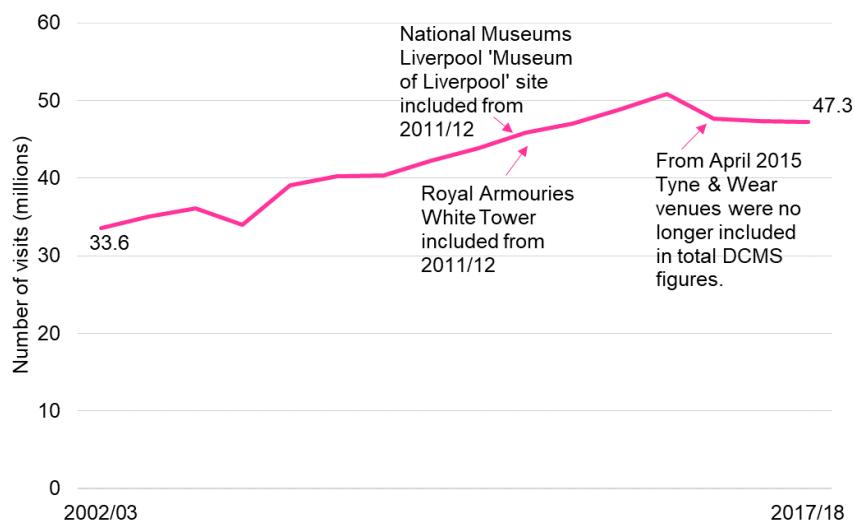




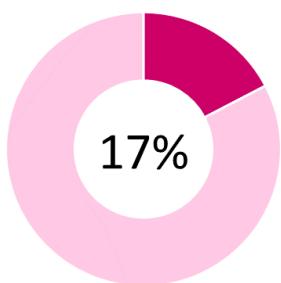
Correction notice: Chart showing the **Total number of visits to DCMS-sponsored museums and galleries, 2002/03 to 2017/18** was updated on 7 February 2019 to reflect the minor amendments made to the historic data for the years 2008/09 to 2013/14.

Sponsored Museums and Galleries Annual Performance Indicators 2017/18

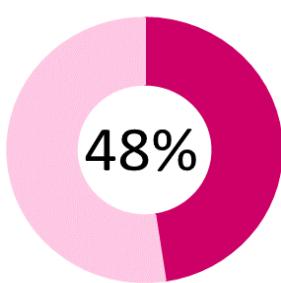
Total number of visits to DCMS-sponsored museums and galleries, 2002/03 to 2017/18



In 2017/18 there were 47.3 million visits to DCMS-sponsored museums and galleries, a similar number to the previous year and an increase of 40.6% since 2002/03. Of these¹:



were made by children under the age of 16



were made by overseas visitors

The **total self-generated income** for DCMS-sponsored museums and galleries was £271 million, a fall of 8.3% from £296 million in 2016/17.

This release covers the annual performance indicators for DCMS-sponsored museums and galleries in 2017/18.

DCMS-sponsored museums and galleries are:

- British Museum
- Geffrye Museum
- Horniman Museum
- Imperial War Museums
- National Gallery
- National Museums Liverpool
- National Portrait Gallery
- Natural History Museum
- Royal Armouries
- Royal Museums Greenwich
- Science Museum Group
- Sir John Soane's Museum
- Tate Gallery Group
- Victoria and Albert Museum
- The Wallace Collection

Responsible statistician:

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[@DCMSInsight](https://twitter.com/DCMSInsight)

Media enquiries:

020 7211 2210

Date: 26 September 2018

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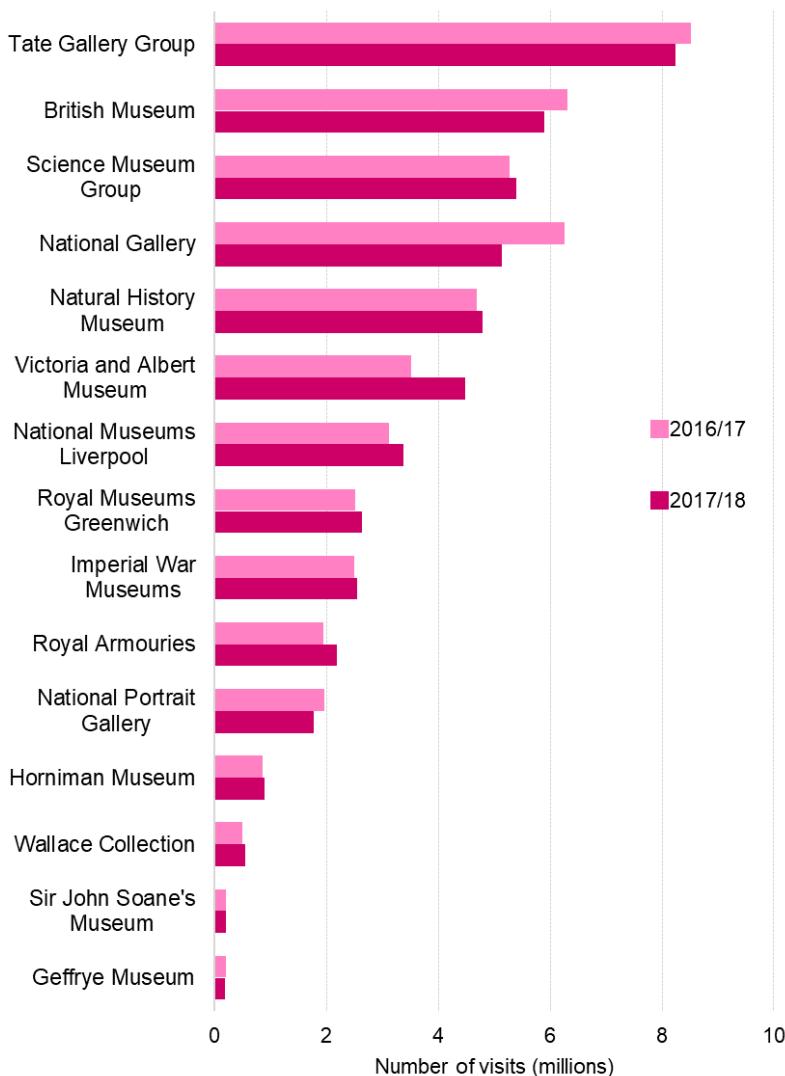
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¹ These proportions have been calculated using the Total visitor figure excluding the visitor figure for National Coal Mining Museum because this museum does not collect data on child and overseas visits.

Chapter 1: Visits to DCMS-sponsored museums and galleries

In 2017/18, there were 47.3 million visits to DCMS-sponsored museums and galleries, a similar level to the previous year. Visits to the sponsored museums and galleries have increased by 40.6% since 2002/03 the first full year of data collection since the introduction of free entry admission to the DCMS-sponsored museums and galleries permanent collections in December 2001. However, following a peak of 49.1 million visits in 2014/15 (excluding Tyne and Wear museums), visits to the sponsored museums have been stable since 2015/16.

Figure 1: Total number of visits to each DCMS-sponsored museums and galleries, 2016/17 – 2017/18



For the second year running, the **Tate Gallery Group** (comprising of five branches) overtook the British Museum as the most visited museum in 2017/18, with 8.2 million visits. This was largely driven by the opening of the Tate Modern 2 ‘**Blavatnik building**’ extension in June 2016 and the opening of the ‘**David Hockney**’ exhibition’ in February 2017. However, the 2017/18 figure of 8.2 million visits was a fall of 3.3% from 8.4 million visits in 2016/17.

In 2017/18, visits to the **Victoria and Albert Museum** (V&A) increased by around 1 million visits (up 27.8%), the largest absolute and percentage increase compared to other museums. The increase at the V&A can be attributed to the opening of the **Exhibition Road Quarter** in July 2017, a series of successful exhibitions such as ‘**Pink Floyd: The Mortal Remains**’ and ‘**Balenciaga: Shaping Fashion**’ which attracted a record number of visits for the museum.

There were also increases at the **Royal Armouries** (up 12.9%), **Wallace Collection** (up 10.5%), **National Museums Liverpool** (up 9.0%), **Sir John Soane's Museum** (up 7.6%), **Royal Museums Greenwich** (up 4.9%), **Horniman Museum** (up 3.6%), **Natural History Museum** (up 2.3%) and **Imperial War Museums** (up 2.0%).

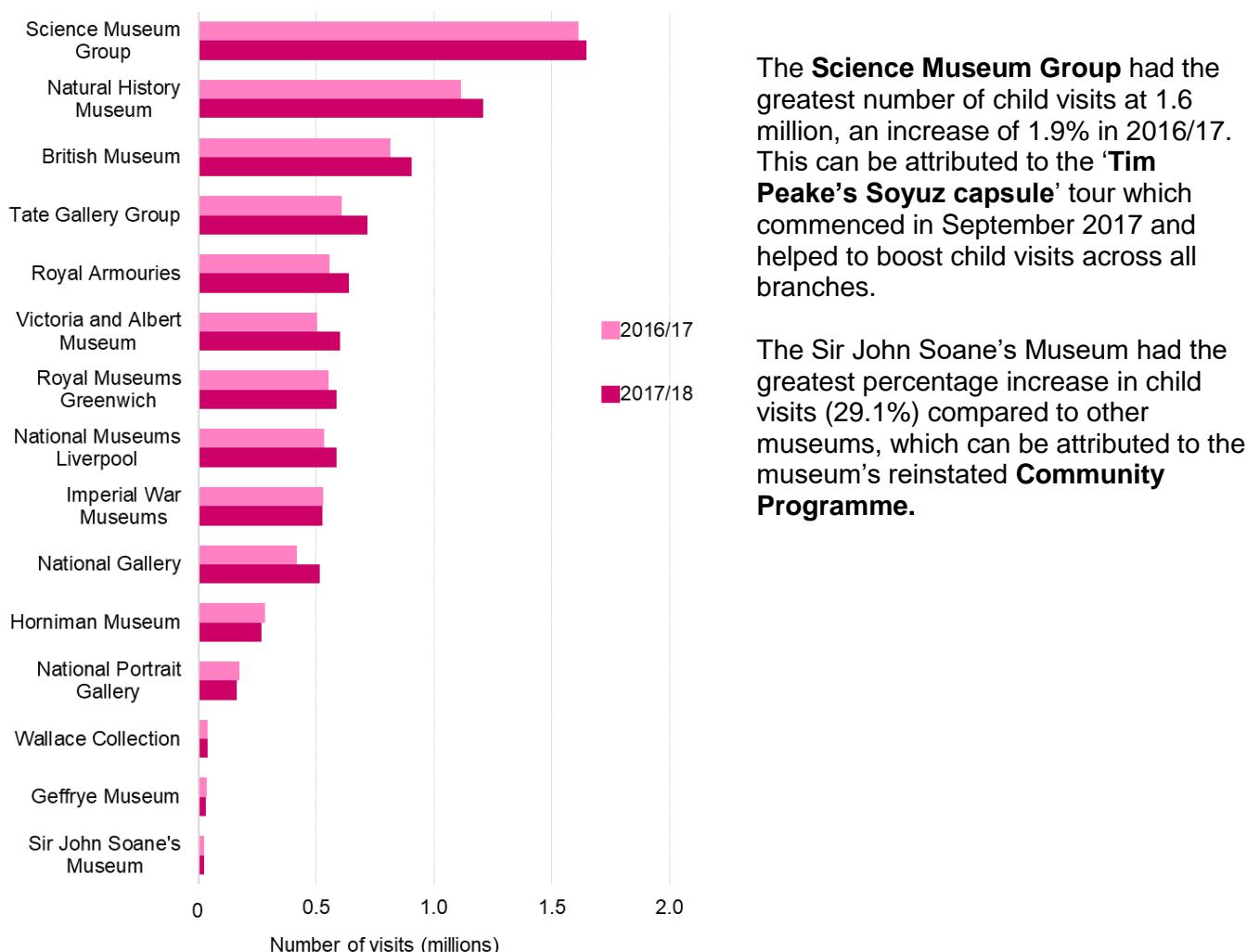
The remaining museums each had a decrease in visit figures in 2017/18 compared to the previous year. This includes the **National Gallery** (down 18.2%), **National Portrait Gallery** (down 10.0%), **British Museum** (down 6.5%) and **Geffrye Museum** (down 5.6%) which has been closed on 7 January 2018 to commence its two year capital project,

More recent provisional monthly visit figures are available on the [Museums and galleries monthly visits](#) gov.uk webpage.

Child visits

There were an estimated 8.2 million child visits to sponsored museums and galleries in 2017/18, an increase of 8.6% from 7.5 million in 2016/17.

Figure 2: Number of child visits to DCMS-sponsored museums and galleries, 2016/17 - 2017/18



The Department for Digital, Culture, Media and Sport runs an annual household survey in England which includes questions on visits to museums and galleries. In 2017/18, the Taking Part survey found that 49.7% of adults (people aged 16 or over) **visited a museum or gallery in the twelve months prior to interview**, significantly higher than in the first year of the survey (42.3%, 2005/06), but indicative of a slight downward trend since 2013/14 (53.1%). Due to questionnaire changes, results for 2017/18 are based on data from one quarter only and should be interpreted with caution. See Annex E of the Taking Part Adult Annual Report (2017/18) for details.

The Taking Part survey also found that 58.6% of children aged 5-10 had **visited a museum outside school**, compared to only 41.6% of children aged 11-15. The proportion of children who had visited a museum in 2017/18 decreased compared to the previous year.

There was no significant difference in the proportion of people who had visited a museum by **gender** for adults or children. Adult engagement with museums and galleries was significantly different by **socio-economic status, disability status, age and ethnic group**.

Educational visits by under 18 year olds

1. Onsite organised activities

In 2017/18, across all sponsored museums and galleries, there were 3.1 million **instances² where visitors under the age of 18 participated in onsite organised activities**, an increase of 37.8% from 2016/17.

Both the Sir John Soane's Museum and Tate Gallery Group had the largest percentage increases in the number of instances where visitors under the age of 18 participated in onsite activities, 315.2% (an increase of 561 instances) and 234.7% (an increase of approximately 840,000 instances) respectively.

The introduction of **new taught school sessions** at the Sir John Soane's Museum that are linked to the A Level curriculum helped attract a high number of pupils who took part in outreach activities at the museum.

The increase in the number of instances at the Tate Gallery can be attributed to the expanded learning programme from **Tate Exchange** and also **Late at Tate at Tate Britain**, which refocused energy on attracting a younger audience.

2. Facilitated and self-directed visits by visitors under 18 years old and in formal education

There were approximately 2 million facilitated and self-directed visits by visitors under 18 and in formal education in 2017/18, similar to 2016/17.

The Imperial War Museums had a 42.3% increase in such visits from 97,000 in 2016/17 to 138,000 in 2017/18. This increase can be attributed to the launch of the Public Engagement and Learning strategy as part of the Learning Review project, which has attracted students to engage more with the museum's collections.

² Organised activities refer to pre-planned, mediated activities, such as talks, lectures, courses, demonstrations, guided tours etc. led by museum staff, volunteers or freelancers employed by the museum. It does not include activities such as quizzes, trials or dressing up.

Overseas visitors

There were an estimated 22.4 million visits to sponsored museums in 2017/18 by overseas visitors, accounting for 47.6% of all visits³. This was an increase of 1.4% from 22.1 million visits in 2016/17.

The Royal Armouries (particularly the **White Tower** site) museum had the largest proportion of overseas visitors in 2017/18 (66.9%), closely followed by the National Gallery (63.4%) and the British Museum (62.7%).

The Imperial War Museums had a record year for the museum attracting over 1 million overseas visitors, a 9.2% increase on 2016/17. This was driven by the increased press coverage at the Churchill War Rooms site since the release of the **Darkest Hour** movie in January 2018. The majority of the film was also shot at this site.

The increase in overseas visits at the Royal Museums Greenwich (109.2%) can be attributed to the museum's increased initiative to attract overseas visits in particular the **Chinese market**. Chinese visitors accounted for 8.3% of all Royal Museums Greenwich overseas visitors in 2017/18⁴.

Figure 4: Proportion of overseas and UK visits to DCMS-sponsored museums and galleries, 2017/18

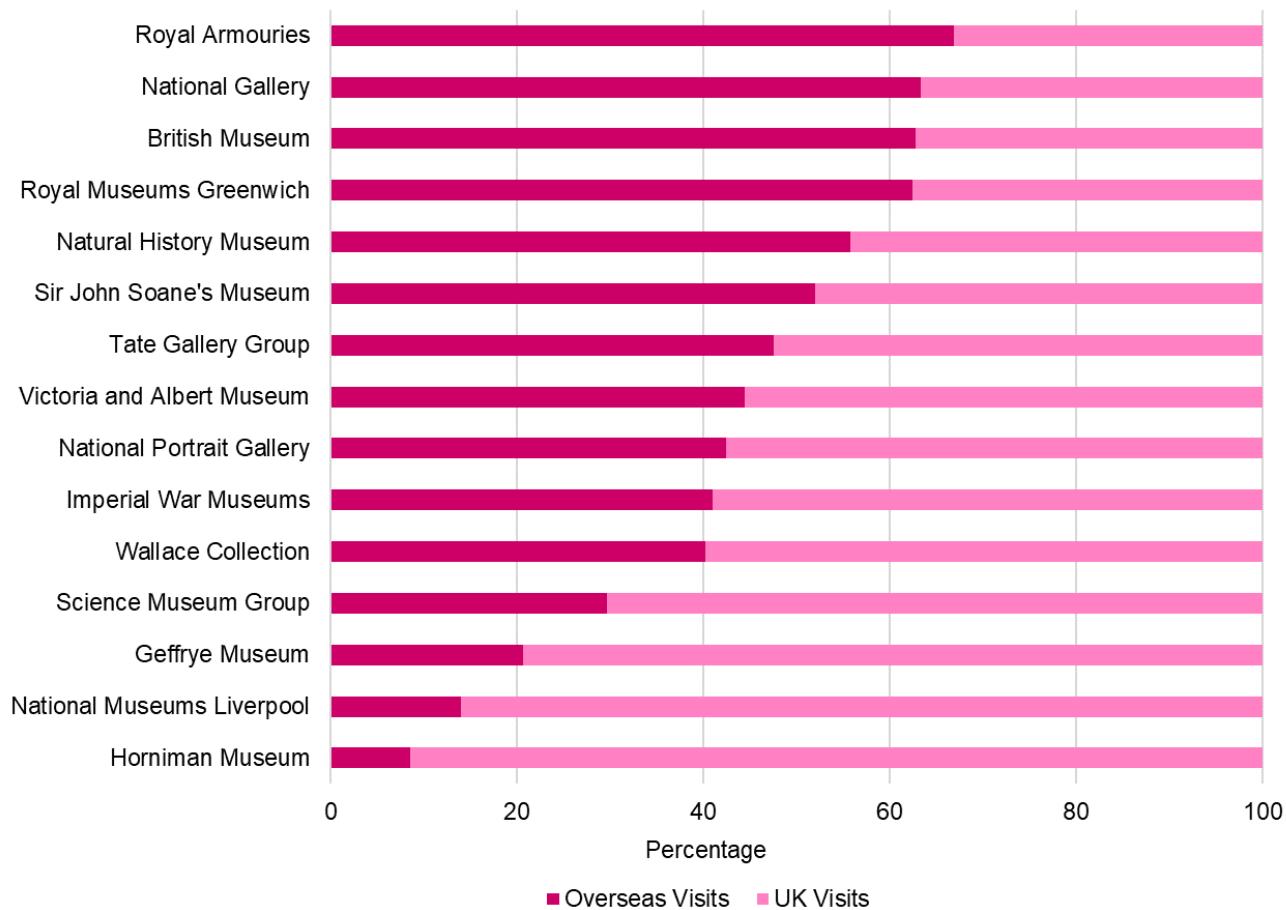
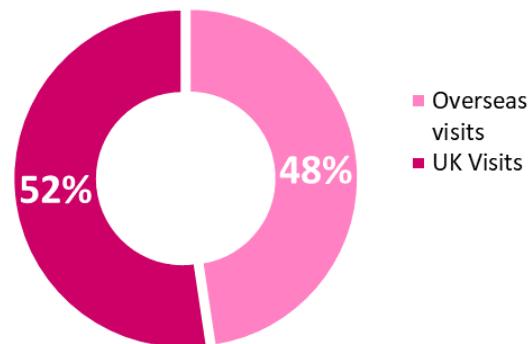


Figure 3: Percentage of overseas and UK visits to DCMS-sponsored museums and galleries, 2017/18

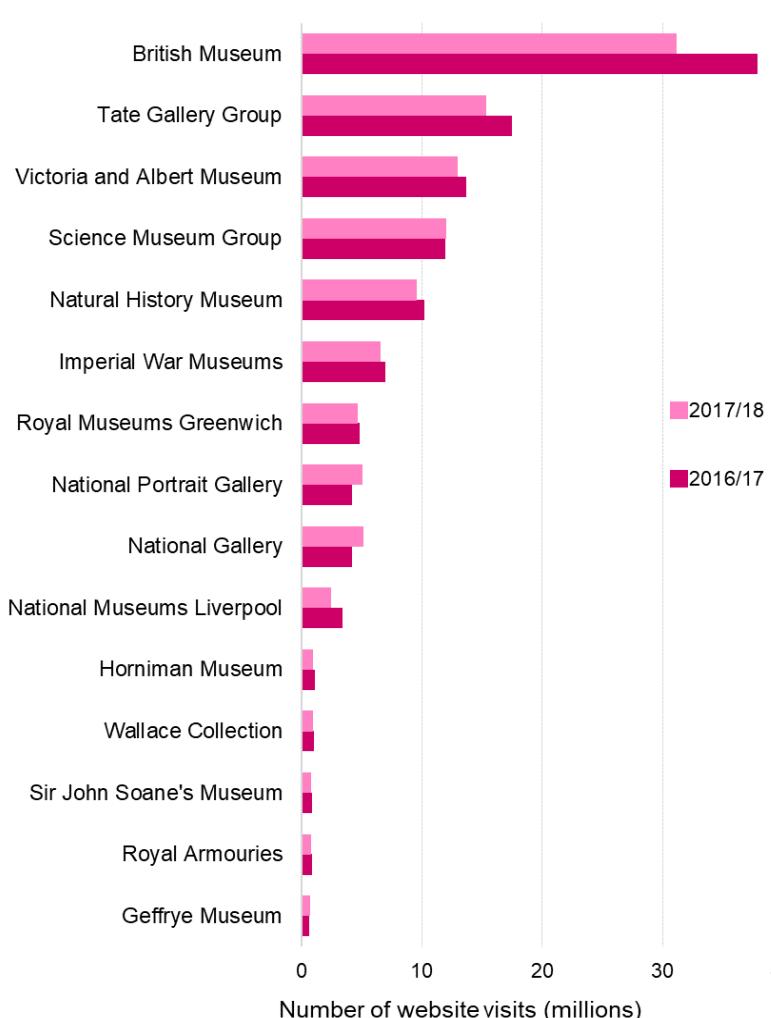


³ This proportion has been calculated using the Total visitor figure excluding the visitor figure for National Coal Mining Museum because the museum does not collect data on overseas visits.

⁴ Royal Museums Greenwich, Annual report and accounts, 2017/18, Visitor Experience page 7.

Website visits⁵

Figure 5: Number of unique website visits to the DCMS-sponsored museums and galleries websites 2016/17-2017/18



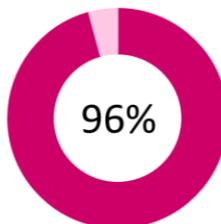
In 2017/18, there were a total of 114 million unique website visits to DCMS-sponsored museums websites, an increase of 9.8% on 2016/17 (103.8 million).

Despite experiencing a fall in physical visits in 2017/18 (down 6.5%) the British Museum had a greater online presence with 37.5 million unique website visits (up 21.6% from 2016/17).

Unique website visits for the National Museums Liverpool also increased by 43.5% from 2.1 million in 2016/17 to 3.1 million in 2017/18 as a result of a new **House of Memories** website and an **online shop** launched enabling a higher number of people to book training sessions and purchase a range of branded products that the museum offers.

Visitor recommendation

The proportion of visitors who would **recommend a visit** is defined as those who answered ‘**How likely are you to recommend a visit to your friends or family**’ with ‘**definitely will**’ or ‘**probably will**’.



In 2017/18, an average of **96%** of all museum visitors would recommend a visit to a DCMS-sponsored museum or gallery to their friend or family. This is one percentage point lower than an average of **97%** reported in 2016/17.

⁵ Due to changes in the software used to measure website visits by many of the museums at several points over time, these figures may not be directly comparable between years.

Chapter 2: Regional Engagement

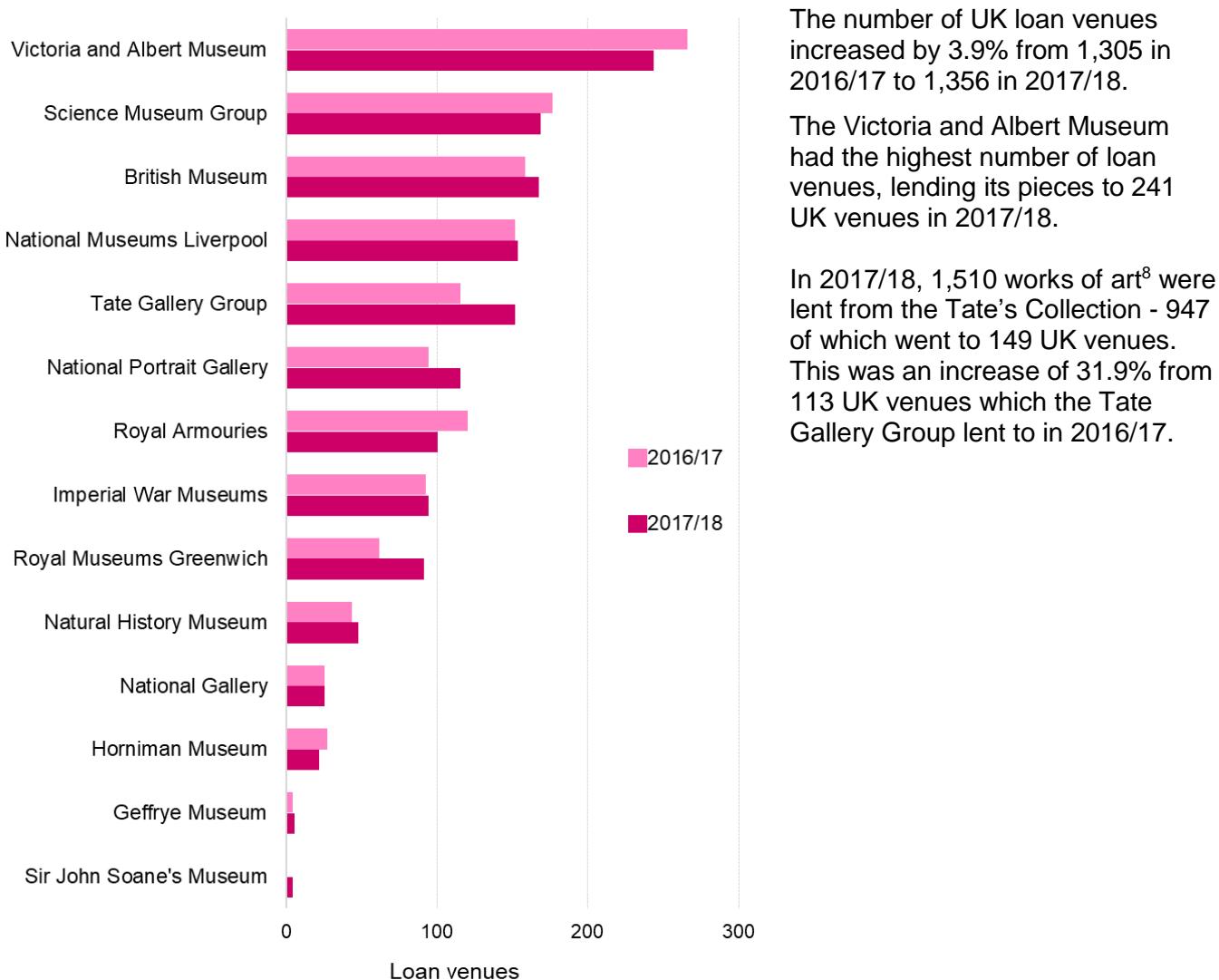
Visits to museums outside London

There were a total of 7.5 million visits to DCMS-sponsored museums and galleries outside of London⁶, an increase of 10.0% from 6.8 million in 2016/17.

UK loan venues

A **loan venue** is defined as any approved borrowing institution, organisation, exhibition facility, or individual researcher who have been loaned an item from one of the DCMS-sponsored museums and galleries.

Figure 6: Number of UK loan venues by museum⁷, 2016/17-2017/18



⁶ A list of the national museums located outside London can be found in the [Strategic review of DCMS-sponsored museums](#), page 23.

⁷ The Wallace Collection is not legally required to lend any items from its permanent collection under the terms of the bequest.

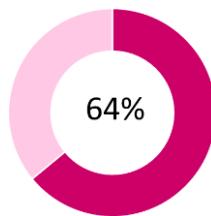
⁸ The Board of Trustees of the Tate Gallery Annual Accounts 2017-18, Developing and nurturing UK and global partnerships, page 13.

Chapter 3: Self-generated Income

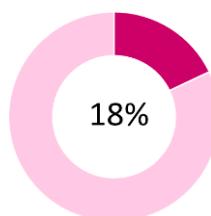
Self-generated income

The total self-generated income for DCMS-sponsored museums is made up of fundraising, admissions income and trading net profit.

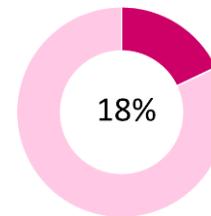
In 2017/18, the total self-generated income for DCMS-sponsored museums and galleries amounted to £271 million, a decrease of 8.3% on 2016/17. Of this;



was accounted for by fundraising income



was accounted for by admissions income



was accounted for by trading income (net profit)

1. Fundraising/contributed income is defined as any money or gifts received from an individual, charity or private company in one of the following forms: bequests, legacies, donations and capital grants from individuals, charities, foundations, trusts and private companies, income raised through sponsorship and income from membership schemes. This **does not** include any money received from a publicly-funded organisation, central government grants, investment income or lottery grant funding.

In 2017/18, DCMS sponsored museums and galleries generated a total of £173.6 million through fundraising/contributed income, a fall of 15.6% from 2016/17 (£205.7 million).

2. Admissions income (gross income) is defined as the charges made by museums to view permanent collections or temporary exhibitions.

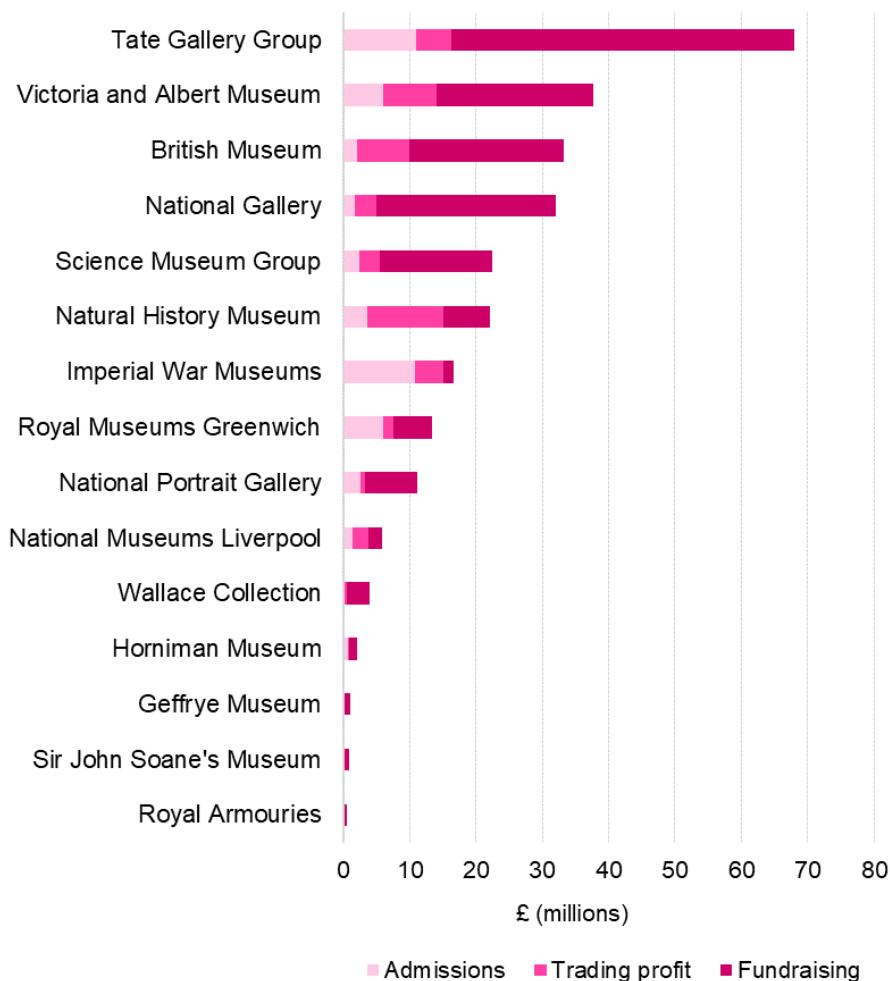
In 2017/18 DCMS-sponsored museums and galleries generated £48.7 million through admissions, an increase of 10.5% on the 2016/17 figure of £44.1 million.

As a result of the strong exhibition programme including '**David Hockney**' at Tate Britain, admissions income for the Tate Gallery Group increased by 33.3% or £2.7 million, the largest absolute increase compared to other sponsored museums.

3. Trading income (net profit) is generated through activities which involve selling a product or service to a customer e.g. retail sales, publications, reproductions, royalties, corporate hire, catering, location hire (TV and films), licensing, image licensing, consultancy, services, learning and access income.

In 2017/18, DCMS-sponsored museums and galleries⁹ generated a total of £49.2 million trading net profit, an increase of 6.1% on the 2016/17 figure of £46.3 million.

⁹ The National Gallery does not have a trading subsidiary and does not track costs against income to give a 'net profit' figure. Therefore the National Gallery has provided trading income figures rather than 'net profit' figures which have been included in this calculation. The National Gallery will continue to work with the DCMS finance team in order to provide a consistent figure for reporting purposes.

Figure 7: Self-generated income for the DCMS-sponsored museums and galleries, 2017/18

Annex A: Background note

1. Sponsored Museums: Performance Indicators is an Official Statistic and has been produced to the standards set out in the Code of Practice for Official Statistics. Additional information is available [here](#).
2. The data are collected by the museums through sample surveys, with the exception of the information on educational visits and total visits, which are based on actual counts. Additional information explaining how the data should be collected is available [here](#).
3. Sponsored Museums Performance Indicator publications previously included data on:
 - Adult visits by NS-SEC group¹⁰, ethnicity and whether visitors considered themselves to have a long term illness, disability or infirmity.
 - The number of instances of children participating in outreach activities outside the gallery
 - The number of instances of adults aged 16 and over participating in organised activities at the museum/gallery
 - The number of instances of adults aged 16 and over participating in outreach activities outside the museum/gallery.
4. Following consultation with the sponsored Museums and Galleries, the data outlined above were no longer collected from 2012/13 onwards to reduce the burden of data collection on the Museums and Galleries. If you have a continued user need for these data, or additional comments on this statistical release, please contact evidence@culture.gov.uk.
5. The responsible statistician for this release is Wilmah Deda. For enquiries on this release, please contact evidence@culture.gov.uk or 0207 211 2376.
6. For general enquiries contact:
Department for Digital, Culture, Media and Sport
100 Parliament Street
London
SW1A 2BQ
Telephone: 020 7211 6000
7. The Charitable Giving Indicators release which presents the total amount of charitable giving and the ratio of charitable giving to Grant-In-Aid received by DCMS funded cultural institutions will be published on 24 October 2018.
8. The next Sponsored Museums and Galleries Annual Performance Indicators release is scheduled for Autumn 2019.
9. DCMS statistics can be followed on Twitter via @DCMSInsight.

¹⁰ The National Statistics socio-economic classification provides an indication of a person's socio-economic position based on occupation. For more information about the NS-SEC socio-economic classification, please see [the Office for National Statistics website](#).



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