248
SR	1	-	135	2	138	25	1	23	-	49	187
Significantly rural total	1	-	135	2	138	25	1	23	-	49	187
R50	3	3	121	6	133	57	15	59	9	140	273
R80	-	-	118	3	121	59	15	54	24	152	273
Predominantly rural total	3	3	239	9	254	116	30	113	33	292	546
Total	501	157	954	11	1623	152	31	142	33	358	1981

Figure 56: Strategic Touring programme years 4-6 performances, by urban/rural definition of census output area and classification of local authority (per cent)

Urban/rural classification	Urban					Rural					Total
	A1	B1	C1	C2	Urban total	D1	D2	E1	E2	Rural total	
MU	24.5	-	0.6	-	25.1	0.1	-	-	-	0.1	25.2
LU	-	7.7	0.1	-	7.8	0.1	-	0.2	-	0.2	8.0
OU	0.6	0.1	28.6	-	29.2	0.5	-	0.2	-	0.6	29.8
Predominantly urban total	25.1	7.8	29.3	-	62.1	0.6	-	0.3	-	0.9	63.0
SR	0.1	-	6.8	0.1	7.0	1.3	0.1	1.2	-	2.5	9.4
Significantly rural total	0.1	-	6.8	0.1	7.0	1.3	0.1	1.2	-	2.5	9.4
R50	0.2	0.2	6.1	0.3	6.7	2.9	0.8	3.0	0.5	7.1	13.8
R80	-	-	6.0	0.2	6.1	3.0	0.8	2.7	1.2	7.7	13.8
Predominantly rural total	0.2	0.2	12.1	0.5	12.8	5.9	1.5	5.7	1.7	14.7	27.6
Total	25.3	7.9	48.2	0.6	81.9	7.7	1.6	7.2	1.7	18.1	100.0

During years 4-6, 1,981 performances were staged as part of the Strategic Touring programme.¹⁵ As in years 1-3, the proportion of performances held within rural areas (output area) was lower than the proportion of rural unique postcodes: 18.1 per cent, compared to 23.9 per cent. However, we can also observe that the proportion of rural performances in years 4-6 was significantly higher – by seven percentage-points – than during years 1-3 (11.1 per cent).

We cannot say that years 4-6 of the programme reached a greater number of people from rural areas as, even including performances from the omitted rounds 33 and 34, total performances would still fall significantly below the 2,868 recorded during years 1-3. Furthermore, we cannot state the number of visitors each performance attracted. However, as both the number (358) and proportion of performances in rural areas (18.1 per cent) represented an increase when compared to years 1-3, it would be fair to estimate that years 4-6 provided a greater number of accessible, cultural opportunities to rural residents than during years 1-3.

Figures 57 and 58 show the number and proportion of performances undertaken as part of the Strategic Touring programme across the two three-year periods by the urban/rural definition of census output area.

Figure 57: Strategic Touring programme performances, by urban/rural definition of census output area

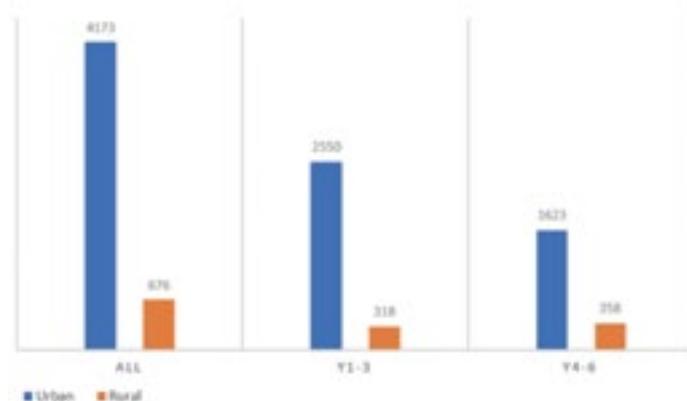
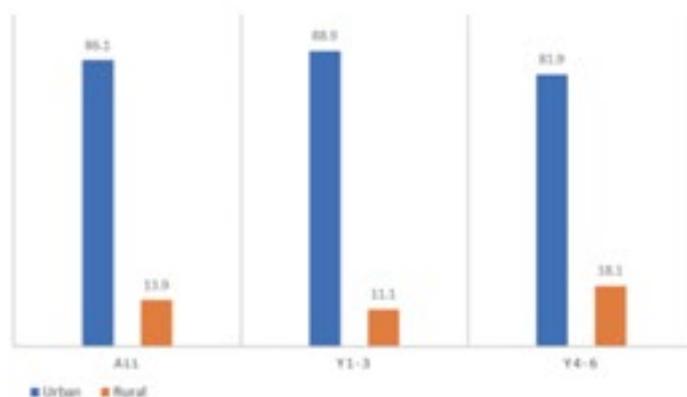


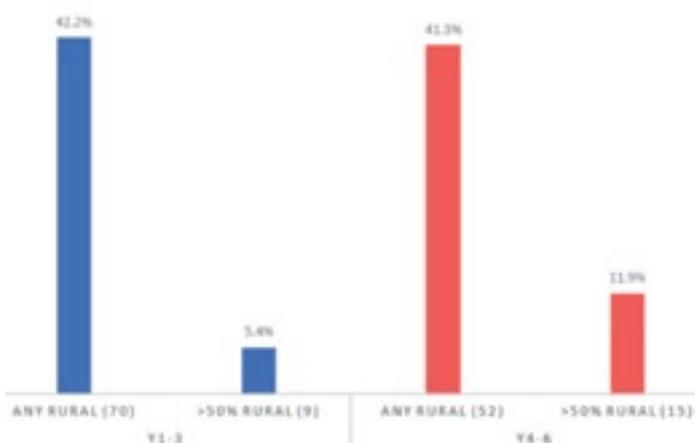
Figure 58: Strategic Touring programme performances, by urban/rural definition of census output area



¹⁵ This includes 72 performances held outside of England and 106 performances for which there was insufficient geographic information. A conservative estimate would place between a fifth and a quarter of these 106 performances in significantly or predominantly rural areas.

To further explore this, it is worth considering the proportion of performances within each successful project taking place in rural areas. Figure 59 shows the number and proportion of projects within years 1-3 and years 4-6 which included any rural performances and those which included a high proportion of rural performances, by urban/rural classification (in this instance defined by only the small-area Defra and ONS urban/rural classification of census output areas).

Figure 59: Strategic Touring programme years 1-3 and 4-6 rural performances by project, by urban/rural definition of census output area (per cent)



When comparing years 1-3 to years 4-6, we can observe that the proportion of successful projects which included any rural performance was broadly consistent: 42.2 per cent in years 1-3 and 41.3 per cent in years 4-6, or 70 and 52 projects respectively.

More specifically, during years 1-3 there were 11 projects funded which could be considered to only include significant cities or conurbations (A1 or B1 by output area). Collectively, these projects included 81 performances and received £2.3 million in funds. By comparison, 12 projects funded as part of years 4-6 could be considered to only include significant cities or conurbations by the same definition, including 121 performances with a funded value of £3 million. In general terms, therefore, it could be suggested that the same amount, if not more, was benefitting the most urban areas.

However, when looking at projects including significant rural activity, we can see a different picture. During years 1-3, nine projects (5.4 per cent) staged at least half of their performances in rural areas. These projects included 92 rural performances and received £1.3 million funding (3.7 per cent). By comparison, during years 4-6 there were 15 projects (11.9 per cent) which staged at least half of their performances in rural areas, covering 247 rural performances and receiving £2.8 million funding (10.4 per cent). While we can observe that the proportion of projects including a rural performance did not change, a greater volume of funding across a greater number of projects was awarded to those engaging in most activity within rural areas.

Projects with significant rural activity funded in years 4-6 include: Creative Kernow’s Carn to Cove; two phases of the National Rural Touring Forum’s Rural Touring Dance Initiative; Rural Arts North Yorkshire’s Create Tour; Tangle’s New Landscapes; and Applause Rural Touring’s Inn Crowd.

7.1.5 Other Arts Council England activity

It is worth taking this opportunity to mention other Arts Council England activity or funding streams which can or have had an impact in rural areas. These include:

Creative People and Places

The Creative People and Places fund focuses on parts of the country where involvement in the arts is significantly below the national average. This may be due to lack of opportunities to attend and participate, or because of socio-economic factors, issues with physical accessibility or a limited offer of activities. Arts Council England believe that everyone has the right to experience and be inspired by art; the purpose of this fund is to help transform the opportunities open to people in those places with low engagement in the arts.

Applications must come from consortia that include representatives from both local, grass-roots community groups and art or cultural organisations, museums, libraries and other partners. These collaborations allow local residents to help shape the art they want to see in their area. Those involved in Creative People and Places projects are empowered to experiment with new and different approaches in order to develop inspiring, sustainable programmes that will engage audiences in those communities.

As of the beginning of 2018, approximately £37 million of funding has been awarded to 21 projects which cover 34 local authorities in England. Of these, seven projects include local authorities which would be considered significantly or predominantly rural based on the Defra and ONS urban/rural classification of local authorities:

- bait (rural authority: Northumberland)
- East Durham Creates (Country Durham)
- First Art (Bolsover)

- Ideas Test (Swale)
- LeftCoast (Wyre)
- Market Place (Fenland/Forest Heath)
- Transported (Boston/South Holland)

Figure 60 gives a breakdown of the number of Creative People and Places projects in urban and rural areas and the funding they received. Please note, it is important to consider that not all activity undertaken as part of the seven projects above will be in rural areas.

Figure 60: Creative People and Places – projects including rural areas and their funding



Audience Agency mapping data suggests that, across all projects, 73 per cent of those engaging or participating could be considered from the 'project area', including half who lived within three miles. In particular, East Durham Creates, Transported and Ideas Test each received more than four-fifths of their visits from within their respective areas. This would reaffirm the importance of programmes such as Creative People and Places – when funding projects in rural areas – in engaging rural residents in arts and cultural experiences. Furthermore, evaluations conducted on the fund suggest that it has helped change individual and community perceptions of art and culture, increased confidence and a sense of belonging in communities, and helped facilitate a greater

understanding of what provision should be delivered and how this could be achieved.

Great Places scheme

The Great Places scheme is a National Lottery-funded programme, overseen by partners Arts Council England, Heritage Lottery Fund (HLF) and Historic England, to ensure that investment in arts and culture also has the biggest possible impact on local economies, jobs, education, community cohesion and health and wellbeing. It also aims to persuade local councils, civic organisations and businesses to invest in and put culture at the heart of their thinking.

In 2017, 16 bids from across England were awarded funding worth £20 million. Five successful bids, totaling £5.8 million, were from organisations based in locations which would be considered significantly or predominantly rural based on the Defra and ONS urban/rural classification of local authorities:

- Great Yarmouth – Making Waves Together: Reimagining the Seaside Towns of Lowestoft and Great Yarmouth
- Craven – Crossing the Watersheds
- The Creative Foundation, based in Shepway – Pioneering Places: East Kent
- County Durham – Northern Heartlands
- Rural Media, based in Herefordshire – Herefordshire’s a Great Place

Furthermore, £1.3 million was awarded to the project Vital Valley: A creative future for Derwent Valley Mills World Heritage Site, based in the largely-rural ceremonial county of Derbyshire (although this does not fit into the typically-cited urban/rural classifications).

More evidence on the impact of this scheme will become available as the programme progresses.

Cultural Destinations

The Cultural Destinations programme was designed to enable arts and culture organisations, working in partnership with destination organisations, to increase their reach, engagement and resilience through working with the tourism sector. Round one, broadly covering 2014-17, invested £3.2 million to 10 projects, and round two, from April 2017, has committed a further £3.3 million to 16 projects.

In round one, two projects – in South Lakeland and Cornwall – would be considered significantly or predominantly rural based on the Defra and ONS urban/rural classification of local authorities, with a value of £664,000. In round two, this included four projects – in South Lakeland, Cheshire East, Cornwall and on the Isles of Scilly – with a value of £726,000. In each round, projects in rural areas accounted for a fifth or more of both total awards and award value.

An evaluation of the round one awards, conducted in 2017 by SQW and The Tourism Company, suggested that the programme has made positive progress towards its four aims: more and different types of people experienced the arts and culture in local destinations in a way that contributed to the growth of the local visitor economy; there was increased income leading to greater sustainability and resilience for cultural organisations and tourism businesses; culture was repositioned as a prominent part of the visitor offer and local economic growth plans; and there was commitment from public and private sector partners to continue to support the growth of the local visitor economy through cultural tourism.

Creative Local Growth Fund

Arts Council England recognises how art and culture can contribute to local economic growth. Through the Creative Local Growth Fund, they hoped to put art and culture at

the heart of growth plans by: securing long-term partnerships between Local Enterprise Partnerships (LEPs), the Arts Council and other local partners; helping to encourage European Structural and Investment Funds (ESIFs) investment within LEP areas into the cultural sector; and investing in new approaches and developing knowledge that can help achieve these objectives.

One round of funding was awarded in early 2017. In total, this included nine projects and £3.8 million of funding, with each project receiving between £250,000 and 500,000. Two projects – in Cornwall and Dorset – would be considered significantly or predominantly rural based on the Defra and ONS urban/rural classification of local authorities. The value of these awards was £982,000.

A programme of evaluation for the Creative Local Growth Fund is likely to begin later in 2018, while details on wider impact as a direct result of the programme, such as match funding and further public and private investment, will become available later this year.

Music Education Hubs

Music Education Hubs are groups of organisations – such as local authorities, schools, other hubs, art organisations, community or voluntary organisations – working together to create joined-up music education provision, respond to local need and fulfil the objectives of the hub as set out in the National Plan for Music Education. They were established in 2012, in response to the government's 2011 National Plan for Music Education (NPME), to provide access, opportunities and excellence in music education for all children and young people. Funding is provided by the Department for Education (DfE) and the role of Arts Council

England is to maintain a relationship with each hub lead, providing support, help and guidance and releasing funding on receipt of payment conditions being met.

Funding is awarded to hubs based on the distribution of eligible pupils, while also taking into account the distribution of pupils eligible for free school meals. Since its inception in 2012, £395.8 million has been awarded to Music Education Hubs, with the most recent annual figure for 2017/18 at £75 million. Of this total, approximately £92.8 million has been awarded to areas which would be considered significantly or predominantly rural based on the Defra and ONS urban/rural classification of local authorities (£59 million in significantly rural and £33.8 million in predominantly rural).¹⁶ By proportion, this is 23 per cent of the total value, 15 per cent in significantly rural areas and 9 per cent in predominantly rural.

It is also worth noting the relative reach of Music Education Hubs in rural areas. In the most recent available Music Education Hubs survey data – for 2015/16 – 80.4 per cent of schools within predominantly rural local authorities were recipients of Music Education Hub core activity. By comparison, 88.8 per cent of predominantly urban and 89.2 per cent of significantly rural schools benefitted from core activity. Spend per head (based on total number of pupils) was slightly lower within predominantly rural areas (£21.13) than in predominantly urban (£23.03) and significantly rural areas (£28.84).

Similarly, activities within the most rural areas tended to be funded slightly differently; in predominantly rural areas, income from parental contribution and Youth Music grants was significantly higher than elsewhere. Conversely, in predominantly urban and significantly rural areas, school contributions were higher.

¹⁶ These are approximate figures as Music Education Hubs often encompass wider unitary or ceremonial county areas and beyond. In a number of cases, the county town or base of a county council has been used to define urban/rural classification, although that does not always reflect the breadth of impact made by Music Education Hubs across these areas. It is probable that this understates the monetary value going into rural areas.

Figure 61: Music Education Hubs income sources, 2015/16

Category	Core	Local authority	School	Parental	Youth Music	Earned income	Other*
PU	34.9	3.3	31.8	16.1	1.0	6.6	6.3
SR	30.2	5.1	31.0	18.5	1.4	12.2	1.6
PR	39.2	4.0	17.3	28.0	4.7	4.1	2.7

* Includes other Arts Council England grants, sponsorship, charitable trusts and donations and other

Libraries Opportunities for Everyone Innovation Fund

The Libraries Opportunities for Everyone Innovation Fund (LOFE) was set up to support projects that develop innovative library service activity to benefit disadvantaged people and places in England.

In 2017, 30 projects were awarded funding, five of which would be considered significantly or predominantly rural based on the Defra and ONS urban/rural classification of local authorities – in Staffordshire, Kent, East Sussex, West Sussex and Hampshire – although of these five, only West Sussex would be considered predominantly rural.

Collectively, these projects were awarded, £703,000, or 18 per cent of total LOFE funding.

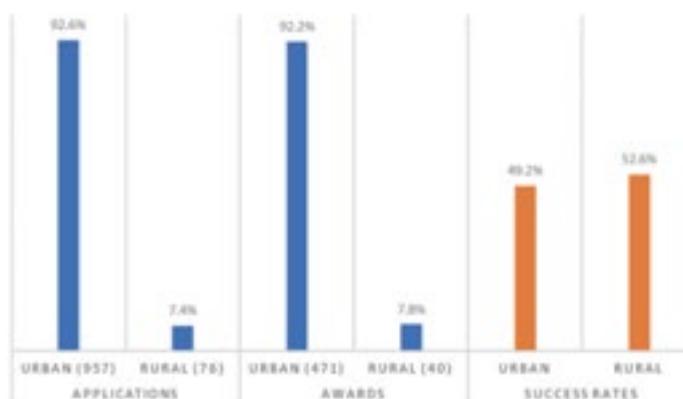
Catalyst

Catalyst is a sector-wide private giving investment scheme aimed at helping arts organisations diversify their income streams and access more funding from private sources. This programme recognised that fundraising from private sources, philanthropy and endowments has long been understood as an important income-raising approach in the American arts and culture sector and in other UK charity sectors, and represented key means for the Arts Council to help create a more sustainable, resilient and innovative arts sector.

Since its inception in 2012, the Catalyst programme has received 1,042 applications,

1,033 of which can be assigned to an urban/rural classification. Of these 1,033 applications, 957 were from applicants in urban areas (92.6 per cent) and 76 in rural areas (7.4 per cent). From this, 511 applications were awarded funding – 471 urban applicants and 40 rural applicants – with success rates of 49.2 per cent for urban and 52.6 per cent for rural applicants, respectively.

Figure 62: Catalyst – applications and awards by urban/rural classification



We can observe that, although success rates were slightly higher among rural applicants, the average requested figure and awarded figure tended to be lower than among urban applicants. Urban applications requested an average of £160,000, while rural applications sought an average of £128,000. Similarly, successful urban applications received an average award of £132,000, compared to £107,000 among rural applications. In total,

urban applicants have been awarded £62.1 million of Catalyst funding, or 93.6 per cent of total funding, compared to £4.3 million among rural applicants, or 6.4 per cent.

This is also interesting in light of data collected by the Arts Council as part of its annual submission from National Portfolio Organisations. This highlights that in 2016/17, urban National Portfolio Organisations received 13.3 per cent of their income from what can be termed 'contributed income', a combination of one-off and regular donations, fundraising, sponsorship and trust income. By comparison, rural National Portfolio Organisations received 11.4 per cent of their income in this way. Urban National Portfolio Organisations also tended to receive a higher amount per organisation from this type of income: £108,000 compared to £74,000, a difference of 31.9 per cent.

Please note, these figures were calculated excluding organisations with annual incomes of greater than £3.5 million, which tended to skew income and contributed income figures. Calculations were made based on the 568 National Portfolio Organisations with incomes below this threshold.

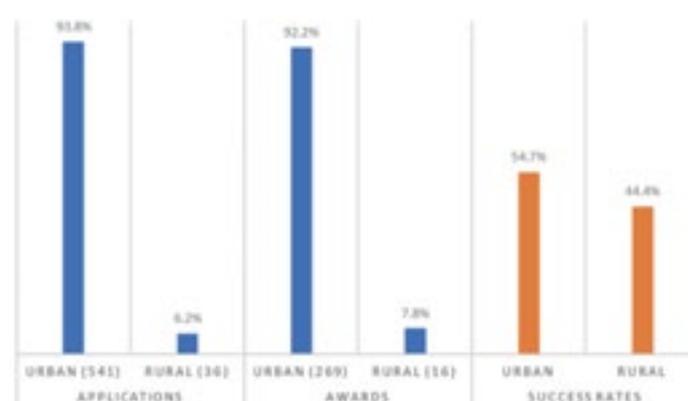
Capital Grants

The Arts Council's Capital Grants programme supports arts and cultural organisations to ensure they have appropriate capital assets to deliver their work. In particular, this investment is an important part of helping to deliver resilience (Goal 3) within the National Portfolio, as well as prioritising work which will help organisations become more sustainable or innovative. Capital Grants is split into Small Grants, of below £500,000, and Large Grants, of £500,000 or above.

Since 2012, the Arts Council has received 577 capital applications: 541 from applicants in urban areas (93.8 per cent) and 36 from rural areas (6.2 per cent). 312 applications were successful

– 296 from urban areas (94.9 per cent) and 16 from rural areas (5.1 per cent) – receiving £311.2 million in funding in total. The success rate for urban applicants was higher than their rural equivalents – 54.7 per cent compared to 44.4 per cent, respectively – while the average award was also greater, at £1 million compared to £680,000.

Figure 63: Capital grants – applications and awards by urban/rural classification



Success rates for large capital applications were higher for both urban and rural applicants. 129, or 58.1 per cent of, large urban applications were successful, while five, or 50 per cent of, rural applications were. The average value of these awards was £2 million for urban and £1.6 million for rural applications. By comparison, 167, or 52.4 per cent of, small urban applications and 11, or 42.3 per cent of, rural applications were successful. The value of a small capital award was, on average, £288,000 for urban applicants and £253,000 for rural applicants.

7.2 External data

7.2.1 Local authority investment data

Headline findings:

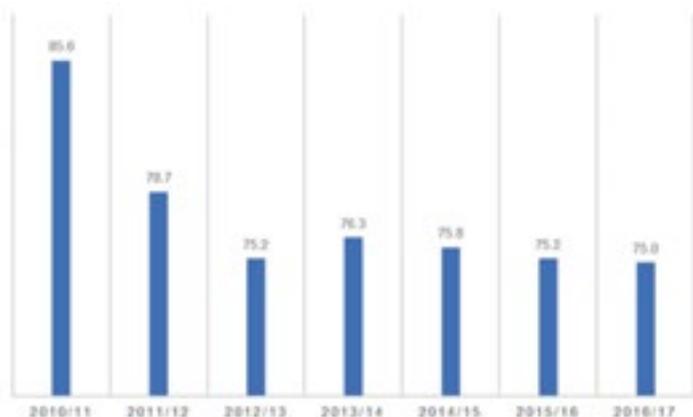
- Between 2010/11 and 2016/17, overall local government spending declined significantly, from £85.6 billion annually to £75 billion, a fall of 12.4 per cent. Much of this decline was experienced between 2010/11 and 2011/12.
- This decline was felt broadly consistently across urban and rural local authorities. Predominantly urban areas experienced a 11.1 per cent fall, while significantly and predominantly rural areas experienced slightly greater decreases, at 13.9 per cent and 15.7 per cent, respectively.
- However, spending on arts and culture decreased more dramatically. Between 2010/11 and 2016/17, it fell from £1.41 billion to £1.04 billion, a drop of 26.5 per cent.
- As with spending overall, there were small proportional differences in decline by area type. Predominantly rural areas experienced the greatest decline in cultural spend, at 32.7 per cent, while predominantly urban and significantly rural areas experienced falls of 25.5 per cent and 25.4 per cent, respectively.
- Predominantly rural areas tended to experience the greatest proportional decreases in local government funding across different arts and culture categories. For example, predominantly rural areas experienced a greater proportional decrease in spend on theatre and public entertainment (35 per cent) than other areas, while funding for arts development and support in these areas also fell by more than half (56.5 per cent) between 2010/11 and 2016/17.

- Looking at local authority spending more generally, we can see that a greater volume of money is spent in predominantly urban areas (83 per cent) than population is resident there (66.1 per cent). While there are obvious caveats related to the sources of local authority income, this does lead to a far greater spend per resident in urban local authorities, both overall and on arts and culture. This is typically more than double, and in some cases, such as on library services, can be up to four times greater than in significantly or predominantly rural areas.

Of course, Arts Council England investment makes up only a proportion of the total funding being distributed to arts and cultural organisations on an annual basis. Local government has historically been one of the largest investors in the sector and in relative terms surpasses Arts Council England investment figures. Figures 64 and 65 show the value of local authority spending in total and on arts and culture since 2010.

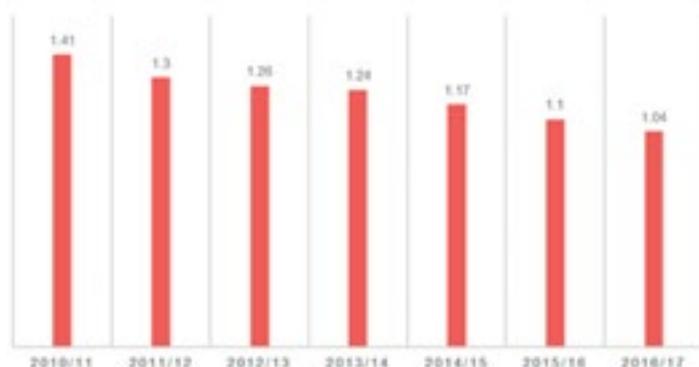
Please note, figures within this section are limited to the 326 local authorities in England. It is also worth noting here two additional caveats raised by the LGA: 1) We have excluded 'other' authorities, such as fire and rescue and waste management services, from our calculations as they would be difficult to assign to urban-rural classifications. In some areas this activity would be delivered directly by a local authority rather than a specialist service and therefore some spending figures will include these services; 2) The data used includes education spending which, although counted as local authority spending, the authorities themselves have little control over.

Figure 64: Local government spending, 2010/11 to 2016/17 – in total (£bns)



Looking at local authority spending overall, the total value has been in decline since 2010/11, during which £85.6 billion was spent. Decreases have been recorded in all but 2013/14, although most of the overall decline took place between 2010/11 and 2011/12, from £85.6 billion to £78.7 billion (-8.1 per cent). The figure for total spend in the most recent year, 2016/17, was £75 billion, a fall of 12.4 per cent since 2010/11.

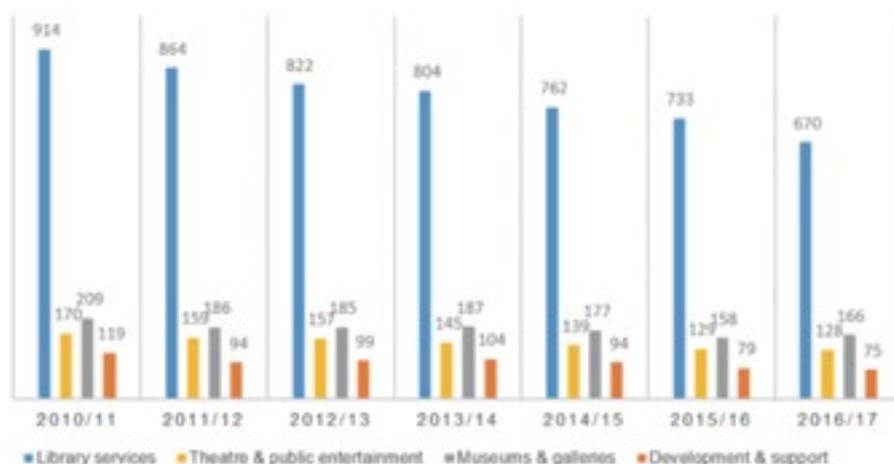
Figure 65: Local government spending, 2010/11 to 2016/17 – on arts and culture (£bns)¹⁷



The trend among arts and cultural spend is generally in line with total spend. Declining throughout the period, the £1.04 billion spent on arts and culture in 2016/17 represented a 26.5 per cent decrease since 2010/11. As with total spend, the greatest individual fall in spending was between 2010/11 and 2011/12, from £1.41 billion to £1.3 billion (-7.6 per cent). The proportion of local government spending put towards arts and culture decreased from 1.65 per cent in 2010/11 to 1.38 per cent in 2016/17.

It is worth exploring further the makeup of arts and cultural spend over this period. Figure 66 shows how this spend was split between library services, theatre and public entertainment, museums and galleries and arts development and support between 2010/11 and 2016/17.

Figure 66: Local government spending, 2010/11 to 2016/17 – on arts and culture (£ms), split by category



¹⁷ 'Arts and culture' includes arts development and support, museums and galleries, theatre and public entertainment and library services.

We can observe that the area receiving the greatest volume of funding, library services, was also on the receiving end of the one of the biggest declines in funding: from £914 million in 2010/11 to £670 million in 2016/17 (-26.7 per cent). Although of relatively smaller value, arts development and support funding experienced a greater proportional fall over the period, from £119 million to £75 million (-37.2 per cent). Museums and galleries and theatre and public entertainment also recorded declining funding –

by 20.7 per cent and 24.8 per cent, respectively – although at slightly lower proportional levels.

Local government funding by urban/rural definition

It is worth exploring if there has been a difference in changes in funding levels by urban/rural definition. Figures 67 and 68 show the value of local authority spending in total and on arts and culture since 2010.

Figure 67: Local government spending, 2010/11 to 2016/17 – in total (£bns), by urban/rural definition of local authority

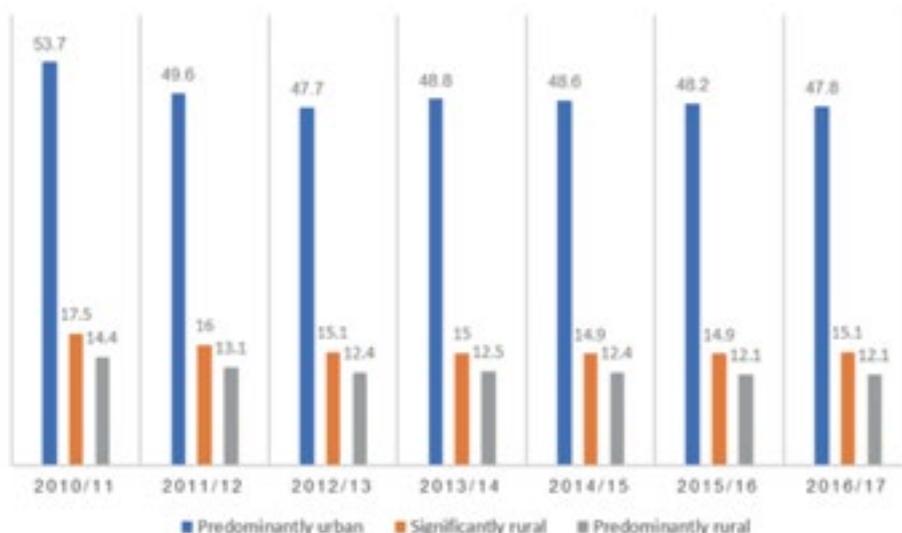
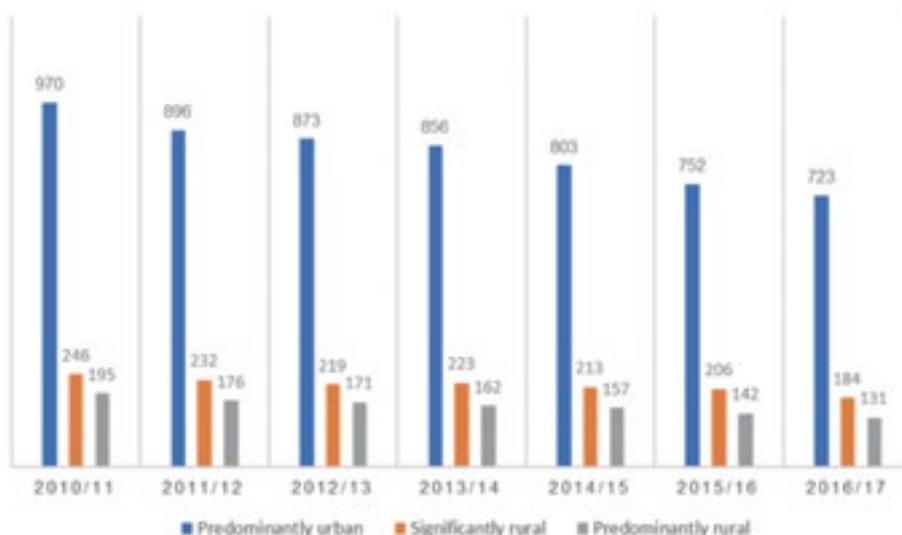


Figure 68: Local government spending, 2010/11 to 2016/17 – on arts and culture (£ms), by urban/rural definition of local authority



Looking at total local government spending we can observe that, across the period, it has decreased within predominantly urban, significantly rural and predominantly rural local authorities. Funding in predominantly urban local authorities fell from £53.7 billion in 2010/11 to £47.8 billion in 2016/17, a decline of 11.1 per cent. Although the relative value of local government funding to significantly rural and predominantly rural local authorities was lower, they demonstrated slightly greater proportional declines of 13.9 per cent and 15.7 per cent: significantly rural from £17.5 billion to £15.1 billion, and predominantly rural from £14.4 billion to £12.1 billion. As previously noted, the steepest drop was between 2010/11 and 2011/12 with subsequent incremental falls in funding thereafter.

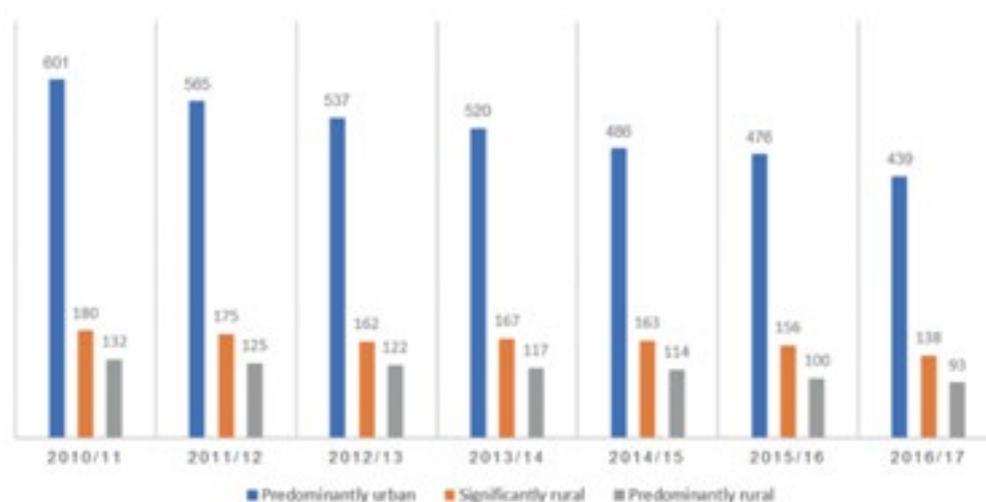
Like spending overall, spend on arts and culture has typically declined each year across urban and rural local authorities. Between 2010/11 and 2016/17 predominantly urban spending on arts

and culture decreased from £970 million to £723 million, a fall of 25.5 per cent, while significantly rural spending decreased from £246 million to £184 million, a fall of 25.4 per cent).

The greatest proportional change was recorded in predominantly rural local authorities. Spending was £195 million in 2010/11, by 2016/17 this figure was £131 million, a drop of 32.7 per cent. What is perhaps most noteworthy, however, was the difference in proportional decline between total spending and arts and culture spending across all regions; the fall in cultural spending was typically more than double than in spending in general.

To explore where this decline was felt most acutely, figures 69 to 72 show how this spend was split between library services, theatre and public entertainment, museums and galleries and arts development and support between 2010/11 and 2016/17 when considering the urban/rural split.

Figure 69: Local government spending, 2010/11 to 2016/17 – on library services (£ms), by urban/rural definition of local authority



Library service spend in predominantly urban local authorities declined from £601 million in 2010/11 to £439 million in 2016/17, a fall of 27 per cent. Decreases in funding were felt relatively consistently across the urban/rural divide; predominantly rural spending on library services fell by 29.9 per cent over the same period, from £132 million to £93 million, while significantly rural spending fell by 23.4 per cent, from £180 million to £138 million.

When looking at local government spend on theatre and public entertainment, the greatest

decline is within predominantly rural local authorities. These areas experienced a fall in spend of 35 per cent between 2010/11 and 2016/17, from £17 million to £11 million.

Significantly rural and predominantly urban local authorities suffered smaller proportional declines, of 19.5 per cent and 24.3 per cent, respectively. Spending in significantly rural authorities fell slightly from £19 million to £15 million, while within predominantly urban authorities funding fell from £134 million to £102 million.

Figure 70: Local government spending, 2010/11 to 2016/17 – on theatre and public entertainment (£ms), by urban/rural definition of local authority

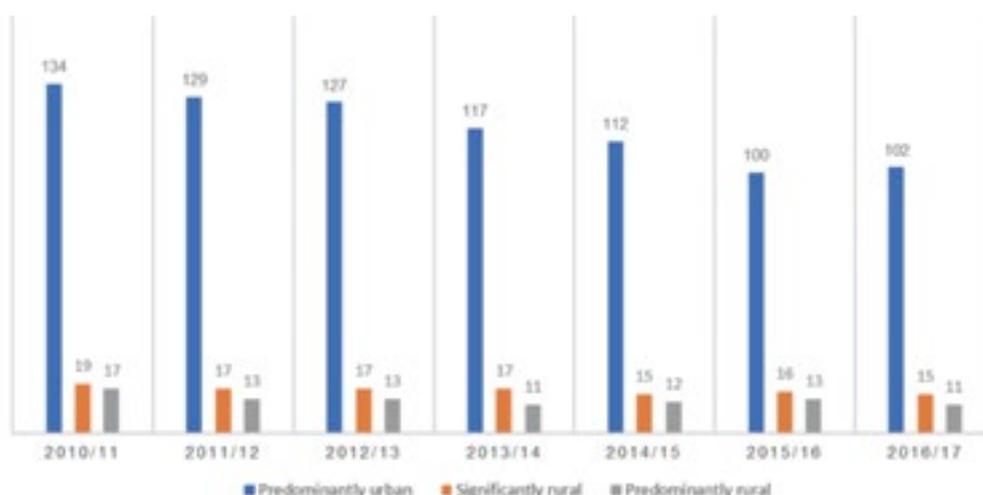
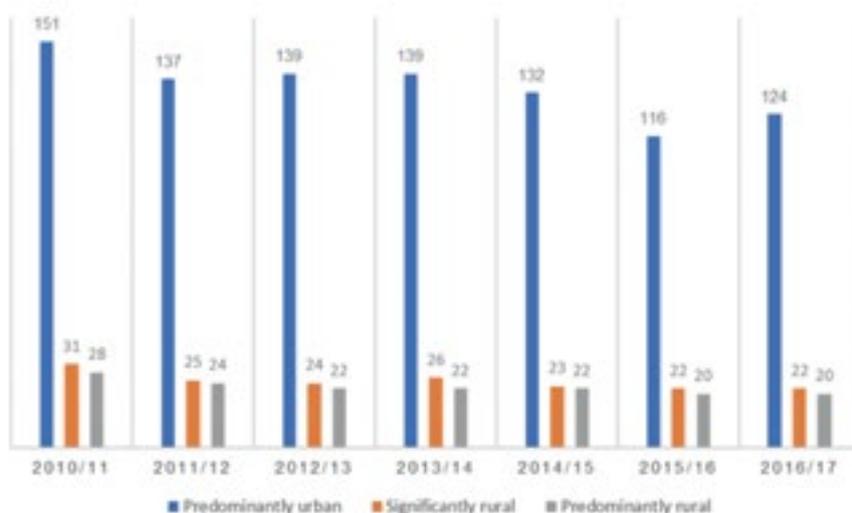


Figure 71: Local government spending, 2010/11 to 2016/17 – on museums and galleries (£ms), by urban/rural definition of local authority



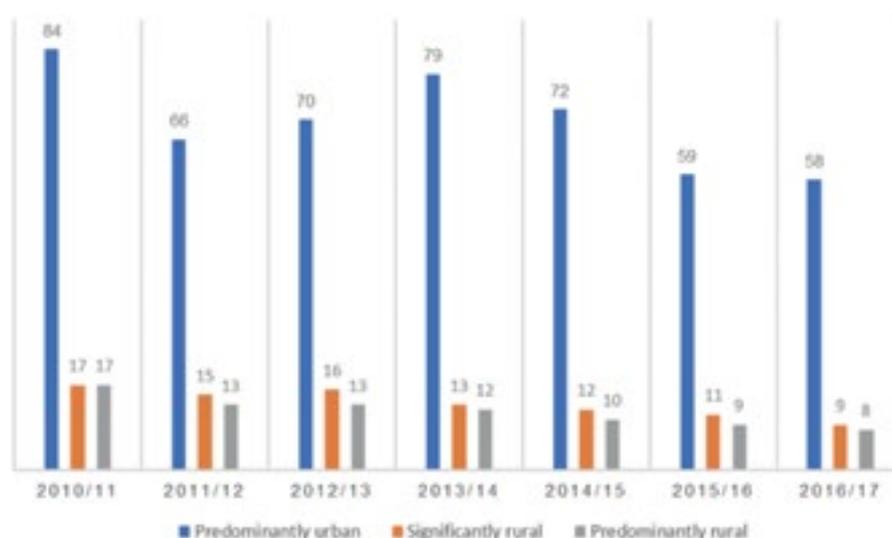
In terms of museum and gallery spending predominantly rural local authorities experienced the greatest proportional decline over the period, from £28 million to £20 million (-29.6 per cent). Significantly rural authorities experienced a similar decline of 28.5 per cent, from £31 million to £22 million, while predominantly urban spending on museums and galleries by 17.5 per cent, from £151 million to £124 million, between 2010/11 and 2016/17.

Arts development and support accounts for the lowest proportion of arts and cultural spend but, in the case of predominantly rural local authority spending, experienced a noteworthy decline. £8 million was spent in 2016/17, down from £17 million in 2010/11, a fall of 56.5 per cent.

Declines within the other urban/rural categories were proportionally smaller: predominantly urban spending on arts development and support decreased from £84 million in 2010/11 to £58 million in 2016/17 (-31.3 per cent), while significantly rural spending decreased from £17 million to £9 million (-46.9 per cent).

When taking each of these categories into account, we can observe that, although the proportional changes do vary by urban/rural category, predominantly rural areas have experienced greater proportional declines across the breadth of different categories.

Figure 72: Local government spending, 2010/11 to 2016/17 – arts development and support (£ms), by urban/rural definition of local authority



We have also not considered whether local government funding was equitably available in the first place. Figure 73 shows the distribution of local authority funding between 2010/11 and 2011/17 based on urban/rural populations.

We must first note that there are a number of means through which local authorities receive income. Although the largest single contribution would tend to come from central Government, other factors include council tax rates and the number of council tax-eligible residents, outside funding and financial reserves, among others. Therefore, when describing total local authority spending by urban/rural definition, we must be cautious that this does not necessarily imply that some areas are given a less equitable distribution of central funds than others.

That being said, we can observe that predominantly urban local authorities receive a majority (83 per cent) of total and arts and

culture spending (84.7 per cent), far greater than their size within the population (66.1 per cent). This is reflected in the spend per resident across the period; greater than double per resident was spent in these local authorities when compared to significantly or predominantly rural ones and, on arts and culture in predominantly rural areas, more than three times as much.

The greatest disparity along urban/rural lines was in library service spend, which accounted for almost half of total arts and cultural spend. Local authorities spent £101 per resident between 2010/11 and 2016/17 in predominantly urban areas, compared to £28 (-72.4 per cent) and £25 (-75.7 per cent) in significantly and predominantly rural local authorities, respectively. Theatre and public entertainment and museum and gallery spend in predominantly rural areas also demonstrated significant gaps when compared to predominantly urban areas, of 60.3 per cent and 67.5 per cent, respectively.

Figure 73: Local government spending, 2010/11 to 2016/17, by urban/rural classification of local authority

	PU	SR	PR
Population	35.1m	6.9m	11.1m
Percentage	66.1%	13.0%	20.9%
Total spending	£428.8bn	£33.0bn	£54.7bn
Percentage	83.0%	6.4%	10.6%
Spend per resident	£12,223	£4,790	£4,493
Total arts and culture	£7.2bn	£599.5m	£699.3m
Percentage	84.7%	7.1%	8.3%
Spend per resident	£205	£87	£63
Libraries	£3.6bn	£193.3m	£272.5m
Percentage	88.4%	4.8%	6.8%
Spend per resident	£101	£28	£25
Theatre & entertainment	£1.8bn	£205.5m	£229.7m
Percentage	80.8%	9.1%	10.1%
Spend per resident	£52	£30	£21
Museums & galleries	£1.18bn	£148.1m	£120.8m
Percentage	81.4%	10.2%	8.3%
Spend per resident	£34	£21	£11
Development & support	£608.5m	£52.6m	£76.3m
Percentage	82.5%	7.1%	10.4%
Spend per resident	£17	£8	£7

We must first note that there are a number of means through which local authorities receive income. Although the largest single contribution would tend to come from central Government, other factors include council tax rates and the number of council tax-eligible residents, outside funding and financial reserves, among others. Therefore, when describing total local authority spending by urban/rural definition, we must be cautious that this does not necessarily imply that some areas are given a less equitable distribution of central funds than others.

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7.2.2 Arts and cultural participation and audiences

Headline findings:

Active Lives survey

- Those in rural areas are typically more likely to engage in cultural activity than those in urban areas. Rural residents demonstrated higher engagement levels when it came to spending time doing a creative activity, attending an event or attending a museum or gallery than their urban equivalents, although library engagement was greater among the latter. This pattern was apparent among both individual and repeat instances of engagement.
- Exploring in more detail, those living in D1 or D2 areas – rural town and fringe – demonstrated lower engagement levels with all activities than those in E1-F2 areas. Through comparison with the Census, it can be observed that, on average, socio-economic status (NS-SEC) tended to be lower within D1 and D2 areas than other rural designations, which would suggest both the importance of this status on engagement levels and the need to consider more granular classifications for urban/rural when measuring how residents engage and participate.
- Across almost all key demographic categories, rural residents are more likely to have engaged with the arts and culture than urban residents. One exception to this, however, was in those aged 25 to 34, among whom engagement was higher in urban areas.
- The same can be observed by region, with rural residents in each government office region demonstrating greater engagement levels than urban residents. Overall levels varied by region – with

South East the most and West Midlands the least engaged – but most demonstrated a similar gap between urban and rural of around five percentage-points. This gap was greater, however, in the West Midlands and Yorkshire, while the gap was small between urban and rural residents in the North East.

Taking Part survey

- In line with findings from the Active Lives survey, those in rural areas were more likely to have been involved with a number of specific activities, including photography, textile or wood craft, reading for pleasure, dancing for fitness, attending plays or drama or live music performances, and attending art or craft exhibitions.

Active Lives survey

The Active Lives Survey is a nationwide population study intended to measure sport and activity across England. It was set up by Sport England and has been run since its inception in November 2015 by research consultancy Ipsos Mori.

Arts Council England, along with Public Health England and the Department of Transport, signed up as a partners to the survey, and through this co-operation questions related to cultural participation were included in the survey in addition to those about physical activity, health and wellbeing.

With a total sample of 198,250 respondents per year, it offers a robust and representative indication of activity and engagement levels down to a more granular geographic level and, through analysis using the Defra and ONS small-area urban/rural classification of output areas, can provide insight on cultural participation

within urban and rural areas in England. The measures available are:

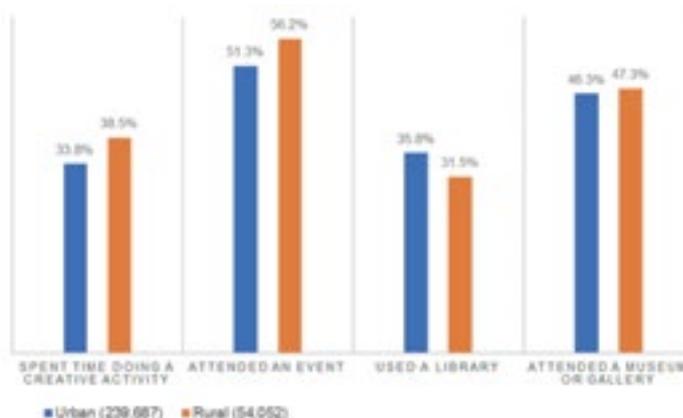
- spent time doing a creative, artistic, theatrical or music activity or a craft
- attended an event, performance or festival involving creative, artistic, dance, theatrical or music activity
- used a public library service
- attended a museum or gallery

For ease, some of these will descriptions will be shortened in subsequent commentary. The following descriptions will be used: spent time doing a creative activity; attended an event; used a library; and attended a museum or gallery. All Active Lives data cited within this review refers to an 18-month dataset for the period November 2015 to May 2017, with a sample of approximately 290,000.

Engagement by urban/rural definition

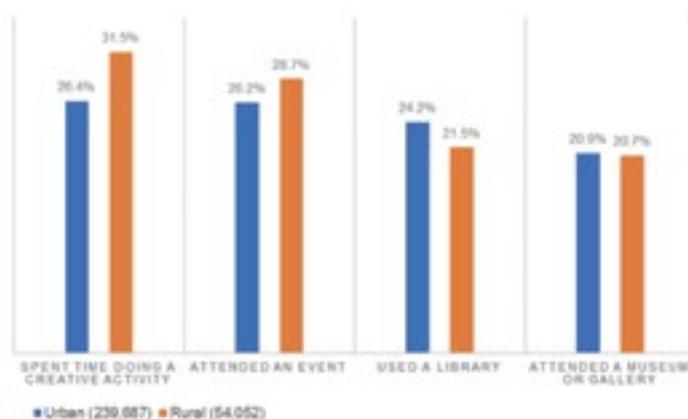
Figure 74 shows the proportion of residents within urban and rural areas, as defined by the Defra and ONS small-area classification of output areas, who have engaged in each of the four measures both in the 12 months prior to interview. Figure 75 shows those who engaged three or more times in the 12 months prior to interview.

Figure 74: Arts and cultural engagement in 12 months prior to interview, by grouped urban/rural definition of census output area (per cent)



Exploring this at the most broad, grouped level, those living in rural areas were more likely than their urban counterparts to have spent time doing a creative activity (38.5 per cent rural compared to 33.8 per cent urban), attended an event (56.2 per cent, 51.3 per cent) or attended a museum or gallery (47.3 per cent, 46.3 per cent) in the 12 months prior to interview. On the other hand, those living in urban areas were more likely to have used a library than rural residents (35.8 per cent urban compared to 31.5 per cent rural).

Figure 75: Three or more instances of arts and cultural engagement in 12 months prior to interview, by grouped urban/rural definition of census output area (per cent)

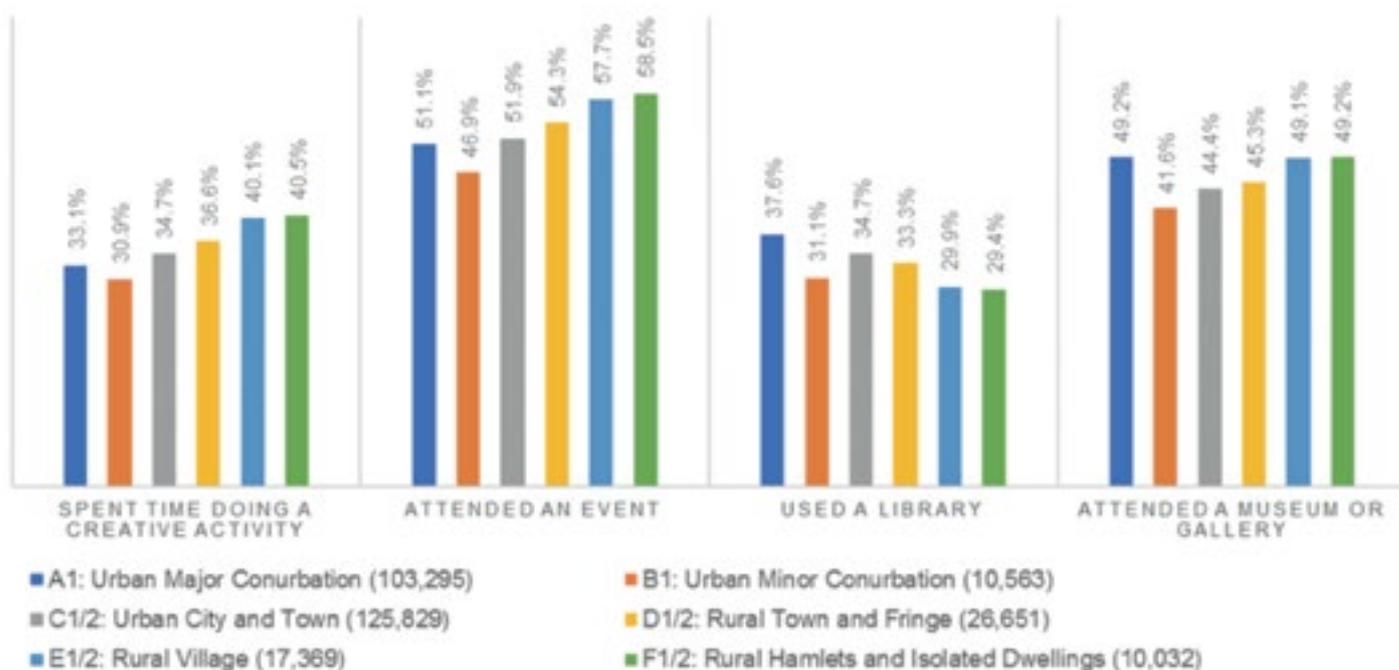


When analysing frequent participants, similar patterns remain. Those in rural areas were more likely to have spent time doing a creative activity three or more times in the 12 months prior to interview than urban residents (31.5 per cent rural compared to 26.4 per cent urban), and were also more likely to have attended three or more events (28.7 per cent, 26.2 per cent). Urban residents were more common frequent library attenders (24.2 per cent urban compared to 21.5 per cent rural), while both groups were as likely to attend a museum or gallery three or more times (20.9 per cent, 20.7 per cent).

It is worth noting that of the likelihood of people who undertake these activities going on to engage with them multiple times differs between individual activities, although this is unrelated to urban/rural definition. For example, 81.9 per cent of rural and 77.9 per cent of urban residents who had spent any time doing a creative activity in the 12 months prior to interview had done so three or more times. By comparison, the figures for attending a museum or gallery were 43.7 per cent and 45.1 per cent, respectively; although many people engaged in this, fewer than half of attenders did so frequently.

To add greater nuance, it is worth exploring any differences within the urban and rural sub-categories. Figures 76 and 77 show the proportion of residents within urban and rural area types, as defined by the Defra and ONS small-area classification of output areas, who have engaged in each of the four measures both in the 12 months prior to interview, and three or more times in the 12 months prior to interview. Please note, eight of the 10 categories have been combined into four because of sample sizes; for example, 'urban city and town' and 'urban city and town in a sparse setting' are both included under the former heading. The six groups given should not be confused with the six-way local authority classification used elsewhere.

Figure 76: Arts and cultural engagement in 12 months prior to interview, by urban/rural definition of census output area (per cent)



Exploring these sub-categories, we can observe some statistically-significant differences within urban and rural area types. Perhaps related to opportunity, those in A1 areas were more likely than other urban residents to have used a library (37.6 per cent) or attended a museum or gallery (49.2 per cent) in the 12 months prior to interview. Similarly, those in C1 areas were more likely to have spent time doing a creative activity (34.7 per cent) than other urban dwellers. Those in B1 areas were typically less likely to engage or participate across the breadth of activities.

Comparing to more rural categories, we can see that rural residents across each of the groups tend to have greater or lesser engagement with each activity in line with the overall urban/rural trend. However, it is also apparent that those in D1/2 areas demonstrate lower engagement than elsewhere in rural areas. Although engagement is typically higher in D1/2 areas than urban areas (A1-C2), figures for spending time doing a creative activity (36.6 per cent), attending an event (54.3 per cent) and attending a museum or gallery (45.3 per cent) in the 12 months prior to interview were lower than E1/2 and F1/2 rural areas.

Figure 77: Three or more instances of arts and cultural engagement in 12 months prior to interview, by urban/rural definition of census output area (per cent)



A similar pattern can be observed within the frequency of participation, with those in E1/2 and F1/2 areas demonstrating the greatest proportion of three or more instances of engagement in terms of spending time doing a creative activity (33.1 per cent and 33.5 per cent, respectively) or attending an event (30 per cent, 31.1 per cent). Those living in A1 areas were the most likely to be frequent library attenders (25 per cent), while they also demonstrated a higher proportion of frequent museum or gallery attendance (24 per cent) than those living outside of the most urban areas. To an extent, this frequency of attendance could be related to the offer in the most urban areas.

As previously noted, D1/2 engagement again fell below that of more rural areas. According to the 2011 Census, households in rural areas were, on average, of a higher socio-economic status than those living in urban areas: 38 per cent of rural household representatives would be considered within National Statistics Socio-economic Classification (NS-SEC) managerial

or professional occupations (ie the highest socio-economic grouping within the three-class version, covering NS-SEC 1 and 2), compared to 34 per cent of urban residents.

But there were also differences within the rural sub-categories which could provide context to the engagement figures noted. While 40 per cent of both E1/2 and F1/2 households would be considered within managerial or professional occupations, the figure for D1/2 was 36 per cent. And similarly, while 39 per cent of households in D1/2 areas would be considered within the lowest classifications – for routine or manual occupations or never worked/long-term unemployed, covering NS-SEC 5 to 8 – the figures for E1/2 and F1/2 were significantly lower, at 31 per cent and 28 per cent, respectively. What these figures suggest is that, while on average those living in rural areas tend to have higher socio-economic status than those in urban areas, not all rural areas are equal in this regard.

Engagement by demographics and urban/rural definition

It is also worth considering how different demographics within urban and rural areas engage with and participate in cultural activities. Figure 61 shows engagement levels within urban and rural output areas by sex, age, ethnicity, disability and socio-economic status (NS-SEC). In this instance, the measure used is three or more instances of arts engagement within the 12 months prior to interview; this includes attending an event, museum or gallery or spending time doing a creative activity.

Figure 78: Engaged with the arts three or more times in 12 months prior to interview by key demographic categories, by urban/rural definition of census output area (per cent)

	Urban (per cent)	Rural (per cent)	Total (per cent)
Sex			
Male	44.0%	47.9%	44.8%
Female	54.1%	59.6%	55.1%
Age			
16-24	51.2%	57.3%	52.1%
25-34	50.1%	46.9%	49.7%
35-44	48.5%	52.4%	49.1%
45-54	47.2%	53.1%	48.4%
55-64	48.9%	55.8%	50.4%
65-74	54.3%	59.7%	55.7%
75-84	43.1%	50.0%	44.8%
85+	29.2%	33.1%	30.1%
Ethnicity			
White	51.9%	54.1%	52.3%
Black and minority ethnic	33.5%	45.7%	33.8%
Disability			
Limiting	43.0%	48.5%	44.1%
Non-limiting/none	50.9%	55.6%	51.8%
NS-SEC			
Upper (1 to 4)	57.1%	59.5%	57.6%
Lower (5 to 8)	34.0%	39.3%	34.8%

Looking more closely at the Active Lives dataset, we can observe that common demographic patterns in engagement – for example, women typically demonstrating higher engagement levels than men – also follow the trend for rural settlements to engage more highly with arts and culture than urban ones.

Using this example, we can see that women in general are more likely than men to have engaged three or more times in the given activities, by 55.1 per cent to 44.8 per cent. But women living in rural settlements (output area) are also more likely than women from urban settlements to have done so, by 59.6 per cent to 54.1 per cent, with the same pattern apparent among men (47.9 per cent to 44 per cent).

Rural residents in each category were statistically significantly more likely to have engaged three or more times than urban residents, except for those in urban areas aged 25 to 34, of whom 50.1 per cent had done so compared to 46.9 per cent of rural residents.

Within some categories, such as socio-economic status, the urban/rural divide has a greater impact on some groups than others. For example, rural residents within NS-SEC categories 1 to 4 were two percentage-points more likely to have engaged three or more times than their urban counterparts, but the gap among NS-SEC categories 5 to 8 was five percentage-points.

Engagement by government office region and urban/rural definition

Similarly, it is also worth considering what impact geography has on engagement levels within urban and rural areas. Figure 79 shows engagement level within urban and rural output areas by government office region.¹⁸ The measurement used – three or more instances of engaging with the arts – is the same as in the preceding figure. Please note, London has been excluded because of its small rural base.

Figure 79: Engaged with the arts three or more times in 12 months prior to interview by government office region, by urban/rural definition of census output area (per cent)



¹⁸ We should be careful not to compare these figures to those cited in the 2015 review, which used a similar measure from the Taking Part survey. That the figures cited here are lower does not suggest that engagement had fallen. In general, we can observe a broadly similar pattern in terms of relative engagement across government office regions.

When looking at regional differences it is apparent that, although average levels of engagement vary by region, most demonstrate a difference between urban and rural residents of around five percentage-points. This includes the East Midlands (45.7 per cent urban compared to 50.9 per cent rural), East of England (48 per cent, 53.2 per cent), North West (46.1 per cent, 51.4 per cent), South East (53.1 per cent, 58.1 per cent) and South West (52.4 per cent, 56.9 per cent).

In the cases of the West Midlands and Yorkshire, the gap is greater: 10 and seven percentage-points, respectively. Rural residents in each of these regions demonstrate similar engagement levels (52.7 per cent), while urban residents from the West Midlands are the least engaged across all regions (42.2 per cent).

This stark gap in the West Midlands could in part be explained by socio-economic status. According to the 2011 Census, the proportion of its urban residents within the NS-SEC higher managerial or professional classification – 29 per cent – is below average and among the lowest in England. Conversely, the proportion of rural residents in the West Midlands within the same classification is significantly higher (39 per cent), above average and the highest figure except for the South East.

The North East region also presents a different pattern. It demonstrates the lowest overall engagement, while the gap between urban (45.9 per cent) and rural engagement (47.4 per cent) in this area is small. As previously

noted with the West Midlands, socio-economic status may have played a role in this; the North East demonstrates the lowest proportion of residents within the NS-SEC higher managerial or professional classification in both urban (28 per cent) and rural areas (31 per cent).

Taking Part survey

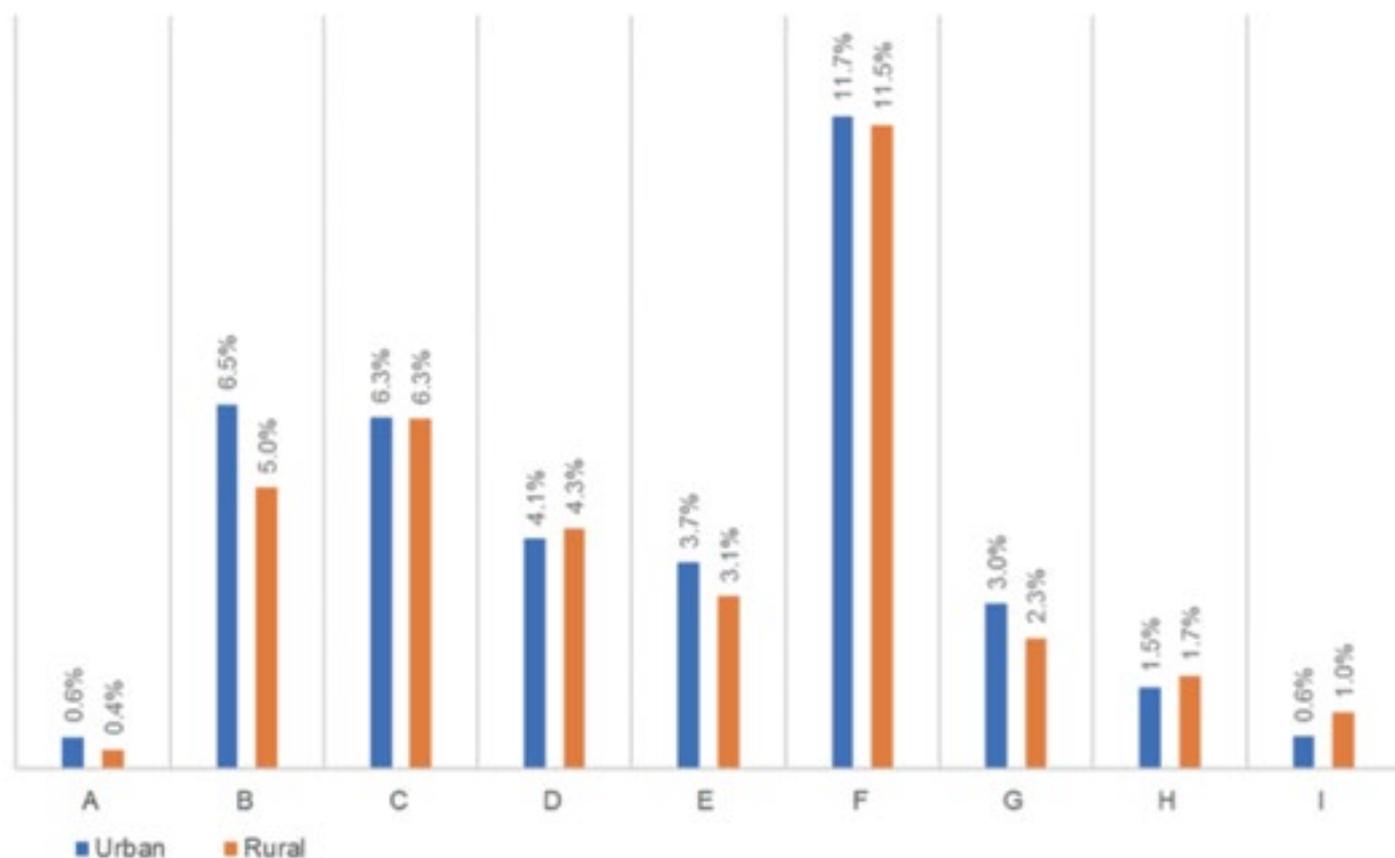
The Taking Part survey data for adults (aged 16 and over) in England can be analysed by both engagement or participation in general activities and more specific engagement with named activities. As noted previously, the Active Lives survey has been used to explore general engagement levels, while Taking Part data will be used in the following pages to analyse participation in various specific activities within: performing arts; visual arts, digital and video and craft activities; literature-related activities; and attendance of artistic events and performances.

For this, the most current annual dataset, from 2016/17, will be used to explore these figures by urban and rural output area definition.

Figures 80 to 82 show the proportion of residents to have participated in each of the given activities in the 12 months prior to interview, while figures 83 and 84 show attendance at types of artistic event. Each is split by urban/rural as defined by the Defra and ONS small-area classification of output areas.¹⁹

¹⁹ Please note, a selection of relevant options have been chosen from the Taking Part survey and grouped logically. Therefore, the options given do not reflect a complete list of activities available for selection.

Figure 80: Participation in performing arts activities in 12 months prior to interview, Taking Part survey 2016/17, by urban/rural definition of census output area (per cent)



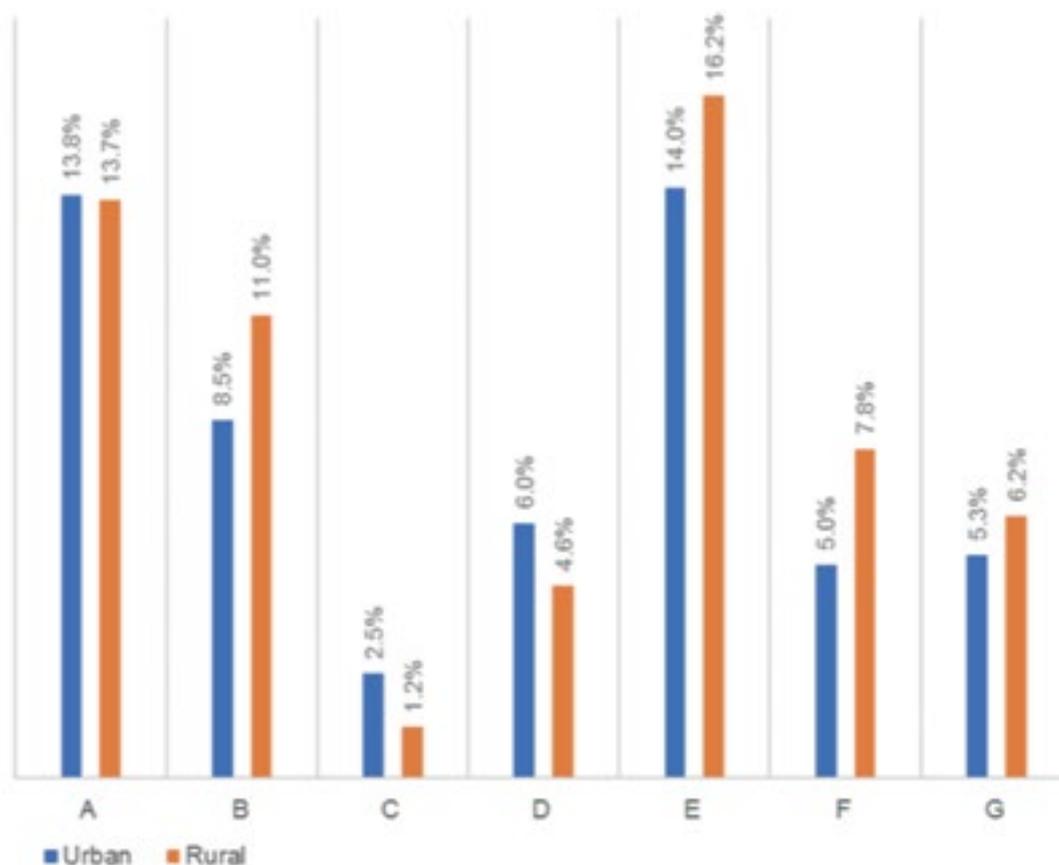
Key

A) Ballet	F) Played musical instrument (for pleasure)
B) Other dance, for fitness	G) Written music
C) Other dance, not for fitness	H) Performed play/drama
D) Sang for an audience	I) Performed opera/opera/musical theatre
E) Played musical instrument (live performance)	

Figure 80 highlights that, in many performing arts-related activities, there is little difference in participation between urban and rural residents. This includes the proportion of residents who rehearsed or performed a play (1.5 per cent urban compared to 1.7 per cent rural), played a musical instrument for pleasure (11.7 per cent, 11.5 per cent) and took part in other dance, not for fitness (both 6.3 per cent).

However, those living in urban areas were more likely to have taken part in other dance, for fitness (6.5 per cent, 5.0 per cent) than those resident in rural areas.

Figure 81: Participation in visual arts, digital and video and craft activities in 12 months prior to interview, Taking Part survey 2016/17, by urban/rural definition of census output area (per cent)



Key

A) Painting, drawing, printmaking or sculpture	E) Textile crafts such as embroidery, crocheting or knitting
B) Photography as an artistic activity	F) Wood crafts such as wood turning, carving or furniture making
C) Made films or videos as an artistic activity	G) Other crafts such as calligraphy, pottery or jewellery making
D) Used a computer to create original artworks	

Figure 81 demonstrates significant differences between urban and rural residents in some artistic activities. Those living in rural areas were more likely to have done photography as an artistic activity (11 per cent rural compared to 8.5 per cent urban), while urban residents were more likely to have used a computer to create original artworks (6 per cent urban compared to 4.6 per cent rural) and taken part in film or video-making as an artistic activity (2.5 per cent, 1.2 per cent).

When it came to craft activities, those in rural areas were significantly more likely to have taken part in the 12 months prior to interview. In particular, textile crafts (16.2 per cent rural compared to 14 per cent urban) and wood crafts (7.8 per cent, 5 per cent) demonstrated significant differences.

However, there was little difference between the proportion of urban and rural residents who had undertaken visual arts such as painting, drawing, printmaking or sculpture (13.8 per cent urban compared to 13.7 per cent rural).

Figure 82: Participation in literature-related activities in 12 months prior to interview, Taking Part survey 2016/17, by urban/rural definition of census output area (per cent)



Key

A) Read for pleasure
(excluding newspapers/magazine/comics)

C) Written poetry

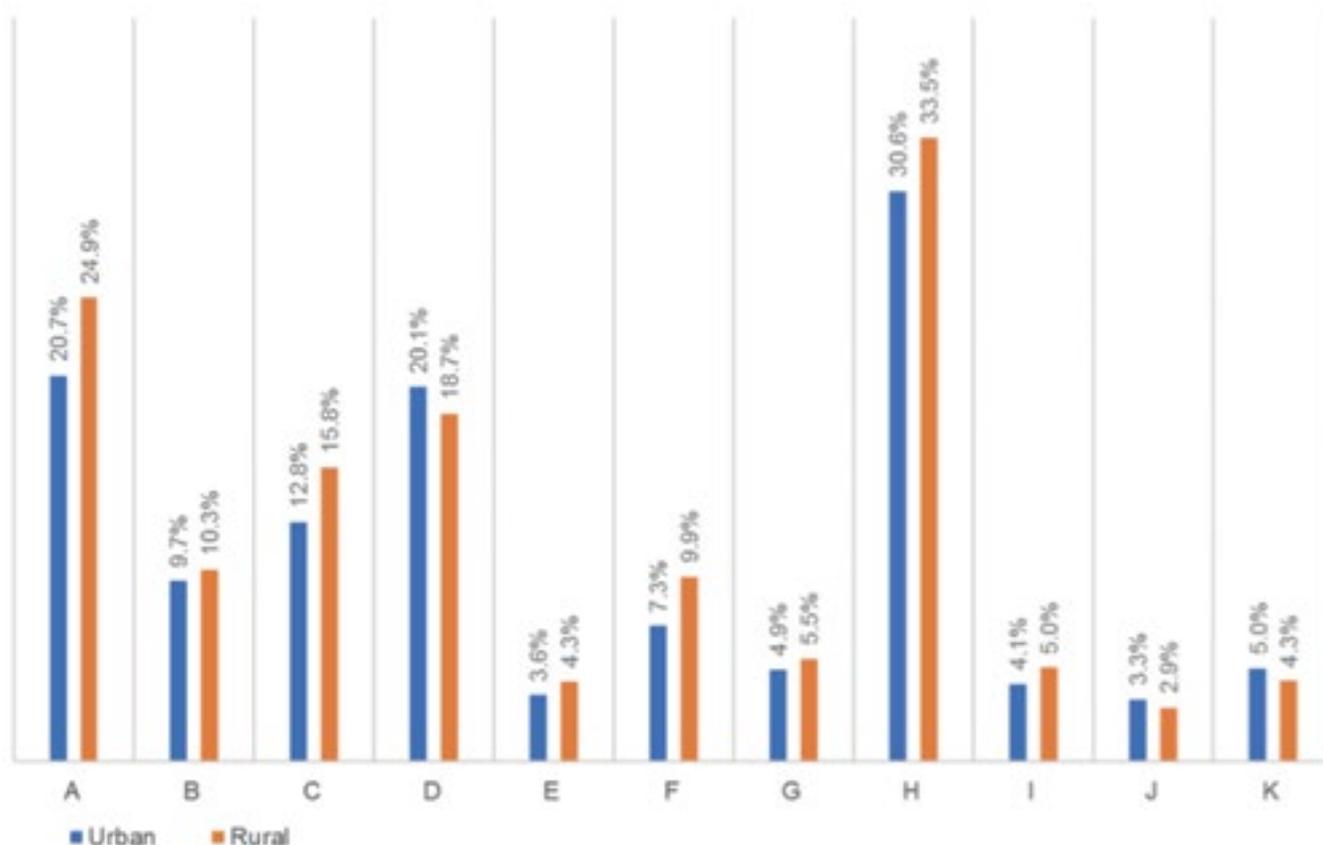
B) Written stories or plays

D) Been a member of book club

Figure 82 shows that those living in rural areas were more likely to have read for pleasure, excluding newspapers and magazines (66.9 per cent rural compared to 61.3 per cent urban), or been a member of a book club (5.5 per cent, 3.6 per cent). However, Taking Part attendance data also shows that those in rural areas were less likely to attend an event related to books or literature (4.7 per cent urban compared to 4.0 per cent rural).

Urban and rural residents were as likely to have written poetry or stories or plays.

Figure 83: Attendance of performing arts and theatre events in 12 months prior to interview, Taking Part survey 2016/17, by urban/rural definition of census output area (per cent)



Key

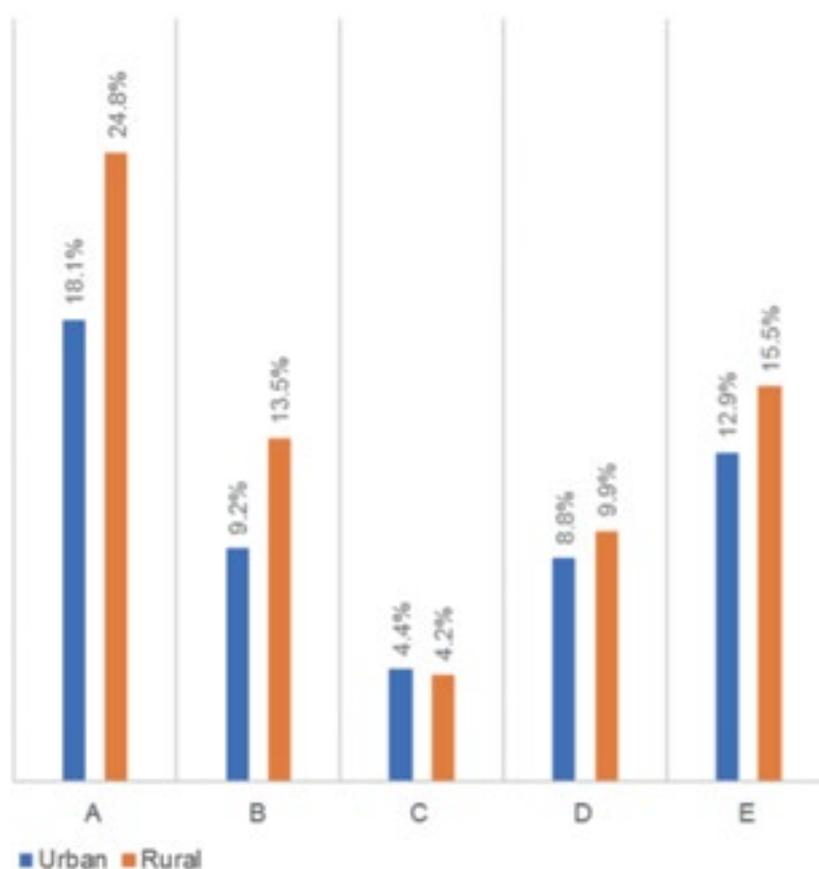
A) Play/drama	G) Jazz performance
B) Live screening event in cinema	H) Other live music event
C) Pantomime	I) Ballet
D) Musical	J) Contemporary dance
E) Opera/opera/etta	K) Other live dance event
F) Classical music concert	

Figure 83, although from the Taking Part dataset and not Active Lives and therefore not strictly comparable, provides some insight into the types of attendance referred to within the latter. It shows that those living in rural areas were more likely to have attended a number of types of performing arts events in the 12 months prior to interview than those in urban areas. These included plays or dramas (24.9 per cent rural compared to 20.7 per cent urban), pantomimes (15.8 per cent, 12.8 per cent), classical music

concerts (9.9 per cent, 7.3 per cent) and other live music events, such as rock and pop (33.5 per cent, 30.6 per cent).

There were no instances in which urban residents were significantly more likely to have attended in the 12 months prior to interview than rural residents. It should be noted, however, that this data relates to where each respondent lived at the time of being surveyed, rather than where the event attended took place.

Figure 84: Attendance at visual arts events in 12 months prior to interview, Taking Part survey 2016/17, by urban/rural definition of census output area (per cent)



Key

A) Art, photography or sculpture exhibition

B) Craft exhibition (not market)

C) Event including video or electronic art

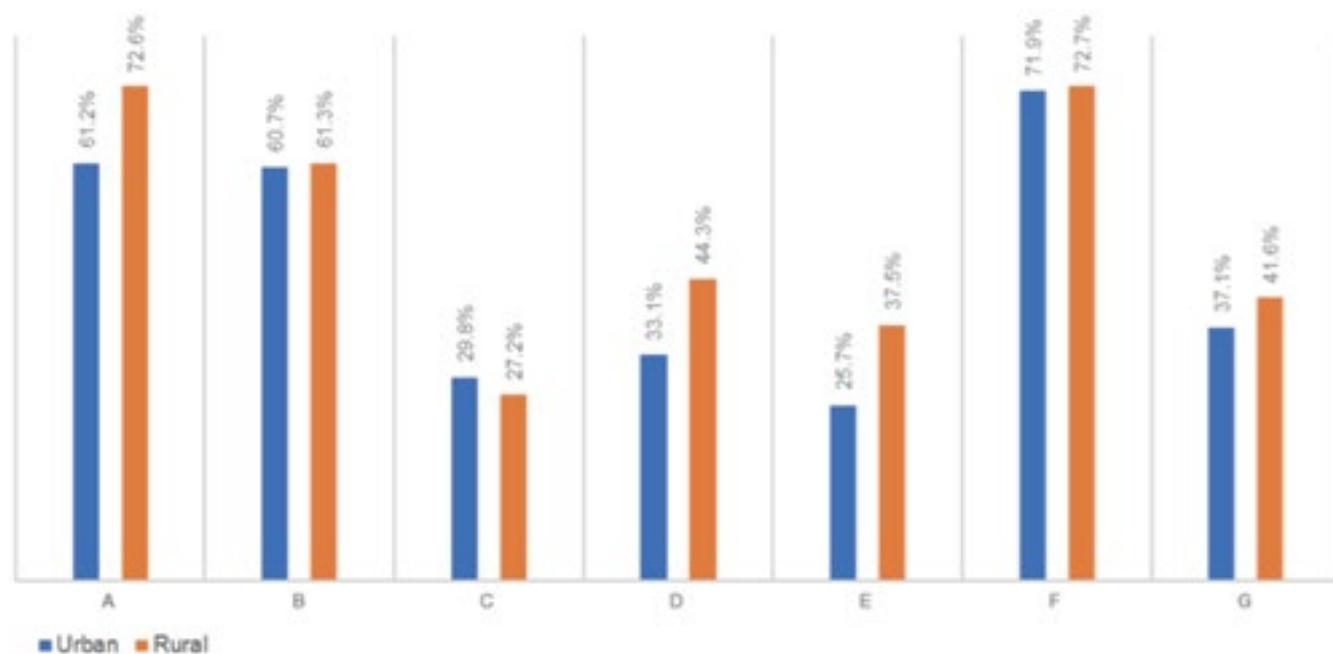
D) Street arts

E) A public art display or installation

Figure 84 highlights that rural residents were significantly more likely to have attended a variety of visual arts events in the 12 months prior to interview. This was particularly evident among art, photography or sculpture exhibitions (24.8 per cent rural compared to 18.1 per cent urban) and craft exhibitions (13.5 per cent, 9.2 per cent).

Although those from urban areas were typically less likely to have visited visual arts events than those residing in rural areas, they demonstrated a similar likelihood to have visited an event including video or electronic art (4.4 per cent urban compared to 4.2 per cent rural).

Figure 85: Out-of-school attendance or participation of five- to 10-year-olds in 12 months prior to interview, Child Taking Part survey 2016/17, by urban/rural definition of census output area (per cent)



Key

A) Museum	E) Theatre or drama activity
B) Library	F) Arts and craft activity
C) Dance activity	G) Combined arts activity
D) Music activity	

It is also worthwhile to consider the Child Taking Part survey in our analysis. Although providing a smaller annual sample than the adult survey, it provides insight on the out-of-school activities of children aged between five and 10, and combined in- and out-of-school activities for 11- to 15-year-olds.

Figure 85 shows the out-of-school activities of children aged between five and 10 in the 12 months prior to interview, taken from the 2016/17 survey.

Among five- to 10-year-olds, the activities most commonly done in the 12 months prior to interview were arts and craft activities, visiting a museum and visiting a library.²⁰ Dance and theatre or drama activities were less commonly chosen.

²⁰ Arts and craft activities include any artistic activity such as painting or drawing, photography, traditional crafts such as wood or metalwork, attending a related exhibition or taking part in a related lesson.

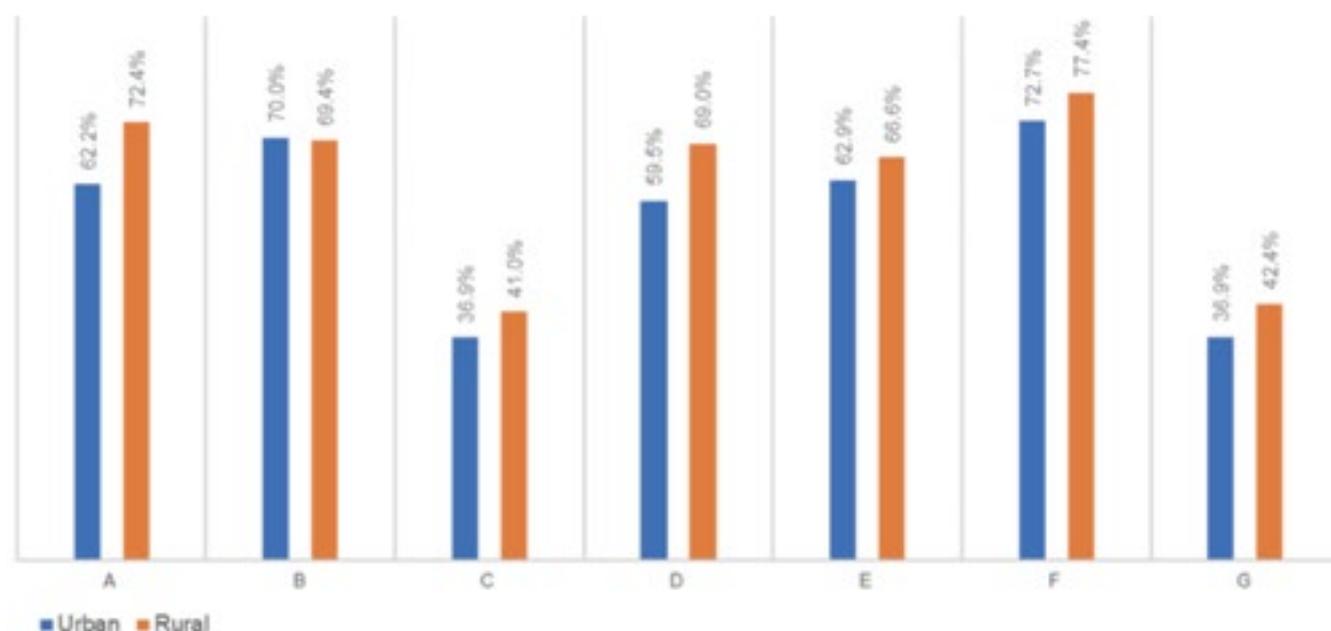
Mirroring the trend among adults, five- to 10-year-olds in rural areas were more likely to attend or take part in a number of activities, including visiting a museum (72.6 per cent rural compared to 61.2 per cent urban), taking part in a music activity (44.3 per cent, 33.1 per cent) and taking part in a dance activity (37.5 per cent, 25.7 per cent). Within other areas, engagement across urban and rural areas tended to be generally consistent.

We can also observe changes in the engagement of urban and rural five- to 10-year-olds over the five-year period between 2011/12 and 2016/17. While museum attendance has increased among rural children, from 60.9 per cent to 72.6 per cent, engagement among urban children has decreased in a variety of areas.

These include: theatre or drama attendance, down 9.6 percentage points from 35.3 per cent; library attendance, down 9.2 percentage points from 69.6 per cent; combined arts activities, down 8.4 percentage points from 45.5 per cent; museum attendance, down 7.2 percentage points from 40.3 per cent; and arts and craft activities, down 5.8 percentage points from 77.7 per cent.

Figure 86 shows the in- and out-of-school activities of children aged between 11 and 15 in the 12 months prior to interview, taken from the 2016/17 survey. Please note, as this includes activities undertaken during school, it should not be directly compared to data for five- to 10-year-olds.

Figure 86: In- and out-of-school attendance or participation of 11- to 15-year-olds in 12 months prior to interview, Child Taking Part survey 2016/17, by urban/rural definition of census output area (per cent)



Key

A) Museum

B) Library

C) Dance activity

D) Music activity

E) Theatre or drama activity

F) Arts and craft activity

G) Combined arts activity

Among 11- to 15-year-olds, the activities most commonly done in the 12 months prior to interview were arts and craft activities, visiting museums and libraries and taking part in music activities. Least common were dance and combined arts activities.²¹

As in younger children, 11- to 15-year-olds living in rural areas were more likely to visit a museum than those in urban areas (72.4 per cent in rural areas compared to 62.2 per cent in urban areas). A similar pattern was also evident among music-related activities (69 per cent, 59.5 per cent).

Similarly, we can also observe a decline in engagement among urban 11- to 15-year-olds over the five-year period between 2011/12 and 2016/17. Library attendance (77.5 per cent in 2011/12), dance (44.8 per cent), music (77.6 per cent), theatre or drama (74.3 per cent), arts and crafts (81.3 per cent) and combined arts participation (46.1 per cent) were all significantly higher at the beginning of the period. Among rural children, only arts and craft participation – down by 11.4 percentage points from 88.8 per cent – changed significantly, although it should be noted that the smaller sample of rural 11- to 15-year-olds would make statistically significant changes within the datasets less likely.

The engagement levels among rural children are higher. This is interesting as data in spite of data from the Arts Council National Portfolio, suggests that activity among children and young people within organisations in urban areas. Data from the 2015/16 annual return highlights that, although a greater proportion of rural National Portfolio Organisations had developed a written strategy for children and young people (77.4 per cent of rural compared to 66.9 per cent of urban organisations), a lesser proportion employed a dedicated member of staff to facilitate this (54.8 per cent, 63 per cent). Similarly, the average number of Artsmark partnerships per National Portfolio Organisation was greater in urban

areas (3.3) than in rural areas (1.3). Although not conclusive, it could help reinforce the role that demographics or socio-economic status play in the levels of engagement of both children and adults.

7.2.3 Demographics of urban and rural populations

Headline findings:

Census (2011)

- There are significant demographic differences between urban and rural areas in some categories. Rural areas are typically older on average, and demonstrate a population with less ethnic diversity and higher socio-economic status than urban areas.
- In terms of sex, disability status and levels of educational attainment, there are few significant differences between urban and rural areas.
- When considering analysis of some categories – such as socio-economic status within rural areas or ethnic profile within urban areas – it is important to consider the differences present within sub-categories (A1-F2) to avoid viewing 'urban' and 'rural' as wholly homogenous groups.

Studies of deprivation/social mobility

- The Social Mobility Index (2017) suggests that there is significantly greater social mobility within predominantly urban local authorities than their predominantly rural equivalents. This is illustrated, on the simplest level, by the average social mobility score, ranking and number of hot and cold spots from within each of these urban/rural classifications

²¹ Combined arts activities include street or other outdoor arts, circus, carnivals or festivals.

- The metrics contributing to the Index are generally related to the opportunities available to those eligible for free school meals. It is apparent that the greatest disparity is within the 'school' and 'youth' categories – namely the academic offer and attainment levels of children and young adults from primary to higher education.
- While, on average, Ofsted scores for primary and secondary schools were slightly higher in predominantly rural areas, attainment levels were higher in urban areas, particularly London. Similarly, while there was a small gap in average attainment level per student at KS5 between predominantly urban and rural, a greater difference was apparent in the proportion of those eligible for free school meals achieving two or more A-levels or going on to higher education. Therefore, while the performance of students progressing to KS5 in rural areas is not far off their urban counterparts, relatively fewer continue this far with their education and subsequently a lower proportion attend university.
- Conversely, the Index of Multiple Deprivation (2015) suggests that, on average, urban areas are more deprived than rural areas. The average rank for urban areas – where '1' is the most deprived – is significantly lower for urban areas, while a vast majority of the most deprived areas are urban. In particular, most of the bottom three deciles in the Index were made up of urban areas.
- Considering the seven domains which make up the Index, urban areas were considered more deprived in terms of: income; employment; education, skills and training; health and disability; and, in particular, crime. Access to housing and services was the one area where

rural locations would be considered significantly more deprived, largely as a result of the proximity to, or lack of, services.

Census (2011)

It has been observed that those living in urban and rural areas demonstrate different behaviours when it comes to the arts and cultural sector. It is therefore worth exploring the demographic composition of these areas using the most detailed study available, the most recent Census (2011). Although the Census is conducted within England and Wales by the ONS – as well as in Scotland and Northern Ireland by other agencies – the data presented here will focus on England only.

Sex

Figure 87 shows the sex proportions by urban/rural as defined by the Defra and ONS small-area classification of output areas.

Figure 87: Census (2011) – sex within England, by urban/rural definition of census output area (per cent)



Within urban and rural areas there is a consistent proportion of men and women: approximately 49 per cent male, 51 per cent female.

The highest proportion of female residents was found within rural town and fringe in a sparse setting (D2), at 52.1 per cent, while the highest proportion of men was found within rural hamlet and isolate dwelling (F1), at 50.2 per cent.

Figure 88: Census (2011) – age within England, by urban/rural definition of census output area (per cent)



Age

Figure 88 shows the age proportions by urban/rural as defined by the Defra and ONS small-area classification of output areas.

There are significant differences in age profiles when comparing urban and rural areas. On the whole, the age profile in rural areas is typically older than in urban areas.

In urban areas, 60.4 per cent of residents were aged 44 or under in the 2011 Census. This included 19.2 per cent aged 15 or under, 12.4 per cent aged between 16 and 24, and 28.7 per cent aged between 25 and 44. By comparison, 48.6 per cent of those living in rural areas were aged 44 or under, with the greatest gap among 25- to 44-year-olds (21.9 per cent). More than half of the rural population were found to be aged 45 or over (51.4 per cent), and more than a fifth (21 per cent) aged over 65. By comparison, 15.3 per cent of urban residents were aged 65 or over.

The highest proportion of those aged over 65 was found in E1 rural village areas (21.2 per cent), while in A1 urban major conurbations this figure was 13.4 per cent.²² Almost two-thirds of the population in these most urban areas, 66 per cent, was aged under 44.

²² Sparsely-populated classifications have been excluded in this instance as they account for nominal proportions of the population.

²³ These figures were calculated in Defra's *Rural population and migration*. Infants aged less than one were classified as aged 'zero', while the maximum value was set at 90.

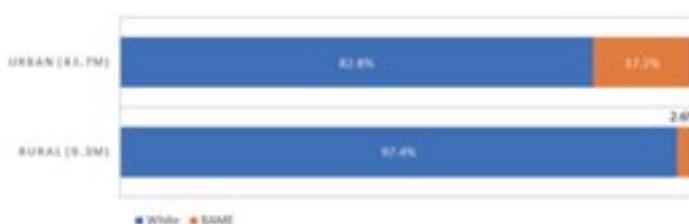
Data produced by Defra suggests that the average age of the rural population is increasing more quickly than in urban areas. Based on mid-year population estimates, the average age within rural areas has increased from 41.5 in 2002 to 44.4 in 2016. By comparison, the average age of urban residents has increased by a smaller amount, from 38.1 to 38.9.²³

This is in part a result of greater life expectancy in rural areas, a positive net migration of older adults into rural areas and a lower rate of overall population increase in rural, ostensibly as a result of a lower birth rate (in 2016, 11.7 births per 1,000 residents in predominantly rural areas compared to 16 per 1,000 in predominantly urban areas).

Ethnicity

Figure 89 shows grouped ethnicity proportions by urban/rural as defined by the Defra and ONS small-area classification of output areas.

Figure 89: Census (2011) – ethnicity (grouped) within England, by urban/rural definition of census output area (per cent)



Looking at the ethnic makeup of urban and rural areas, it is clear that there is significantly more diversity within urban areas. 17.2 per cent of those living in urban areas consider themselves as Black or minority ethnic. Within this, 9.3 per cent of residents were Asian or Asian British,

4.1 per cent Black or Black British, 2.5 per cent mixed or multiple ethnic groups and 1.2 per cent other ethnic group.

By comparison, 2.6 per cent of those living within rural areas would consider themselves Black or minority ethnic. There were particular differences among Asian or Asian British (1.1 per cent) and Black or Black British residents (0.4 per cent) compared to urban populations.

Across each rural sub-category (D1-F2), greater than 97 per cent of residents considered themselves white. Conversely, there was more variation within urban sub-categories; Black and minority ethnic residents made up 27.5 per cent of those living in A1 urban major conurbation areas, but 9.1 per cent of those in C1 urban city and town areas.

Disability status

Figure 90 shows the proportion of disabled residents by urban/rural as defined by the Defra and ONS small-area classification of output areas.

Figure 90: Census (2011) – disability within England, by urban/rural definition of census output area (per cent)



Across urban and rural areas, the proportion of residents with a limiting disability was consistent: 17.6 per cent in urban areas and 17.8 per cent in rural areas. Of these figures, 8.4 per cent of urban residents had disabilities which significantly limited their daily activities, compared to 7.8 per cent in rural areas.

Differences within urban-rural sub-categories were relatively small. B1 urban minor conurbations recorded the greatest proportion of residents with significantly limiting disabilities (9.9 per cent), while F1 rural hamlet and isolated dwelling areas recorded the lowest proportion (6.8 per cent). The data would suggest that the higher average age present within rural areas has not led to a greater proportion of residents reporting limiting disabilities.

Socio-economic status

Figure 91 shows the proportion of residents by National Statistics Socio-economic Classification (NS-SEC), by urban/rural as defined by the Defra and ONS small-area classification of output areas.

Figure 91: Census (2011) – NS-SEC within England, by urban/rural definition of census output area (per cent)

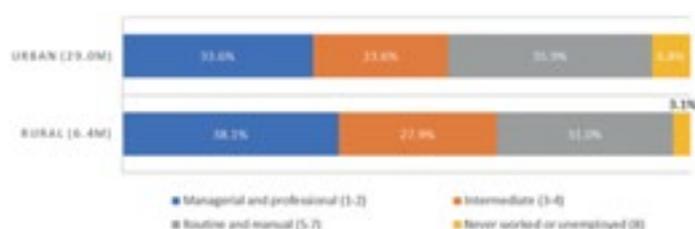


Figure 91 shows that urban residents are typically of a lower socio-economic status than those in rural areas. 33.6 per cent of urban residents fall within the highest socio-economic group, managerial and professional, and 23.6 per cent within the second-highest, intermediate (57.3 per cent in total). By comparison, 38.1 per cent of those living in rural areas fall within the managerial and professional grouping, and 27.9 per cent within the intermediate grouping (65.9 per cent in total).

At the other end of the scale, 6.8 per cent of urban residents have never worked or are unemployed, more than double the proportion of rural residents (3.1 per cent) – although, it

should be noted that, as a result of population differences, there are almost 10 times as many people in urban areas falling into this category.

The highest proportion of managerial or professional residents was within E1 rural village (40.8 per cent) and F1 rural hamlet and isolated dwelling (40.9 per cent). By comparison, the urban area type with the highest proportion of this classification was A1 urban major conurbation, six percentage-points lower (34.8 per cent). A1 areas also had the highest proportion of never worked or unemployed, at 8.9 per cent.

As referred to previously, D1 rural town and fringe areas typically have a lower proportion of managerial and professional residents (36.1 per cent) and higher proportion of routine and manual residents (34.9 per cent, compared to E1, 27.9 per cent, and F1, 24.5 per cent) than other rural area types. In general terms, the socio-economic profile of D1 residents is more similar to A1 urban conurbations and C1 urban town and city areas than those living in other rural locations.

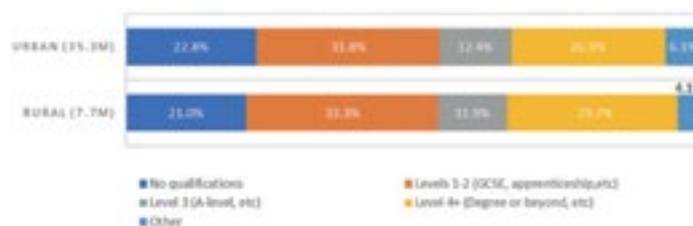
It is worth noting that unemployment levels are typically lower in rural areas; in 2016, Defra cited an unemployment rate of 3.4 per cent in rural areas, compared to 5.1 per cent in urban areas. There was also a lower level of economic inactivity – that is, members of the population not available for or seeking work – among urban residents (22.4 per cent) than rural residents (19.5 per cent). However, this does not take into account the nature of employment typically available in more rural areas.

For reference, an estimated 337,000, or 1.9 per cent, of predominantly urban residents work in the ‘creative’ sector, compared to 36,000, or 1.2 per cent, of both significantly and predominantly rural residents.²⁴ Among full-time workers, 2 per cent of predominantly urban residents work in this sector, compared to 1.1 per cent of predominantly rural residents. These full-time workers represent 73.3 per cent of those working in the sector in urban areas, but just 58.9 per cent and 60 per cent of significantly and predominantly rural workers, respectively.

Level of education attainment

Figure 92 shows the proportion of residents by highest level of educational attainment, by urban/rural as defined by the Defra and ONS small-area classification of output areas.

Figure 92: Census (2011) – level of educational attainment within England, by urban/rural definition of census output area (per cent)



Unlike socio-economic status, those living in urban and rural areas tended to have similar levels of educational attainment overall. 54.3 per cent of urban residents had no or level 1-2 qualifications, consistent with the 54.6 per cent of rural residents with the same level of attainment.

There were slight differences in in some areas; rural residents were more likely to have level 1-2 qualifications (33.3 per cent) and less likely

²⁴From the Business Register and Employment Survey. The ‘creative’ sector in this instance includes: publishing; software development; motion picture or television work (including broadcasting); sound recording and music publication; radio broadcasting; creative arts and entertainment activities; and libraries, archives, museums and other cultural activities.

to have no qualifications (21 per cent) than their urban equivalents. In addition, they were also more likely to have achieved level 4 or above qualifications (29.7 per cent).

Measures of deprivation

There are a number of measures worth citing within this review, namely the Government's Social Mobility Index (SMI) and Index of Multiple Deprivation (IMD).

Social Mobility Index (2017)

The Social Mobility Index uses a range of 16 indicators for every life stage – from the early years through to adulthood – to provide an overall score for social mobility within each English local authority.

As these scores are provided to local authority level, we can determine the scores achieved within both urban and rural areas using the Defra and ONS urban-rural classification for local authorities. While taking an average score does not necessarily give the full picture of social mobility within both urban and rural areas – and, in particular, will not highlight specific instances of severe shortfalls – it will provide a reasonable overall understanding of how urban and rural areas fare in general.

Figures 93 and 94 show the average overall score and rank – where a positive score is best and a rank of '1' is most socially-mobile – by the Defra and ONS urban/rural classification of local authorities. For figure 93, it is worth noting that because of the way the scores were determined, there were an equal split of positive and negative scores.

Figure 93: Social Mobility Index (2017) – average overall score

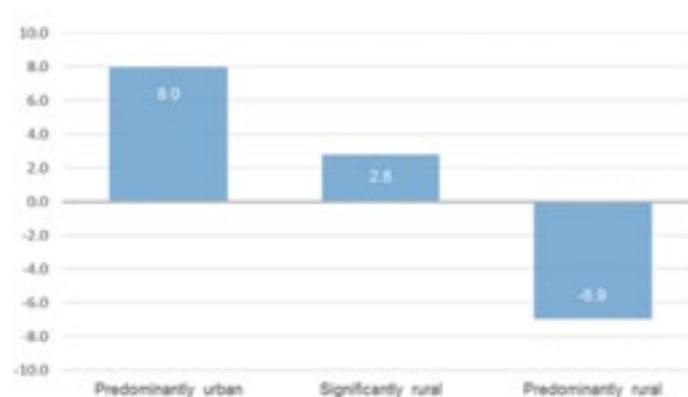
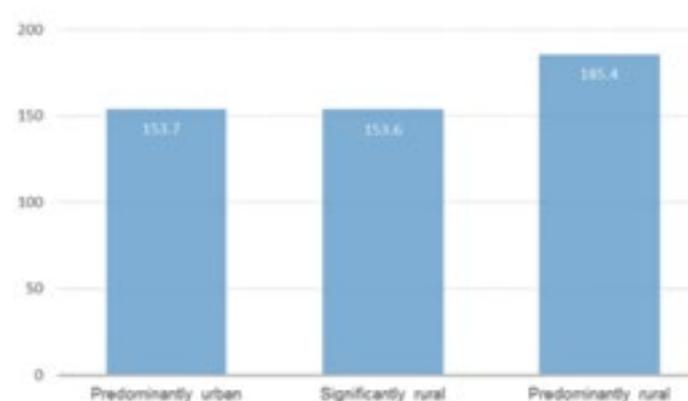


Figure 94: Social Mobility Index (2017) – average rank



On this most topline level, we can observe that local authorities classified as predominantly urban scored highest, and those in predominantly rural areas lowest. Bearing in mind that scores ranged from 115.7 to -83.2, the average score for predominantly urban areas was 8, 14.9 points higher than in predominantly rural areas (-6.9). The average score for significantly rural areas was between the two (2.8).

Of the 20 highest scoring local authorities, 18 were predominantly urban. This included 17 London boroughs – with Westminster (115.7), Kensington and Chelsea (115.3), Tower Hamlets (113.0) and Wandsworth (110.3) scoring

highest – as well as Epsom and Ewell (66.6) in the South East. East Hertfordshire (73.3) and Uttlesford (65.4), both from the East of England and classified as significantly and predominantly rural, respectively, completed the top 20.

Conversely, 12 of the 20 lowest scoring local authorities were significantly or predominantly rural. West Somerset (-83.2) in the South West, scored lowest, while seven of the bottom 20 were rural local authorities in the East Midlands. Areas such as Newark and Sherwood (-78.1), Wellingborough (-65.7), South Derbyshire (-55.1) and Wychavon (-54.8) were among the low-scoring local authorities.

The average rankings reflect this pattern, although the spread of scores as well as high- and low-scoring local authorities across each of the categories mean that the difference may not appear as great. At 185.4, the average rank of predominantly rural local authorities within the 326 English local authorities is significantly higher than each of the other categories, by approximately 30 positions. Predominantly urban authorities, as already noted, occupy a majority of the highest-scoring positions, while significantly rural local authorities are smaller in number (54 compared to 180 predominantly urban and 90 predominantly rural) and demonstrate fewer extremes than the other categories.

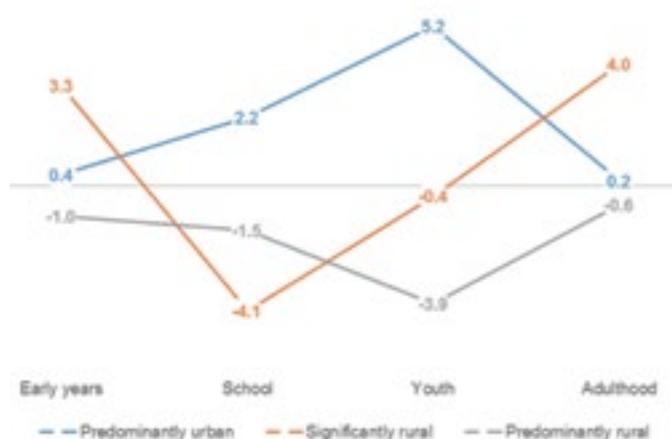
Figure 95: Social Mobility Index (2017) – ‘hotspots’ and ‘coldspots’



Figure 95 shows the proportion of the designated ‘hotspots’ – those places offering good opportunities for social progress – and ‘coldspots’ falling within each urban/rural category. This provides further evidence that predominantly urban areas tend to be among the most socially-mobile: 48, or 73.8 per cent of local authorities designated as hotspots were predominantly urban. Conversely, seven, or 10.8 per cent of these hotspots, were predominantly rural local authorities. Predominantly rural areas were more likely to feature among the coldspots; 30.8 per cent, or 20 local authorities, fell within this designation.

While this provides a general overview of whether urban or rural areas demonstrate different levels of social mobility, it is more useful to explore how they fare in each of the four categories which make up the index: early years, school, youth, and adulthood. Figure 96 shows the average category score – where a positive score is best – by the Defra and ONS urban/rural classification of local authorities.

Figure 96: Social Mobility Index (2017) – average category scores



The first observation to be made is that, clearly, areas have not scored consistently across the four distinct categories, and this should emphasise that local authorities with similar scores may have completely different areas for improvement.

It is quite striking that, between predominantly urban and predominantly rural local authorities, the gap among early years and adulthood is not as great: 1.4 and 0.8 points, respectively. However, this divide begins to widen within the school category (6.3 points), reaching its maximum within the youth category (9.1 points). These two categories warrant further exploration, although it should be noted that predominantly rural local authorities demonstrated negative scores on average across all categories.

Average scores for significantly rural appear more unpredictable, scoring highest among early years and adulthood, and lowest in the school category. The makeup of these areas, including a greater mix of urban and rural than predominantly urban and rural, likely contributed towards the greater swings.

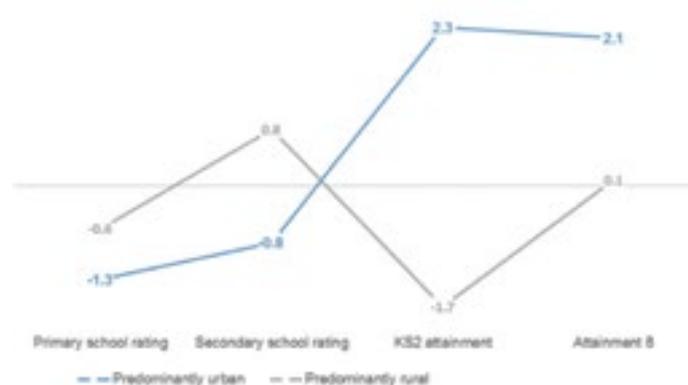
‘School’

There are four components which contribute towards the school category:

- Proportion of children eligible for free school meals attending a primary school rated ‘outstanding’ or ‘good’ by Ofsted
- Proportion of children eligible for free school meals attending a secondary school rated ‘outstanding’ or ‘good’
- Proportion of children eligible for free school meals achieving at least the expected level in reading, writing and maths at the end of KS2
- Average attainment 8 score for pupils eligible for free school meals

Figure 97 shows the average component scores within the school category for predominantly urban and predominantly rural local authorities. Significantly rural areas have not been included within this analysis as their composition of urban and rural smaller areas leads to an unclear pattern.

Figure 97: Social Mobility Index (2017) – school category average component scores, predominantly urban and predominantly rural local authorities



Exploring the individual component scores, we can observe that predominantly urban areas, on average, scored higher than predominantly rural areas when it came to educational attainment. In particular, attainment during KS2 demonstrated the greatest gap between these urban and rural areas; predominantly urban (2.3) was higher than predominantly rural (-1.7) by four points.

Although the two lowest-scoring local authorities for KS2 attainment were from the Midlands – Wychavon in the West Midlands and Hinckley and Bosworth in the East Midlands – a number of the worst rural performers came from the South East and East of England. Local authorities such as Horsham, South Oxfordshire, South Cambridgeshire, Chichester and South Norfolk were all within the 20 lowest-scoring within this metric. On the other end of the scale, 16 of the top 20 best-performing local authorities were from predominantly urban Greater London.

It is worth noting that, in terms of both primary and secondary school ratings, the highest-scoring local authorities contain a far lower concentration of London boroughs and a greater number of rural areas, shifting the average scores accordingly. We can observe that predominantly rural local authorities scored higher, on average, in terms of Ofsted ratings for primary and secondary schools, raising questions about the levels of attainment achieved within these areas.

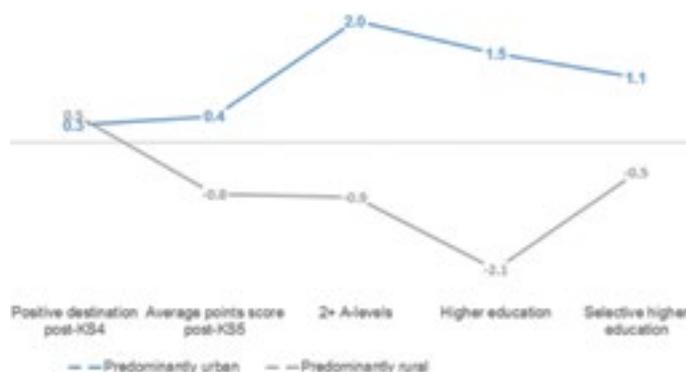
‘Youth’

Turning to the youth category, five components contribute towards the score:

- Proportion of young people eligible for free school meals who are not in education, employment or training (positive destination) after completing KS4
- Average points score per entry for young people eligible for free school meals at age 15 taking A-levels or equivalent qualifications
- Proportion of young people eligible for free school meals at age 15 achieving two or more A-levels or equivalent qualifications by age 19
- Proportion of young people eligible for free school meals at age 15 entering higher education by the age of 19
- Proportion of young people eligible for free school meals at age 15 entering higher education at a selective university (most selective third according to UCAS tariff) by the age of 19

Figure 98 shows the average component scores within the youth category for predominantly urban and predominantly rural local authorities. Again, significantly rural areas have not been included within this analysis.

Figure 98: Social Mobility Index (2017) – youth category average component scores, predominantly urban and predominantly rural local authorities



The most significant gaps between predominantly urban and predominantly rural local authorities within the youth category are related to post-16 attainment and continuation into higher education among free school meal-eligible pupils. In terms of positive post-KS4 destinations, there is little difference between the two classifications on an aggregate level; it is probable that many young people in rural areas are pursuing avenues outside of traditional, academic higher and further education.

We can observe that the gap in average points score post-KS5 between predominantly urban and predominantly rural local authorities is not as great as in the proportion achieving two or more A-levels. This would suggest that, although A-level attainment was slightly higher on average in predominantly urban areas, the greater disparity is in the relative volume of students continuing to KS5 in the first place.

For example, a number of predominantly rural local authorities score among the highest-average points at post-KS5. Among these are seven of the top 20, including Craven (joint-highest), Wyre (joint-highest), Melton, High Peak and Cornwall. However, in terms of proportion of

free school meal-eligible students achieving two or more A-levels, just four of the top 50 were predominantly rural – Mid Suffolk, Staffordshire Moorlands, Rushcliffe and South Hams.

This likely contributes towards the proportion of students entering higher education, both in general and in the most selective institutions. The gap in average score between predominantly urban and predominantly rural is greatest in terms of the proportion of free school meal-eligible students entering higher education by the age of 19 (1.5 compared to -2.1). Looking at the underlying percentages, it is clear to see why; just five of the top 100, in terms of proportion, were predominantly rural local authorities. At 53 per cent, Westminster sends the greatest proportion of its free school meals-eligible students into higher education. By comparison, the predominantly rural authority with the highest figure was Aylesbury Vale, at 24 per cent, while 65 of 90 predominantly rural local authorities send less than 15 per cent of free school meal-eligible students into higher education.

Although the average scores within the 'early years' category do not vary as much as elsewhere, it is worth noting that, in line with other categories, predominantly rural areas tended to score more highly than urban areas for nursery ratings, while the opposite was true in terms of Early Years Foundation Stage attainment for free school meal-eligible children. Within the adulthood category, while higher socio-economic status and the proportion of workers receiving the living wage were on par, home ownership, particularly for families, and median weekly wages tended to be lower within predominantly rural areas.

Index of Multiple Deprivation (2015)

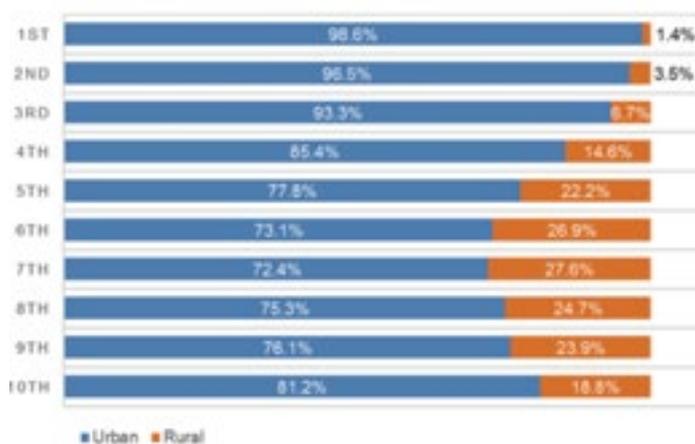
The Index of Deprivation (IMD) provides a set of relative measures of deprivation for small areas (lower-layer super output areas, or LSOAs) across England, based on seven domains (indices) of deprivation. The seven domains are:

- income
- employment
- education, skills and training
- health and disability
- crime
- barriers to housing and services
- living environment

These values are then weighted and combined into an overall ranking of the 32,844 LSOAs in England, where a rank of '1' is the most deprived LSOA in England according to the Index. In total, there are 27,246 LSOAs classified as urban and 5,598 classified as rural.

Looking at the IMD ranking on the most simplistic level, the average rank of urban areas was 15,561, while the average rank of rural areas was 20,613. This would suggest that, in general, rural areas were less deprived than urban ones, according to the 2015 Index. To give an example, although the most deprived single area would be classified as rural – Tendring 018A, in the East of England – only 101 of the 5,000 most deprived areas (2 per cent) are rural. To illustrate this further, figure 99 shows the proportion of urban and rural areas within each decile of the IMD.

Figure 99: Index of Multiple Deprivation (2015) – deciles

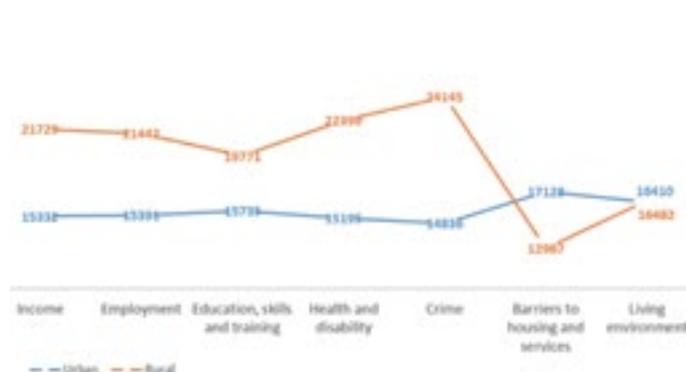


The first decile – or the most-deprived 10 per cent of areas – were overwhelmingly urban (98.6 per cent).²⁵ Similarly, the second (96.5 per cent) and third deciles (93.3 per cent) were also comprised of greater than 90 per cent urban areas. Rural areas, on the other hand, appeared most frequently within the sixth to tenth deciles, or top 50 per cent of areas; in particular, they made up 26.9 per cent of the sixth and 27.6 per cent of the seventh deciles.

In total, 4,006 of the 5,598 rural areas (71.6 per cent) were in the sixth decile or higher, compared to 12,416 of 27,246 urban areas (45.6 per cent).

It would be worthwhile to explore the seven main domains further. Figure 100 shows the average ranks across these seven domains for urban and rural areas, where rank '1' is the most deprived.

Figure 100: Indices of Multiple Deprivation (2015) – average ranks



It is clear that, on average, urban areas were considered consistently more deprived than rural areas. Average ranks for income, employment, education, skills and training, health and disability, and crime were relatively consistent and all significantly more deprived than in rural areas. The only areas in which urban areas were considered less deprived were barriers to housing and services and living environment.

Rural areas, while generally less deprived, demonstrated greater variation in their average rank. The domain in which rural areas were considered least deprived was crime (average rank of 24,145); the gap between rural and urban of 9,309 places was the largest across all domains. The gap between urban and rural was narrower within education, skills and training (4,036 places), while a similar gap, this time in favour of urban areas, was present for barriers to housing and services (4,141 places).

Three of the seven domains also have sub-categories. We can observe that, in barriers to housing and services, those in rural areas were more deprived in terms of geographical barriers, such as proximity of services (average rank 8,183), than other barriers, such as availability

²⁵ For reference, 17 per cent of the 32,844 LSOAs used in the 2015 IMD were classified as rural.

of housing stock (23,063). Urban areas, on the other hand, have fewer geographical barriers (18,115). Similarly, within living environment, rural areas tended to be more deprived in terms of 'indoor' measures such as the quality of housing (13,370) than 'outdoor' ones such as air quality and road traffic accidents (26,375). Urban residents tended to have fewer concerns about 'indoor' measures (17,050), but naturally, were more deprived in terms of 'outdoor' performance (14,368).²⁶

²⁶ Education, skills and training can be divided into child and adult but does not demonstrate any obvious differences.

8. Appendix

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8.2 Rural National Portfolio Organisations, 2018-22

	2018-22 funding
National Portfolio Organisation	
Association for Cultural Enterprises	£792,000
Beaford Arts	£383,676
Bernard Leach Trust Limited (Leach Pottery)	£160,000
British Motor Industry Heritage Trust	£880,000
b-side Multimedia Festival CIC	£534,604
Chrysalis Arts Development Ltd	£402,712
Compton Verney House Trust	£600,000
Cumbria Theatre Trust	£2,426,268
East Midlands Jazz CIC	£309,784
Glyndebourne Productions Ltd	£6,516,220
Grizedale Arts	£790,784
Highlights Productions	£479,200
HighTide Festival Productions LTD	£766,616
imitating the dog	£752,000
Jazz North	£760,000
Lancaster Arts at Lancaster University	£412,212
Ledbury Poetry Festival	£212,624
Loud In Libraries CIC	£453,960
Mikron Theatre Company	£191,200
Pentabus Arts Ltd	£749,328
Pocklington Arts Centre	£278,000
Rosehill Arts Trust	£249,148
Rural Arts North Yorkshire	£302,036
Shademakers UK Carnival Club	£201,160
Snape Maltings	£5,612,076
Somerset Art Works	£360,000
Take Art Limited	£641,700
Tangle Ltd	£404,000
The Bowes Museum	£1,471,228
The Devon Guild of Craftsmen	£622,228
The National Holocaust Centre and Museum	£1,200,000
The Tank Museum	£480,000
Watermill Theatre	£1,801,544
Watts Gallery Trust	£400,000
Wiltshire Music Centre Trust Ltd	£406,700
Wysing Arts Centre	£1,827,072
Yorkshire Sculpture Park	£5,250,584
