

STAGE

THE

ACE announces funding – 206 companies axed

by Alistair Smith and
Natalie Woolman

Riverside Studios in London, Derby Theatre, Exeter Northcott, black theatre company Nitro and touring company Shared Experience have been the big casualties in today's announcement of funding beyond 2012 by Arts Council England.

The five companies were among 206 current regularly funded organisations which applied to join ACE's new national portfolio and instead had their funding completely axed. Others included Trestle Theatre, Croydon Clocktower, Georgian Theatre Royal Richmond, Yellow Earth Theatre, NTC Touring Theatre Company, the Cholmondeleys and the Featherstonehaughs, Faulty Optic, Forest Forge and Theatre Is. Audience development agencies such as Audiences London, Arts & Business, and Dance UK also suffered badly, with organisations that do not directly produce art bearing the brunt of the cuts.

Shared Experience said it was "shocked and disappointed" by the decision and Exeter Northcott warned that "difficult decisions may need to be made" at the theatre. David Brownlee, chief executive of Audiences UK said the "rationale for this blanket decision [to cut funding to all audience development agencies] is hard to understand given the priority given to increasing and broadening audiences in the arts council's strategy for the next ten years".

In Derby and Exeter, money has been ring-fenced by ACE to fund theatre in the cities.

Other theatre organisations

received substantial, though not total, cuts to their funding. The Almeida Theatre in Islington was among the worst hit, with a 39% real terms cut between 2010/11 and 2014/15. The Institute of Contemporary Arts suffered a 42.5% real terms cut – a reduction of more than £500,000. Watermans arts centre was hit with a 60% real terms cut.

Elsewhere, there was good news. More than 100 new organisations were introduced to ACE's portfolio. These include HighTide Festival Theatre, which will receive £200,000, Corby Cube, which will get £146,944, Coney, which will receive £128,177, the Gala Theatre in Durham, which will receive £234,390, Blackpool Grand, which will benefit from £120,000 to support dance work, Dreamthinkspeak, which will receive £157,000, Propeller theatre company, which will receive £265,000, the Opera Group, which is due to get £345,000, the Tobacco Factory in Bristol, which will receive nearly £63,000, Nofit State Circus, which will receive £209,290, Eclipse Theatre, which will receive £157,000, and Slung Low, which will receive £104,012.

A number of organisations which used to be funded by ACE through other funding streams – for example, Manchester International Festival – now shift into the national portfolio, with regular funding of £500,000. Members of the national portfolio will no longer be able to apply for Grants for the Arts funding.

There was also good news for new musical theatre writing, with ACE regularly funding the genre for the first time, with annual support of nearly



Derby Theatre, Exeter Northcott and Riverside Studios in Hammersmith are among the big casualties



£130,000 to Mercury Musical Developments and £111,756 to Perfect Pitch.

Big increases in funding also went to Hoipolloi theatre company (up 72% in real terms), the Arcola Theatre (up 82.1% in real terms), the Barbican Centre (up 108.7% in real terms for a specific part of its work in east London), Broadway Theatre Barking (up 52.8% in real terms), Fuel (up 203.5% in real terms), London International Festival of Theatre (up 17.1% in real terms), Ockham's Razor (up 173.2% in real terms), Punchdrunk (up 141% in real terms), Stratford Circus (up 554.8% in real terms), the Maltings Theatre and Arts Centre (up 270% in real terms) and the Watermill Theatre (27.8% in real terms).

All the national companies – including the National Theatre, Royal Opera House and Royal Shakespeare Company but with the exception of English

National Opera – received a 15% real terms cut to their funding. ENO received a lower 11% real terms cut in recognition of the fact that "its business model is still in development".

The average cut for theatre companies appears to have been around 11% – with the Royal Exchange Manchester, the Lowry, Kneehigh, Salisbury Playhouse, Bristol Old Vic, Theatre Royal Plymouth, Warwick Arts Centre, Nottingham Playhouse, Battersea Arts Centre, Cheek by Jowl, the Donmar Warehouse, the Bush, Hampstead Theatre and many other companies all receiving this percentage cut.

ACE chief executive Alan Davey said the new portfolio of funded organisations was "progressive" and the theme had been one of both "change and continuity" that was "balanced across the country and across art forms". Chair Liz

Forgan, insisted the process had been "open, transparent and we believe fair", with a focus on "excellent organisations and exceptional talent".

Overall, in real terms, 275 organisations had an increase in funding, while 308 had their funding cut. The total amount of grant in aid money put into the portfolio has been cut by £118 million in cash terms over the four years. However, this has been mitigated by an injection of £85 million of Lottery money between April 2012 and March 2015.

This has been ring-fenced for touring work (£54 million) and work for children and young people (£31 million). However, this cash is included in the individual funding announcements revealed today. This means the overall cash difference between the portfolio announced today and ACE's previous portfolio is £33 million over the four years.

responses from the industry



Alan Davey, chief executive of Arts Council England

"Having less money was hard. We had to have a process that made sure we allocated that money in the best way. I think the process has worked in that regard and I think it has come up with a strong portfolio and as strong a portfolio as we could have got. Of course I regret the organisations that we couldn't fund but I think we've done the best with the money we can."

Ivan Lewis, shadow culture secretary

"This is the day when the chilling impact of disproportionate cuts to the arts, imposed by this Conservative-led government, becomes clear for all to see. More than 500 arts organisations will either lose their funding or suffer cuts. Some will go to the wall. Many will have to increase ticket prices, at a time when people's incomes are being squeezed, and scale back their work with communities and young people traditionally denied access to cultural opportunities."

"I fear a return to the eighties and nineties when the arts were for the few, not the many. Jeremy Hunt's claim to have protected frontline arts organisations has turned out to be all spin and no substance."

Jeremy Hunt, culture secretary

"I have always said the arts should bear their share of the pain in tackling the deficit. The arts benefit from having a strong economy on sound financial footing, as does everyone else, and therefore it's fair they should bear some of the pain."

"But I negotiated a settlement which means the arts are bearing less of the pain than many other areas of government. The RFO budget of ACE was reduced by 15% – that is significantly less than 19% average cut of all government departments. After Lottery changes – which we introduced, one of the first things I did – total funding to the arts council over the next four years is going down by 11%. I think there are only four

other major government departments that got a better settlement than that. It's going to be difficult, but the arts, relative to other parts of government, have not done badly."

Tom Morris, artistic director of Bristol Old Vic

"We should all be clear what is happening here. Arts Council England has been asked to make big cuts and to be progressive too. There is no way to make this scale of cut without making horrible and unpopular decisions."

"Bristol Old Vic is lucky enough to be in receipt of a standstill grant – this is good news for us and good news for Bristol. In addition, we're excited about a new conversation with Arts Council England about how they can support us in developing touring work. However, many organisations and cities have not been so fortunate. It would be easy to blame Arts Council England, but this is not their fault. They have been set a riddle to which there is no fair solution."

Christine Payne, Equity general secretary

"Arts Council England has been given an impossible job to do by the government, which has cut funding to the arts by 30%. In today's announcement many theatre companies which are highly valued by audiences and actors alike received news ranging from bad to awful as a result of government cuts. We are now likely to see a major down-turn in plays on stage, new writing and numbers of actors and others employed."

"Added to the cuts announced by Arts Council England today is the bonfire of arts funding by local authorities. The performing arts are taking a double hit, which could mean that many Equity members will be forced out of the profession."

Malcolm Sinclair, Equity president

"I fear that this is a move away from artistically-led local theatres producing work for local people. This hits at the very heart of our theatre."

Daniel Evans, artistic director of Sheffield Theatres

"Today is a significant day for Sheffield Theatres and the wider arts ecology in England. We are fortunate that the arts council has awarded us funding. Sheffield Theatres works with a host of other partners in the city and across the country who will also learn of their funding future and today's decisions pose a challenge for us all. As we look to the future we will take the opportunity to reflect on today's news and on the best way forward."

Samuel West, actor and Equity council member (pictured below)

"We're looking today at the results of a cut of £100 million to arts funding. That's just 10% of the figure awarded in bonuses to RBS bankers this year. The creative sector is the second most profitable one in this country. But for how much longer? The impact of these cuts will be greatest on the smaller organisations, particularly in the regions and rural areas. These are the groups that provide the lifeblood of our great national institutions. Cut support to those lower down the pyramid and eventually those at the top will starve."

STEPHANIE METHEREN



Kenneth Olumuyiwa Tharp, chief executive of The Place

"Cutting funding for The Place, like all cuts to the arts, threatens the work of artists and the public's opportunities to engage with it. We are nonetheless grateful for Arts Council England's ongoing support, and will work with them and our partners in dance – funded and unfunded – to face these threats so that dance in the UK can continue to flourish and thrive."

Tim Etchells, artistic director of Forced Entertainment

"With ACE's support and that of our other partners we can continue to excite and challenge audiences in the UK and elsewhere. We have a strong sense of how fortunate we are to receive this funding given that the demands of central government for cuts at any price will devastate the British arts scene. We feel that the government cuts – to the arts and to other vital areas of social provision – are both destructive and ideologically motivated."

Peter Conway, Greenwich Dance chairman

"Greenwich Dance has long enjoyed a productive relationship with our neighbours Trinity Laban and now looks forward with confidence to sharing resources while maintaining our individuality and our very distinct identity. Together we will ensure that dance plays a leading role during the Olympic celebrations next year and

south-east London becomes an international centre for top quality dance performance and participation."

David Edgar, playwright and president of the Writers' Guild of Great Britain

"We welcome that there appears not to have been any major new writing casualties. However, the savage cuts to the Almeida and Out of Joint are particularly worrying for new writing in London. We're pleased that the arts council has not chosen to cut new writing agencies. But the overall picture is of a sector that is being severely squeezed, with most theatre companies facing cuts of over 10% in real terms, on top of cuts imposed last year."

Alex Poots, director of Manchester International Festival

"We're fortunate at MIF to have established a funding model that takes in private sponsorship along with box office and co-commissioning funds, but it is public money from the arts council and Manchester City Council that provides the bedrock of our funding. It got the festival started and continues to sustain us and enables us to draw in funds from other areas. We are very grateful to the arts council for their ongoing support."

Laurie Sansom, artistic director of Royal and Derngate

"These are tough times for everyone in the arts sector and an uplift in any form should be welcomed. We acknowledge that there are many organisations that have not fared so well, and that the national and regional picture for the arts is, at this time, precarious."

Martin Sutherland, chief executive of the Core at Corby Cube

"The Core does not currently receive revenue funding from Arts Council England, so this is a strong step forward. It is testimony to the commitment shown by all partners including Corby Borough Council and will enable The Core's vision to be delivered."

A Red Earth Theatre spokesman

"Red Earth Theatre is delighted to be part of the National Portfolio funding round. We feel the application process for NPO has been scrupulous, open and fair. We regret the loss of funding to many strong and creative organisations. ACE has done its best in very difficult circumstances."

Michael Attenborough and James Bierman, artistic and executive directors of the Almeida Theatre

"Whilst the arts council cut to our funding equates to 20% in cash terms

responses from the industry

over four years or less than 10% of turnover, there will be no cuts to our innovative artistic policy or to our ambitions. In the coming years we will take our work to more people than ever before and continue to be a leading national cultural institution.”

A Rambert Dance Company spokesman

“Rambert’s offer of funding from ACE for 2012/13 to 2014/15 is virtually in line with what we applied for and recognises the high quality of the experience we provide to audiences throughout the country and the particular contribution that the company makes to the wider dance sector. The news comes as we prepare to start construction work on our long-anticipated new building in the heart of London’s South Bank cultural quarter.”

Michael Boyd, artistic director of the Royal Shakespeare Company

“For our own part, I’m pleased that we are well regarded by ACE and assessed as making a strong contribution to their goals. We are receiving significantly less than we asked for over the next four years and we won’t be able to do all that we planned, but we will work hard with ACE over the coming months to consider what this means for our work and our audiences.

“My real concern is for those organisations who have been cut completely, and those who also face local authority cuts too. The pace of

change will be hard for many to take and philanthropy for revenue funding cannot move that swiftly.”

David Brownlee, chief executive of Audiences UK

“The rationale for this blanket decision is hard to understand given the priority given to increasing and broadening audiences in the arts council’s strategy for the next ten years and the excellent assessments of the proposals submitted by many of the agencies. Arts organisations receive more funding from their audiences than any other source and we have seen audience numbers continue to grow in the last three years, despite the recession. We believe long-term investment in the audience development infrastructure has helped the sector to weather the financial storm so far.”

Kate Tyrrell, executive director of the Exeter Northcott

“We will now take a period of time to reflect and plan for the future with our remaining stakeholders, the University of Exeter and Exeter City Council – difficult decisions may need to be made and we are grateful for their continuing support. We would like to remind the public that this cut does not take effect until April 2012 – we are very much open for business and with an exciting summer season going on sale this Friday we hope that we will be welcoming you through our doors very soon.”

John Coyne, vice-chancellor of the University of Derby

“We were confident in Derby Theatre’s bid to Arts Council England, which was strongly supported by Derby City Council, and are disappointed at today’s result. It was an unusual model but one which we felt had great merit and was submitted after taking extensive advice.

“What is certain is that we do not wish to lose the momentum we already have and we shall continue to work with local producers.”

Josie Rourke, artistic director of the Bush Theatre

“With today’s settlement from the arts council, the Bush is able to pursue its mission to discover, nurture and present the best new writers and their work. The Bush, and the community of artists around the company will be relieved at this news. For me, this is a moment to reflect on how ten years of investment in the arts and in new voices will be renewed across the arts.”

James Grieve and George Perrin, artistic directors of Paines Plough

“We are naturally very pleased to be part of the National Portfolio and are grateful to ACE for its support.

“We are mindful of how fortunate we are to be custodians of public subsidy, and we will strive to ensure Paines Plough delivers programmes of work that offer audiences everywhere a real return on investment.”

A Cholmondeleys and The Featherstonehaughs spokesman

“It was an incredibly exciting artistic programme planned with strong partnerships and opportunities for participation and education based on, and grown from, the experience of 27 years of existence.

“We believe in the resilience of the sector and hope that there will still exist space for innovation in the face of these swingeing cuts.”

Nicholas Hytner, director of the National Theatre

“The National Theatre has no argument with the arts council. We recognise the pressing need to support organisations less well funded than we are, so a 15% cut in real terms over four years seems to us like a sensible decision in the circumstances.

“It is impossible not to lament the damage the arts council has been forced by the government to inflict. A few days after the coalition came to power, Jeremy Hunt addressed a gathering of arts leaders at the Roundhouse and promised us he intended to preside over a golden age for the arts. Dream on.”

Have your say

If you would like to share your opinions about any of the ACE funding decisions, contact our news desk at newsdesk@thestage.co.uk or write a letter to the editor at editor@thestage.co.uk

analysis of ACE’s funding decisions

This was never going to be an easy funding settlement for the arts, or indeed, for the arts council. ACE was dealt a tricky hand by government with the pot of money it receives from the Exchequer reduced by 30%. No more than half this cut (15%) had to be passed on to its regular funded organisations, now to be referred to as national portfolio organisations.

Yes, it’s true Lottery funding to the arts will increase over time but that has had little bearing on ACE’s ability to offer core funding to cultural organisations. Today was a day when ACE was always going to have to make cuts. Although, as it acknowledges itself, some it would have made anyway.

Last time we were here – back in 2007/8 – ACE made an almighty hash of things. In rosier economic times, the Labour government had dealt them a strong hand funding-wise and they proceeded to do everything in their power to mess it up. Individual decisions were flawed (for example the decision to cut the Bush), the process was opaque and the announcement

was allowed to morph into a PR disaster, culminating in an angry meeting at the Young Vic where ACE’s then chief executive Peter Hewitt was lucky to emerge physically unscathed.

The good news is the arts council has handled things a whole lot better this time around. Yes, there are a small number of individual decisions that might raise an eyebrow or two, but in the context of the spending review and a desire to inject fresh blood into the arts ecology, they appear to have made a pretty good fist of things and the sector seems to have recognised this fact.

Crucially, they have been able to manage expectations. To pick up the card-playing analogy – ACE was dealt a difficult hand by government, but it bluffed to convince the sector that the cards were even worse than they actually were. That is not to pretend that things won’t be hard, they will be and the average cut of 11% is still a severe one. But let’s be honest, we were all expecting a bloodbath. There have been cuts – some very severe and

regretful cuts – but it is not on the scale that we had been led to believe. In fact, if we are being brutally honest there are probably a few organisations left in the portfolio who have dodged a bullet. There have also been a few more welcome introductions and uplifts than I think were expected. New funding deals for organisations such as HighTide and the first ever core support for new musical theatre writing (through Perfect Pitch and Mercury Musical Developments) should be celebrated, while uplifts in support for companies like Punchdrunk, Pilot, Arcola, the Watermill, LIFT and the Maltings should also be applauded.

It is also good to see that smaller organisations haven’t suffered disproportionately. Seven out of eight of the national organisations took bigger than average cuts of 15% and £34.7 million will be spent on new organisations from 2012/13 to 2014/15. That strikes me as a pretty healthy rate of turnover. Extra money has also been brought into the pot from the Lottery

to help support two specific areas of work – touring, which receives an extra £18 million a year, and work for children and young people, which will receive £10.5 million a year. Again, both sensible developments.

One major question mark, though, is ACE’s decision to axe its core support for audience development agencies. Chief executive Alan Davey says ACE “decided that there were so many good bids coming in from organisations that produce or present art that we needed to prioritise funding towards them” and he felt the national portfolio wasn’t the most suitable place for these non-arts producing companies.

He stressed, though, ACE would be looking at the possibility of funding these bodies in other ways. If that is the case, then fine. But it is important ACE remembers that it’s responsibility extends beyond the artists and organisations who make the work, to the audiences who consume it. Otherwise, a few years down the line, there won’t be anyone to produce the work for.

Alistair Smith

ACE funding – percentage changes

NAME	2010/11 funding £	2014/15 funding £	Real terms % change	NAME	2010/11 funding £	2014/15 funding £	Real terms % change	NAME	2010/11 funding £	2014/15 funding £	Real terms % change
Greentop Community Circus Centre	21,556	73,544	210.60%	Dance City	393,932	577,977	33.60%	East London Dance	205,202	251,904	11.80%
Fuel	62,967	209,920	203.50%	Rasa Productions	76,646	111,648	32.60%	Cumbria Theatre Trust	515,368	630,374	11.40%
Balbir Singh Dance Company	51,093	157,013	179.80%	Quarantine	115,340	167,936	32.60%	Dancefest	73,461	89,216	10.60%
Ockham's Razor	62,967	188,928	173.20%	Interplay Theatre Trust	108,404	157,594	32.40%	Tara	178,406	216,217	10.30%
Faceless	21,556	63,037	166.30%	Kazzum Arts Project	94,450	134,272	29.40%	Pilot Theatre Company	286,013	344,079	9.50%
Punchdrunk	89,203	236,160	141.00%	Wayne McGregor/Random Dance	379,392	537,649	29.00%	Burnley Youth Theatre	54,967	66,125	9.50%
Full Body And The Voice Theatre Company	41,978	105,062	127.90%	Redbridge Drama Centre	43,780	61,650	28.20%	M6 Theatre Company	173,412	208,000	9.20%
Walk The Plank	61,110	152,000	126.50%	Geese Theatre Company	29,886	41,984	27.90%	Northern Stage Company	1,362,890	1,630,543	8.90%
Dance South West Ltd	180,549	403,046	103.30%	Watermill Theatre	334,784	470,000	27.80%	Jasmin Vardimon Dance Company	209,891	250,000	8.40%
Vincent Dance Theatre	134,855	273,162	84.40%	Ridiculusmus Theatre Company	73,962	103,762	27.70%	DanceXchange	518,042	615,826	8.20%
Arcola Theatre Production Company	157,418	314,879	82.10%	Theatre Alibi	179,921	252,118	27.60%	London International Mime Festival	178,687	209,920	7.00%
Tutti Frutti Productions	94,450	186,486	79.80%	DanceEast	598,190	835,000	27.10%	Oldham Coliseum Theatre	542,284	630,374	5.80%
Theatre In The Mill	21,556	42,025	77.50%	Told by an Idiot Ltd	125,934	175,540	26.90%	Paines Plough	283,352	329,365	5.80%
Upswing	62,967	120,704	74.50%	Mimbre	94,450	131,250	26.50%	Young Vic Company	1,585,826	1,836,797	5.50%
Hofesh Shechter Company	209,890	400,000	73.50%	Mind The Gap	155,040	215,378	26.50%	Akademi	233,266	264,677	3.30%
Hoipolloi Theatre Company	121,766	230,000	72.00%	Project Phakama UK	62,967	86,720	25.40%	Ace Dance And Music	204,820	231,633	3.00%
StopGAP Dance Company	106,492	200,000	71.00%	Retina Dance Company	83,958	115,456	25.20%	Live Theatre	582,503	654,017	2.20%
Dance Initiative Greater Manchester	94,199	176,365	70.50%	Merseyside Dance Initiative	94,199	128,785	24.50%	Theatre-Rites Ltd	224,004	250,858	2.00%
Unlimited Theatre Company	94,450	173,353	67.10%	Carnesky Productions Ltd	89,203	121,357	23.90%	Pioneer Theatres Ltd	896,316	997,118	1.30%
The Red Room	73,962	132,249	62.80%	Deafinitely Theatre	125,934	169,170	22.30%	Candoco Dance Company	373,541	415,530	1.30%
Collective Encounters	47,226	83,500	61.00%	Theatre Hullabaloo	161,669	216,403	21.90%	Fittings Multimedia Arts	108,530	120,000	0.70%
Rifco Arts	132,941	230,000	57.50%	Kala Sangam	149,250	199,619	21.80%	New Wolsey Theatre	759,729	838,000	0.40%
Yorkshire Dance	199,397	339,982	55.20%	Theatre Company Blah Blah Blah	83,863	112,000	21.60%	Chichester Festival Theatre	1,649,932	1,816,000	0.20%
Julie McNamara	62,967	104,960	51.80%	Lawnmowers	47,759	63,654	21.40%	Akram Khan Company	204,817	225,000	0.00%
New Theatre Royal Trustees (Portsmouth) Ltd	58,902	97,000	49.90%	Oxford Playhouse	299,590	396,000	20.30%	Unity Theatre Company	260,286	284,000	0.70%
Freedom Studios	90,253	147,087	48.40%	Company of Angels	146,924	194,187	20.30%	Oily Cart Company	275,928	299,056	-1.30%
Blaize	49,265	80,110	48.10%	Whalley Range All Stars	58,270	76,900	20.20%	Improbable	209,890	225,963	-2.00%
Dance4 Ltd	304,281	491,527	47.10%	Frantic Theatre Company Ltd	178,406	230,822	17.80%	IOU Theatre	180,519	193,813	-2.20%
The Ashton Group - Theatre Factory	53,169	84,000	43.80%	London International Festival of Theatre	367,309	472,319	17.10%	Palace Theatre Watford Ltd	773,477	825,000	-2.90%
Greenwich Dance Agency	254,832	399,230	42.60%	South East Dance	463,203	595,000	17.00%	Northampton Theatres Trust	751,369	799,794	-3.10%
Tilted Productions	122,786	190,000	40.90%	Fevered Sleep	163,829	209,920	16.70%	Gate Theatre	304,565	319,671	-4.40%
Travelling Light Theatre Company	138,440	210,907	38.70%	George Piper Dances	182,061	230,386	15.20%	Half Moon Young People's Theatre	216,198	226,921	-4.40%
Stan's Cafe	108,159	163,696	37.80%	Oval House	395,045	496,236	14.40%	Modern Masterpieces	199,000	208,870	-4.40%
Ballet Lorent Limited	169,163	250,000	34.60%	Spare Tyre Theatre Company	125,934	157,440	13.80%	English Stage Company Ltd	2,297,916	2,411,888	-4.40%
The Pacitti Company	152,171	224,210	34.20%	State of Emergency Productions	204,819	251,904	12.00%	Rambert Dance Company	2,224,110	2,334,421	-4.40%

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The Circus Space	339,897	356,755	-4.40%	Vocaleyes	187,752	183,467	-11%	Clean Break Theatre Company	230,880	230,880	-11.00%
Octagon Theatre Trust Limited	615,742	643,404	-4.90%	Gloucestershire Everyman Theatre Company Ltd	403,191	393,989	-11.00%	The Dukes Playhouse Limited	273,592	267,347	-11.00%
Liverpool Everyman & Playhouse	1,649,019	1,721,833	-4.90%	Academy of Circus Arts & Physical Theatre t/a Circomedia	113,789	111,192	-11.00%	Albert & Friends Instant Circus	94,450	92,294	-11.00%
Sadler's Wells Trust Ltd	2,455,848	2,563,118	-5.00%	Duckie	152,171	148,698	-11.00%	Independent Street Arts Network	94,450	92,294	-11.00%
Lyric Theatre Hammersmith	1,011,194	1,049,598	-5.50%	Motionhouse Dance Theatre	276,385	270,077	-11.00%	Horse and Bamboo Theatre Company	132,030	129,016	-11.00%
National Student Drama Festival	56,896	59,005	-5.60%	Cheek By Jowl Theatre Company Ltd	262,364	256,376	-11.00%	Talking Birds Theatre Company Ltd	71,795	70,156	-11.00%
Contact Theatre	930,349	956,346	-6.40%	Hackney Empire Ltd	393,545	384,563	-11.00%	Attik Dance Ltd	62,727	61,295	-11.00%
Extant	89,203	90,748	-7.40%	Tavaziva Dance Company	191,164	186,801	-11.00%	DV8 Physical Theatre	445,489	432,066	-11.70%
New International Encounter	157,418	160,000	-7.50%	New Vic Theatre	995,733	973,007	-11.00%	Tiata Fahodzi Ltd	159,003	153,374	-12.20%
Hull Truck Theatre	559,035	564,227	-8.10%	Pentabus Theatre	200,056	195,490	-11.00%	RJC Dance Productions	83,957	78,500	-14.90%
York Theatre Royal	608,769	612,829	-8.30%	Battersea Arts Centre	741,029	724,116	-11.00%	Northern Broadsides	284,925	266,405	-14.90%
Siobhan Davies Dance	603,448	607,365	-8.40%	Swindon Dance	220,208	215,182	-11.00%	Belgrade Theatre	1,051,602	983,248	-14.90%
Eastern Angles Theatre Company	229,037	230,000	-8.60%	Theatre de Complicite Education Ltd	388,321	379,458	-11.00%	Northern Ballet	2,825,644	2,641,977	-14.90%
Graeae Theatre Company	591,994	588,979	-9.40%	Colchester Mercury Theatre Limited	830,181	811,233	-11.00%	Stephen Joseph Theatre	711,751	665,487	-14.90%
Pegasus Theatre	316,778	313,037	-10.00%	Cheshire Dance	94,199	92,049	-11.00%	Phoenix Dance Theatre	478,259	447,172	-14.90%
Buxton Opera House	47,825	47,232	-10.10%	Unicorn Theatre for Children	1,072,072	1,047,603	-11.00%	Forced Entertainment Ltd	285,044	266,516	-14.90%
Foundation for Community Dance	202,254	198,374	-10.70%	Salisbury Arts Theatre Ltd	901,637	881,058	-11.00%	National Theatre	19,641,009	18,352,522	-14.90%
Deda	253,725	248,755	-10.70%	Hampstead Theatre	934,014	912,696	-11.00%	Harrogate Theatre	157,418	147,046	-15.00%
Theatre Sans Frontieres	227,090	222,124	-10.90%	National Youth Theatre of Great Britain	326,538	319,085	-11.00%	English National Ballet	6,861,286	6,408,441	-15.00%
Sheffield Theatres	1,365,464	1,335,603	-10.90%	Kneehigh Theatre Trust Ltd	378,763	370,118	-11.00%	Birmingham Royal Ballet	8,161,785	7,623,107	-15.00%
West Yorkshire Playhouse	1,608,969	1,573,782	-10.90%	Birmingham Repertory Theatre Limited	1,958,523	1,913,821	-11.00%	Royal Shakespeare Company	17,639,392	16,466,778	-15.00%
Nottingham Playhouse Trust Ltd	1,446,581	1,413,809	-11.00%	Theatre Royal Plymouth	1,265,928	1,237,034	-11.00%	Nuffield Theatre	620,339	577,535	-15.20%
Leicester Theatre Trust Ltd	2,043,730	1,997,385	-11.00%	Tamasha Theatre Company Ltd	335,825	328,160	-11.00%	Soho Theatre Company	695,752	629,759	-17.60%
New Perspectives Theatre Co.	323,301	315,929	-11.00%	Royal Exchange Theatre	2,490,450	2,433,607	-11.00%	Contemporary Dance Trust	2,130,664	1,872,113	-20.00%
Nutkhut	107,778	105,319	-11.00%	Donmar Warehouse Projects Ltd	538,895	526,595	-11.00%	Theatre Royal Bury St Edmunds	137,046	120,000	-20.30%
Peshkar Productions	80,942	79,095	-11.00%	Polka Theatre	608,951	595,052	-11.00%	Talawa Theatre Company	452,671	388,351	-21.90%
Sixth Sense Theatre for Young People	94,303	92,151	-11.00%	Orange Tree Theatre	389,974	381,073	-11.00%	Theatre Centre	418,421	356,863	-22.30%
Cardboard Citizens	171,250	167,342	-11.00%	Tricycle Theatre Company	779,071	761,289	-11.00%	Out of Joint	562,114	444,920	-27.90%
Big Brum	112,574	110,005	-11.00%	English Touring Theatre	725,969	709,399	-11.00%	Shobana Jeyasingh Dance Company	344,893	270,000	-28.70%
Miracle Theatre Trust Ltd	101,616	99,297	-11.00%	Headlong Theatre Ltd	725,969	709,399	-11.00%	Action Transport Theatre Company	184,334	125,952	-37.80%
Kali Theatre Company	209,891	205,101	-11.00%	The Bristol Old Vic Trust Ltd	1,311,819	1,281,877	-11.00%	Almeida Theatre Company Ltd	1,052,543	704,917	-39.00%
Emergency Exit Arts	125,934	123,060	-11.00%	C&T	76,232	74,492	-11.00%	Red Ladder Theatre Company	253,442	168,100	-39.60%
Theatre Peckham	125,934	123,060	-11.00%	Stagetext	165,563	161,784	-11.00%	Dance Umbrella Ltd	587,021	367,359	-43.00%
Havering Theatre Trust	295,849	289,097	-11.00%	Dance Touring Consortium Limited	524,728	512,751	-11.00%	Ludus Dance	301,781	99,809	-69.90%
Actors Touring Company	221,886	216,822	-11.00%	Alternative Theatre Company	528,923	516,850	-11.00%				

Real terms % change accounts for inflation over the four-year period

ACE funding – 100% cuts and new entries

NAME	2010/11 funding £	NAME	2010/11 funding £	NAME	2010/11 funding £	NAME	2014/15 funding £
The Dartington Hall Trust	682,731	JABADAO	113,189	Malvern Theatres Trust Ltd	59,775	Manchester International Festival	500,000
Riverside Trust Ltd	511,950	Open Theatre Company	108,645	North West Playwrights	59,601	National Skills Academy	400,000
Audiences Central	414,768	Audiences South West	106,392	Art Shape Limited	56,894	Propeller Theatre Company	265,000
Shared Experience Theatre	394,511	Breaking Cycles	105,048	Actiontrack Performance Company Ltd	52,484	Gecko Theatre Ltd	230,000
Visiting Arts	376,560	All About Audiences	101,959	Lincolnshire Dance	51,213	Wildworks	215,168
The Cholmondeleys and the Featherstonehaughs	362,224	DanceDigital	101,177	qdos creates	51,093	Protein Dance	212,636
NTC Touring Theatre Company Ltd	336,594	Wakefield Theatre Trust	101,133	Creative Futures Cumbria	49,794	Nofit State Community Circus Ltd	209,920
Greenroom	317,194	Croydon Clocktower	101,006	Quondam Arts Trust	47,854	HighTide Festival Theatre	200,000
Dance UK	273,995	Tees Valley Dance	97,001	Theatre Royal Newcastle	46,805	20 Stories High	170,000
Nitro	273,093	Reckless Sleepers	94,450	National Society for Education for Art and Design	45,676	Southampton City Council	160,000
Trestle Theatre Company	260,872	Proper Job Theatre Company	94,134	Millfield Arts Centre	43,780	Eclipse Theatre Company Ltd	157,594
Forkbeard Fantasy	250,334	Faulty Optic	91,031	CreativeCapital	43,179	Dreamthinkspeak	157,500
Dance United	213,617	Theatre Writing Partnership	89,043	Webplay	43,111	Company Chameleon	152,603
Henri Oguike Dance Company	204,817	Quay Arts Centre	85,809	Creative Learning Agency	42,101	Corby Cube Theatre Trust	146,944
Oxfordshire Theatre Company	202,635	Blue Eyed Soul Dance Company	83,323	North Country Theatre	41,873	Mercury Musical Developments	129,888
Theatre Is	183,757	Chitraloka Dance Company	74,577	Intercultural Arts	39,800	Coney Ltd	128,177
Cultivate-EM	178,408	Arcadea	74,475	Spike Theatre	37,076	Association of Dance of the African Disapora	125,952
The Cultural Marketing House & Co	175,528	Acta Community Theatre Ltd	73,962	Mailout Trust Ltd	36,730	Clod Ensemble	125,952
Foursight Theatre Company	174,153	Hampshire Dance	72,362	Sponsors Club For Arts & Business	35,858	Blackpool Grand Theatre	120,000
Kompany Malakhi	170,682	B Arts	71,796	Third Angel	35,847	Perfect Pitch Musicals Ltd	111,756
Yellow Earth Theatre	161,669	Danceworks UK	69,981	Sightlines Initiative	32,334	Theatre Bristol	111,644
Natural Theatre Company	155,412	Vayu Naidu Company Ltd	68,214	Devon Arts in Schools Initiative	31,861	Open Clasp Theatre Company	105,062
Dodgy Clutch	155,411	Box Clever Theatre Company	67,022	Georgian Theatre Royal	31,484	Zendeh Productions	105,062
National Association of Youth Theatres	147,927	Gloucestershire Dance	65,087	Rideout (Creative Arts for Rehabilitation)	30,602	Red Earth Theatre	104,960
Audiences London	125,934	Arts Inform	63,721	Gloucestershire County Council acting as Gloss Arts Education Agency	28,447	Slung Low	104,012
Quicksilver Theatre	125,934	Woking Dance Festival Ltd	63,562	Kernow Education Arts Partnership (Keap)	28,447	2 FaCeD DaNcE Company Ltd	99,712
Forest Forge Theatre Company	125,884	Metro-Boulot-Dodo Ltd	62,969	Spaeda	28,447	Sonia Sabri Company	99,712
Audiences North East Ltd	119,400	Merlin Theatre Trust Ltd	61,312	Helmsley Arts Centre, The Old Meeting House Trust	26,803	Tin Arts Ltd	85,000
Collective Artistes	115,440	Theatre Absolute	61,208	CIDA	24,574	Blind Summit Education	78,720
Fuse	114,719	Theatre Resource (Zinc)	60,397	Harrogate International Festival	21,556	24:7 Theatre Arts Network Ltd	73,472
Performing Arts Labs	113,788	Mainstream Partnership Ltd	60,362	<i>Figures compiled by Stage news desk</i>		Tobacco Factory Arts Trust	62,976