



2017-18 Annual Funding Survey Findings

Arts Council of Northern Ireland

Strategic Development

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1 About the survey

Each year organisations in receipt of funding from the Annual Funding Programme (AFP) are required to complete a survey relating to staffing profiles, income and expenditure, the range of activity delivered and details on where it was delivered. The findings from the survey are described in this report.

In 2017-18, the survey was completed by all 106 core funded organisations with findings used to demonstrate outputs to funders, inform policy decisions and support internal performance management processes linked to strategic objectives. Evidence from the survey is also used to support our advocacy work. To help interpret the findings, a list of survey definitions used in this report can be found in Appendix 1.

1.1 Data verification

In a number of instances it has been necessary to exclude extreme responses to ensure trends displayed are an accurate reflection of the portfolio. Referred to as outliers, these figures have been removed as they tend to obscure trends.

A variety of methods are used by clients to record audiences and participant levels, some of which are more reliable than others. To reduce associated error relating to these fields, organisations are asked to report data as either 'actual' or 'estimated'; depending on the confidence they have in the data. These fields are combined in this release.

It is particularly difficult to estimate attendances at non-ticketed events such as carnivals given the nature of the work delivered. This release includes data provided by a number of carnival organisations which together make a substantial contribution to total estimated attendances.

This is the fourth year the survey has been run, allowing data received to be cross-checked with responses received over the last three previous years. In a change to the survey, organisations were asked to explain any unexplained or large year-on-year changes in engagement levels. This helped to validate the data received. Any unexplained, large scale variances were checked directly with the organisations concerned.

1.2 Comparisons with previous years data

Data from the 2017-18 annual submission was based on the same questionnaire as data from the 2016-17 submission. An organisations size (large, medium or small) may have been reclassified due to an increase or decrease in total income.

It should be noted that percentage changes can appear extreme in certain fields when aggregated numbers are based on either the reporting of a very small number of organisations or very small numbers being reported in that field. These percentage change figures are included in this release, for consistency and completeness.

For more information about time-series comparisons of annual submission data, please contact gstevenson@artscouncil-ni.org

2 Finance

Main Points

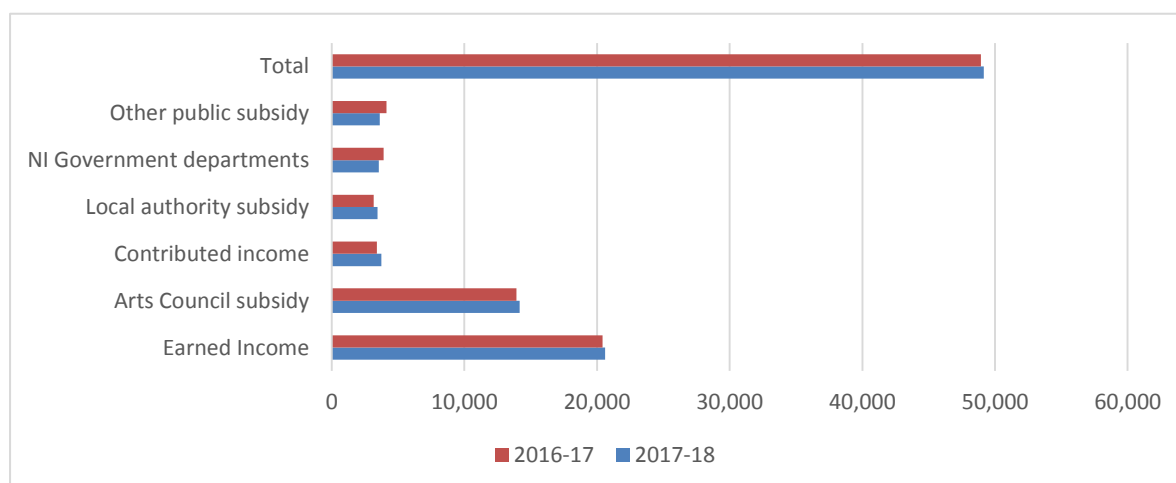
- For the overall portfolio, overall, income grew by less than half a per cent in 2017-18, compared to the previous year. Fifty three per cent of income was generated by organisations classified as large.
- The level of Arts Council subsidy for small scale organisations rose to a three year high. Fifty two per cent of income was generated from Arts Council subsidy in 2017-18 compared to 24 per cent for large scale organisations.
- Local Authority funding made the fourth largest contribution to arts organisations' income in 2017-18. Seven per cent (£3.5m) was generated from this source, a marginal increase compared to 2016-17.
- Overall, core costs increased by 2.8 per cent compared to the previous year. Salaries comprised 67 per cent of these, the largest single expenditure category.

2.1 Income

Figure 1 shows that income for the entire portfolio of clients grew by less than half a per cent in 2017-18, compared to the previous year. The largest single source of income remained earned income. £20.6m was generated from this stream, representing a marginal increase on the previous year.

Over the last three years earned income has increased by 1.4 per cent or £2.4m. Fifty three per cent of earned income was generated by large¹ scale organisations, compared to 11 per cent for small scale organisations.

Figure 1: Core funded client income 2016-17 and 2017-18 ('000)

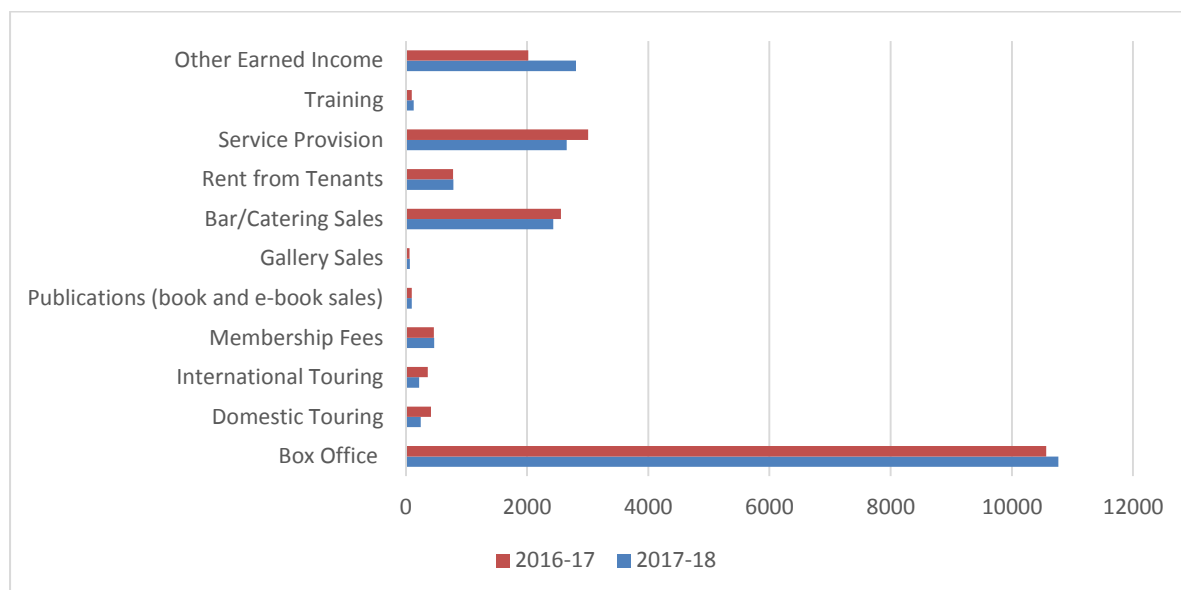


¹ Organisation size has been determined based on total income generated. The different types are: small size (less than £200,000), medium size (between £200,000 and £800,000), and large size (over £800,000).

Figure 2 shows earned income streams for all organisations. In comparison to other income lines, earned income was highest for larger organisations as the majority can generate income from ticket sales. This reflects the ability of physical venues to maximise the earning potential of their space, something small and non-venue based organisations are less able to do.

For small scale organisations, earned income represented only 21 per cent of income in 2017-18, a reduction on the previous year of nearly 2 per cent.

Figure 2: Earned income sources for core funded clients 2016-17 and 2017-18 ('000)



The level of Arts Council subsidy for small scale organisations rose to a three year high with 52 per cent generated from this source, compared to 24 per cent for large scale organisations. For all clients in 2017-18, Arts Council subsidy and earned income comprised nearly three quarters of total income.

Contributed income² provided the third largest source of revenue for all clients. This accounted for 7.6 per cent of income in 2017-18. Income from contributed sources represented the largest proportion of income for medium scale organisations (11.4 per cent). This rose by 3 per cent compared to 2016-17. This is a substantial achievement given that in small and medium scale organisations these activities are often undertaken by one or two people on a part-time basis rather than by specialist teams often available to larger organisations.

For small scale organisations, local authority subsidy made the fourth largest contribution to arts organisations' income in 2017-18 of 9.8 per cent (£1.5m), a marginal increase on the two previous years. Despite this increase small and medium scale organisations remain extremely vulnerable to cuts in Local Authority funding.

² All sponsorships from business organisations, income from corporate membership schemes, money from trusts or foundations and money received from the general public for which no benefit is received in return.

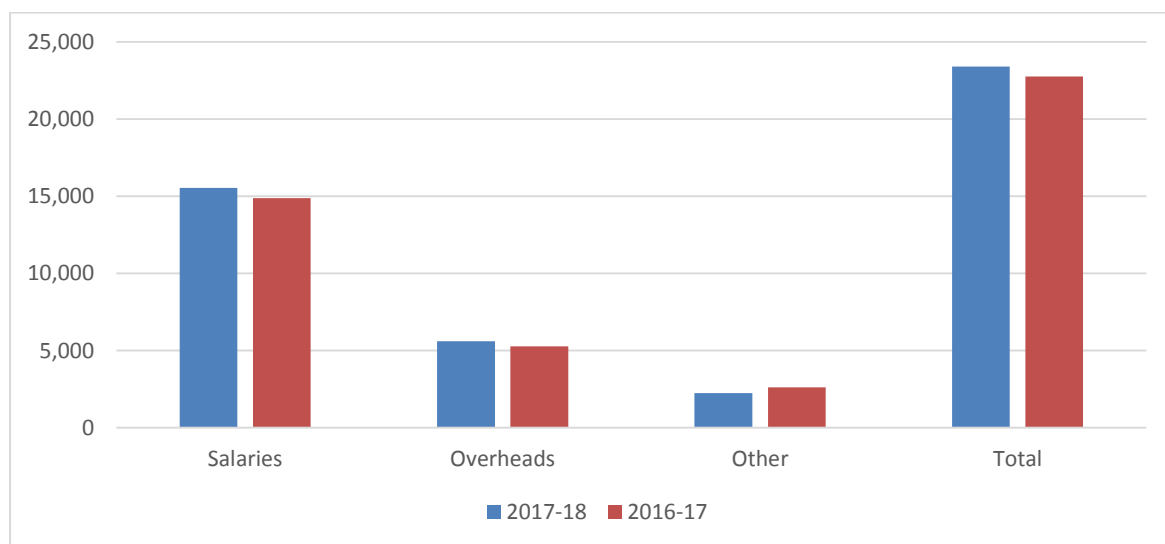
There is little evidence that organisations are able to offset reduction in income locally by accessing funding from elsewhere in the EU, UK or Republic of Ireland. Overall income from these sources were down 12 per cent compared to the previous year with UK funders providing 46 per cent less (£1.4m) than they did in the previous year. This reduction was offset by an increase in funding from public sources in the Republic of Ireland.

2.2 Core Costs

Core costs refer to expenditure on non-project costs and include running, management, administration and office costs. The ability to cover these costs enable frontline arts organisations deliver their core objectives.

A breakdown of core costs is shown in Figure 3. Overall, core costs increased by 2.8 per cent compared to the previous year. Salaries comprised 67 per cent of these, the largest single expenditure category. Overall, these costs increased by 1 per cent compared to the previous year. By size, medium scale organisations spent the largest proportion of their core costs on wages, 70 per cent.

Figure 3: Core costs, 2016-17 and 2017-18 (£'000)



2.3 Programme Costs

Programme cost fell by 3.3 per cent compared to the previous year to £26.2m with artists' costs comprising nearly two thirds of this. The only significant year-on-year variance to note was a reduction of 2.5 per cent in expenditure on artists' costs by small organisations.

There was a notable increase in volunteer costs. These rose to £220,000 in 2017-18, from £60,000 in the previous year.

3 Employment

Main points

- The number of permanent staff employed by core funded arts organisations has remained consistent with previous years.
- The proportion of staff working part-time or on a contract basis continues to grow year-on-year.
- The number of volunteers working for core funded organisations fell by a further 12 per cent in 2017-18. However, the time contributed by these volunteers increased by 2 per cent to over 100,000 hours.
- Two per cent of the core funded workforce identified itself as from a minority ethnic background.
- The proportion of the core funded client workforce that identifies as disabled has remained consistent with 2016-17 at 8 per cent.
- The number of apprenticeships awarded by core funded clients in 2017-18 fell by four percent compared to 2016-17, continuing a downward trend.

3.1 Employment

As can be seen in Table 1, the number of permanent staff employed by core funded arts organisations in 2017-18 fell by 1 per cent compared to the previous year. The number of artists employed grew by 13 per cent to 174 whilst there were reductions in managers and those employed in 'other' categories.

Table 1: Changes in permanent employment by category between 2016-17 and 2017-18

	2017/2018	2016/2017	% change
Artists	174	154	13%
Managers	209	214	-2%
Other	589	616	-4%
Total	972	984	-1%

Table 2 shows the number of people employed on a contract basis grew by 28 per cent compared to the previous year, with significant increases artistic (+27 per cent) and other (+41 per cent) employment categories. Overall, there were 6,867 people employed on a contract basis meaning there was a combined workforce of 7,839.

Table 2: Changes in contact employment by category between 2016-17 and 2017-18

	2017/2018	2016/2017	% change
Artists	5,920	4,666	27%
Managers	123	119	3%
Other	824	583	41%
Total	6,867	5,368	28%

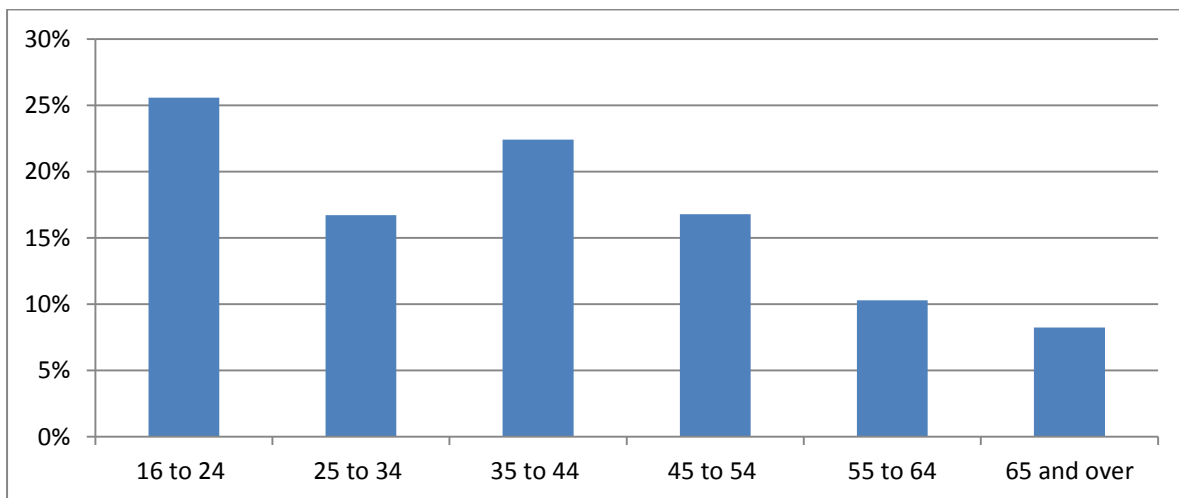
3.2 Volunteering

The number of volunteers working for core funded organisations fell to 4,233 in 2017-18. This represented a reduction of 12 per cent compared to the previous year.

The number of volunteer hours worked has increased, with the total hours contributed to arts organisations totalling 100,910. This represented a 2 per cent increase compared to the previous year.

Figure 4 shows that young adults aged between 16 and 24 comprised the single largest group of volunteers by age range, followed by those aged between 35 to 44. Only 8 per cent of those aged 65 and over volunteered for core funded clients in 2017-18.

Figure 4: Level of volunteering by age group in 2017-18.



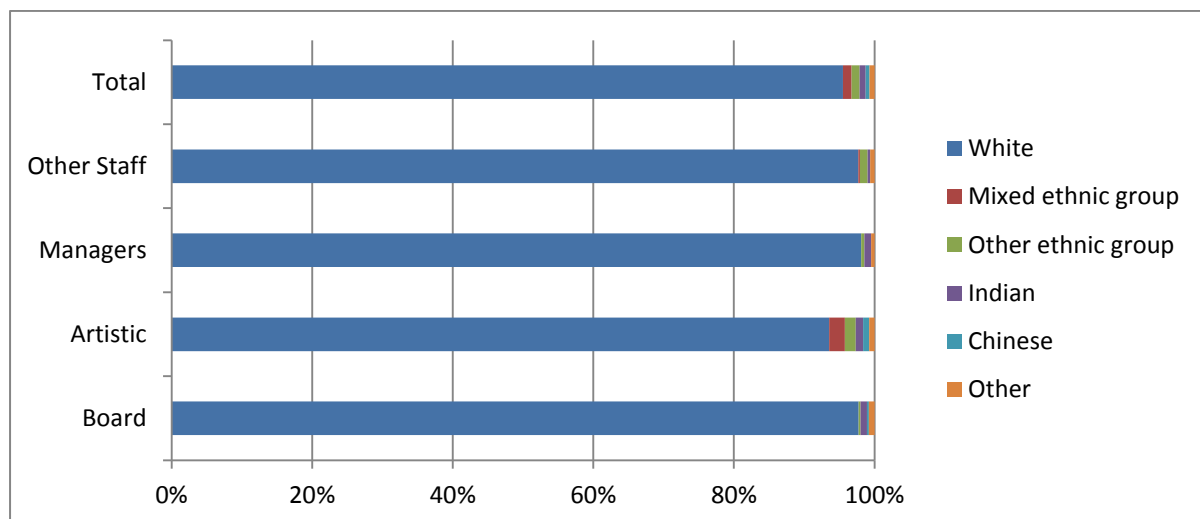
3.3 Ethnicity and disability

In 2017-18, two per cent of the core funded workforce identified itself as from a minority ethnic background. Those employed in artistic capacities were most likely to be from an ethnic minority background.

Figure 5, shows the breakdown of ethnicity by employment type.

This relatively low level of minority ethnic representation in the workforce is reflected in wider Northern Ireland society, where 1.78 per cent of people are from minority ethnic backgrounds.³

Figure 5: Ethnic diversity of core funded clients, 2017-18



The proportion of the core funded client workforce that identifies as disabled has remained consistent with 2016-17 levels (8 per cent). The high level of non-responses by category (board members, artistic, managers and others) makes it difficult to break this down any further with any confidence.

Although levels of reporting on ethnicity and disability have improved since 2014-15, a significant proportion of the workforce still choose not to report. This makes it difficult to produce an accurate picture because we don't know if the individuals for whom we have data are a representative sample. We will continue to encourage our funded organisations to commit to collecting and reporting data for every individual in their workforce.

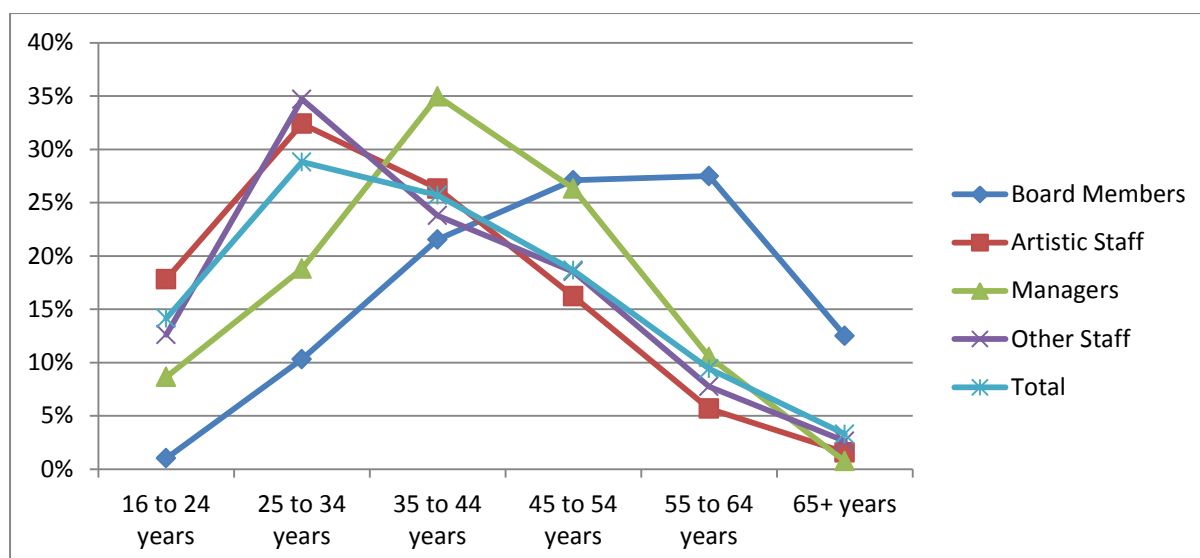
3.4 Age Profiles

The age profile of core funded organisations in 2017-18 varies significantly depending on the category they are employed in. Those employed in artistic capacities reflect the most youthful profile, with half of those employed aged 34 years old or younger.

Managers and board members show an older age profile, with over two thirds of board members aged 45 and over. A breakdown of employment by age group is shown in Figure 6.

³ Based on 2011 Census data. This figure is likely to be higher but there is no robust source of intercensal data to verify this.

Figure 6: Core funded organisation workforce age-group by employment type



3.5 Apprenticeships

Table 4 shows that the number of apprenticeships awarded increased by 24 per cent in 2017-18 compared to the previous year. This increase largely related to work experience posts which saw a 39 per cent increase. There were reductions in unaccredited apprenticeships (-50 per cent), formal apprenticeships (-14 per cent) and paid internships (-6 per cent).

Table 3: Number and type of apprenticeships awarded in 2017-18 by core funded clients

	2017-18	2016-17	% Change
Paid internships	46	49	-6
Formal apprenticeships	18	21	-14
Unaccredited apprenticeships	8	16	-50
Work experience for students at school or in further / higher education	343	247	39
Total	415	333	24

4 Location

Key Points

- Compared to the previous year, the proportion of activity delivered by core funded clients in rural areas increased by three per cent.
- Nearly three quarters of all activity delivered was in either the Belfast LGD (51 per cent) or Derry City and Strabane LGD (21 per cent).
- 51 per cent of activities were delivered by core funded clients in the most deprived 10 per cent of areas of Northern Ireland. This represented an increase compared to the previous year.
- 33 per cent of activity was delivered in venues not normally associated with the arts (non-traditional venues).
- Nine per cent of activity was delivered in school settings at both a primary and post-primary level.
- The number of outreach activities delivered by core funded clients in 2017-18 fell by 21 percentage points compared to the previous year to 30,251.

4.1 Sample size

The Arts Council uses NISRA's Central Postcode Directory (2018) to map Annual Funded Programme (AFP) activity against a range of different geographies including Local Government Districts (2014), Neighbourhood Renewal Areas, Settlements (urban and rural) and Multiple Deprivation (2017).

In 2017-18, 88 of the 106 arts organisations (83 per cent) returned activity location postcode data. In total, 4,234 postcodes could be matched with the Central Postcode Directory. Three per cent of postcodes (n=135) could not be matched.

4.2 Urban and rural activities

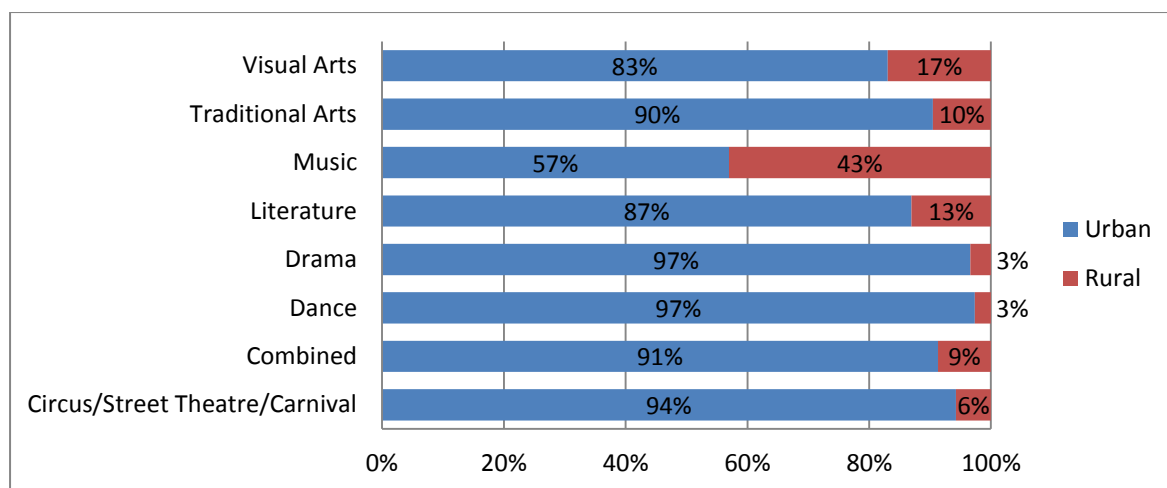
Table 5 shows that, compared to previous years, the proportion of activity delivered in rural areas increased by three per cent. Despite this, the overwhelming proportion of activity still took place within urban centres. This relates to the location of activity (e.g. performances, exhibitions and participation events) delivered by core funded clients during 2017-18 as isn't necessary reflective of where their home bases are.

Table 4: Location of activity delivered by urban / rural classification

	2017-18	%	2015-16	%	2016-17	
Urban	58,710	87	25,177	90	45,393	90
Rural	8,684	13	2,847	10	5,111	10
Total	67,394		28,024		50,504	

The location of activity at an artform level largely reflects the urban focus shown at an overall level. As can be seen in Figure 7, this is with the notable exception of music which shows a more even distribution across urban and rural areas. This exception is largely the result of activity delivered by one client which is located within a rural area and runs a large number of small scale participation based activities.

Figure 7: location of activity by artform area for 2017-18



In 2017-18, there was a noticeable difference in the location of activity by organisation size. Large scale organisations tend to be venue based. As a result, 99 per cent of activity was delivered by these organisations in urban areas.

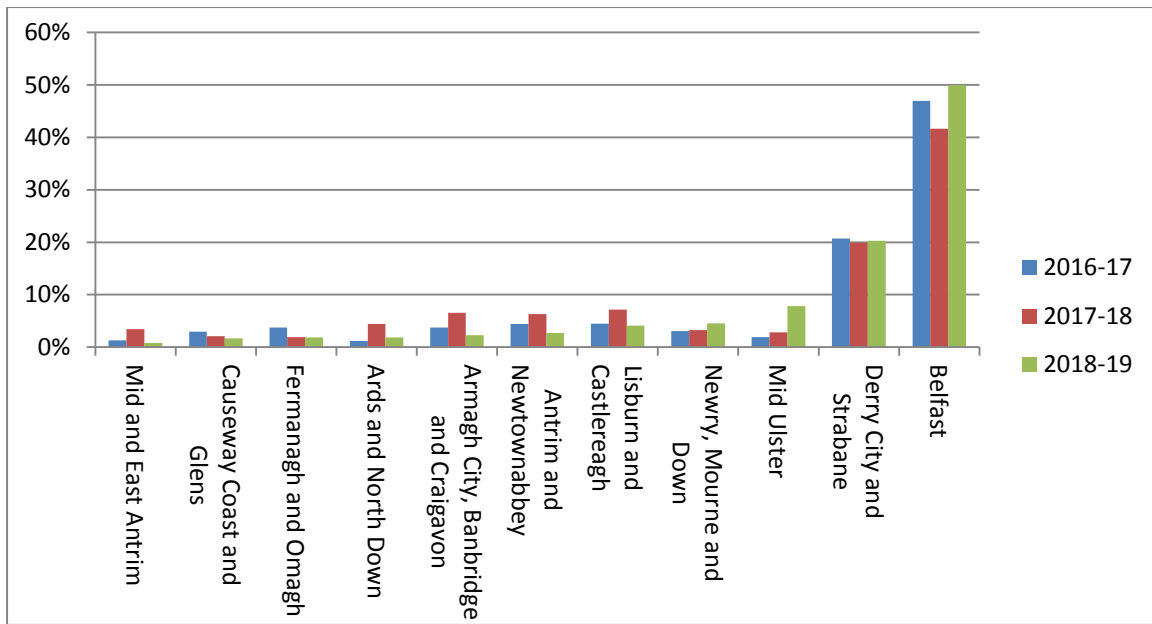
Organisations classified as either small or medium delivered more than 22 per cent of their activity in rural areas. The majority of these organisations are more mobile as they don't have fixed performance, participation or exhibition space. As a result, they are able to deliver activity in rural locations such as schools and local halls.

4.3 Local Government Districts

Consistent with trends in previous years, nearly three quarters of activity in 2017-18 was delivered in either the Belfast LGD (51 per cent) or Derry City and Strabane LGD (21 per cent). The remaining 28 per cent of activity was spread evenly across each of the remaining 12 LGD's. Figure 10 shows the breakdown of activity by LGD.

The number of activities delivered in Mid Ulster increased by 5 per cent compared to the previous year, reflecting a growing trend by core funded clients to host activity at the Seamus Heaney HomePlace Centre in Bellaghy.

Figure 8: location of activity by Local Government District (LGD)

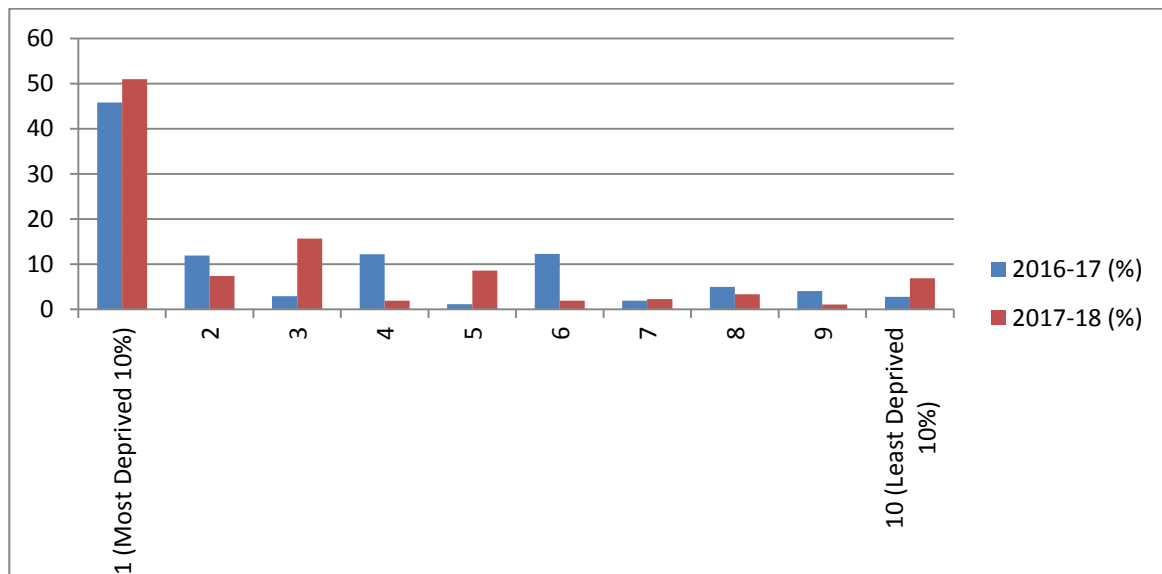


4.4 Deprivation

Measures of spatial deprivation are used in Northern Ireland to inform the targeting of resources to the most deprived areas of Northern Ireland. The most recent version of this measure (NIMDM 2017) provides a mechanism for ranking areas in order of the most deprived to least deprived.

The Multiple Deprivation Measure is comprised of 7 different domains.⁴ The ranks of these domains are weighted and combined to provide a ranking of multiple deprivation (MDM) for each of the 890 Super Output Areas in Northern Ireland.

Figure 9: Location of activity by Multiple Deprivation Measure Quintile (2017)



⁴ Income, employment, health, education, access to services, living environment and crime and disorder.

In 2017-18, 51 per cent of activities were delivered by core funded clients in the most deprived 10 per cent of areas. This represents an increase of three per cent compared to the previous year. A breakdown of location by MDM is shown in Figure 9.

Seventy nine per cent of activities in the most deprived areas of Northern Ireland was delivered in Belfast LGD, with a further 13 per cent delivered in Derry City and Strabane LGD. This reflects both the urban focus of core funded arts organisations (the consequence of an established arts infrastructure) and the larger concentration of deprivation in these areas.

4.5 Venues

Table 6 shows the venues used by core funded clients to deliver activities over the 2017-18 period. Two thirds of activity (67 per cent) was delivered in venues normally associated with the arts, including galleries, theatres and arts centres. The remaining 33 per cent was delivered in venues not normally associated with the arts (non-traditional venues). Activities delivered in these venues are usually designed to increase access to the arts, especially in places with low levels of arts engagement.

Table 5: Activity venue types, 2017-18

	Number of Activities	%
Arts Venue	43,638	67.22
Community organisation	10,831	16.68
School	5,588	8.61
Hospital	4,142	6.38
Care homes	196	0.30
College of further or higher education	160	0.25
Youth Club / Drop-in Centre	107	0.16
Museum	79	0.12
Library	77	0.12
Higher Education	63	0.10
Hotel	42	0.06
Total	64,923	100

Nine per cent of activity was delivered in school settings at primary and post-primary level. This activity (largely characterised by participation based projects) was used to enhance school based delivery plans, providing opportunities for children to express themselves artistically.

4.6 Outreach

Within the context of this survey, 'outreach' relates to activity delivered by arts organisations in communities or with individuals who might not otherwise have access to arts activity. The intention of this work is often to extend reach or seek to build relationships with new communities.

The number of outreach activities delivered by core funded clients in 2017-18 fell by 21 per cent compared to the previous year to 30,251.

5 Activity

Main Points

- There was an increase in both the number of activities delivered (8 per cent) and the number of people engaged in activity (12 per cent).
- The number of participation and festival activities delivered increased by 11 per cent and 24 per cent respectively.
- The number of exhibitions delivered and associated audiences fell compared to the previous year.
- The number of collaborations delivered in 2017-18 increased by 34 per cent compared to the previous year. There were particularly large increases in collaborations with the education / training and medical / health sectors.
- Average ticket prices have risen over the last three years

5.1 Engagement

There was an overall increase of 8 per cent in the number of arts activities delivered in 2017-18 compared to the previous year (Table 7). The number of performances and exhibitions delivered fell by 7 per cent and 21 per cent respectively. In comparison, there was an increase in the number of participation based events (11 per cent) and festivals (24 per cent) delivered.

Table 6: Changes in the number of activities delivered

	2017/2018	2016/2017	% change
Performances	7,723	8,276	-7
Participation	43,324	39,038	11
Exhibitions	652	821	-21
Festivals	1,137	915	24
Total	52,836	49,050	8

The increase in participation activities may reflect the increased emphasis funders are placing on arts organisations to deliver a range of social outcomes through participation based interventions. Whilst the increase in festival activity reflects the sectors ability to adapt to changes in consumer demand and make the most of commercial opportunities presented.

Overall engagement in arts activity delivered by core funded clients increased by 12 per cent in 2017-18.

As can be seen in Table 8, despite a fall in the number of performances delivered, there was a 16 per cent increase in associated audiences. There were increases in engagement across all activity types in 2017-18 with the exception of exhibitions, where attendance fell by

3 per cent compared to the previous year. Attendance at exhibitions has varied significantly from year to year. This is likely to be due, in part, to the difficulty some organisations face in accurately determining attendance at exhibitions. Exhibitions are often held over a series of weeks and held in public spaces. As a result, audiences are frequently described as ‘estimated’ as oppose to ‘known’ and comprise a larger proportion of total audiences compared to other activity types. As a result, less confidence can be placed on these figures being accurate.

Table 7: Changes in the number of people engaged in the arts (‘000)

	2017/2018	2016/2017	% change
Performances	2,697	2,334	16
Participation	907	863	5
Exhibitions	611	628	-3
Festivals	815	678	20
Total	5,032	4,504	12

Note: Figures shown are combined known and estimated number of people engaged

Analysis of activity data by organisation size shows that:

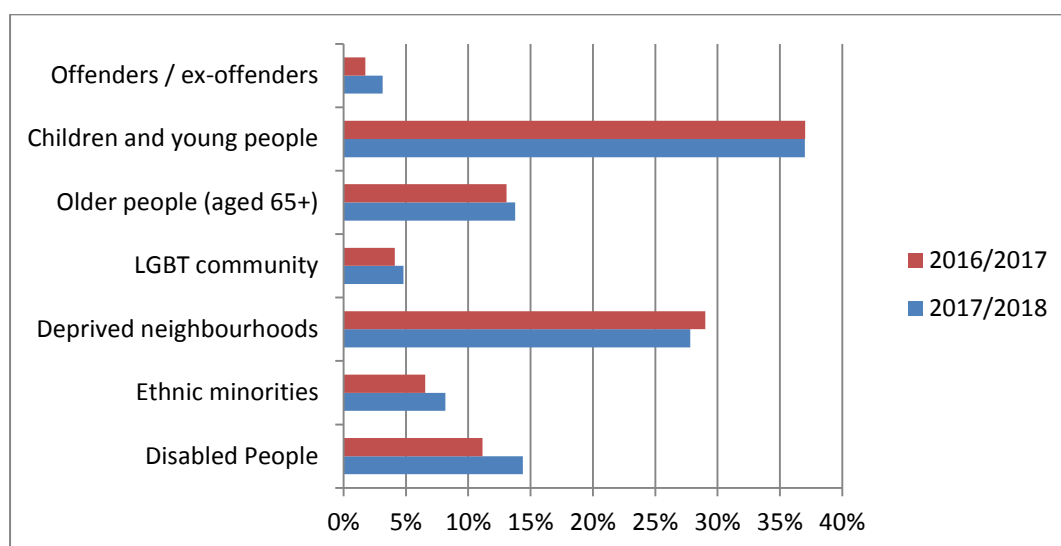
- Large scale organisations generated the highest engagement levels in performances. 702,000 people were reported to have attended performances in 2017-18.
- Small scale organisations engaged with the largest number of participants. 417,000 people were reported to have engaged in participation activity delivered by these organisations, compared to 377,000 by medium scale organisations and 113,000 by large scale organisations.

These high level findings reflect the very different roles and function core funded arts organisations perform, depending on size, function and geographical location.

5.2 Group Targeting

Figure 10 shows the average percentage of programmed activity targeted at specific groups within Northern Ireland society. Children / young people and deprived communities were the two groups targeted the most. In 2017-18, two thirds of programmed activity was targeted at these groups. Compared to 2016-17, there was a slight increase in the proportion of activity targeted at disabled people, increasing by 3.2 per cent. Looking at the data by organisation size shows little variability over time or across categories.

Figure 10: Changes in the proportion of activity targeted at specific groups between 2016-17 and 2017-18

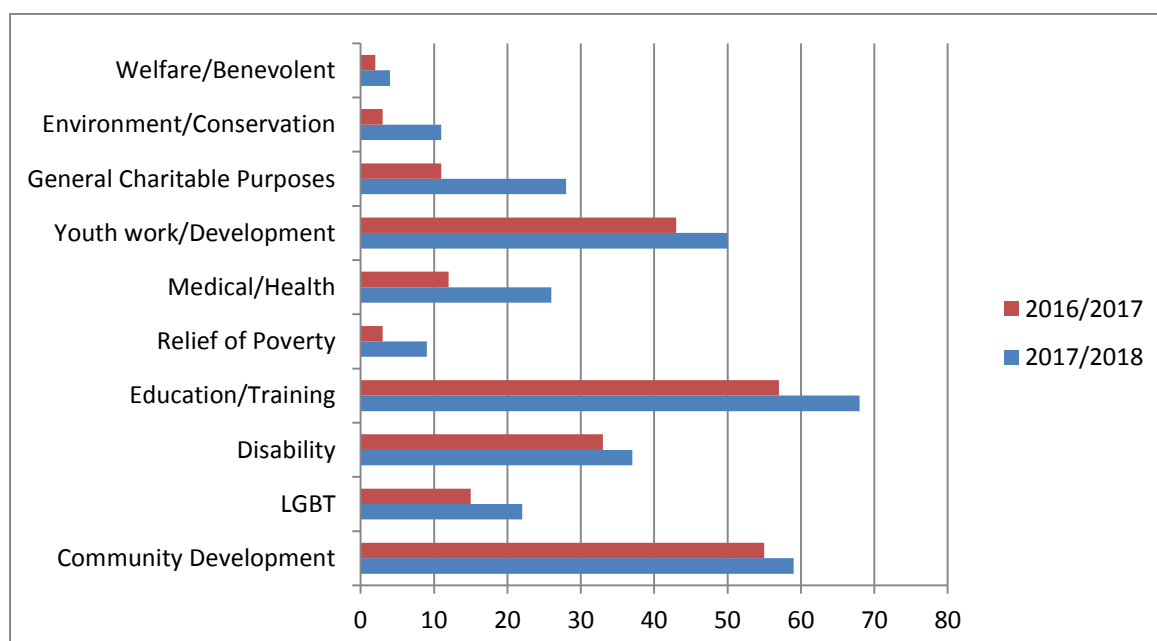


5.3 Collaboration

Figure 11 compares the number of collaborations delivered by core funded clients in 2017-18 compared to the previous year. Within this context, collaboration relates to joint working by core funded clients with organisations operating outside the arts sector to achieve common goals often using arts based methods.

The number of collaborations delivered in 2017-18 increased by 34 per cent compared to the previous year. There were particularly large increases in collaborations within education / training and medical / health sectors.

Figure 11: number of collaborations by sector, 2017-18 and 2016-17



5.4 Ticketing

As can be seen in Table 9, there was a decrease in both the number of available tickets (-15 per cent) and the number of full price tickets sold (-28 per cent) compared to 2016-17. Despite an increase in the number of complimentary and concessionary tickets distributed, average ticket yield increased from £14.13 to £16.98, a rise of £2.85.

Table 8: headline ticket data for all clients

	2017/2018	2016/2017	% Change
Tickets available	1,135,077	1,330,464	-15
Full-price tickets sold	592,732	828,419	-28
Complimentary tickets distributed	114,549	102,300	12
Concessionary/discounted tickets used	183,158	134,389	36
Ticket yield (gross ticket income)(£000)	£13,177	£13,601	-3
Average ticket yield	£16.98	£14.13	20
% of tickets distributed	78%	80%	-2

Overall ticket yields are down slightly compared to the previous year. This is likely to be as a consequence of the reduced number of performances delivered (see Table 7). Average ticket prices have risen above inflation over the last three years. Whilst this increases earned income, it will also reduce the affordability of tickets potentially restricting access to the arts for disadvantaged groups within society.

Appendix 1 – Survey Definitions

Data has been aggregated to the following geographies to avoid disclosure. If you require artform specific information, please contact the Arts Council.	
Classifications	The classifications below can be used to filter the fields
Artform	The main artform that the organisation is funded for by the Arts Council. There are 7 associated categories: visual arts, combined, literature, music, traditional arts, dance and drama.
Organisation size	The size of the organisation has been determined from the total income field. The different types are: small size (less than £200,000), medium size (between £200,000 and £800,000), and large size (over £800,000).
Geographies	Data can be analysed by 4 geographies: Belfast, Derry and Strabane LGD, All LGDs except Belfast and Derry and the Republic of Ireland. Locations used related to the home base of funded organisation.
Financial information	Financial information is taken from the organisation's accounts for the financial year 1st April 2015 to 31st March 2016.
Earned income	All organisation income that is generated from ticket sales and other commercial activity, excluding VAT.
Arts Council of Northern Ireland subsidy	All subsidies received from Arts Council Northern Ireland, both exchequer (government) funding and lottery funding.
Contributed income	All sponsorships from business organisations, income from corporate membership schemes, money from trusts or foundations and money received from the general public for which no benefit is received in return.
Local authority subsidy	All subsidies received from local authorities, including revenue and project funding (not capital projects).
NI Government departments	All subsidies received from central Government Departments, Arm's Length Bodies (ALBs) and agencies.
Other public subsidy	All subsidies received from other public sources, including grants from other arts funding bodies, grants from universities or research boards, development corporation funding, revenue and/or development funding direct from central and/or European governments (not capital projects).

Core costs	General, central costs involved in running of organisations, such as rent, heating, lighting, administration and management cost.
Core costs: salaries	Salaries of all permanent, contract, freelance or commissioned staff during the reporting period April 2015 to March 2016.
Core costs: overheads	Costs associated with running an organisation and including lighting, heating and rent.
Core costs: other	Any other core cost not classified above but related to the running of the organisation.
Programme costs	Costs associated with the delivery of an organisations artistic programme of activity
Programme costs: artists' costs	Costs that directly supported the engagement of artist's within an organisations programme of activity. This may relate to (for example) course fees, materials, accommodation and subsistence.
Programme costs: publicity and marketing	All marketing costs associated with production of specific events. This includes promotional material and associated publication costs.
Programme costs: equipment and materials	All equipment and material costs associated with production of specific events.
Programme costs: other	Expenditure on other costs not included above, including irrecoverable VAT.
Programme of Activities	The term 'activities' is used to mean the number of engagement opportunities an organisation provides for people to attend or participate. The numbers given refer to all activities taking place between 1st April 2015 and 31st March 2016.
Performances	This is the total number of performances, concerts and readings. It does not include festival or broadcast activity.
Exhibitions	This is the total number of exhibitions delivered during the financial year.
Participation events	This is the total number of work delivered described as participative in nature. Unit of activities are defined by organisations completing the survey and includes workshops held in schools or the community. Actual attendance

Attendance	Attendance data for the activities detailed above. This is the total of 'actual' and 'estimated' attendance counts. Actual attendance relates to audience count that have been calculated using a precise method such as ticket sales. Estimated attendance relates to any audience that cannot be precisely measured.
Disability access	This relates to the number and type of methods used to increase access to performances, exhibitions and participation based activity.
Group targeting	The proportion of organisations total activity that was focused on engaging with these groups through attendance, participation and exhibition based activity.
Collaboration	The number and type of collaboration formed by organisations.
Board and management	Manager refers to executive or senior management staff, for example, chief executive, finance director, general manager. The data includes both permanent and contracted/freelance members of staff. The board refers to the board or governing body of the organisation.
Age and Gender	The age ranges and gender of the organisation's board and management.
Location of activity	Details of the location characteristics of outreach activity delivered by organisations based on a measure of multiple deprivation and urban / rural classification. Both measures have been defined by Central Government.
Outreach	Access to any populations who might not otherwise have access to those services. The focus of this activity is on extending organisation reach or seeking to build relationships with new communities and can be delivered at home bases or other venues nearer or within the target population.