AMA Symposium 2003
The Whole Picture

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AMA Speaker Tour

Arts Marketing Association 2003

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Foreword

The Whole Picture was the first Arts Marketing Association twenty-four hour symposium. The symposium provided a forum for senior marketers and managers to discuss and debate key issues relating to the prediction and measurement of audience behaviours to inform everything from government policy through to the management of individual organisations. It also identified opportunities and points of action for the industry to move forward.

This report includes the nine presentations that were made during the course of the symposium, along with summaries of the subsequent discussions, debates and action points, and ends with the call to arms that closed the symposium. I hope it helps to further stimulate the debate.

Debbie Richards

Presentation: What's going on with audiences and what are the implications?

Stephen Cashman (Stephen Cashman Consultancy)

The premise underpinning "evidence based" policy-making is that a good decision is a robust decision. A decision is robust because it is <u>informed</u>, based on intelligence and analysis. So, by extension, a good, robust debate is an informed debate based on information, not just gut feeling.

When it comes to information we are blessed with a plethora of data, information and knowledge. From broad information on social and regional trends (data enthusiasts might want to visit www.statistics.gov.uk/census where it is possible to download the entire report on the 2001 census) to TGI; the MORI research for RE:SOURCE; and the Henley Centre's *Towards 2010.* Indeed the arts based research has all been conducted for particular purposes.

However, while this is a significant quantity of information, the data itself is less than perfect. Because research is devised for a particular purpose it means that data is rarely compiled on a common and consistent basis. This means it is not possible to compare like with like. Challenges of comparison include, for example:

- Not all research measures participation as well as consumption (and that which does, measures it in different ways);
- Little information exists on non-ticketed events, free events or transient door sales;
- Audience data tells us little about what people really want from an arts experience or how they perceive it.

Consequently, while we have a rich tapestry of bits and pieces of information, we don't have an overall picture.

We have to accept that we have to be pragmatic but this flags up two issues for consideration:

- What needs to be done to make the collection of data more consistent?
- What would be a new and useful definition of "the arts and culture"?

While there may be inherent weaknesses in audience data, part of the challenge relates to how we use it. "Futurecasting", also known as "futures thinking" or being "future wise" is about examining data then identifying and assessing the trends in it and their implications. And this is something that can be done for arts organisations. But it is important to be aware that there are complications in futurecasting, as it is about identifying change. However, as two US authors point out, it would be arrogant to assume that we are facing the fastest change ever experienced: "Every generation believes it lives in a time of accelerated change"[1]. And as the old corporate planning maxim would have it: "We can't predict the future but we can

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[1] *Jumping the Curve,* Nicholas Imparato & Oren Harari, Jossey Bass Publishers, San Francisco, 1994

prepare for it". Therefore, this presentation focuses on preparing our organisations for the future. Here are some examples:

- What happens of there is wholesale national adoption of the congestion charge? Will that be a major deterrent to audiences?

- What happens if the UK joins the Euro (something that seems to be rarely considered in the arts)?

- One of the coming trends that has been identified is the downshifting of lifestyles and the resulting relocation from urban areas to rural locations. What impact will this have?

- What about the mood of the time, with increased anxiety about terrorism, war and emerging diseases such as AIDS, SARS and WHCN (Whatever Horror Comes Next)

Let's turn to some arts data. Arts attendances are more or less static[2]:
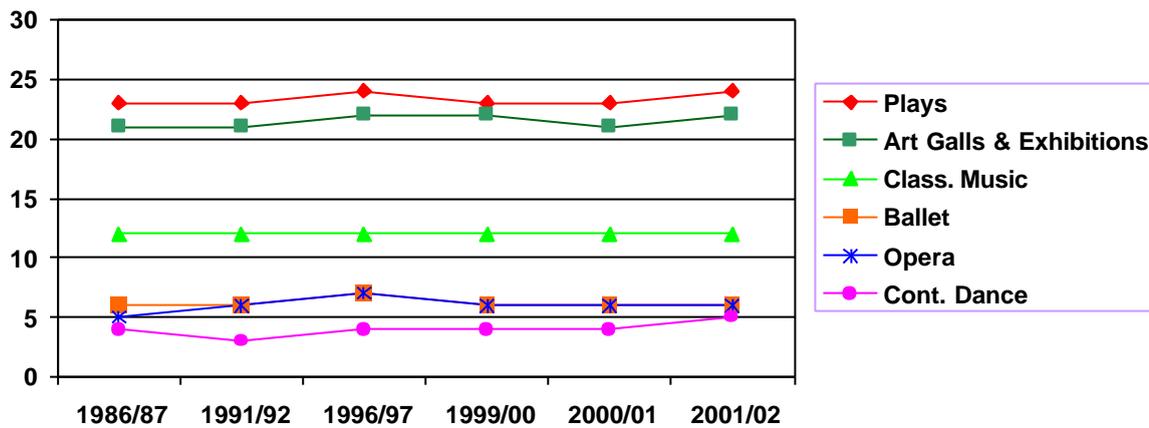
The line at the bottom shows attendances at contemporary dance. Contemporary dance has just had its best year ever but we are still talking about an incredibly low base. Classical music maintains a very consistent level of attendance. Couldn't we and shouldn't we do better? Why is it that despite our efforts, improved marketing etc. that the share of the population attending the arts hasn't really changed?

Perhaps a clue to this can be found in a recent and superb research study carried out by Arts Council England. In this, one set of findings suggest that we might be facing "a personal relevance gap". [3]
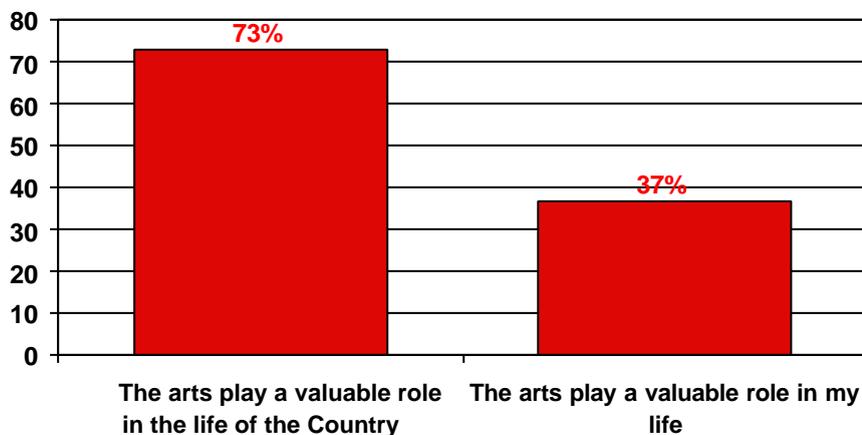
[2] *Social Trends 33,* Office of National Statistics, 2003 (Using data from BMRB Target Group Index)
[3] *Arts in England,* Arts Council of England, 2002

73% of people think that the arts play a valuable role in the life of the country but only half of those people (a total of 37%) think the arts have any value for them personally. Maybe that in itself calls into question the premise underpinning public subsidy.

Broadly, opinions of public subsidy of the arts are more positive when placed in a local context.[4]
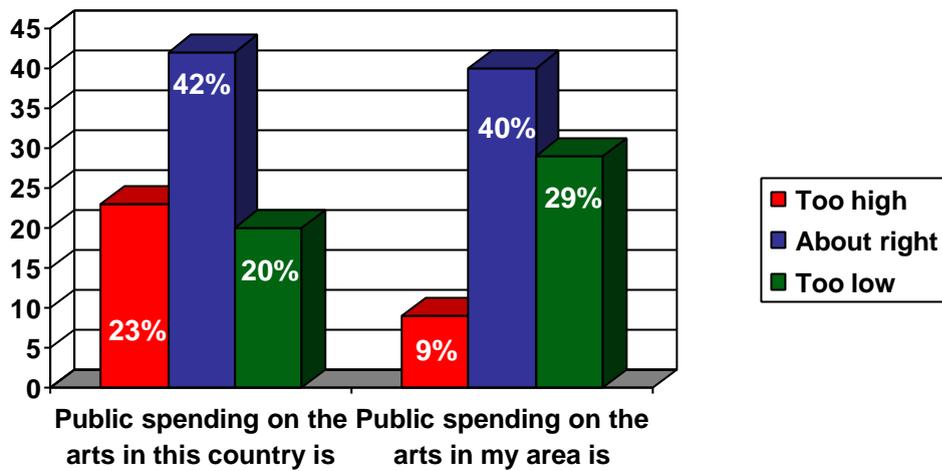
23% think that public spending on the arts in the country is too high, but only 9% agree with that statement on a local level. However, while two-thirds of the population (62%) think that public spending on the arts in this country is about right or too low, this means that one-third of the population (*i.e.* twenty million people) are not convinced about the case for public subsidy in this country (23% saying "too high" and the others opting for "don't know"). Can the arts afford not to have the commitment of twenty million people? This gives rise to two further issues:

- What might be done to increase levels of arts use and a sense of personal relevance?
- What future is there for public subsidy and how do we secure it?

For roughly the last twenty years, the hardy perennial of futurecasting has been the demographic time bomb. What we now know is, not only that this is going to happen, but also when the time bomb is going to explode.[5]
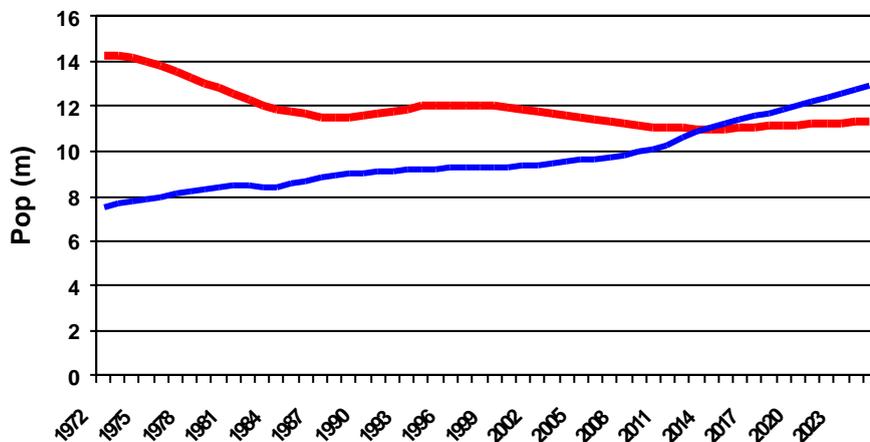
[4] *Arts in England,* Arts Council of England, 2002
[5] *Social Trends 33,* Office of National Statistics, 2003

This chart plots the number of the population (in millions) aged under sixteen (the red line) against the number of the population in millions of those aged sixty-five and over (the blue line). The point at which they cross is the crunch point: the point at which there are more people aged sixty-five and over than there are aged under sixteen. "D" day or demography day will take place in 2014 and the world will not be the same again. Just consider some of the potential consequences of the demographic time bomb. By 2025 there will be 1.6 million more people aged sixty-five and over than there are under sixteen. People aged fifty and over will control 80% of the UK's disposable wealth, making this group extremely economically powerful. A shift in the shape and nature of families (from few generations with lots of relations at every level to lots of generations with few relatives and siblings), coupled with the need for parents to work, means that grandparents will become the primary carers for young people. The looming pensions crisis and prospect of working until we're seventy also has implications for disposable wealth and leisure time. All these factors mean we need to ask:

- Why should the arts continue to persist in its apparent obsession with the young?
- How might our provision be changed to embrace the major opportunity of "3rd agers"?

When talking about futurecasting there is no avoiding the rapid rise in digital and virtual media and technology. 39% of households now have access to the internet.[6] 14% of people use the internet to view or listen to the arts.[7] Depending on your perspective this can represent either a major opportunity for the arts or the possibility that "authentic" arts, attended and experienced in person, might be replaced.

Spending on DVDs, for example, is booming. UK DVD sales of *Harry Potter & the Chamber of Secrets* hit one million during its first two days on sale. Spending on both purchase and rental has increased tenfold in the UK in the space of two years, from £68 million in 1999 to £711 million in 2001.[8] This media avalanche means that there is a new currency: time. Andrew Curry of the Henley Centre at the 2002 AMA conference *Changing Worlds* argued that "consumers now make choices based on what offers best value for time", rather than best value for money. The Henley Centre report *Towards 2010*[9] also points out the potential impact of the shrinking attention span. An increased desire for things that streamline time use may imply, for the arts, increased use of value for time media such as radio and TV; flexible opening and programming times and art in short bursts. Again, depending on your perspective, this might mean more sales opportunities or it may be the end of daylong visits to galleries, four-hour productions of Shakespeare or Wagner's ring cycle. So, two final issues:

- How might "authentic" arts experiences compete with digitised alternatives? Will we need a CAMRA (Campaign for Real Arts)?
- How, as an industry, shall we compete for peoples' scarce time?

And perhaps the final word should come from futurologist Patrick Dixon: "Either we take hold of the future, or the future will take hold of us."[10]

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[6] *Social Trends 33,* Office of National Statistics, 2003
[7] *Arts in England,* Arts Council of England, 2002
[8] *Social Trends 33,* Office of National Statistics, 2003
[9] *Towards 2010,* Arts Council of England/Henley Centre, 2000

[10] *Futurewise – Six Faces of Global Change,* Patrick Dixon, 2002

Delegate Discussion: What's going on with audiences and what are the implications?

"If we overlaid the consistency of maintaining arts attendances over the declining market share for terrestrial television it would show the comparative success of the arts in a market environment that is becoming ever-more competitive."

"But we also need to plot the graph of increased marketing expenditure against consistent attendances and question our success in that context. We are also, theoretically, supposed to be better at arts marketing now."

"Although perhaps we have to spend more on marketing just to maintain our current market position and to keep up with the competition?"

"Large amounts of cash have been spent on addressing new audiences with no apparent success."

"Surely we need to put arts attendances in the context of whether provision has increased or decreased?

In Scotland there was an argument that the decline in drama attendances could be linked to a decrease in levels of provision."

"British cinema attendances were in crisis but in the last two decades have been higher than ever. The industry turned round attendances principally by building more cinemas. On the downside the number of people attending per screen is decreasing every year. The first multiplex has already closed as cinema becomes commercially less successful per screen."

"In terms of the personal relevance gap: how many other products can say that people think they're valuable even if don't come themselves?"

"We need to know how doing compared to other sectors and competitors – we can't measure whether or not we are doing well without being able to do that."

"It is very easy to give TGI a hard time but while it is not perfect it is important to recognise that TGI is the best that we've got and is still useful. There is no reason for doing away with TGI *per se* as that would squander the one data set that we have consistently since 1986 and it is large enough (at 25,000 sample) to be robust on a national and regional basis. It is important to remember that we have nothing pre-TGI. The only argument to be made is for its development. However, some of the shortfalls can be listed as follows:

- Do the public make a distinction between professional and other work?
- No distinction is made between participation and consumption.
- TGI concentrates on performing arts with only one category for the visual arts.
- TGI data measures what people think they do (claimed behaviour) but the truth is we don't really know what they actually do.
- Box office analysis always offers lower figures of attendance than TGI (people want to think they attend more often than they actually do).

For all the deficiencies of TGI, there are actually much greater deficiencies in acting on it and in terms of how it is used."

"The problem with TGI is that it is used with far greater specificity than for what was ever intended to indicate overall trends rather than exactly how many contemporary dance attenders there may be in one particular neighbourhood."

"We need to start disconnecting education and participation as they are two different things."

"There has been a notion that participation and consumption are two ends of the same continuum along which it is possible to move people but that notion has never been tested."

"We also need a notion of not just separating out consumption and participation but also something that addresses the level of connection and/or engagement with the work."

"Participation and social inclusion are becoming increasingly more important in terms of justifying public subsidy."

"We need to recognise the difference between social inclusion work and social exclusion work *i.e.* the difference between using the arts to go out to communities to address social exclusion and notions of access, saying we've got this come and try it."

Presentation: State of the art data usage outside the arts

Sarah Denner Brown (SDB Talking Direct)

The primary aim of marketing has changed phenomenally. It has moved from the opportunist exploitation of product gaps in the market to direct marketing, focusing on talking to target groups in a relevant way and then retaining them. This is where the majority of businesses are now striving to be, developing customer relationship management or "high tech intimacy" where data and technology are used to form relationships with the best customers. This premise works on the basis that the more we understand about our customers the more relevantly we can talk to them, enabling us to achieve better customer retention which translates into profit.

Data driven customer recruitment and retention aims to achieve three things:

- Acquiring the right sort of customer (not just any customer, but the profitable ones);
- Retaining the best customers;
- Reactivating the customers you want back (we have to accept that some customers will be lost so it is important to analyse which are the customers that will be missed and determine what needs to be done to get those customers back).

Consequently it is important to strike the right balance between acquisition and retention while remembering that it is easier to retain customers rather than constantly striving for new ones.

Retention programmes are based on knowledge of when the customer is likely to buy. The following outlines the peaks in the car markets and the processes that the company goes through based on when those peaks occur. Of course, if the company is undertaking this sort of process it implies a use of data to inform this process.
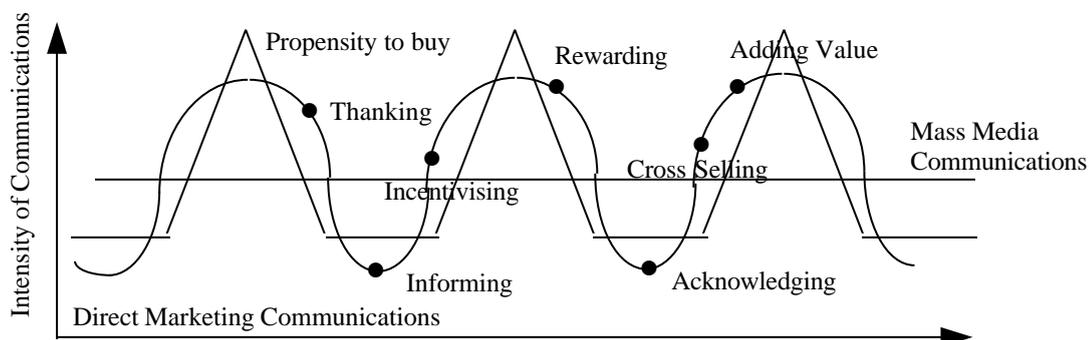
Consequently, "Successful companies are using their detailed knowledge of their customers to help spot the sales opportunities".[11] This means "Focussing the entire company on its customers and forging electronic links that use computerised marketing and distribution technology to track relationships with

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[11] *Business Week*

customers and make order taking easy".[12] In other words, marketing, as we have come to know it, is an information-driven process, managed by database technology, which enables us to develop, test, implement, measure and modify strategy based on the results. The process that takes place within businesses to enable this depends on shifting the business culture towards being data driven and then identifying the right data to collect. The integrity of the data must be maintained and cleaned and then the creativity takes place when the data is interrogated with the spirit of enquiry, when raw data is converted into marketing information to drive the business forward. It is at this point that statistical techniques are required to analyse behaviour, isolate segments and to score and rank individuals. The economics of data collection and analysis need to be assessed and capitalised on and used to creatively develop new strategies to develop individual relationships and the business as a whole. This makes the following marketing tools a pre-requisite in order to get the job done:

- Understanding of the methodology and economics of data-based marketing;
- Knowledge of how a database works;
- Understanding what is involved in storing, accessing and harvesting data to get information.

Data is now a currency that is converted into information. Whole programmes are implemented to develop customer information that aggregate, for example, questionnaires, opinion polls, tracking studies and point of sale information.

The following top ten needs by lifestage sub-segments comes from a mobile phone company asking the question "what do these different groups need from us?" They list the key needs for all customers and the specific needs of each group.

Needs	All Customers	Teens/Students	Young adults	Middle adults	Family	Older adults
1	To get around (5/5)	To socialise	To socialise	To get around	For convenience	To get around
2	To socialise (4/5)	For convenience	To communicate	To communicate	To be well informed	To socialise
3	For convenience (5/5)	To get around	To get around	To socialise	For peace of mind	To be well informed
4	To communicate (5/5)	To be in the know	For convenience	For convenience	To get around	For convenience
5	To be in the know (5/5)	To pass the time	To be in the know (what's on)	To be in the know (what's on)	To keep in contact	To communicate
6	To have fun (3/5)	To communicate	To pass the time	To be able to work anywhere	To communicate	To be in two places at once
7	To pass the time (3/5)	To have fun	To have fun	To pass the time	To organise other people's lives	For peace of mind
8	For peace of mind (2/5)	To be well informed	To keep in contact	To have fun	To get a chore done	To be in the know
9	To control my finances (2/5)	To be well informed	To be able to work anywhere	To keep in contact	To be in two places at once	To keep in contact
10	To be in two places at once (2/5)	To control my finances	To develop myself	To control my finances	To be in the know	To be able to work anywhere

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[12] *Institute of Direct Marketing*

It is then possible to identify the sub-segment overlaps in terms of needs:

Sub-segment overlap	Needs
5/5 Needs	To get around; for convenience; to communicate; to be in the know; to keep in contact
Teens/students, young & middle adults	To have fun; to pass time; to control my finances
Family & older adults	For peace of mind; to be in two places at once; to be well informed
Teens/students; family & older adults	To be well informed
Young, middle & older adults	To be able to work anywhere (no kids?)
Unique	To develop myself; to organise other people's lives; to get a chore done; not to socialise (family)

This is then used to determine the proposition road map for each group that looks at everything from product to distribution to price to billing etc., all based on an understanding of the customer. While the product represents what the customer actually gets, it represents just one element of the proposition: equally important to the customer in the case of mobile phones is how to find it, how to get it, how to set it up, how to use it, how to pay for it and getting help. If delivery of any of these elements is unsatisfactory then the customer experience will be reduced and revenues may be penalised.

Data converted into information therefore creates a win-win situation as customers get the ability to register their preferences; the opportunity to help mould products; the continual opportunity to make their views known; a more active role and a stronger affinity with the company. Meanwhile the business gets timely and accurate usage, buying and attitudinal information; the ability to develop customised marketing strategies for small groups and individuals and the ability to target the right message at the right time.

However, there is a reality gap when it comes to data quality. A survey undertaken in November 2002 of 200 top CRM pioneers found that 98% of the companies said their data was actually not very good; was costing them money and damaging their brand as a result of inaccuracies and that 40% of those top 200 companies have no standard policy on data quality. The identified reason was lack of budget and a lack of senior management buy-in (i.e. data tends to get cut back).

Data is not glam and it's not sexy. It is, however, mission critical. Organisations have to bite the bullet on data and make it a corporate priority. While CRM is more than data alone, it is data converted into information that underpins the truly customer centric organisation. In other words, it is hard work on the data side that will really get CRM to work. This means having consistent collection and capture processes. Some systems are set up to make this easy, such as computerised box office systems, but we need to be constantly asking ourselves "what data is it that we want to collect and why do we want to collect it"? We must also recognise that data collection takes commitment and discipline, starting with auditing existing activity. Have we asked ourselves "what are all the things that go on in the business that get us information and what else could the organisation do"? We may discover that there is a lot of data that is not necessarily harnessed for marketing that could be.

When it comes to data collection marketers also need to beware the creative impulses that might overwhelm the data collection practicalities! Poor design can affect data quality. For example, issues of making the response space big enough (egg the size of coupons – have you tried filling it in yourself?); the

stock used (you can't write on glossy paper); the colours used (black boxes with white text will affect your response rate!) and layout. Furthermore don't expect data enterers to have to interpret the data: make the customer determine how their address should be split up rather than having the whole address placed on one line. Ask yourself whether an email address will really fit in the space you've allocated and then make data hygiene a priority with ongoing data cleaning. Remember, GIGO: garbage in equals garbage out. Even the cleverest analytical techniques cannot compensate for poor data.

In terms of data analysis we are seeing more and more interest in statistics and modelling in the commercial sector as a result of rising promotional costs and lower response rates as customers are being over-communicated with. Having said all that, many of the most basic tools and techniques are often overlooked – a lot can be achieved with Microsoft Excel without rushing straight into producing regression models. Are you using basic counts, cross-tabs, segmentation and profiling? Are you mixing and matching your internal data with geo-demographics, lifestyle data, lifestage data and psychographics?

Of course, ultimately we still need that marketing spark, that understanding of people that comes from experience, without which we are just eunuchs: "Managers who have no beliefs, but only understand methodology and qualification are modern day eunuchs. They can never engender competence or confidence."[13]

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[13] *Max De Pree*

Delegate Discussion: What can the arts learn from business data-based marketing techniques?

"We need to let go of the fear that we can't afford sophisticated levels of direct marketing and accept that we can't afford not to. We have to get beyond the mentality of budgets being tight and see it as an investment."

"There is a problem with arts organisations using cost centre budgeting which can make particular targets the remit of only one department."

"Customer focus needs to be shared throughout the organisation not divided by departments but how does one put that into practice? We need this change at senior management level as without customer focus nobody will see the point to any of this work on data."

"Even then, establishing objectives is difficult as there is often a lack of general agreement about how to define, count or what is realistic in terms of attendance numbers."

"We need to start thinking in terms of different time frames and fight the short-termist approach. We have to stop thinking about the next show and think about what makes sense in the long-term. For example, introducing payment for membership schemes by direct debit can be costly in the first year but make much more sense in the long-term."

"We need profit for growth and that means as arts organisations we need to find new or improve existing revenue streams."

"There is not an enormous amount of serious business planning in the arts – this is something that needs championing from the top."

"The arts are slightly embarrassed about having systems in place: we should learn to be proud of systems rather than seeing them as anti-creative."

"There is a knowledge gap about systems, data and business planning at the top end and the analysis of information is missing."

"There should be a separate data department in larger organisations to pull together all the sources of information but this needs to come from the top as a major policy decision."

"How do commercial companies get data on cash sales e.g. how does Persil get information on people who pay by cash?"

"Sales for these organisations are so massive that it doesn't matter if they only have data on 50% of their sales."

"So cash sales are the business equivalent of walk-ups."

"The frustration about not being able to understand the full universe was shared by Vodafone with Pay as You Go phones. Now they invent schemes such as reward schemes to trap data or by offering free samples."

"What about the visual arts? There is a resistance in museums to giving data."

"People are used to giving their data if they are told why it is needed and you don't have to collect a great deal for it to start being useful."

"It is amazing how cheeky businesses can be e.g. getting customers to enter their details in order to enter a website prize draw. How are businesses using this data?"

"Organisations are not always very planned or clear about what they are trying to achieve. They ought to be simply asking what additional information is needed and then identifying a strategy for getting it. Online users are often perceived differently from other users and often the data is kept separately. For example, who here can integrate their email addresses with their box office data?"

"You should always ask as little as you can get away with. Then build your data cumulatively so e.g. the first time ask for name, address and postcode, the second time ask two new questions and gradually build up the information."

Action points

"We need to help our organisations understand the implications of being customer-focused."

"Doing something about being customer-focused needs to happen from the top down: we need help in educating senior managers and chief executives about the need for data."

"People aren't averse to giving data if they understand why and there's something in it for them. Outside the arts data is captured by rewarding people e.g. with free samples. What about free events or other ways of rewarding or incentivising the provision of data?"

Presentation: The cultural sector and government policy – why data matters.

Richard Naylor (Burns Owens Partnership)

This presentation will look at the importance of data and how it sits in relation to a range of policy frameworks. It will also look at the rise of evidence-based policy-making; at two relevant projects (the creation of a regional cultural data framework and the cultural facilities register) and come up with three simple suggestions for improving data and for making it work harder in the policy context.

The Adding it Up project (AIU), undertaken by the Performance & Innovation Unit, set out to review all government departments in the context of evidence-based policy making (the idea that decisions should be made on a basis of robust and quantitative transparent indicators that should be trackable). Here's what it says about DCMS:

- Ensure all public libraries have internet access by the end of 2002.
- Introduce at least 12 Creative Partnerships by March 2004, targeted on deprived areas, ensuring that every school child in the partnership area has access to an innovative programme of cultural and creative opportunities.
- Raise significantly, year on year, the average time spent on sport and physical activity by those aged 5 to 16.
- Increase the numbers of children attending museums and galleries by a third by 2004.
- Increase by 500,000 by 2004 the numbers of people experiencing the arts.

Of course, the latter two objectives assume that we know how many are attending museums and galleries or experiencing the arts now.

These targets form the core of the public service agreement that the government departments have signed with the treasury. Consequently, the arts funding system is based around one piece of paper and four targets which form the DCMS public service agreement. And the fact of the public service agreement means that the arts are not funded *per se* but because they achieve specific outcomes. And these outcomes need to be measured from both perspectives.

Regional Cultural Data Framework

The background to the RCDF was a lack of standardisation in definitions and methodologies for collecting and analysing data and research for DCMS sectors. This was resulting in confusion and a lack of compatibility for sectors hindering the development of evidence-based policy-making and, in turn, leading to a lack of credibility. The brief, then, was to develop a "regional cultural data framework" which embodies improvements to the use of existing data (in the short-term) and improvements to the data itself in the long-term, along with recommendations about the implementation and management of the RCDF. This project therefore also required the identification of key data needs and gaps; the identification of relevant, statistically robust and sustainable data sources; the establishment of a standard analytical definition for the cultural sectors and implementation of the definition with reference to the SIC (Standard

Industrial Classification) and SOC (Standard Occupational Classification) which are the classification frameworks used by the Office of National Statistics.

One of the developments was the RCDF data requirements matrix. This provides a reference point on where to go for statistics and how to use key data sources for a range of purposes, covering labour markets; audiences and users; and economic performance. Social impact research and data was considered separately.

RCDF is only the start of what needs to be a long process and there is still a long way to go. As an indication of where this might lie, it is worth looking at the example of Canada – as their national statistical agency has a well developed framework for cultural statistics. The chart below shows the data universe for the cultural sector in Canada. It is coherent and thought through, and outlines where more work needs to be done - the dark boxes means that the data is readily available; the lightly shaded boxes means it is possible for the data to be assembled with some work, and the unshaded boxes indicate more fundamental research needs to be done to produce the data.
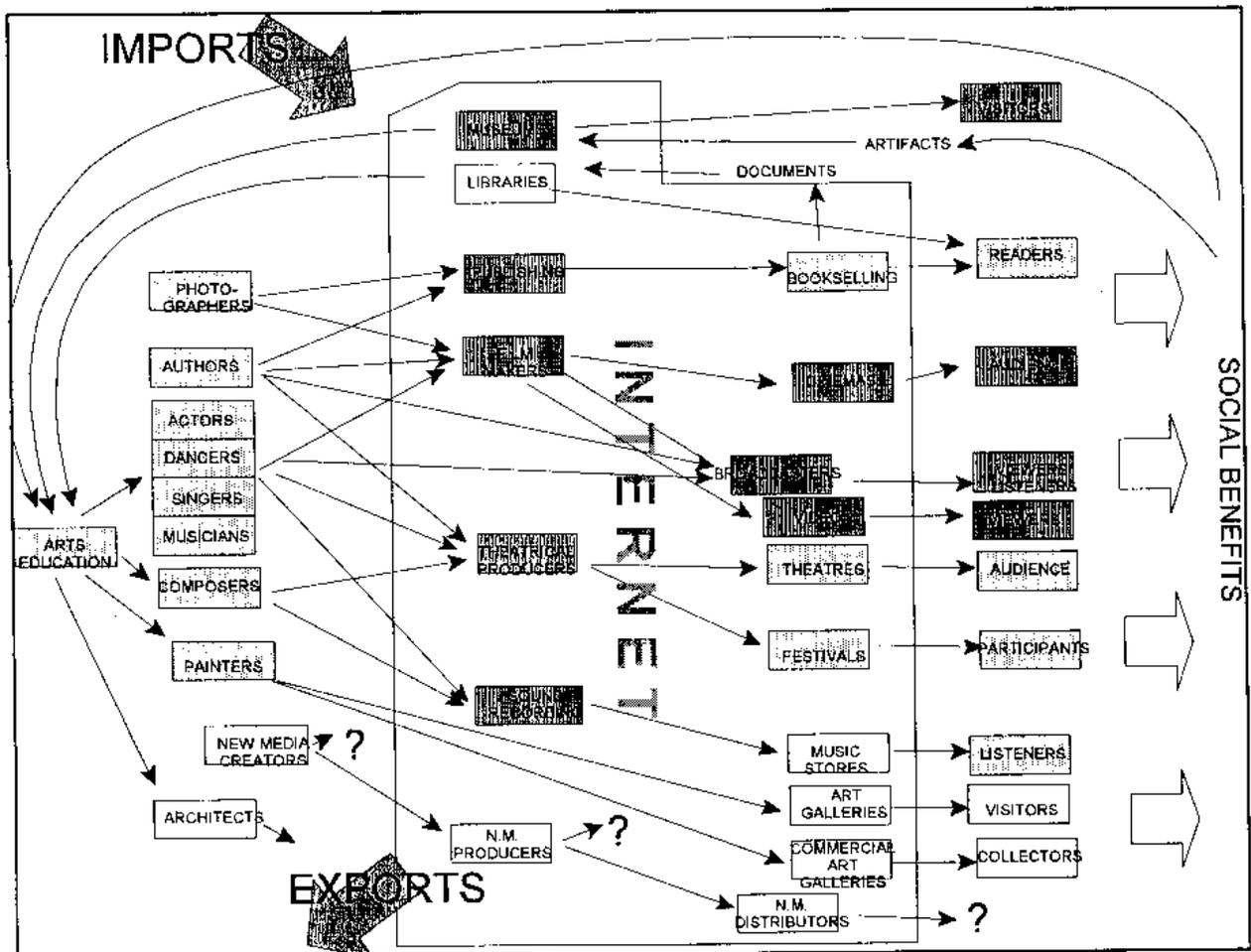
Not only has Canada done this but the country is prepared to put its money where its mouth is and have allocated budgets as follows:

Component	Tasks	Estimated Cost
Data packaging	Define indicators we want from available set Do calculations and analysis Format into observatory shape	100K annually for data; 200K annually for acceleration
Data assembly	Define indicators we still need but do not have Explore sources Purchase data Do calculations and analysis Format into observatory shape	200-300K per year
Data development	Literature review of social benefits Commission academics to do conceptual pieces on social benefits Experts workshop/conference on indicators and measurement issues Pilot projects	100K per year for up to 5 years

As I say, we have a long way to go in the UK before we get to such a comprehensive approach, but the example of Canada shows just what is possible given the will and the necessary resources.

Cultural Facilities Register

This project was a joint initiative between DCMS and ONS, the impetus for which came from the ONS in relation to their Neighbourhood Statistics Service (NeSS). What NeSS does is it enables a look at various socio-economic data on a neighbourhood level. ONS have realised that there is a culture-shaped hole in this data and were looking for something to fill it. One option was to count facilities but this would have entailed a lack of information about actual usage (how often, how many etc). If this project goes forward it will hold details of facilities and their uses in the key areas of Sport, Heritage, Arts, Tourism and Museums/Libraries. Access to the register will be via the ONS Neighbourhood Statistics Survey web-based geographic system allowing comparison of the Cultural Facilities Register with a wide range of other data.

The train has already left the station when it comes to evidence-based policy-making: there is only going to be more of it so the question is whether to be passengers or whether to contribute to the creation of the tools. Here are three suggestions for the part that the arts can play in improving data:

- Sign up to work through the RCDF.
- Lobby for resources and consider using data across the cultural sector (more widely than the arts) to harmonize with other policy frameworks and bodies.
- Appoint a data envoy and a working group.

Delegate Discussion: What could the sector do to make data work harder and better for us in the broader policy-making process?

"Qualitative data is probably not well received by government or the Office of National Statistics but there is a problem with finding quantitative indices for qualitative factors."

"The problems arise from the claim to deliver on social objectives as this makes the arts compete for funds with other tools for delivering social impact."

"The geodemographic time-bomb is definitely an opportunity for the arts but government priorities are still young people."

"We have to recognise that increases are inevitable in target setting and ask how are increases in attendance to be achieved in an increasingly competitive market for time?"

"Evidence-based policy-making has a big influence on government policy but is subject to all sorts of problems. For example, school league tables lead to unforeseen consequences such as pupils not being entered for exams. In other words, the very process of evaluation causes people to change their activities to fit targets."

"The sector should attempt to influence DCMS by going through appropriate bodies such as ACE."

"Only big change will come with a change of government but the key is that all of this is competitive e.g. the arts will compete with sport who have worked on the area of social impact."

"We need to seize the opportunity to define our terms for measurement for policy-making."

"For example, the objective of achieving 500,000 new audiences: how is it to be measured? What is being measured? What sort of activity is applicable?"

"Is the Regional Cultural Data Framework the solution?"

"No it's not the sole solution because it operates at a broader level than the arts and is a definitional framework and not a repository for data."

"RCDF provides standard definitions of the sectors (domains) and processes within each sector. In addition, it also maps the sector with regard to employment statistics (*i.e.* direct economic impact)."

"What kind of indicators does government want to count?"

"DCMS want us to tell them numbers and demographics, particularly diversity/inclusion (can we use postcode for this?)"

"Are there standard protocols?"

"No, but this means standard protocols e.g. on how to measure diversity are up for grabs."

"Aren't there definitions in, for example, the NHS?"

"Yes but they are not necessarily applicable."

"Perhaps we should look at sports as they have done lots of work on social impact."

"Where do Local Authorities fit in given that they have very robust definitions e.g. for cultural diversity – can we use those?"

"But in terms of whether Local Authorities can really help, they fall under the remit of the Office of the Deputy Prime Minister (*i.e.* they report down a different line). They control provision of services such as libraries but as their pressures are driven by the Best Value agenda, their attentions are likely to be focused there and interested in little else."

Action Points

"Arts organisations must work more closely with the Arts Councils (we are on the same side in terms of lobbying for resources from DCMS) to ensure validity and to inform negotiations and discussions with DCMS and beyond: the key to influencing DCMS is to speak with one voice."

"Regional information holds the key and we then need to translate that nationally. We should nominate representatives e.g. the AMA, Network to input into the work of the RCDF, the Regional Development Agencies and Regional Cultural Consortia, the Scottish and Welsh Executives and lobby for resources to make this happen."

"There should be more consistency in data gathering e.g. through the data scoping study and work towards definitions that can be used to provide clarity."

"We should push for the recognition that the arts are a public good: we need robust evidence that is comparative to other sectors to enable us to do this."

Presentation: Measuring and predicting audiences using data analysis.

Richard Hadley (marketing:arts)

Data is a strength of performing arts organisations but there has been sporadic and inconsistent exploitation of the data that has been available. There has also been a historical data reticence among arts marketers: data analysis has been viewed as a dark art, practised by consultants, who do the rounds of turning data into intelligence. There are also, admittedly, variable levels of functionality of computerised box office systems and a problem of inter-operability between arts organisations. There has been much talk of an aggregated data set that would offer the opportunity to measure the base level that arts organisations are working from and to set realistic, achievable targets.

Consequently, marketing:arts devised data:crunch which is increasingly being commissioned on a regional level to put data sets together to enable the whole picture of arts attendance to be looked at in a given area or region. For example, it enables arts organisations to estimate market size and the penetration that an organisation is achieving individually and collectively, as well as looking at what potential exists and identifying hotspots (areas of high potential and low penetration).

So what do we know about arts audiences? Well, they are clustered in middle-income ranges (reflecting the population as a whole); they are generally from older, relatively affluent family groupings; they attend sporadically, on average once a year, and they tend towards attending one particular venue. If we look at the income profile of attenders we see a bump at the income level of £10-£15k (this has a correlation with age and is mainly retired people) and at £30-£40k.
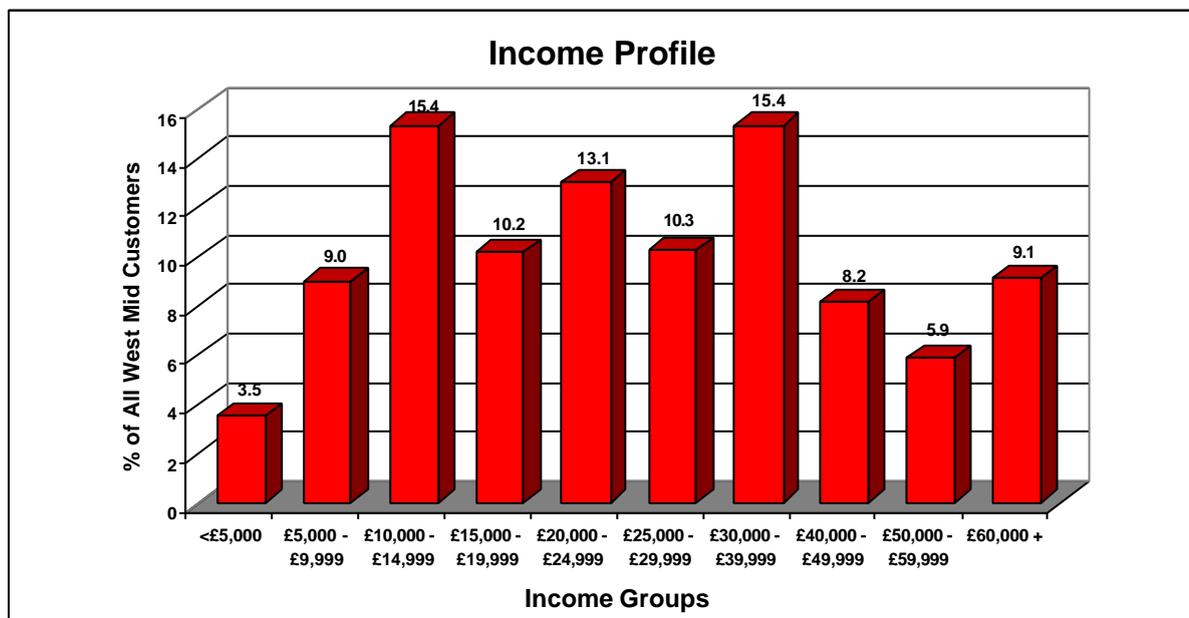
If we look at lifestage data we see that, across the board, attenders are more likely to come from older family groupings with higher disposable income and time on their hands. If we look at arts attenders in terms of MOSAIC types the "fingerprint" of arts attenders shows attenders are from up-market groupings

alongside some other sub-sets. This fingerprint is quite useful because it enables venues to compare their fingerprint to the average fingerprint.
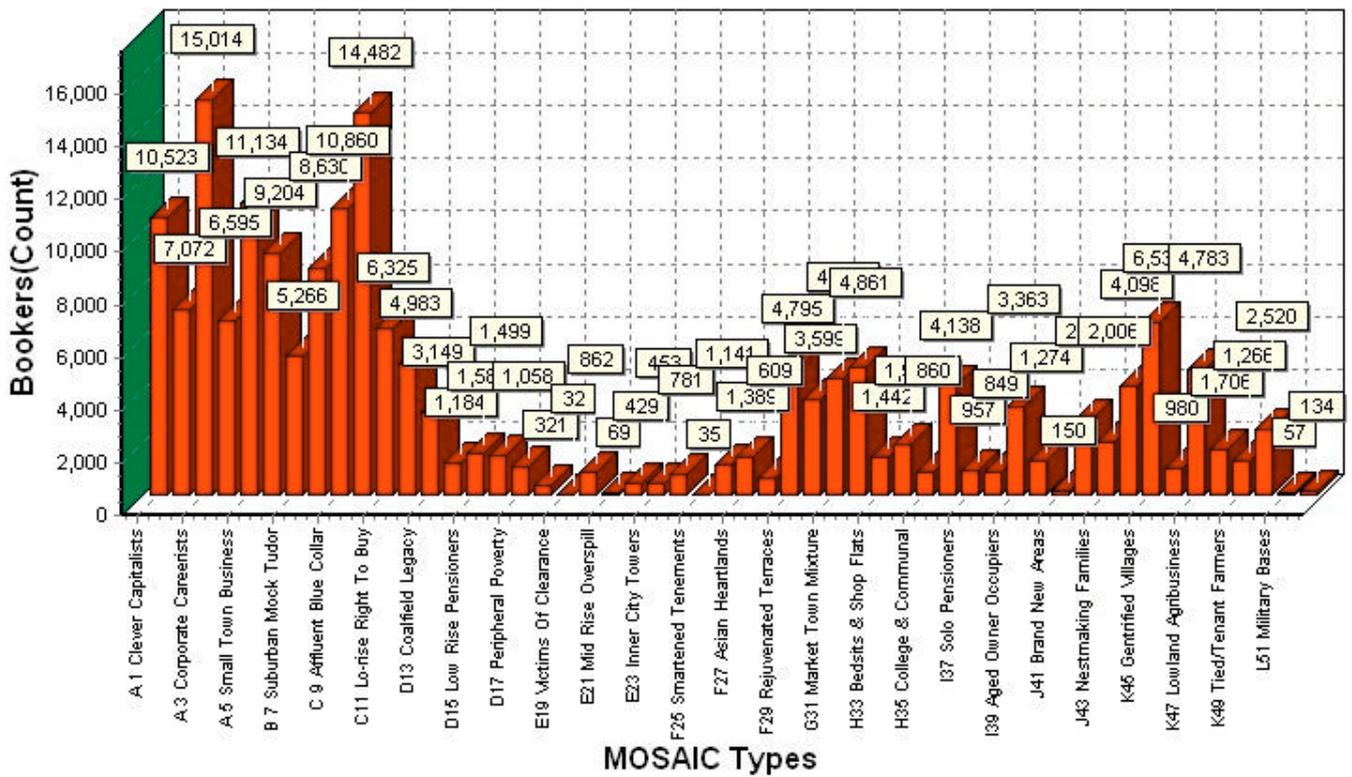
There is an additional category of arts attenders known as "floaters". This is a hardcore 4% of arts attenders who attend frequently and are eclectic in their art-form tastes. This group generates a disproportionate amount of income and are very loyal (92% of them return year on year). Floaters are dominated by under twenty-fives and over fifty-fives; they book significantly further in advance and have an average income profile.

In the West Midlands it has been possible to identify glaring geographical disparities about where audiences come from.
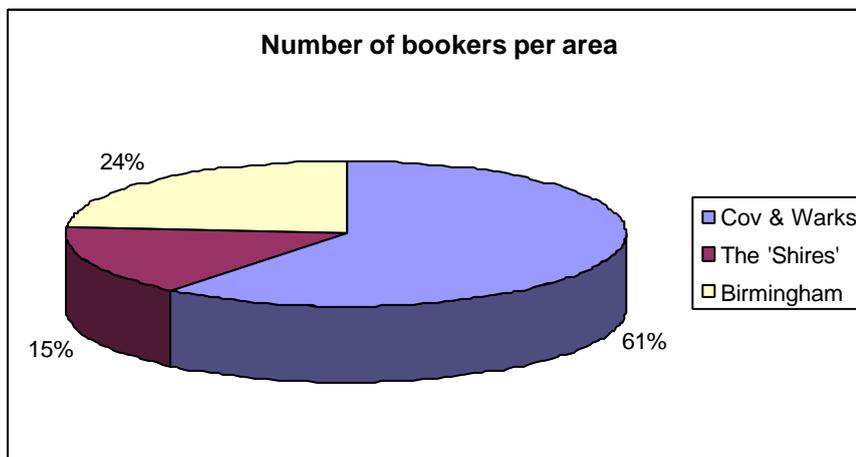
Audiences come from a relatively small geographical area (Coventry & Warwickshire) with only 15% attending from the rural, western swathe.

Data from twenty venues was also used to track changes in spend and ticket purchasing behaviour over time. This showed that while average spend increased (the pink line) the average number of tickets per transaction (the blue line) decreased.

Average Tickets and Spend evolution over time
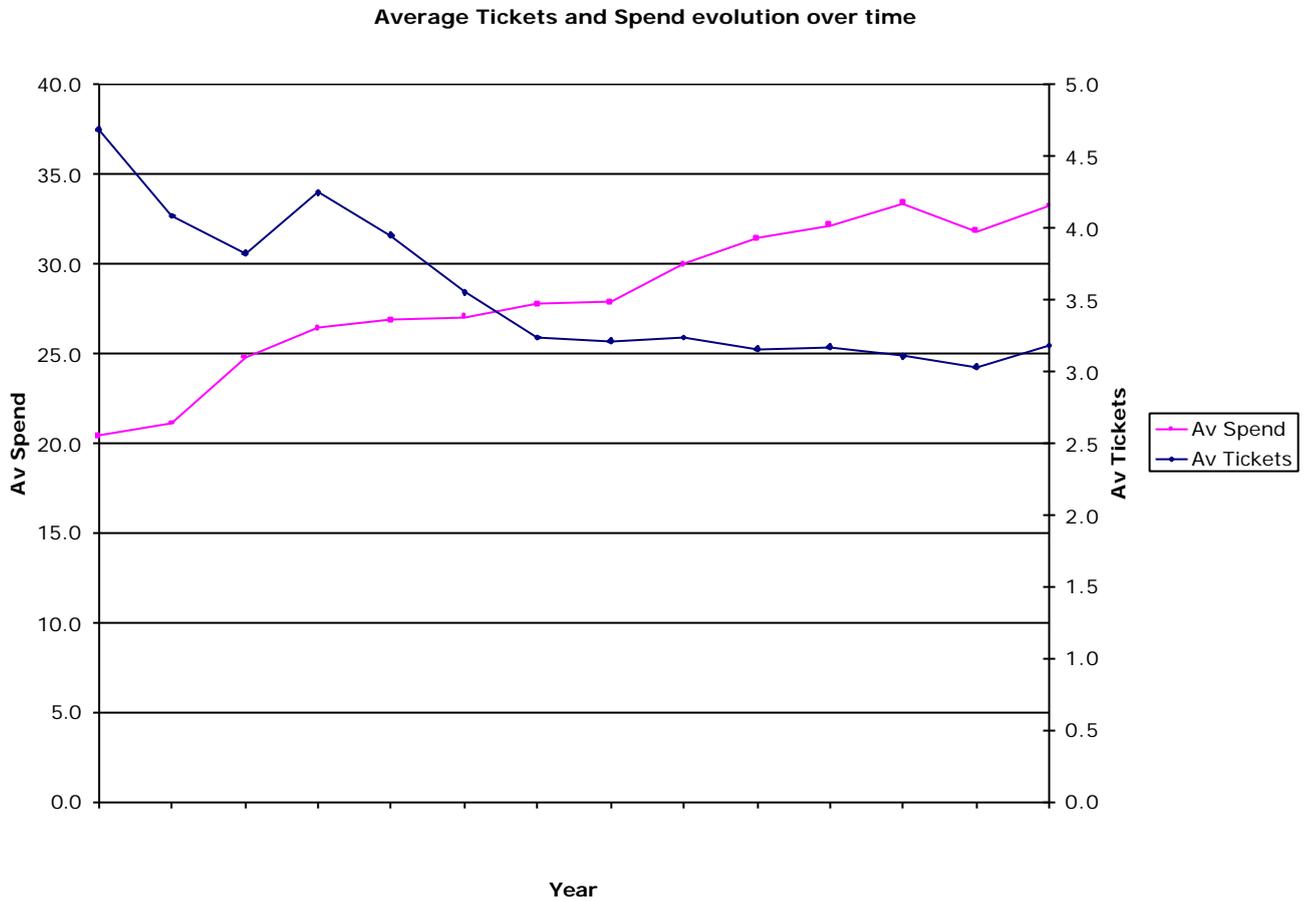
The following chart is drawn from a regional snapshot. It demonstrates that the normal pattern of attendance is: one venue, one product.

	Products				
Venues	1	2	3	4+	Total
1	**69%**	14%	4%	2%	89%
2	4%	3%	1%	1%	9%
3	1%	0%	0%	0%	2%
4+	0%	0%	0%	0%	0%
Total	74%	18%	6%	3%	100%

It is also possible to see a dramatic Pareto effect in operation in terms of attendances:

PARETO
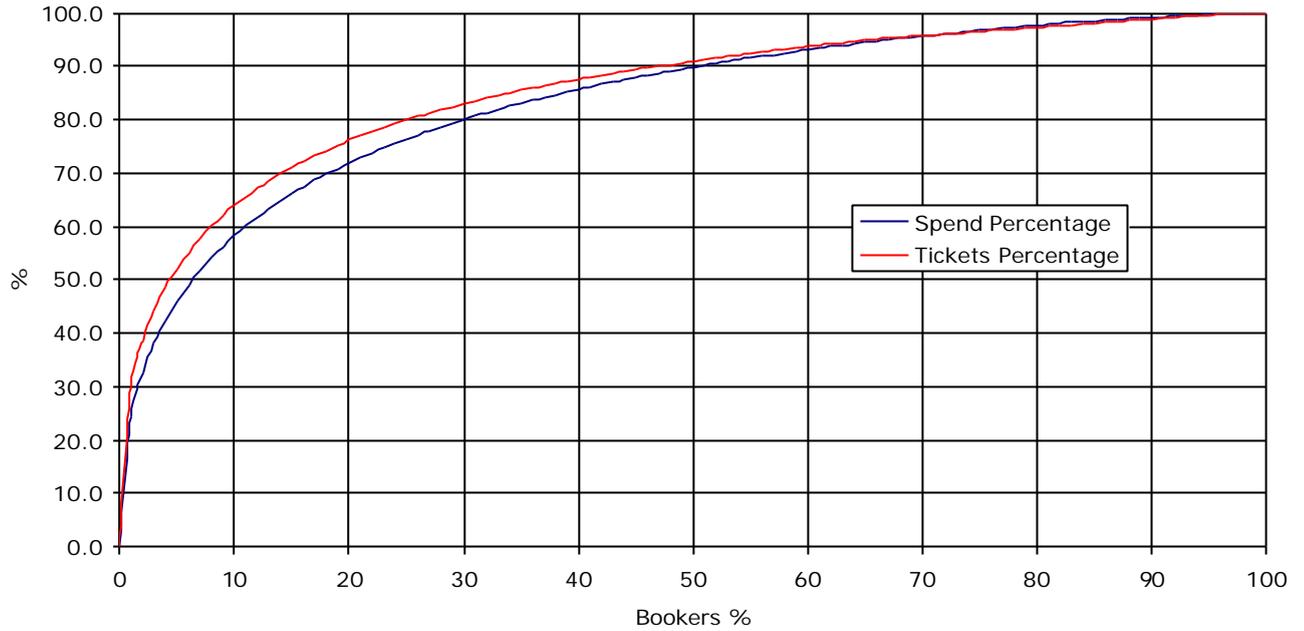
10% of bookers are responsible for almost 60% of spend and more than 60% of tickets. This means that arts organisations' income is dominated by a small number of people.

Year on year customer retention is low. Data was taken from a number of venues with more than eight years data. 64% of bookers had attended only once in that period, while only 4% attended in six or more years in an eight year period.

However, we do see a pattern developing of loyal customers attending and spending more over time. (The additional spend is in direct proportion to the increased number of tickets purchased over time).

Spend per Yr vs. No. Yrs {$R_S^2 = 0.99$, $R_T^2 = 0.99$}

Commentary: Loyalty is determined by the number of discrete years in which a booking is made.

A positive linear correlation can be seen between loyalty and spend per year.
[899338 transactions over 16 venues]
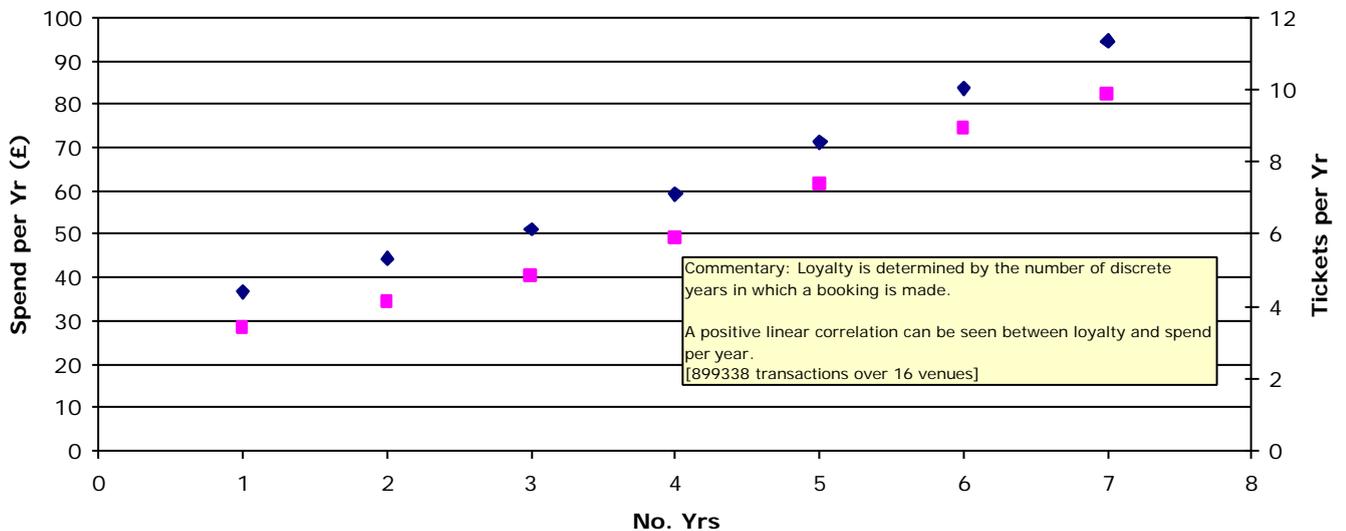
The chart below reinforces that point that loyal customer purchase more tickets per year. The green line shows the most loyal customers (attending in six or seven years) compared with those attending in three to five years (the pink line) and those attending in one or two years (the blue line).

Loyal / Unloyal distribution of bookers by tickets
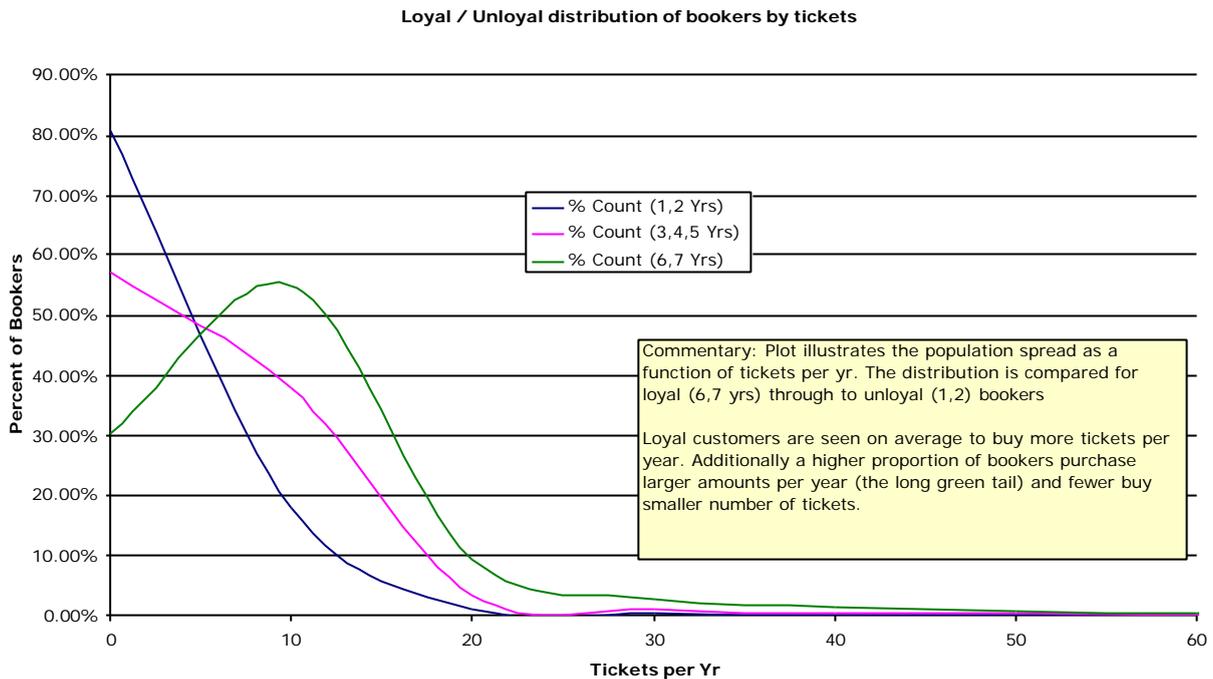
What distinguishes the loyal customer is primarily lifestage and income.

In conclusion, audiences exhibit strong brand (venue) loyalty and preference for a narrow range of products: crossover is low and competition is rare. Ticket sales (and income) are static and audience profiles remain steady over the years. Lapse rates are high and a small minority of customers account for a large slice of ticket revenue. Loyal customers are the profitable customers and therefore we need to track and improve customer loyalty over time.

Delegate Discussion: How useful are the segmentation tools already available and what is the scope for a tailored segmentation system for the arts?

"About ten years ago there was a move to develop an Arts ACORN (ACORN was the standard industry segmentation tool which is still used as part of TGI computed figures). Now, a standard classification system could work to create a recognised set of audience typologies and summarise the reasons and occasions when people go to the arts, integrated alongside lifestyle and other data."

"Do we need this tool? First of all don't we have to ask what is it for and what is it intended to achieve? It seems to me there are three possible objectives of such a tool:

- To be able to more accurately and more robustly estimate potential market size (or actual market size if based on sales data). TGI supposedly gathers "actual". This would enable calculation of penetration or possible market size.
- Prospecting for new customers. Not as convinced by this objective as it is possible to get thousands of new attenders more cheaply (and it's not yet as though we're prospecting for the last few).
- Use it to analyse our own internal data. I'm not convinced about that either because there is or could be better data on our own internal systems and customers and we can do data fusion without needing someone else to tell us about their lifestage etc.

The first objective is arguably a strong enough reason for doing this on its own, but only on the proviso that it addresses the weaknesses in TGI and adds nuance. For example, we could begin to ask people whether they would consider attending the arts, as well as just whether they do or not, and ask questions like "have you ever been? How long since you have been? How likely is it that you would try the arts?" etc. If a system such as this were in place then that would more then justify the investment needed. If we're just left with TGI as it stands and run some sales data then I'm not sure what that would really contribute. It's only when we put data together that it becomes really useful – if we put an Arts TGI with an Arts MOSAIC then that would add most of value. TGI compared with actual sales data would be interesting but wouldn't really change the world."

"One of the problems of TGI is that it is only available to the inner circle of subsidised clients. Surely there needs to be a way of teaming up with SOLT etc."

"The Arts Councils could nominate who could have access to the Arts TGI if such a thing were created. For example, it could be made available free to subsidised clients and others could be charged."

"For it to work, though, it ideally needs a critical mass of enough people using it, interpreting it and developing it. Also, it's no good if it's brilliant for us but ignores large parts of the actual arts attendances in the country. We need their data to be included, we can't just have a segment based on the subsidised arts because that's not a distinction that would ever be made by the public."

"How do organisations create a profile or system like an Arts TGI in the first place?"

"Baseline data would be overlaid with lifestyle statistics and primary research so that a correlation is created between consumption, lifestyle, demographics etc. Benefits and needs are then identified in consumption. Would it be too ambitious a project to segment the arts audience as a whole? Don't we need to devise segments for particular sectors in the industry? To be taken seriously and to really understand our market surely we would have to include cinema etc. We need to think widely about who could benefit from this and get buy in. It needs to be broad and it needs to be linked to actual sales in order to see movement and trends in the market. We also need to know the size of the potential market – not just whether you do attend but whether you would attend."

"MOSIAC largely seems to confirm what you know already (that attenders come from high income family groups). The profiles are too broad and not sufficiently sensitive to differences of audience type (we all have different recognisable groups in our audiences). And MOSIAC does not really tell you that sort of stuff."

"In Wales, for example, practically everybody is a country dweller and there is no distinction made (which is where ACORN was better)."

"A more sensitive tailored system is needed that recognises that arts attenders are broadly all affluent and asks what are the variables within these groups."

"Another benefit of a classification system that has not been mentioned would be the ability to tailor the experience to the segment which you were looking to attract in terms of the experience, branding, ambience, drinks, the offer, ticket distribution, price etc. There is a question of developing different marketing mixes for different segments (at the moment most organisations have a very undifferentiated approach). We have no problem with new audiences, the problem is locking them in. But whatever, for example, MOSAIC, can tell us, we have, or should have, more data on our own box office systems about our customers e.g. our own internal segmentation, merging our survey data with our box office data to help learn that most of the frequent attenders for x event have children etc. as a sample and that approach is always going to be better because it is more targeted and you actually know about your customers rather than just learning about them on a generalised premise."

"In order to work the system would have to actually add value at the box office and in terms of sales, whether it is the organisation paying or the Arts Council. If you can say an investment of £1k delivers £10k then there is no problem at all and Clear Channel etc. will be at the front of the queue."

"But even without that such a system might help to generate increased subsidy or money from other partners or sponsors."

"There is a need for benchmarking and comparison: if we do 100% increase then we think that's great but actually we're making that judgement in a vacuum: if everyone else is doing a 200% increase then actually we're not doing very well at all."

"The personal relevance gap is a huge marketing opportunity and the potential for segments for the arts could be that the focus does have to shift to accommodate these people e.g. understand more about those groups and whether there are products or experiences we can develop to offer them e.g. theatre in theatres or concerts in concert halls isn't working for them but what might they be prepared to try?"

"Cinema growth was all about changing the experience. But do we have the resources to change the physical structure of the arts?"

"One issue that is never going to be answered is we don't know how often someone is coming when different people are taking it in turns to buy the tickets."

"There are three types of data in the universe:

- The data we collect about our customers and most organisations know that this data is partial: few merge their primary survey data with box office data although some organisations are starting to do this; how many organisations have really segmented their entire database in terms of types of customer with shared needs and used this to drive their marketing (by which I don't mean buyer types or event codes). We should be getting on with getting people up to speed on these matters – there is a huge amount that organisations could be doing internally that they're not doing.

- Secondly there is external primary data such as TGI, MORI etc., again most of which is partial, so something that is sustainable and more detailed e.g. Arts TGI to fill in the universe would be great, especially if it included attitudinal questions.

- Thirdly, if we did all that stuff, through statistical analysis we can ask whether there are patterns or trends.

But we have to be realistic about what all this will do or achieve. The extra value that this stuff adds is valuable but is quite specific and is not a panacea or a cure all."

"A further benefit is that it would lend segmentation greater credibility in the industry. In some ways TGI had a huge impact on changing how we do marketing and this would have a profound long-term effect of focusing organisations on its customer segments."

"Lifestyle research would also offer greater understanding in terms of the trigger points for attending e.g. family activity etc."

"TGI is the only consistent data we have so we need to keep hold of it and enlarge it."

Action Points

"There are all sorts of existing and potential data sources that could be commissioned and combined in different ways. So as part of the scoping study there should be developed a matrix with a list of all the methodologies on one axis and a list of all the things that we, funders, government etc want from the data e.g. lapsed people, propensity to attend, participation data etc. So let's state what all the objectives are and then audit the bits of information that will help us to achieve our objectives and give them some sort of prioritisation."

"The data warehouse needs to have the potential of an electronic wizard to help people find relevant case studies and information which cross references your objectives with, lets say, the five sources of information and data that might help."

"We need the list of things that data can be used for, that it can help with and what the benefits of data are – that list has never been written down."

"We need to articulate a vision of the industry and how it becomes data driven so that if we go down this route of investing in data we can ensure it will be used."

"We need to ensure widespread dissemination to prevent reinvention of the wheel."

Presentation: The Quest for Knowledge

Beth Aplin & Kieran Cooper (Catalyst Arts)

The thirst for knowledge can be represented as a virtuous circle. Organisations have a need for knowledge which helps them to avoid making decisions in a vacuum: in business planning terms knowledge can tell us where we have been in the past in order to help an organisation identify where it might go in the future. Having identified the need for knowledge, the first step is to gather data. This may occur through a variety of means including box office data, primary research and so on. Once the data has been collected it is analysed to produce information. The information is then placed in context to create knowledge or to turn information into something meaningful. That knowledge is then used, which raises further questions and creates a new need for knowledge, and so the process begins once more.

The data scoping study has been jointly commissioned by Arts Council England, the Arts Council of Wales and the Scottish Arts Council. This project aims to address a number of issues:

- We may not know what knowledge we need
- We may not know why we need to know things (This might include the difficulties of meeting other people's data requirements as well as meeting our own internal requirements)
- Consistency: while computerisation has helped in data gathering, data remains inconsistent. While this may not be a problem for organisations internally, it does matter when data is compared across organisations
- Areas of poor data such as participative work
- Tools for analysis are often time consuming or difficult to use

Many of these issues are not new and work has been done in this area in the past because there a lot of potential benefits that have not been felt because of a lack of understanding and a lack of tools to utilise data. Consequently it is important to understand what the barriers are that are preventing change. In order to understand these barriers the data scoping study is consulting; looking at which tools are and aren't being used appropriately; addressing issues of time cost and the complication of using tools; looking at current information systems and ensuring that there are some quick wins from the project.

The project started with four data priorities:

- Artform Classification. Many years ago people looked at the possibility of developing an arts ACORN classification system. Other attempts have been made by people to create their own systems. Of course, if the issue were simple it would have been addressed by now. One of the complications is the difference in classification from the point of view of an artistic director compared with, say, a member of the audience. Furthermore while the system needs a level of subtlety to be useful, if it is too complex there will be issues about interpretation of how to apply it. This means that any eventual system will not be perfect for everybody, but it needs to be good enough.

- Protocols & Good Practice. For collection, analysis and dissemination to work it is important that there are standard templates for data extraction, minimum quality thresholds and a shared understanding of terminology.
- Virtual Data Warehouse. This would be a knowledge base that would hold, or be a channel to, existing information. The idea is that this would also offer some interpretation so it is not simply a list of, say, existing research, which the user then has to trawl through one at a time to find the information they are looking for, but it incorporates some sort of search facility to help people find information even if they don't really know exactly what it is that they are looking for.
- Benchmark Data Set. This would be a publicly owned data set with information on actual arts attendances. There are currently a number of issues surrounding how this might be used (if TGI information were included, for example, then this would limit the use of the data as TGI is proprietary and not in the public domain. It is likely to deliver the most benefit if the system is used widely, including commercial promoters (remembering that the public are unlikely to distinguish between the commercial and subsidised sectors) and including models for non-ticketed events.

These four elements are linked together, although the virtual data warehouse and the benchmark data set can't happen without the artform classification and the protocols and good practice. We then need to address the best way of getting things adopted which will mean there needs to be a clear demonstration of benefits to encourage organisations to opt in.

Delegate Discussion: What do marketing practitioners need to enable them to use audience data more effectively?

"The question presumes that we have data and that we need to use it so what do we need in order to get on with it? The reason for the question is that although in the data scoping study brief there are four identified priorities, we need to test whether these are the right four."

"Marketing practitioners need more time or a ticket system that enables you to extract data by pressing one button rather than spending four hours compiling and cross-referencing ticket system stored data that doesn't work in Excel and then getting the answer that you want or think you want."

"There has to be change in the sector before we can start dealing with systems issues. I'm not talking about people who are here today, but we work in a sector that does not have a culture for counting things. And until we can actually create that culture, not just among some marketing colleagues but among some artistic peers, then all these wonderful ideas just aren't going to work."

"What's the best way to do that?"

"What about making it a requirement of funding?"

"You could have a qualification or endorsement – a British standard and unless the organisation has that standard in collecting and handling data it can't gain public subsidy."

"I think there's a training issue before we get to that. I think that people aren't trained to interpret data correctly."

"Data:crunch is an example. People get their reports and they think they look lovely but don't know what to do with them."

"A funding requirement to provide data is fine – as long as you have agreed levels of what is required between local authorities and the Arts Council and that you have both sides asking for the same things in the same way."

"Also it isn't just a question of training people how to use the data, it's a simple, easy list of benefits of data that can go to the Chief Executive and to people who don't receive any form of subsidy, whose information we want as well, so that it is worth their time doing it and doing it correctly. The other thing I want to stress is a lot of our region (South West) do not have box office systems in the way that most people understand them so either they're estimating or they have individual box offices that are not one of the big systems and they do not get brought into the picture."

"The funding criteria idea is a very good one but it doesn't address that issue of obtaining data from the commercial sector."

"It wasn't meant to be a perfect solution but let's do something rather than nothing."

"The commercial sector can be persuaded: the Clear Channel venues in Manchester did agree to invest in the second tranche of data:crunch research, mostly, I suspect, because they saw the benefits of the first round."

"I think the Arts Councils are very concerned about having results that they can't disseminate. So, especially if there is something like the big data set, there should be nothing proprietary in it. So

essentially it could be made available to anybody and it is very likely that a lot of people won't play ball when it first happens but they will the second time."

"There is a gap in people's abilities, quite often from smaller and mid-scale venues where there are greater resource issues, to be able to turn any or all of their marketing information into any kind of practical marketing action on a day to day basis. There are issues around understanding what the data actually means and how it can be used practically and while you can try and take people through that process and get them to start working creatively with the data, the problem is that you end up doing this again and again and again (particularly as a result of staff turnover). Therefore I wonder whether it might be possible to come up with a few simple guidelines to show what kind of outcomes can come from analysing data in certain ways and how that comes out practically. Also I wonder whether there is a possibility to build in some kind of interactive training element within some of the box office systems so that when you're analysing the data *e.g.* geo-analysis there could then be an extra element which explains what it means and what might be done to act on the data. That way, if it is down to issues of staff turnover, then there's something in the organisation that will still be there to help people."

"Drip feed training can be so much more effective than having a blitz of it. The web is an interesting tool but you have to make people go and do it. But that could be a way of enabling people to take a journey. But I also like the idea of something that is within the venue as well and stays there."

"I am strongly against the idea of making this part of a funding agreement. I think that we have to have organisations using information and making change willingly and because they believe in it. We want to encourage creativity but not "data creativity". This approach also shows weakness – have we not lost the argument if we think that the only way we can persuade organisations to relate to numbers and data is by threatening them. I'm confident we can show that numbers are part of the creative character and we have to believe in evaluation and data being inherent within the purpose of the organisation. I think we can make the case to do it positively by using case studies, role models, inspiring quotes from people that are using data. I don't think you make people change their minds by hitting them."

"Until the use of information in business planning changes, this is only going to stay stuck in the marketing role and just be about making the marketing decisions better and it is organisational change that is needed."

"There could be a 'third way' between carrot and funding stick to make data part of the discussion at the annual review of RFOs."

"I think we need to recognise that there is an awful lot of knowledge about the tradecraft here but that the spread of that is very partial. There is a very limited handful of people who know how to use the TGI computed figures properly to come up with market projections and maybe it's time that some of this was noted down. We have Roger Tomlinson's wonderful book *Boxing Clever* and while that is great for what it does, what about *Boxing Even Cleverer*?"

"I think that the funding bodies have an advocacy role and that it needn't necessarily be 'we require you to provide this information or you don't get any money' but if their approach was more educational, 'we want these statistics because…' matched with an offer of information as to why internally you might find this sort of statistical analysis helpful, it may demystify the whole work of statistical analysis. Because a lot of the statistical analysis that is done by arts organisations is done purely to satisfy questions from local authorities or from funding bodies, people are suspicious of why the statistics are collected and why

they're collected in a specific way and you end up resenting it because of the amount of time you put into it. The point here has to be how statistics can help you achieve better results, whatever your objectives".

"The communication of that as being the motive for data collection, on the part of the funders, has perhaps not been consistently excellent."

"We have to keep the end goal in mind because one of the big problems that affects data gathering is that it so easily becomes an end in itself."

"Once there's some sort of structure there – a standardised framework – the systems suppliers can produce standardised tools that actually give that information."

"If we are saying our primary tool for collecting this information is the ticketing systems and we are effectively raising the game then we have to be suggesting to organisations that they need to have box office systems and then we need to set minimum requirements."

"In some art forms, like jazz, that data isn't there. There's a whole sector you'd never get any data from if you relied on using ticketing systems."

"Maybe the carrot is a big lump of capital investment for the funding system to have developed its own ticketing and database system and then that is distributed as freeware to any arts organisation that wants it. And while doing it lets combine it with a national arts identity card for people to swipe every time they go into any event, whether it is ticketed or not."

"And such a card is likely to be extended to be a card that will also be used on travel, in libraries etc so it won't just tell you about their arts life."

"We also need to look at data sharing and the compatibility between venue systems and producing companies."

"I don't think we need to go as far as a bespoke system but a standardised piece of software that can bolt on to a variety of different systems that would perhaps incorporate a training facility and that offered examples sounds positive. All the steps forward that have been taken in use of research and use of statistical analysis have been when people have been able to see practical, tangible results. And there are already case studies that show how data can be applied and if that kind of package can be bundled together so you achieve education, training, consistency and practical application I think that's a very interesting idea."

"I think we should caution against the idea that there is a panacea – that there is a bespoke system that will meet all needs; secondly if it is a government funded initiative there are significant challenges and thirdly, most of the costs of software are actually not the software but the training and supporting the customers so even if you gave it free to every venue who then provides the support? With the best will in the world arts organisations specialise in creativity not in operating software systems."

"How do we find the new audiences with the information we've got on our systems? What else do we need to do that more easily, or at all?"

Action Points
"Whatever levels and conformity of data collection can be achieved there will still be a need to fill the skills gap between the data and its practical use on the ground level. More training, '*boxing cleverer*.'"

"Change the culture of organisations to make evidence-based decisions: data never makes the decision for you (you decide how to apply the information) but is one of the tools to help decision-making."

"We need to somehow formalise our memory – we're good at forgetting things and reinventing the wheel. This is where the data warehouse might contribute."

Presentation: Reclaiming Evaluation

Annabel Jackson (Annabel Jackson Associates)

The starting point for looking at evaluation has to be an acknowledgement that arts organisations don't love it greatly. Generally speaking, if I go into an arts organisation and talk to them about how to improve their evaluation, the most enthusiastic person is not the Artistic Director. However, evaluation is worthwhile and is relevant and important to you as marketing people but also for the organisation in general. Evaluation should be integrated with day-to-day management and, linking in to that, evaluation should therefore be thought about at the organisational level. A lot of arts organisations have lost some of their ability to enquire and be inquisitive because of some of the ways that evaluation has been applied in the past, particularly in the US. Arts organisations have had their own enquiry squashed because of the way evaluation has been applied. Finally I want to talk about evaluation and customisation so that it provides consistent data but also respects the identity values and the language of individual arts organisations.

So, some reservations about evaluation. The first reservation that I hear a lot relates to "squaring the circle", which is a belief that evaluation is a reductionist, mechanistic, simplistic task that is fundamentally at odds with the purpose of creativity. The second reservation is the "McTheatre", the idea that evaluation standardises what we're doing and may lead to the lowest common denominator of artistic creativity. The third reservation is about "dubious success". What constitutes success given that the whole process of creativity is much more complicated than being able to say, for example, "the objective is to achieve 64 creative points next year". "Art by committee" suggests that by engaging with evaluation we are actually opening up the organisation for criticism and are inviting funders to meddle, which is contrary to the purpose of the artistic organisation. "Lying in judgement" (a deliberate pun) is stated as a particularly strong reservation in the US where evaluation has been used to justify decisions that have already been made. Consequently there is a suspicion that it is a waste of money because it is actually just being carried out to justify a decision that has already been made to cut your funds. "Accentuating the negative" represents a concern that evaluation can appear to look only at what is negative, especially for organisations undertaking "accountability" evaluation (which is about saying was the money spent in the way it was intended or were the objectives met). If you don't take a wider view you are going to miss out all the spectacular and unexpected achievements and some of the passion will be lost.

So, given all these criticisms, why am I arguing that evaluation is worthwhile? Well, what I do is to look at evaluation at the level of the organisation itself. Furthermore, there really are two schools of thought now developing within evaluation. There is "accountability" evaluation, which looks at evaluation as a way of justifying money, and there is an emerging "learning school" where evaluation is seen as a way of understanding the world. The "learning school" is not about seeking final conclusions but is about seeking a progressively better understanding. Indeed the answer may well be a better question. It is a way of thinking which is precise, inquisitive, provocative and pedantic. It is a way of thinking that is sympathetic to the artistic spirit and to the way creativity works: it is provocative and it is seeking truth and answers. The main problem with bad evaluation is where organisations do not really want to pursue answers but just want to tack evaluation off to say they've done it and that they're fine. Learning evaluation actually wants

to know more than that. It wants to know what has actually been achieved and as a result seeks to improve organisational effectiveness. Evaluation, data and information systems are part of being able to check and provide feedback on the strategy of an organisation as part of a process of being able to articulate, to clarify, to discuss objectives and of being able to measure progress.

Measurement is essential. It is not the whole of evaluation but the value it has is that it has precision and shows you patterns that you otherwise could not have seen. So, we need to link or integrate performance measurement and evaluation. Once you have good data on audiences, the next stage is about being able to compile performance indicators. So the point about integrating the data is that evaluation is collected as part of day-to-day activities so that there are people within the organisation who can use it and can make their own conclusions and comments. And this is the point about the organisational unit. I think we're probably used to thinking about evaluation, as something that happens around projects or programmes and what we need to be doing is to start thinking about the whole organisation as the unit for evaluation. This means that we can then have a system in order to understand context and causality.

Part of what I'm talking about is the move towards outcome measurement and this is an interesting dilemma that we have in evaluation. Some of you may be in the situation where there is pressure for outcome funding. It is certainly starting to take effect across the not-for-profit sector. Outcome measurements, the search for outcomes and the search for quantification of outcomes are very positive but what we don't want to do is to end up with a situation where an organisation is funded purely on the basis of outcomes. We don't want to lose the context of the system so outcome evaluation is placed in a context. The dilemma is that all of the important things are very difficult to measure and this is why we've ended up with a lot of problems within data, where you tend to get outputs being measured. The reason people resort to this is because these measures are generally easier, cheaper and more reliable and more under control: the outcomes are more intangible and more difficult to measure. This is something we have to live with. We're not going to solve it or find the perfect data method that will enable us to disaggregate which aspect of some impact is due to us because the truth is that the impact is always due to several influences and that they probably act synergistically. Then there is another issue of customisation. There were very important points in the previous presentations about the need to have data that is consistent but the interesting thing is how we can combine that with a system that is still true to the culture and character of individual arts organisations. This would be a system where part of the data is common and part of the data is unique. We have to be careful of a situation where our fields of enquiry are entirely externally dictated because we must retain the ability to ask our own questions.

Here is an evaluation example from an arts organisation called Baltimore Clay Works. They were told by the funders that they were going to send in an external evaluator and that they would like to be able to measure the organisations' outcomes. Baltimore Clay Works works in the inner city where it provides pottery classes and training to very deprived children. The Chief Executive responded positively to the notion of evaluation and then said: "Just one small point – you are going to measure joy aren't you? Because if you're not going to measure joy then I wouldn't bother, because that's what we're about, we make joy." So the evaluator went off and worked with the artists and they computed a scale of how you measure joy. And this is the scale of how you do it. You observe the young people with their clay and you ask:

- Are they showing their work to their peers?
- Are they concentrating on the technique?
- Are they talking about the work to others?
- Are they talking to the artist?
- Do they hold the work close to their body?
- Do they use clay vocabulary?
- Have they completed pieces?

I think you'll see what they've actually measured is engagement, but what's good here is that they did it within their own culture and they used their own language. I actually think this would have been much less useful as a piece of evaluation if they had called it measuring engagement.

This is a second example. Once you get to the level of aggregating data in order to produce performance indicators two things strike you. One, is that the data is dramatically inconsistent. Secondly, you don't really want the data going out without a description as otherwise people might read it at face value. So this is a system I produced for local authorities in Devon that gives a format for presenting performance indicators. What it does is it distinguishes different levels of performance indicator so that you can be precise and it has an interpretation box at the end so that each time the data goes out, it includes the limitations in terms of how it can be presented. Gradually the "limitations to interpretation" box becomes less necessary as people become more used to using it.

Definition	Data	Baseline for 1998/99
Visitor return to Spacex	Visitor survey questionnaire: all who say yes to "Have you visited the gallery before?"	51% (calculated from 149 questionnaires for one show)
Limitations on interpretation: This performance indicator needs to be balanced with the desire to build audiences. A programme that is expanding audiences will produce a short-term surge in the percentage of visitors who have not visited the gallery before and this should not be taken as representing a drop in customer loyalty.		

Another example of integrating performance measurements, data and evaluation into one system comes from BFI. At BFI they wanted a system designed that looked at how BFI delivered its services and how, at every level, you would measure quality.

Delivering a service		To a standard		
Access	Throughput	Impact	Quality	Best value
Access Diversity National reach International reach	Projects Events Screenings Publications Materials processed Diversity collections	Research & evaluation into: Learning Gain from activities Film impact Additionality	Excellence Standards Customer satisfaction Customer consultation/complaints Integration Staff satisfaction Peer review	Net income Net expenditure Unit cost Cost of sales Leverage % Overhead

In conclusion, arts organisations can and should take the initiative in evaluation. Organisations should learn to measure things that are really important rather than the things that are easy to measure and

remember that evaluation isn't always quantitative or to do with accountability but aims to understand and to provoke.

Delegate Discussion: How can arts organisations find a form of evaluation that is meaningful and useful, that justifies the time and money required?

"I am interested in how we can measure things which are qualitative which are at the heart of what arts organisations do. Too often we stop at only the things that are counted – we need to give more respect to qualitative information as well as quantitative information."

"There has been a lot of discrediting of the tools we might use to talk to people because of how they have been used by politicians. For example, we avoid using the phrase 'focus group'."

"There is a problem about bad evaluation which isn't clear about terms – if the thinking is muddled at the beginning then it certainly will be by the end."

"Both Denmark and Ireland are working on systems for qualitative assessment but what is emerging is that what is relevant in broad areas for assessment depends on the type of organisation we are talking about which means any one of the criteria can carry more or less weight. The primary use of it has been to open up a space for conversation that is not confrontational where it is possible to talk about progress against criteria rather than arguing about quality."

"The importance of planning evaluation is to ensure you compare the before and after and ensure it is articulated. In this way it also constitutes a form of organisational memory. This means it is important that evaluation is not always undertaken externally."

"Evaluation should also be about celebration. Arts organisations are more apologetic on average compared to, say, economic agencies. The arts are unlikely to be doing anything negative, bad or damaging – the arts have a positive story to tell and we're justified to start telling it to other people."

"How can we work with creative and artistic directors to find measures that are useful for them?"
"Education is easier because there are lots of examples of evaluation but are there any examples of it being used on the artistic side? One of the problems is that while we understand the value of data it is often seen as anti-artistic so we need to come up with benefits for people to see it in their terms."

"Sometimes it's fine as they don't know it's evaluation: look at things like debrief meetings or show reports."

"How can we equip ourselves to go back to our organisations and persuade our artistic teams to take evaluation on board?"

"We could all get a copy of *Partnerships for Learning* and use that as a minimum standard for evaluation."

"We could use peer approval, critic approval (press/funders), audiences (numbers and reaction) and go on and develop that type of approach as a measure for organisations to learn and improve."

"There can be a problem for comparison when you are doing different programmes every year – you can get all the information about income and ticket sales but how do you then index that against whether an event was "risky" or "easy". You need to know the context that one year maybe, for example, you have

had more hard to sell events than another year but there may have been good reason for doing that type of programme."

"Lots of organisations do evaluation as a matter of course but they don't formalise it by writing it down – there is a sense of fear about setting something in stone that you can't then take back."

"Organisations are often loath to talk about things not working."

"Yes, but there is a responsibility to create a safe environment where people can talk about things not working – what is the difference in that and the notes after a rehearsal that discuss all the things that aren't working? It needs to be a step on a journey rather than being seen as a point of judgement."

"Evaluation also has to be a regular part of the system that prevents you from shying away from it when things aren't going particularly well for you as an organisation."

"There's an issue about language: we need to stop talking about black and white 'failure and success' and start talking about the things that we've discovered and learned."

"Is there a tension between the financial bottom line and the artistic targets about the experience and the engagement with the work, that perhaps there is a tension about the different types of evaluation required for each of these? This is why we need a balanced approach to performance measurement because all organisations have trade-offs."

"Part of the problem is that organisations are not always clear about clarifying the tension between the three different types of objectives – artistic, financial, and social. Evaluation needs to be part of a wider issue about strategy."

"Perhaps the AMA should have someone on the end of the phone to offer support for organisations self-evaluating. This may be a cost-effective way of organisations getting help with evaluation. Self-evaluating needs to become the model for evaluation as while there is currently some snobbery that self-evaluation is not effective there are good reasons why it may actually be more valid."

Action points

"Encourage a cultural change within arts organisations and celebrate existing good practice within a strategic context."

"Explore the possibility of producing a training support structure for evaluation. Ask the AMA to create a dialogue with other partners in order to explore the possibility for producing evaluation training opportunities and a helpline."

"The AMA should create a database of freelance specialisms so that individuals know where to go for help for particular things."

"Consider getting evaluation accredited, on an informal basis, so that there are, say, ten people who we can say have agreed a particular code of conduct and general principles to be applied, while recognising that there are different types of evaluation and that different organisations have different wants and needs from an evaluator. Consider offering an evaluator/organisation matching process like the AMA mentoring process."

"The AMA should create a guide for how to appoint a suitable evaluator, including encouraging organisations to do as much self-evaluation for themselves as possible."

Presentation: Proving and Improving: Social Accounting

Hetan Shah (New Economics Foundation & Social Enterprise Partnership GB Ltd.)

The New Economics Foundation (NEF) is doing a range of work around creating a just and sustainable economy, working on global level research around issues such as third world debt, climate change and trade issues and working at the UK level around areas like regeneration.

Let's start with a couple of distinctions. Evaluation is quite a broad notion and we could be talking about the evaluation of an entire sector. However, it seems to me that one of the things that could be quite useful for you to take away is a methodology that your organisation can use to do its day-to-day evaluation. But remember that evaluation at the organisational level is different from the evaluation of an entire sector.

Evaluation is usually seen as being imposed externally rather than as a means of strategic management and stakeholder engagement. What I am talking about is a slightly different evaluation paradigm because the methodology I'm going to talk about – social accounting – is something that has been developed with organisations and stakeholders in mind. It was drawn originally from development techniques overseas where there was a real sense that evaluation wasn't capturing what was really very important.

Before diving into the methodology I wanted to talk briefly about social enterprise. Social enterprise is a sexy term in the regeneration field and government is throwing a lot of money around as a result of it. A social enterprise is broadly an organisation that "trades for a social purpose". There are lots of definitions but it seems to me that many arts organisations are classically social enterprises: you're doing something not with a financial mission but with some sort of artistic or social mission and you're trading for that artistic or social purpose. The DTI Social Enterprise Unit strategy has three aims: to create an enabling environment; to make social enterprises better businesses and to establish the value of social enterprise. Government has got excited about social enterprises because they see them as a way of delivering public services, creating social capital, and so on. Whether one agrees with the broad policy agenda or not, it can't be denied that there is a lot of money being thrown at this sector and consequently many people are now redefining themselves as social enterprises.

The Social Enterprise Partnership (GB) Limited, of which NEF is a partner, is creating a series of projects to support the social enterprise sector, equipping them with the knowledge, tools and resources to prove and improve their impacts. One of the key things coming out both at government level and on the ground is that social enterprises want to be able to prove their value and so that is where this agenda comes together.

Measuring, or evaluating, comes down to proving and improving. On the one hand, as organisations that receive any kind of subsidy, you want to be accountable to those whose needs you are serving, your stakeholders and your funders. You want to be able to demonstrate how you actually make a difference. At the same time, evaluation means nothing unless it actually helps your organisation to get better at whatever it is trying to do. So, some of the benefits that organisations have seen from social accounting

methodologies is that they are really able to engage with their stakeholders and find out how much the things they are doing are making a difference on the ground. It can also strengthen management: it is key that evaluation feeds directly into your management processes otherwise it is just an "add on" to the end of a project that will be a burden and that won't help the organisation in any particular way.

Social accounting, or social auditing, is a framework. It does not specify what you should measure but only how you should engage in the process. It has taken a series of techniques that have developed in different places such as stakeholder engagement techniques and the clarifying of key social objectives and it has packaged all these things together to create a fairly robust and tested off-the-shelf methodology which will help your organisation to prove and improve. Social accounting has been used by corporate, voluntary and social enterprises so it has had a fairly wide take-up. One of the things that is different about it from traditional evaluation is that it focuses on your objectives and stakeholders: this is not something that is being imposed on you but something that starts from where you are.

The key stages of the process give you a sense of how you can make a start on Monday morning. The first thing to do in social accounting is to start by clarifying the social objectives of your organisation: what is it trying to do? You would then map the stakeholders of the organisation. This is interesting thing that sometimes gets overlooked in evaluation and it can mean that particular groups of stakeholders are being overlooked and not engaged with. However, these people may be key to achieving your social mission. The next step is to determine the scope of your social audit: how much do you want to try and capture? Many organisations get excited and try to bite off too much. You should focus in on two or three things that you want to pick up on and identify how the organisation is performing at those key issues. Next the organisation identifies quantitative and qualitative indicators against each of the objectives that it has set itself. Of course, in terms of indicators, no organisation starts from nothing: your organisation is already gathering records so ask yourself "what information is already being gathered by the organisation?". You probably have certain human resources records, for example. You may want to measure whether you are treating your employees well and that information should already be there. In order to gather the information you don't already have, you consult stakeholders. You can use questionnaires or standard research techniques including focus groups: as smaller organisations you need to choose your way based on your resources. The next step is to pull the data together and draft a set of social accounts which you will have seen corporates such as Shell or BP producing. What those companies have done is to take these methodologies and use them to prove that they should have a licence to operate in our society. However, this methodology was originally developed for social organisations, not corporates, and for you to be accountable to your stakeholders and to be able to disseminate these social accounts. Having drafted the accounts you would identify where you want to improve, at which point you may or may not choose to set targets. There is then a verification or audit process. You don't have to have your accounts verified, but many organisations do. If you do decide to pursue verification you don't have to use external accountants but, for example, you could use a panel of independent people. Finally, the social accounts are published and the organisation begins the next cycle.

Organisations that have done this and used this approach have found that very quickly it enables the organisation to focus on the particular objectives that they are trying to meet. It's a management tool primarily that uses evaluation as the final step of a cycle of plan, act, evaluate (or reflect) and change.

There are a lot of indicators out there and so always remember to start from your organisation's own social objectives while remembering that there is a lot of work already out there that can be used. One example is LM3 (see appendix) from the New Economics Foundation. LM3 addresses the question of what £1 is worth to the local economy. In principle it recognises that when someone gives your organisation a pound which it then re-spends in the local economy, and when that organisation then also re-spends that pound, that it has a multiplier effect: that pound is re-circulating. LM3 is a way of capturing how much an organisation is worth to its local economy. There are other general indicators including for social capital, environmental impacts etc. In terms of benchmarking, there is a tension because on the one hand you want to be able to benchmark your performance but on the other hand most organisations have quite unique objectives.

Another tool that may be of assistance (see appendix) is a piece of software that is being developed out of the fact that social accounting has a number of barriers for smaller organisations including, for example, the cost of crunching data. Ethical Explorer is a piece of software being developed that takes you through the steps of social accounting; allows you to put all the data in (and enables you to email out questionnaires to all of your stakeholders who are online) and it will capture and crunch the data for you.

There are some final comments to be made about making social accounting a success. It is easy to say "we're going to do some social accounting" but actually the key is embedding this into your organisation. Also, it's easy to lose momentum on your own so it's quite good to join up with perhaps five or six organisations, meeting up every six months, sharing resources and feedback, perhaps with an external facilitator. Finally, it is possible to see any evaluation done properly as an investment: you will need to invest resources but it will generate a return of better management.

Delegate Discussion: Social auditing: how to do it in practice?

"What is clear is that there is still a perception that evaluation is a very reductive process about numbers and people don't feel they're allowed to tell the story. Neither do people think that evaluation is something that they primarily do for themselves rather than to get 10% of the funding."

"Statutory provision like libraries or core education is increasingly fully quantified in every way and trying to find evidence that will stand scrutiny by the civil servants for the arts is quite an interesting challenge. So how do we get to do a holistic audit that takes into account all the elements?"

"In terms of the history of social auditing, its something that aims to support organisations that are driven by their values in some way. There's been financial accounting that has helped organisations measure how they are doing financially and we wanted to capture the broader social impacts as well. I've been using the phrase social impact but you can break that down into social, environmental, artistic impacts and so on."

"So a reminder of the process:

- Do we want to do this? There is a resource issue that you need to consider carefully.
- Appoint someone to manage the process – the social accountant - and set up a steering group within the organisation including someone from the Board and the Chief Executive. It is important to get staff and stakeholder buy in to feel that this is something that is relevant for them all. There are lots of tools and techniques but the traditional stuff of bringing people together and getting people to talk about their aims and objectives works well.
- Think about the scope of the audit. What do we want to report on and why are we doing this? So it would be asking the question "do we want to report on our economic impacts as well as our social impacts?" "Do we want to report on our compliance with health and safety?" for example.
- Having defined the scope, you look at what information you already have and then you decide what else you need to capture. This is the part where you actually engage with stakeholders and use a range of techniques to capture data.
- Pull the data together and prepare the accounts or report. There's lots of innovative work that has been done recently that looks at how you present this data because you can get a lot of raw statistics or a lot of quotes that don't mean anything. It is important to tell stories about how your organisations have made a difference and it is place together so that you can then use them.
- Finally, coming back to the idea that the process starts with the organisation and its management, is the question of "what do we do next year and how do we improve?" You then determine whether you want to set targets and identify an appropriate way forward for the organisation."

"One of the principles behind the original social accounting methodology was that there ought to be an audit to make this credible, especially if you are taking this document to funders, policy makers etc. in order to convince. On the other hand, if you are doing this simply as an internal exercise to monitor how the organisation is doing you may feel an audit or verification process is not worth the time and the effort. The audit generally is structured in a way where you would get two or three absolutely independent people

to scrutinise the data trail. They would not make judgements about whether the organisation is good or bad but would just simply certify that the audit is backed up by a data trail.

"So all in all there is a pre-packaged methodology that hasn't been tested very much in the arts. In many ways the questions of what are the impacts you would try and pick out are questions that can and should be answered at a sectoral level and then again need to be answered at an individual level, as each organisation has different impacts and is trying to achieve different things. One of the strengths of social accounting is that this is a flexible methodology, created by you to ensure its relevance, but with external verification, if required."

"What is the most compelling reason to do it?"

"Most organisations do it because they want to prove something to an external body or because of accountability. Most who keep doing it say it is because it has made a tremendous difference to the organisation. Actually if you look at the principles beneath it, it is just good management that is about taking space and checking progress."

"Has there been a situation in which social auditing in a sense has started to create benchmarks? You do hear a lot in the voluntary sector around health a whole series of measures being quoted that turn out to be voluntary benchmarks."

"Yes, but only happens through conversation. If the arts world can play with this methodology and then say well we have in common a number of things then I think a certain number of benchmarks might come out."

"There are a number of pre-packaged indicators that exist to latch on to if they fit what you're trying to do. For example, there is something called the Global Reporting Initiative (see appendix), which is largely out of the corporate sector, which shows a good set of social, economic and environmental indicators."

"Does the framework have an in-built safety net for unexpected outcomes? One of the real snags with evaluation is that you find out stuff that you really wish you'd never found out and we've all been burned by having to do badly thought out projects that were bound to fail."

"On unintended outcomes I'd say one thing which is that you obviously have to capture the positive unintended outcomes as well. In terms of the project from hell which you have to evaluate there is no specific provision within this kind of framework, but on the other hand it is your framework and so you can capture what you like: if it was just a project that was badly thought out then you should capture that. That's something you should be able to report on as part of the organisational memory and that sort of frankness is normally valued."

"Is it possible to be successful without evaluating? I ask that because there seem to be lots of grass roots organisations who are very good at doing what they do and it is almost as though the evaluation happens by a process of osmosis, like a quick chat here and there. Maybe that is a form of evaluation but is it a rule that one has to do it? It's often said 'we know our organisation so we don't need to do it; we're just doing it in response to a request from the funding system'."

"I think that's right but what I would say is that for any successful organisation over any period of time (not just in the short-term) there has to be feedback mechanisms. As you say, they may be very informal, but I think especially with smaller organisations that's perfect: actually you need an appropriate form of

evaluation for whatever you're seeking to do. However, as you get larger, the demands upon you get more difficult and that's the point where a framework becomes helpful."

"In regeneration, the people who are looking at what they could do to regenerate have a choice of the tools they can use. Some people like to choose, for example, the arts, but then get very worried that this is because they like using that particular tool and they then have to come up with a social audit argument that compares project 'x' versus project 'y'. Clearly in many cases the outputs are different but the outcomes are the same long-term."

"I think this is a really interesting question in terms of outputs and outcomes and this is where most of the work still needs to be done. One of the things I'm working on in the next year is gathering together the different measures that exist for outcomes and impacts and creating a bank of them, meaning that you don't have to reinvent the wheel every time. At the same time, there is still very little out there and it is being invented on the ground and is not being captured centrally. So at this stage I would say that there is little work that is comparable in those sort of straightforward terms."

"Spend ten minutes establishing four or five aims and objectives of your organisation (or of an organisation that you work with); who are your stakeholders (any person or set of people who you influence or who are influenced by you) and thirdly pick a few quantitative and qualitative indicators, which map against those aims and objectives, that would help your organisation measure the impacts that it's having".

"First of all a couple of people said you'd like to know what a set of social accounts looked like so here is one way of organising a set of social accounts:

- Background information about the organisation
- State your objectives, activities and values
- Put down the stakeholder map and say who you selected in this particular cycle of accounting to speak to (and identify those who you didn't speak to and say why not and when you intend to engage with them)
- The scope
- The methodologies
- Then report either objective by objective, or activity by activity, on what your impacts have been (using the quantitative and qualitative indicators to do that)
- You would then report the views of different stakeholder groups in terms of your overall performance and any specific issues that had come up
- You would then include any 'dull'(!) stuff such as information about compliance with health and safety, equal opportunities etc or anything you wanted to put in and account for which hadn't been put in earlier
- You would then highlight the issues which the organisation thinks it needs to take any action on
- A highlighting of any weaknesses in the process which you could actually build up in future
- Verification statement"

"It's setting the objectives that's the hardest thing – I found that I'd done the whole thing and gone back and actually my indicators are what my objectives should have been in the first place, but it does begin to

unlock some of that and it also made me think about how much we should involve stakeholders in clarifying and articulating what the objectives might be. For example, I can talk about creating confident theatregoers, because they're prepared to take risks, but actually I don't know whether that's a particularly useful indicator for anybody else. It will be useful to talk through those objectives to ensure something meaningful for everybody and I hadn't thought of talking to some of those groups to clarify the objectives."

"I think one interesting point is that you don't have to do it all at once: I've got such a long list of objectives and I've thought about all the stakeholders and thought that it will be a really complex process. It has also highlighted quite a lot of assumptions: these are things we automatically repeat because they're in our mission statement but actually do stakeholders really care about that? Is that important? The other thing is you talked about defining what you were looking at in terms of what impacts in what areas such as social, environmental etc and I'm thinking about 'art'. How do you measure artistic impact?"

"A word of caution. My organisation has taken steps in this process already and has initiated dialogue with our key funders in order to get clarity about what it is they wanted from us but I think it was interesting that they aren't able to give clear answers."

"The trouble with that though is you then find they're doing a benchmarking study and asking people how often do you attend x venue and what do you think about it. Then they come back the next year and say we seem to be getting very low results. You almost have to challenge them to be clear about what they mean."

"I think there was an important point that using your stakeholders to clarify objectives is useful: it's not about making their objectives your objectives but about adapting your objectives in a way that makes much more impact. This means it may come down to 'so you want us to do x, but we'd like to do it on our terms'."

"The key is having more knowledge as a result of the process of consultation and clarifying the expectations earlier down the line."

"I came across an indicator which will be interesting to see how it works. It is an arts organisation that has been asked to deliver a quality of life output that will be measured on the quality of the evening street life in the town. What that actually meant was more middle class, slightly older people using the town centre in the evening; restaurants having larger attendances and calmer behaviour in the streets especially on Thursday, Friday and Saturday evenings."

"We've done some work with communities picking their own indicators and saying this is what counts for us in terms of quality of life. For example, one community chose the number of dog poos in their local park and the way they went to count them was putting little flags in them. They found the next time they did it there were far fewer because the park keepers were so embarrassed by these flags. However, the point is that the range of possible indicators is only limited by imagination."

"What's the experience of evaluating personal indicators or personal responses, because that is the business that we're in. I think that it is not used enough because in regeneration again they like to measure the physical outputs rather than the outcomes."

"Those sorts of indicators are very important, and there's a lot of research out there from the academics, but the question is 'how do we make that useful and meaningful?' One of the tensions is that, at the academic end, they would probably destroy the social audit because they would say you haven't sampled

sufficiently or you've used self-reporting and technically we can show this is invalid etc. However, for your purposes, I don't think that matters because what we're trying to do is to use a tool that helps your organisation in the day-to-day and to do it a bit better and to show people that you are doing what you say you're doing."

Action points

"To round off: it seems to me an interesting thing would be to start putting together a common framework for the arts in terms of what would be measured. Some of the things that need to be there include a space for the bespoke objectives and resulting impacts for each organisation and then the broader impacts, which maybe are not the things that you would say in your objectives but which maybe are crucial from the societal perspective like the environmental things; cultural diversity etc. So if we built up a picture of those things we would be able to say to arts organisations 'here are some impacts that are standard'."

"We should also be clear about the benefits of developing such a framework, be sure that there is credibility and that we develop a bank of outputs and outcomes."

"It would be good to hold an event to continue this conversation and discuss the nitty gritty of which indicators could be useful for the arts world."

Presentation: Art as a means of alleviating social exclusion: does it really work? A critique of instrumental cultural policies and social impact studies in the UK.

Eleonora Belfiore (Centre for Cultural Policy Studies, University of Warwick)

This presentation proposes a number of observations about the impacts that the arts can be expected to have on people's lives. An interesting feature of the British cultural debate has been the ever-growing emphasis on social impact. This phenomenon has been mirrored as the term "subsidy" becomes unfashionable, being eclipsed by "investment", which is more in tune with the political climate. This process, which began in the 1980s, is still developing now.

This is a quote from a 1999 speech made by the then Secretary of State for Culture, Media & Sport Chris Smith MP which demonstrates the new "investment" approach to arts funding:

> Following the Government's Comprehensive Spending Review, DCMS will be reaching new funding agreements governing its grants to its sponsored bodies. These will set out clearly what outcomes we expect public investment to deliver and some of these outcomes will relate to social inclusion.

Things have not substantially changed since then. Here is a quote from the latest Arts Council England manifesto *Ambitions for the Arts 2003-2006*:

> We will argue that being involved with the arts can have a lasting and transforming effect on many aspects of people's lives. This is true not just for individuals, but also for neighbourhoods, communities, regions and entire generations, whose sense of identity and purpose can be changed through art.

Leaving aside the somewhat worrying idea of a publicly funded body explicitly setting out to manipulate and change people's sense of identity and purpose, I think we can all begin to see why, in this context, the issue of evaluation of impacts that the arts can have should be crucial.

The extent to which the need to provide evidence of the social impact of the arts is actually a matter of livelihood for the subsidised arts sector is clear from this extract from a report published in 2000 by the QUEST team within DCMS:

> The [cultural] sector cannot continue to compete with other increasing demands for expenditure on education, health, law etc. without the essential ammunition that performance measurement offers. The greater the impact, the greater the chance that the role and fundamental potential of the sector will be fully recognised across government and by the public.

In the context of the move towards evidence-based policy-making, the issue of evaluation becomes crucial, because it is not enough to merely show that the arts have positive social impacts: there is a need

to show that it makes a significant contribution to the cause of social inclusion. Indeed, the nature of "competing" means it needs to show that the arts make more of a contribution than other areas of public and social policy. However, it is interesting that DCMS has taken on board the contribution of the arts to social inclusion despite the fact that Phyllida Shaw's 1999 *Research Report: Arts and Neighbourhood Renewal* which was commissioned by PAT 10 came to the following conclusion:

> It remains a fact that relative to the volume of the arts activity taking place in the country's poorest neighbourhoods, the evidence of the contribution it makes to neighbourhood renewal is paltry.

As commentators seem to agree that the situation has not much improved, since we must conclude that in the UK, perhaps surprisingly, the growing volume of socially oriented and publicly funded arts programmes has not been paralleled by the systematic critical analysis of their social impacts. The only significant exception is the project carried out by Comedia on the social purpose and value of participatory arts. This project and final report entitled *Use or Ornament?*, which was published by Francois Matarasso in 1997, played an important role in establishing a near consensus in Britain among cultural policymakers and arts practitioners alike. Although it might seem relatively old, having come out in 1997, I have decided to focus on this study as it represents the first, and definitely the most influential, project that explicitly aims at developing a specific methodology for evaluation in terms of if, and how, participation in arts activity changes people's lives. However, I will attempt to show how this project, despite its importance in introducing the methodological issue, is flawed and therefore cannot make a strong case for the effectiveness of the participatory arts for promoting social inclusion. However, it is useful to first look at how participation in creative projects has been said to help fight the symptoms of social exclusion:

- Increase people's confidence and sense of self-worth
- Extend involvement in social activity
- Encourage adults to take up education and training opportunities
- Help build new skills and work experience
- Develop community networks and sociability
- Provide inter-cultural contact and co-operation
- Provide a route to rehabilitation and integration for offenders
- Help people extend control over their own lives
- Help involve local people in the regeneration process
- Make people feel better about where they live
- Help people develop their creativity
- Help improve the quality of life of people with poor health

These are just a few of fifty social impacts of the arts identified by the report and which are presented as an as yet incomplete list of all the possible social outcomes that can be produced by participatory arts projects. The extent to which these impacts have taken place is measurable, according to the Comedia report, by using a five-step evaluation model. These five stages are planning, setting indicators, execution, assessment and reporting. Unfortunately there are a number of problems with this model.

The first problem concerns the issue of measuring outcomes rather than outputs, because evaluating the social impacts of the arts means attempting to measure the extent and the way in which participation in artistic activity has changed people's lives. This requires a focus not so much on the programme's immediate outputs (the artistic product) but on its long-term impacts on the participants. However, this evaluation model is difficult given that the assessment phase is advised to take place on completion of the project and the various stakeholders should all compile their reports shortly after completion. So what about outcomes? What about the alleged long-term impacts on the participants? These will take longer to emerge than outputs and will therefore not be taken into account by this evaluation process. For instance, Matarasso who compiled the report states that 37% of participants have decided to take up training or a course as a result of their participation. But what we will never know is whether that was just the result of a short-lived enthusiasm or a real life-changing decision. It would probably have been more significant to show what proportion of project participants had actually taken up education or training opportunities a few months after the programme.

A second problem with this evaluation model concerns the issue of establishing links of cause and effect because being able to show change in relation to a pre-defined indicator does not prove that the change was produced by any arts project being evaluated. So establishing a causal link is critical in any discussion of evaluation. However, all that Matarasso has to say to support the causal links that he purports between changes in people and their participation in arts projects is that:

> It cannot be denied that there is a cumulative power in the hundreds of voices we have heard over the past eighteen months, in vastly different circumstances, explaining again and again how important they feel participation in arts projects has been for them. How many swallows does it take to make summer?

This is not a consistent or a strong argument and it certainly undermines the possibility of using this evaluation model to sustain credible advocacy for public funding and also reflects the broader problem of a lot of evaluation work that is currently being undertaken.

The third problem with this evaluation model is in the use of statistics and, in particular, the problem of questions formulated with a bias towards getting a higher proportion of the desired answers. For instance, let's consider one of the questions in Comedia's questionnaire that was: "Was being able to express your ideas important to you?" This question implicitly assumes that all participants have had the chance, and were able, to express their ideas. Such an implication means that a respondent might have felt inclined to respond 'yes' to such a question in order to avoid admitting that they did not take the opportunity to express themselves or had not been able to do so. Another example: Matarasso claims that 73% of participants have "been happier since being involved" in the arts project. This percentage represents the proportion of the interviewees who have expressed agreement with the sentence "Since being involved I have been happier" and this result is accepted as valid without any further discussion. Furthermore, it is arguable that the attempt at measuring something quantitatively that is so subjective, and for which there is no pre-defined scale, would at least require more discussion and a more in-depth investigation of the participants' experience. In the same way Matarasso claims that 52% of participants felt better or healthier

after participation in the arts and 49% had even changed their ideas. About what, though, we don't know since people were simply asked, "Has the project changed your ideas about anything?"

The fourth problem concerns the cost-effectiveness issue. In *Use or Ornament?* Matarasso poses the question of whether social policy issues could be tackled more cost-effectively by other methods rather than the arts and he even claims that:

> Participatory arts projects are different, effective and cost very little in the context of spending on social goals. They represent an insignificant risk to public services, but can produce impacts (social and economic) out of proportion to their cost.

So his conclusion is that "a marginal adjustment of priorities in cultural and social policy would deliver real socio-economic benefits to people and communities."

However, it is not clear on what basis Matarasso reaches such a conclusion because there is no data included on comparative costs or on the results of different methods. This is a fact that undermines the validity of his claims and this affects the redirection of funding towards participatory arts.

There is one final problem with Comedia's approach to the evaluation of the social impacts of arts projects. Very often the importance attributed to social outcomes overshadows the aesthetic considerations. This can be explained by the fact that, quite often, the projects analysed by Comedia researchers are funded by local authorities as part of anti-poverty strategies, or they are funded by development or regeneration agencies. So, in these cases, artistic concerns are no the main reason why the projects were funded in the first place and, consequently, aesthetic considerations are often given little or no room in the evaluation of their success. However, this marks a fairly strong difference from the attitudes of agencies specifically devoted to arts funding such as Arts Council England because, for these bodies, allocations of resources are founded on and imply a quality judgement based on aesthetic considerations. Moreover, the less money there is to spend on the arts the more of a need there is to make a judgement based on quality.

But how can we define quality in the context of arts projects evaluation? There are two possible ways. Firstly, quality can be defined according to criteria of aesthetic value, a position exemplified in Britain by Arts Council England's commitment to promote excellence in the arts. Quality can also be defined in terms of quality in relation to public service provision where it relates directly to concepts of effectiveness, fulfilment measurements and, ultimately, the provision of value for money to the taxpayer. I think it is evident that there is a tension between these two competing notions of quality. So when, say, Arts Council England defines as one of its aims to "finance arts projects characterised by high quality", does it refer to projects and programmes that are successful in reaching the required and accepted standards from an artistic or from a social point of view? It is clear that such notions of quality and success might not successfully co-exist, so in case of conflict, which one of the two competing notions of quality should prevail? Should arts projects with a social aim be evaluated on the grounds of the same aesthetic criteria of excellence and quality that Arts Council England applies to its more traditional client organisations or should they rather be assessed merely on the basis of the positive effects on their participants, with little

concern for their artistic merit? I think there is clearly a tension between such different notions of quality that further complicates the process of evaluation.

In conclusion, Comedia's report has been used opportunistically to fulfil short-term advocacy objectives and this has led to the deliberate neglect of the weakness of the methodology that he proposes. Today, more than ever, there is a need for the development of a rigorous evaluation methodology for participatory arts projects and this should be a methodology that can measure the long-term impacts on project participants and convincingly establish links of cause and effects between those impacts and the artistic experience. It should also be a methodology that is brave enough to compare the cost of arts projects with more traditional practices within social policies of established effectiveness in tackling social issues: this is a must if we want to be able to substantiate the argument of the cost-effectiveness of the arts as tools for the promotion of social inclusion. Finally, such a methodology should be based on a more relevant and less ambiguous definition of quality in participatory arts projects.

The main problem posed by the argument that the arts are a means towards promoting social inclusion, and that public subsidy is in fact an investment with measurable social returns, is that the arts become entirely instrumental: degraded to the function of a mere tool, the arts become a matter purely of value for money. If we accept that the positive social or economic impact of the arts should be a crucial rationale for public subsidy then we have two possible scenarios: first of all, should the publicly funded arts sector not be able to provide convincing evidence of its social impact, as is currently the case, the very livelihood of the sector might be at risk. If, on the other hand, the arts become able to successfully demonstrate the claims of their positive social impacts I am not sure that the consequences will be solely positive. If we took instrumental art to its most extreme, yet intrinsically logical, consequences, there would be no point in having a cultural policy because all these functions might just as well be carried out by economic and social services departments. In this perspective, arts provision could easily be absorbed within existing economic or social policies. Therefore recourse to an instrumental notion of the arts, which in some ways can be seen as a policy of survival for the arts in the face of current government expectations, might turn out to be, in the long-term, a policy of extinction.

Delegate Discussion: Claims of the positive social impacts of the arts seem not to be substantiated. What are the consequences of this and how should the sector respond?

"We should be making arguments for the funding of art for art's sake, not as an instrumental part of social policy."

"Education and inclusion need to be funded in their own right – and possibly not through the arts councils."

"The problems of definition explored in the main session may be too big and ultimately irresolvable."

"What is meant by social impact? The arts make an impact on society anyway, not just on social inclusion."

"Proving a causal link between art and social change may never be possible."

"Seeking funding solely on the basis of social exclusion outcomes represents a minefield. Even if we could prove positive outcomes, where would that get us? We would simply be competing with other forms of culture such as sport (which appears to be much better at this than the arts) and ultimately against the core social policies of the welfare state."

"We need to separate out the educational impacts of the arts from the social or cultural impacts."

"Alternatively: seeking funding for 'art for arts sake' is naïve. We need to make the case and find support in whatever ways we can."

"Having said which… the 'art for arts sake' argument has not been lost. After all, the 500,000 additional attendances was a pretty easy target."

"It is important to highlight the differences in the targets set in Scotland and Wales. In Scotland, specific targets have been set for participation. In Wales, a measured fall in participation didn't prevent an increase in arts funding. Changes in the Welsh parliament may yet see culture moved into economic development."

"The social impact of the arts has been around a long time. In the 1980s companies were founded around the use of YTS trainees."

"What about measuring joy? Medical research can do this, but the arts are simply not resourced to do so. The lack of resources for proving the case is a key problem."

Presentation: Ethnography and the arts?

Dr Rachel Jones (Instrata)

We want to create a successful experience. But what are the criteria that make an experience successful? In technology, and product design, the answer is knowing the customer. The customer is sometimes called the user or the consumer or the visitor or the audience member or the participant. I'm going to talk more about knowing the customer and a new area of research called ethnography.

Ethnography involved going out and looking at tribes and understanding their behaviours and activities. In the 1980s it was brought into technology, and later into product design, by a woman called Lucy Suchman who worked at Xerox Park. Xerox Park was a 'blue sky' research centre that developed a lot of new IT ideas and she was challenging a prescriptive, cognitive and deterministic approach in technological design to creating artefacts. What she was saying was that context is important, that we need to understand people in their context to inform the creation and the evaluation of the experience. The product should be designed to complement purposeful action and ethnography was to look at situated action: people working and behaving in their everyday environments.

I'm going to talk through some examples of how this has been used. Lucy Suchman wrote an influential book. At the time we were working at Xerox Park, the 1980s, there was the notion of the ultimate machine and the ultimate machine was the machine that never broke down. What Lucy Suchman discovered was that it was possible to reorient the problem. One of the things that happens when a photocopier breaks down is that you call the engineers out so it's expensive for Xerox and a problem for the customers who want to be able to continue with their photocopying and who have to wait until the engineer comes out and mends it. So what Lucy Suchman said was that maybe the customers would be prepared to look at the breakdown of the machine and carry out simple jobs like pulling the paper out when it got jammed. That totally reoriented the manufacturing process and the way that Xerox thought about photocopiers and if you now open a photocopier door you've got the step-by-step instructions: "1 pull here; 2 push this; 3 take out the paper". So that discovery changed the way that machines were built for Xerox.

So what is ethnography? It comes from anthropology and involves long-term studies in context. It uses a variety of methods: ethnographers are well known for the little video cameras that they travel around with shadowing people, but they also use interviews so it's not just fly on the wall TV techniques where we're watching people as we're trying to understand why people do things they way they do. Ethnography primarily looks at behaviour or activities and does not ask people questions except around what they're doing and why they might be doing it. The outcome isn't a set of statistics: it's what we call a thick description so it is a written description in quite some detail of what people do, how they do it and why they've done it in that way. What is also interesting is that ethnographers don't go in with any pre-determined questions: the case itself determines the category. So, what people are doing defines our findings. This means that the expertise isn't what questions we ask but in the analysis and interpretation. Furthermore ethnography is inclusive: it does not looking at the average or the mean of what people do: it looks at everybody. In fact it's often the people on each end of the scale, if you like, that offer us the most interesting behaviours and interesting opportunities as a result.

Unfortunately, in commercial ethnography, we can't spend three years studying a tribe. What commercial ethnographers are doing is developing new methods that enable the process to be speeded up and deliver what is 'enough', so commercial ethnography looks at projects from a duration of two to three weeks through to six months. What ethnographers deliver is an in-depth understanding of customers and they try and go beyond the 'thick description' to try and develop visual descriptions or 'experience modelling'. 'Experience modelling' is a phrase for a visual description of people, processes, activities and behaviours. Ethnographers also work at both the formative side, informing the creative process, and at the evaluative side so from market product opportunities through to whether something has worked.

This is an example of a project based in Chicago called Sneezy which looked at the cold experience. The project looked at what the experience is like for people with colds. What we discovered is that there are a lot of products out there to relieve your symptoms so it's fine once you've got a headache or a runny nose as you can buy something to help you feel better. But there is a sense of when you're going down with an illness that you feel a bit grotty and that while you might have a bath or take some Vitamin C there was clearly an opportunity to develop something for when someone knows they're coming down with a cold but before they've actually got the symptoms.

How does ethnography fit with other research methods? It doesn't replace qualitative work but what it does is it adds depth. It tries to understand what this group of people might want or how they do things or what experiences do for them and it also understands why people do things the way they do which is always useful in creating new projects, events and products.

One of the problems with a focus group is that it takes people out of their context and places them in an artificial environment. If you take people out of their everyday environment then they behave differently. In fact they behave very differently. Just look at the way you behave at work, at home and in the pub: it's very different. Furthermore, put people in a group and they're influenced. This is inevitable because we're social animals. Also, if you ask people what they think, they usually tell you what you want to hear, or they don't know. If I asked someone how they drive a car, for example, they'd have to think it through step-by-step and even that mechanical process is hard to explain, let alone something that is affective or emotional.

So, in that context, ethnography does take time and costs more. It uses small samples because there aren't the resources to do anything else. This can mean that ethnography seems anecdotal and that's why it complements quantitative research. It offers real understandings and the criteria come from the way people experience something. It's explorative, which means that ethnographers don't know what they're going to discover and, in that sense, it offers new insights. And ethnography is predictive because it identifies the criteria that will make an innovative experience successful and it also identifies barriers to its adoption.

This is another example of a project that looked at people's holidays and people's holiday experiences. It was cross-cultural, so it looked at experiences throughout Europe, but it started in the UK where we were particularly interested in the summer holiday experience. We undertook a cultural study and we looked at, for example, Thomson holidays and how Thomson took a train to Blackpool, and how, for many people,

that has now developed into two weeks holiday in the summer with their family. And what is that experience about? How do people get inspired, plan, book and actually experience it and share it afterwards? From talking to people – and we used a variety of methods including speaking to people at travel agents, speaking to people at airports, in coach stations, in their homes, by phone interviews, and to travel and booking agents themselves, all in two weeks – to understand what going on a summer holiday meant to people. From this we developed several things but, to be brief, one thing was a travel process where people would be inspired at some point; and then ask whether they can afford it in monetary terms and in terms of the time and then ask about feasibility and so on. There were clear differences between the UK and other European countries. For example, one person in France said, "Why would I want to leave France? Everything's here." while the Germans tend to go on holiday in groups and tend to go for two months because they have forty days holiday per year. So we looked at the cultural impact, what inspires people, how they find out whether it is feasible and then we looked at booking (which is what most websites do) for example, looking at the cost of the flight. But what websites don't do is, for example, a lot of families may be anxious about the journey time for the children. So they want to know about travel time from home to the hotel. Or a booker may want somewhere hot, with facilities, with somewhere interesting nearby that they can explore. So these are criteria that are different from the way that most travel websites operate and so we began to look at opportunities within that and this was a site called opodo with nine European airlines and we looked at opportunities for them, as well as segmentation of the market, and different strategies for approaching their holiday booking.

What about ethnography and the arts? How can we measure the social impact of the arts? Well one of the things that we have learned from ethnography in product design and technology design is that it is very context specific and that a successful experience comes from the people that experience it as much as form the product itself. We can't determine up front what those criteria for experience might be but we can work to understand how people are responding. Measuring the intangible or the emotional is difficult but ethnography does understand behaviours and activities. So if there is behaviour in response to a feeling we can understand that and we can also try to understand what was the cause and effect. Ethnographers do aim to understand why and to understand the richness and the diversity of those experiences. Measuring long-term impact is down to the different research methods you could use and ethnography works in the everyday and in people's environments. By knowing your customer in their everyday environment it is possible to create a successful experience.

Delegate Discussion: How could social anthropology and ethnography be used to measure the social impact of the arts?

"Imagine how we can use social anthropology in the arts. We need to remember that the arts is not just about purchasing a ticket but involves a whole decision-making process including organising the babysitter, travelling to the venue and so on. Perhaps ethnography could help us to understand this process for the customer?"

"It would be useful to know what appeals to who in advertising terms and to understand the influences and influencers on the purchase decision."

"Various techniques could be used to understand this decision including going to events, undertaking interviews at the box office, visiting people in their homes after print has gone out and asking people who they spoke to about their decision before they made it."

"In Holland, 80% of decisions made about visiting the theatre are made by women."

"In which case, we could find out what information they need to persuade their partners to attend."

"If we tried to do this in relation to the arts in general, how can we measure 'social impact'?"

"Scoping is the answer, using a market segment or a particular type of event and then looking for a new market or a new product."

"Can we use ethnography for arts in education and young people so, for example, we could look at the impact of participation when young and the longitudinal effect."

"Ethnography could complement other research: what people actually do not just what they say they will do."

"Ethnography depends on the researcher deciding what is important. Behaviour you can watch, but how do you measure response in terms of how can you assess what is in people's heads?"

"You do need to encourage people to think aloud; listen to discussions. But people can express the same responses in different ways. The key is not to always ask 'why?' as people don't always know the answer to that question and it can sound too confrontational. It is important to move beyond asking 'why?' to solicit the right response about understanding lifestyle, beliefs, culture, family and broader issues."

"Can we use ethnography to explore how staff react and interact with customers? Is customer service a major barrier to experience? Can we alter our behaviour?"

"How much does this cost?"

"There are various options but in a recent piece of work eight interviews cost £10-£12k."

"That's not a large number of people. How do you decide who to use?"

"Quantitative data helps you identify your targets."

"Do they know they're being watched?"

"Yes. There are guidelines. Permission is needed and people are often paid which can influence them, especially to start with, but people can't live in superficial ways after a while."

"We have the challenge of measuring emotional response. Could ethnography help us get beyond 'I really enjoyed it?'"

"Can we use it to explore branding and response, advocacy and word of mouth?"

"The travel experience example showed that the holiday process should be fun but was actually quite a stressful process. This impacted branding which needed to reassure, be relaxed and offer support in the process to overcome the stress."

"How do you present these ideas to clients and what happens if they don't agree?"

"The findings are often common sense and so 'Oh yes, of course' is the common response but there is also video camera evidence of behaviour as well."

"What are your demographic equivalent categories?"

"Lifestage often comes up, although it depends on the client. But clients are often asking when do people make a lifestyle change e.g. marriage, having children. They are attempting to identify points of opportunity."

Action points
- Lobby for a commission of a pilot ethnographic study looking at customer service and emotional impact of the arts experience
- Use new evaluation methods e.g. ethnography to help us interpret the data we already have
- Social anthropology and social impact in the arts definitely has a role but requires a clearly defined brief. Would funding bodies consider funding these?

Discussion: Q&A

This discussion followed the presentations by Annabel Jackson, Hetan Shah, Eleonora Belfiore and Dr Rachel Jones

"In defence of Francois Matarasso, who isn't here to defend himself, here are three quick points:

- If you look at Sir Isaac Newton, technically he got it wrong, but he got the whole world thinking in a very different way that allowed other people to come along afterwards and then get it right.
- There has been recent research in Sweden and the US that contributes to the whole picture.
- You don't have to address social exclusion to get money from Arts Council England. I'm actually worried that this is about to become a self-fulfilling prophecy because everybody's saying it and yet 85% of our funding goes to regularly funded organisations. One of the issues we are going to look at is addressing social exclusion but that's appropriate organisations with a track record such as Cardboard Citizens. We don't want theatres to meddle with the most vulnerable communities we have. So it's only three years since PAT 10 and it could be that the funding system is still getting it wrong and giving out the wrong advice so if you have specific examples you should challenge your officers. But the main point is there is NOT an automatic link between funding and social exclusion and we shouldn't just carry on as though that is there."

"Before we undertake evaluation or data projects surely we require some clear robust definitions of terms such as 'the arts', 'audience development', 'social inclusion', 'quality' and so on."

"It would be lovely if we could. The difficulty is we are talking about such contested concepts there. It would be great to have consensus and it is conversations like this that allow that sort of consensus to come out. On the other hand what makes life interesting is that as soon as you define something someone else comes along and stretches the definitions."

"Clarity is always helpful but I agree that we will never come up with one definition for those things. I'm not sure it is desirable – the discussion about definitions is helpful in helping us to be aware where we disagree and where we assume different things but realistically we're never going to get everyone to change their opinions and agree. We should simply expect to enrichen the debate."

"If the concepts are still contested then when we're talking about justifying 500,000 new people attending the arts etc, we need to be clearer how we will define those goals for the purposes of that measurement."

"It is reassuring you don't have to address social exclusion to get money from ACE. The problem is that many arts organisations rely on partnership funding from local authorities."

"Is the thinking to preserve art and then fund ways of doing it such as access e.g. no funding unless you do education work, regardless of whether you do it well or not. Is social inclusion the next tactic? Some conclusions of a philosophical debate about definitions might not necessarily work in our interests so are we having an honest politics free debate to find truth or do we have to consider the real world?"

"We have to take the greatest care in ensuring we're not fitting what we do around the evaluative needs of perceived government policy but that really we should be concentrating on our advocacy and lobbying about what the policy should be."

Delegate Discussion: Call to Arms

Discussion

"How do all these topics relate to developing culturally diverse, disabled and socially excluded audiences? I would like to see more emphasis on the change in demographics towards a more diverse society and changes in urban and rural populations."

"Sometimes I think we should stop any kind of research."

"The thing about not doing research worries me: it is one of the nightmares I have quite a lot. There is a small receiving theatre in a market town somewhere in the middle of England. The demographic for that town is middle class, middle English, middle aged and the person running it has learned their job from the bottom up. They are against qualifications because they have been to the university of life. And then something astounding happens. They take a new approach to arts marketing. They say away with all this technology, away with all this research, away with all this data. We're going to go back to basics. We're going to go back to paper tickets and throw away the computers. We're going to have seating plans that we colour in with felt tip pens and we're going to do away with direct mail. What we're going to use for promotion in the future is hanging cards. It is a raving success and all of a sudden everything we've been fighting to put in place for the last ten years gets thrown away. Then I wake up in a cold sweat."

Action points

"Collecting data for non-ticketed events. We don't have to be perfect straightaway. 10% is a start so let's start."

"People aren't averse to giving data if they understand why and there's something in it for them."

"We capture data by rewarding people outside the arts. Free samples, what about free events?"

"Reward, incentivise the provision of data."

"Improve data capture through the use of smart or swipe cards."

"Collect the minimum you can get away with – start at the beginning and know that you can collect more later."

"Continue the tool kit work on consistency, classification and standards and join up the work that is happening on a regional basis."

"An aim is that we should finally get an art form classification system and anyone found not using it should be kicked out of the AMA."

Discussion

"We need to ensure that the data scoping project encompasses a long list of objectives focusing on what we want to achieve from improved data and to cross tab the objectives against the various data sources. What I found this morning was a lot of fascinating things about types of data that we can collect and in the presentations there were a lot of implications about what you might be able to do once you've got the data e.g. we need knowledge, but in order to do what? And so all I wanted was to point out the importance of that, even if we literally just went round the audience and everybody said 'I need data in order to…' or 'data will help me to…' What needs do we have for data? Even in the little group we had this morning one

person said 'I need to get at my lapsed attenders'; someone else was saying 'I need to identify when people are moving into a lifestage that would make them want to come to classical music' and someone else said 'I need to convince the funders'. So it's almost as though if we made a whole list of the things you could do with data down one side and then made a list across the top of all of the different types of data that we might have like internal box office data; TGI; stuff from Arts ACORN or whatever it would be; and then literally just fill in the grid and say which bits of data might help you to do which things. And then on that basis work out what we've already got; what we haven't got and then how useful each of the bits are. Otherwise, how do you decide which one is the most important or whether you need to do it? It's really about setting objectives for data."

"That is exactly what is in the data scoping study will do."

"We're not using existing segmentation tools well enough."

"Whatever levels and conformity of data collection can be achieved there will still be a need to fill the skills gap between the data and its practical use on the ground level. More training, *boxing cleverer*, sharing case studies, more mapping tools from systems suppliers."

"We need to change the culture of organisations to make evidence-based decisions. Data doesn't make the decision but it shows you more."

"We need to help our organisations understand the implications of being customer focused. Doing something about this needs to happen from the top down. We need help in educating our chief executives about data with a session at TMA conference etc. Why? Because only they can start and maintain the virtuous circle of evidence-based decision-making within our organisations."

"We need to encourage a cultural change in our arts organisations to realise the value of evaluation within a strategic context and celebrate and share existing good practice."

"It's a hearts and minds issue in the sense that arts marketers want tools to help them do the job more effectively on tight budgets but arts organisations are trying to use arts marketing to achieve their fundamental objectives. We've got a situation where generally speaking arts organisations are unable to use the data they have inside their systems. Talk to people who go into arts organisations to help users pull off simple reports. It does seem to me that we've failed as the AMA to address the issue of training and what people are supposed to know to do the job and never in a million years will one Druidstone course a year address the issue for everyone."

"Data:crunch was meant to be easy for people to use. What we find is that there is a proportion of organisations in these exercises who don't even load the disk onto their computer, much less see what that data is telling them, much less actually acting on the intelligence that that gives to them. Data analysis is a dark art for which people don't have time. It is given a low priority and there is a real issue there in terms of how we equip people, not only with the information, but also with the skills and competences to be able to act on it. I don't think it's just a question of a bit of training; I think it is a long-term process of skills renewal within the industry and we need to be thinking about recruiting people into the industry and as a basic minimum requirement ensuring that they are willing and open to the exploitation of data and that they understand why data is central to their marketing priorities."

"I think the last two speakers have been too hard on the industry. There has been a long history of training and recruiting sound people. The problem is actually keeping them. Twelve months after you've run a

course, everybody who was on it has left the industry because the pay and professional recognition are poor and as soon as people in marketing departments are seen as challenging their position becomes untenable. A lot of good work has been done at the tactical level but there are some serious questions to ask at a structural level."

"I come across a lot of people in small and middle-scale organisations who are desperate to know what is on their system but they ask the system suppliers and the system suppliers in the last two or three years have been saying 'I don't know how to do that' so where are we supposed to get this training from? I came across a venue last week where they had been told that a particular very basic report was not possible to do on that system. It is a standard report. So we actually need to do something about the training that the systems suppliers are offering now because they don't know the system either."

"I think one of the exciting and impressive things about this symposium has been that a really diverse number of presentations and discussions seem to have clustered around some really very common themes. Those themes are about almost inculcating and buying into a particular set of values and principles about the way in which we work including the importance of consistency; of definitions; of precision and of focus. And again there has been the issue about buy-in throughout the organisation so there is always that issue about persuading the Chief Executive that these values are worth adopting. These are the conditions that need to be in place before we start doing some of this stuff and maybe we need to start working on some of those values first before we start worrying about what all the technical nitty gritty is going to be."

"I worry a little bit about 'before we can do anything' because I think particularly in matters of data you can do an awful lot with an awful little and I think waiting for everything to be right before you start means you may never start."

"Look at the way that solicitors are required to constantly train. They're required to have a certain level of knowledge to do the job as a kind of entry level and I suppose you couldn't say 'I'm an arts marketer but I don't know about data processing'. I think the AMA needs to start looking at how we help everybody inside the association to develop the skills and knowledge to move through their career successfully and which will also deliver the objective of the AMA of creating a healthier engagement between people and the arts."

"How do we address the issues of organisational change?"

"Part of the buy-in process is about everyone round the table from the beginning saying how data/CRM systems will help them to do their job better and making everyone aware that this will be a tool that will help everyone in the company do their job better."

"Organisational change is a real case of that whole joke 'How many psychotherapists does it take to change a light bulb? The number's not important: the light bulb's really got to want to change.' And only by involving everyone at all levels up and down and throughout the organisation can you achieve that sort of buy in."

"Arts Council England touring department runs a series of network meetings for venue managers and yesterday we had a presentation for large scale venue managers with, for the first time, presentations that were really about marketing – Tim Baker on pricing and Andrew McIntyre on getting venues to take a proper look at how venues market to their audiences. The venue managers went away and were really

inspired and enthused about what they'd heard. I think that sometimes at AMA events we hear really inspirational stuff and the TMA are perhaps not presenting the same material that we get to hear so perhaps we could achieve more of a crossover so that marketers aren't trying to educate their venue managers internally but that venue managers can have an opportunity to hear these issues discussed amongst their peers and first-hand."

Action points

"To work towards definitions that can be used to provide clarity"

"For the AMA to produce a guide of how to appoint an evaluator and to identify things that you can do yourself"

"The AMA should create a dialogue with potential partners to organise training and a helpline for evaluation"

"Arts organisations should work more closely with their respective arts councils to inform negotiations and discussions with DCMS and beyond"

"We should nominate representatives e.g. AMA, Network to input into the work of the Regional Cultural Data Framework; the Regional Development Agencies and Regional Cultural Consortia; the Scottish and Welsh Executives and lobby for resources to make this happen"

"Push for recognition that the arts are a public good and that we need evidence to support this: research most be robust and comparative to other sectors to enable us to do this."

Discussion

"So many of these are familiar issues and they come up time and time again. What I would like to see happening is I would like to see us stop reinventing the wheel all the time and stop doing research projects that have already been done just because we don't know about then and I'd love to be talking about new issues and feel like we've shared the information, skills and knowledge we have on existing issues and feel we've brought our younger colleagues along with us. It feels like we're in a time loop and stay still and get stuck."

"I think this goes back to there has to be a minimum standard that everyone is expected to have attained because until you have that then you can't just assume that everybody knows the rules."

"The AMA should set these standards."

"The data scoping study aims to get to the bottom of what is it that is stood in the way and then get on with the new issues. And as far as the issue of repetitive research is concerned, that is part of the outcome of the project, the virtual warehouse of research, best practice etc which means that not a venue in the land will have the excuse to not use that if it is all done and implemented properly. This means it should be possible to see a big impact against this repetition."

"While I also hate reinventing the wheel I'm not sure we are quite trapped in a groundhog day sort of experience. Now is a moment of major opportunity – a new arts council in England, the data scoping project which will have exciting outcomes; the network of audience development agencies is currently thinking about how it will move forward to address some of these issues and if we act on those opportunities it will be a brave new world rather than groundhog day."

"Really I just wanted to make a heartfelt plea that we do something about these issues straightaway and keep the momentum going so we do something with all these constructive points."

"Arts marketing as a profession is growing and lots of us have grown up with it and what we've failed to recognise is that in any mature profession every year there are new arts marketers, box office managers, new managers etc. Where's the training on a consistent basis for that? And what goes round does come round. Incremental change in our profession is going to be more interesting to many of us who've been here for years but we're all growing and while we're all heading for what's new and exciting we are not putting in infrastructure to our own profession."

"Are you making a case for compulsion in training?"

"I have argued that the AMA should move to having an associate status and that you then follow a course of training and knowledge and demonstrate it and then you become accredited and then there's probably a higher level beyond that for when you're Methuselah."

"I want to add a vote to the notion of incremental change. We have to have big aspirations and move along regionally and then get together nationally – that's how it happens. Incremental change is working."

Action points

"Lobby for a commission of a pilot ethnographic study looking at customer service and emotional impact of the arts experience"

"Use new evaluation methods e.g. ethnography to help us interpret the data we already have"

"Social anthropology and social impact in the arts definitely has a role but requires a clearly defined brief. Would funding bodies consider funding these?"

"Create a common framework across the arts why not create one across the arts and to be clear about why are we doing this and to ensure that there is credibility and that we develop a bank of outputs and outcomes."

Discussion

"At the 2000 AMA conference there was a presentation about the 'Prove It!' campaign. People have used it, particularly smaller organisations and it is very helpful."

"Maybe to seize the moment of opportunity we should invite everyone to think of one thing they will go back to their organisation and do next week as a real deliverable from today. Or if you can think of one thing that you think will add to the data scoping study email it to Catalyst Arts."

"For some of us as touring companies all these ideas are fantastic but other organisations have an effect on our ability to do that – one is Clear Channel entertainment and the other one is Ticketmaster and I'm just wondering if as an association we need to be applying more pressure on them or encouraging those organisations to sit in on this kind of forum and express their views."

"This session was billed as a call to arms – we're a very sleepy army and we should try and end with the way forward. Like one or two of the other speakers I've grown up with the AMA and I have been to conferences where we've discussed some of these things before. But I think we've got selective memory.

If you cast your mind back ten years this would have been all of the arts marketers in Britain in one room. The fact that this is a meeting of fairly senior marketers and it is this big shows just how far we've come. I started my arts marketing career in the visual arts that has absolutely transformed in the last ten years. So how has that happened? It hasn't happened because there have been some great structural changes or people have agreed frameworks or definitions or whatever; useful as they may be. It has actually happened because of people like us, and our fellow education staff, and it has been a battle fought hand-to-hand; one-by-one; organisation-by-organisation. And how many people in the room have only worked for one organisation in their careers? Because what happens is we bang our heads against the ceiling and we move on. It's been personal attrition for a lot of us but along the way we've converted lots of people. It is hearts and minds and our organisations are vastly different. Some of that is arts council stick and some is arts marketing carrot and we've now achieved a critical mass and hold the mainstream agenda whereas before we all used to gather in little rooms and complain that our artistic director didn't understand us. Now we're having very complicated arguments about data warehousing and how many organisations were computerised fifteen years ago? I think it's really, really changing and it's getting better every day. I think that everybody here has probably learned something that is going to be of use to them which means that this event in itself has pushed that process further on."

Further reading & information

What's going on with audiences and what are the implications? (Stephen Cashman)

For census data:
http://www.statistics.gov.uk/census

Levels of arts attendance and levels of usage of digital media:
http://www.statistics.gov.uk/downloads/theme_social/social_trends33/social_trends_33.pdf
ONS [2003] Social Trends No.33 (Please see pages 227 to 233) (NB 4.4 MB.)

Engagement with the arts and attitudes to them:
http://www.artscouncil.org.uk/downloads/information/artsinengland.pdf
ACE [2002] The arts in England (Please see pages 50 to 52) (363 KB).

'Demographic timebomb'
http://www.statistics.gov.uk/cci/nugget.asp?id=287

Time squeeze & implications for the arts:
http://www.a-m-a.co.uk/images/downloads/ConferenceReportI.pdf
Summary of Henley Centre session available as part of wider 2002 conference report
(Please see pages 9 to 14) (896 KB).

The cultural sector and government policy: why data matters (Richard Naylor)

DCMS public service agreement:
http://www.culture.gov.uk/global/publications/archive_2002/dcms_psda_03_06.htm

The quest for knowledge (Beth Aplin & Kieran Cooper)

Data scoping study:
http://www.catalystarts.com

Social auditing: how to do it in practice? (Hetan Shah)

What is social auditing?
http://www.cbs-network.org.uk/SocAuditing.html

A standard for social and ethical accounting:
http://www.accountability.org.uk

Ethical explorer (an online social auditing tool being developed):
http://www.ethicalexplorer.org

Indicators on economic, environmental and social effects
http://www.globalreporting.org

LM3 (measuring impact on local economies)
http://www.neweconomics.org

Partnerships for Learning

http://www.artscouncil.org.uk/downloads/information/partnershipsforlearning.pdf

Speakers Biographies

Beth Aplin and Kieran Cooper

Beth and Kieran are the directors of the management consultancy Catalyst Arts, based in Bath. Beth spent many a happy hour as Business Manager of the Bedlam Theatre in Edinburgh before combining her love of the arts with her computing training by joining the staff of Select Ticketing Systems (now part of Tickets.Com) in 1989. She worked as a consultant, trainer and installer, working with organisations as diverse as Blackpool Pleasure Beach and Glyndebourne. Kieran's background is as a marketer, holding posts at Aldeburgh Festival, Cambridge Arts Theatre, RPO and Bath Festivals. Since Catalyst Arts was formed in 1999, clients have included Tate, Barbican, Watershed, Birmingham Arts Marketing, Dance Umbrella, Arts About Manchester and Bridgewater Hall. The company's aim is to help organisations get the best out of their people, business processes and technology. Kieran and Beth have been involved as trouble-shooters, consultants, project managers and trainers to a wide range of arts organisations across the UK. In addition to their work on the Audience Data project they are also working on setting up a ticket agency for the Highlands and Islands of Scotland with the organisation Hi~Arts.

Eleonora Belfiore

Eleonora was born in Italy, in the Sicilian city of Catania. Having started a degree in Classics and Italian Literature at the University of Catania, Eleonora first arrived in the UK in 1997 as an Erasmus student. She then decided to transfer permanently to Britain and to the University of Exeter where she graduated in 1999 in Greek and Roman Studies with Italian. She then went on to read for the Masters in European Cultural Policy and Administration at the University of Warwick. Subsequently, Eleonora spent a year in Brussels where she worked for the Informal European Theatre Meeting, an international network of professionals working in the performing arts. In 2001, Eleonora obtained an AHRB funded PhD studentship, and she started working on her thesis entitled *Instrumental notions of the arts and culture within national cultural policies: a growing trend? The case of Britain and Italy.* Eleonora has since been presenting her work at conferences and workshops in Britain and abroad and published articles in academic as well as professional journals. Her publications include: "*Art as a means towards alleviating social exclusion: does it really work? – A critique of instrumental cultural policies and social impact studies in the UK*", published in the International Journal of Cultural Policy (Vol.8, No.1; May 2002); "*Inconclusive evidence*", on the assessment of the economic impacts of the arts in *ArtsProfessional* (February 2003), and "*Methodological issues in cross-national cultural policy research: differing notions of culture in Italy and the UK*" in the Culturelink Review (April 2003).

Stephen Cashman

Stephen Cashman was formerly Chief Executive of Developing Audiences in the North, but has returned to management consultancy and training specialising in working with arts organisations on issues of strategic management, strategic marketing and assessing the implications of future trends. A Durham University MBA, he has worked for a range of arts organisations and in the academic sector. His guide to strategic marketing planning for arts organisations which was commissioned by Arts Council England and the AMA, is to be published this summer.

Sarah Denner Brown

A leading direct marketing professional, Sarah founded SDB Talking Direct in 1995 to supply training and consultancy to small and medium sized businesses. The company is built upon a passionate belief in the benefits of a data-based marketing approach to the profitability of businesses in many sectors. Sarah's background is a useful mix of both client and supplier side work. She gained valuable business to business experience at Procter and Gamble, selling to foodservice operations and to the cash and carry and distributive trades. Subsequently Sarah spent six years in a variety of roles at CCN Marketing, now known as Experian, specialising in data management, marketing database and market analysis solutions for a wide variety of both blue chip and smaller clients. Sarah also works as a Senior Consultant and Trainer to the Institute of Direct Marketing. She works especially closely with the IDM on a number of initiatives to deliver the benefits of direct marketing to SMEs around the country. Other clients include Royal Mail, HSBC and a whole raft of SME's who are not household names! Sarah is a motivational speaker and is greatly in demand at conferences and seminars around the country for her ability to make the chewy subject of databases both accessible and enjoyable.

Richard Hadley

Richard is the director of marketing:arts, the award winning audience development agency based in Coventry. Under Richard's direction, marketing:arts has pioneered the development of data analysis in the UK and has established an international reputation for technical innovation in the delivery of marketing resources. He is also an experienced arts and public sector trainer in marketing and business strategy, as well as lecturing to Masters level in the UK and overseas. Richard specialises in strategy, new technology for marketing and organisational change. He has a long background in the arts working variously in venue and tour marketing, market research, freelance consultancy and within the funding system. He has also worked in marketing management in local government, advertising and conservation. When he gets time, Richard likes to indulge in music, gardening, and other homely pleasures, as well as his dog and two cats.

Annabel Jackson

Annabel Jackson is an evaluator, specialising in the arts. She has seventeen years experience in evaluation, fourteen running her own management consultancy. She has carried out a couple of hundred assignments for the arts councils, arts organisations, other lottery distributors and foundations in the United States. This work includes defining performance, establishing performance measurement systems, auditing existing systems, training staff in performance measurement, carrying out one-off evaluations and evaluating evaluations produced by other organisations. Her main research interest is on how human factors undermine the accuracy and validity of performance measures. Annabel has evaluated Stabilisation (in England, Scotland, America and recent appointments for Wales and Northern Ireland), RALP, Arts for Everyone Express, Arts for Everyone Main Awards for All England, Awards for All Scotland, Millennium Awards as well as various projects evaluating training. She has written performance measurement systems for local authorities in the South West, for the Film Council and the British Film Institute. She has three degrees, the last an MBA from Imperial College London, where she taught performance measurement. Annabel is in the process of writing a book on applying a learning approach to evaluation in the arts sector for the Ford Foundation in America.

Rachel Jones

Rachel has over 15 years experience applying a variety of people-centred techniques to product design, particularly for new technologies. Rachel founded Instrata in 2001 to bring together a multidisciplinary group with the common aim of humanizing technology. Prior to starting Instrata, Rachel worked at two of the foremost pioneers of people-centred techniques in design, Xerox EuroPARC and Sapient. At EuroPARC, Rachel worked with social scientists, psychologists, designers and computer scientists, pioneering new techniques and developing leading-edge technologies. Rachel was part of group where people, organisations and cultural understanding were the focus for technology design, rather than technology being the driving force behind innovation. At Sapient, Rachel applied a variety of people-focussed techniques to product design, from understanding people's activities, co-designing possible solutions, and designing and evaluating "user friendly" interfaces. Rachel has over 20 international publications and authored 7 patents.

Hetan Shah

Hetan used to be a lawyer in the City, but saw the light and joined the New Economics Foundation (NEF). NEF is one of the UK's leading think tanks, working for an economy that puts people and planet first. Hetan is also a director of Social Enterprise Partnership (GB) Limited. SEP brings together a number of leading organisations in the field of "social enterprise" – broadly those organisations which trade for a social purpose. Hetan manages the Quality and Impact programme for SEP and NEF. This project is promoting tools and resources to help social enterprises prove and improve their performance. These tools include social auditing, key performance indicators, economic impact measurement and the capture of social returns on investment. Hetan's research interests include political theory, regeneration and thinking about how government policy can affect happiness. He has a degree in Philosophy, Politics and Economics from the University of Oxford and a masters degree in Contemporary History and Politics from Birkbeck college, University of London. Hetan was born in, and lives in, East London.

Delegate List

Julie	Aldridge	AMA
Janek	Alexander	Chapter Arts Centre
Tabitha	Allum	Arts Council England
Katie	Anderson	Warwick Arts Centre
Beth	Aplin	Catalyst Arts
Joanna	Baker	Edinburgh International Festival
Tim	Baker	Tim Baker Associates
Morag	Ballantyne	Morag Ballantyne Arts Management
Pim	Baxter	National Portrait Gallery
Nick	Beasley	National Museums & Galleries of Wales
Sarah	Bedell	
Eleonora	Belfiore	Speaker
Peter	Bellingham	Welsh National Opera
Michael	Bewick	The Corn Exchange, Newbury
Lucy	Bird	The Sage Gateshead
Freek	Bloemers	Bloemers & Leach
Helen	Bolt	AMA
Maria	Bota	Hallogen Limited
Carole	Britten	Dance Umbrella
Gavin	Brooke	Birmingham Arts Marketing
Melanie	Brooker	CBSO
Nigel	Buckler	Arts Council England, South West
Ian	Butlin	English National Ballet
Alison	Byard	Cheltenham Arts Festivals
Matthew	Carwardine-Palmer	Wycombe Swan
Stephen	Cashman	
Phil	Cave	Arts Council England
Andy	Cole	British Film Institute
Kieran	Cooper	Catalyst Arts
Debbie	Cunnell	The Audience Business
Sian	Cunningham	The Arts Council
Neil	Darlison	Warwick Arts Centre
Louisa	Davison	The Corn Exchange, Newbury
Sarah	Denner Brown	Speaker
Alice	Devitt	The Royal Opera House
Ruth	Doyle	Leicester Haymarket Theatre
Lesa	Dryburgh	Octagon Theatre
Simon	Drysdale	The Glasgow Royal Concert Hall
Julie	Eaglen	
Lindsay	Endean	Spitalfields Festival
Alison	Finn	Birmingham Repertory Theatre
Kate	Fortescue	AMA
Rachel	Gatiss	AKA
Jennie	Gentles	Watermans Arts Centre
Jonathan	Goodacre	Eastern Touring Agency
Katherine	Gorbing	Compton Verney House Trust
Michelle	Gortan	The British Council
James	Gough	Arts Marketing Hampshire
Richard	Hadley	marketing:arts
Nick	Hallam	Royal And Derngate Theatres, Northampton
Matthew	Hare	ts.com
Pam	Henderson	AMA
Diana	Hiddleston	The Oxford Playhouse

Andrew	Higgins	English National Opera
Richard	Huntrods	Chichester Festival Theatre
Tanya	Hutchinson	The Scottish Arts Council
Annabel	Jackson	Annabel Jackson Associates
Hannah	Jones	Apples & Snakes
Rachel	Jones	Instrata Ltd
Paul	Kaynes	Birmingham Arts Marketing
Ann	Kellaway	Arts Council Of Wales
Ken	Kelling	Shakespeare's Globe
Emma	Kendon	Trinity College Of Music
Shirley	Kirk	South West Arts Marketing
Ros	Lamont	Scottish Arts Council
Jo	Lock	North Devon Theatres Trust
Jane	Macpherson	The Lowry
Heather	Maitland	
Deirdre	Malynn	The Cochrane Theatre
Liz	Martell	Arts Council England
Bernard	Martin	TEAM
Andrew	McIntyre	Morris Hargreaves McIntyre
Fiona	McKeown	Arts Council England
Ann	Monfries	Scottish Chamber Orchestra
Paula	Moreau-Smith	Arts Council England
Patrick	Morsman	Tickets.com Limited
David	Popple	Stamford Arts Centre
Alan	Postlethwaite	ts.com
Martin	Prendergast	Guardian Media Group
Vanessa	Rawlings-Jackson	
Zoe	Reed	Soho Theatre
Joanna	Reid	Dundee Repertory Theatre
Enid	Reid Whyte	The Arts Council
Debbie	Richards	
Richard	Russell	Arts Council England, South East
Andy	Ryans	Halle
Kate	Sanderson	West Yorkshire Playhouse
Joanna	Sargeant	Cardiff Arts Marketing
Hetan	Shah	New Economics Foundation
Leo	Sharrock	Arts Marketing Hampshire
Lucy	Shorrocks	Welsh National Opera
Theresa	Simon	Theresa Simon Communications
Adrienne	Skelton	Arts Council England
Kate	Smith	The British Council
Matt	Smith	New Theatre
Ruth	Staple	South West Arts Marketing
Christine	Stokes	Wales Millennium Centre
Sarah	Swaine	Guardian Media Group
William	Tayleur	Marketing & Management Consultancy
Anne	Torreggiani	Audiences London
Selena	Virrels	Royal Festival Hall
Ivan	Wadeson	Arts About Manchester Ltd
Jenny	White	British Council
Paul	Willerton	Leicester Haymarket Theatre
Sara	Winnington	Richmond Theatre
Nick	Woodhouse	Guardian Media Group
Nicky	Young	Dundee Repertory Theatre