Interpreting Key Indicators in the Performing Arts

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Identifying and interpreting realistic key indicators for performing arts audiences through a collaborative audience analysis and intelligence-sharing programme. Working across 36 London venues, audiences were analysed by artform, demographics and market penetration, repeat attendance, ticket spend and booking behaviour, growth patterns, as well as a propensity to move across venues and artforms, creating robust benchmarks.

The Audience Agency is a not-for-profit organisation created out of the merger between All About Audiences and Audiences London Plus in 2012.
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Introduction

Snapshot London: Performing Arts has gone from strength to strength since we began sharing audience information from London box offices in 2005. It now involves 36 key London cultural organisations, pooling data about bookers for performing arts from over 10 million households. Since 2005, we estimate that Snapshot analysis has been used by over 300 organisations in their engagement strategies, by around 20 different consortia to shape collaborative projects, and is used regularly by Arts Council England and other funders to inform their work. As well as producing benchmarks, Snapshot provides robust market intelligence to the participants involved. Many of the organisations sharing their box office information through Snapshot use the insight it brings as an integral part of their ongoing planning and monitoring.

Back in 2005, we were relieved to discover that the subsidised performing arts sector had a much wider audience than anticipated, with around a third of all London households represented. We were also surprised to discover that audiences booked much less often than we generally believed, and visited far fewer venues. Snapshot revealed these and many other significant factors about the market-place for the first time, bringing it into sharper focus and enabling a more informed approach to audience development. Over time, we have explored many of the trends and characteristics, helping us to understand not just the “what” but the “why” – and what to do about it.

While Snapshot's vital statistics are well-known and well-used by many cultural sector practitioners, they are still far from common-place. This report is designed to share some of the essential facts about London audiences more widely. It is particularly timely as 2012 sees some major Snapshot developments.

Snapshot London: Visual Arts
We will soon be publishing similar headlines for the visual arts sector, based on audience information drawn from 21 major London galleries.

The National Picture
The initiative is now open to groups of cultural organisations across England and information about audiences in other areas will become available during 2012 and beyond.

Year-on-Year Snapshot Update
Look out for an update on the latest annual benchmarks and trends over time; the update puts trends into context, for example looking at how recession is affecting the sector, interpreting change and how this might affect planning.

We do hope you find this a useful overview of the must-know characteristics of audiences for performing arts in London.
What is Snapshot?

Snapshot London: Performing Arts is a collaborative audience analysis and intelligence-sharing programme run by Audiences London on behalf of the major performing arts venues in the capital, from the funded sector and some non-subsidised venues. Originally established with an Arts Council England R&D grant, it enables organisations to understand their audiences in the context of the wider market place. It combines data on ticketing, transactions, lifestyles, demographics and maps. Together, this describes who comes, how often, to which venues, to which artforms, where they live, what they’re like and what else they do; it also identifies and locates people with a high (and low) propensity to engage. In short, it creates an in-depth picture of each venue’s audience, and of the total performing arts audience for London.

Benchmarking and KPIs

A benchmark is a standard that serves as a point of reference for measurement and comparison, be that among a given set of peers or across a whole sector. Benchmarking offers a structured approach for setting realistic targets or Key Performance Indicators (KPIs) and judging how an organisation is faring. Snapshot provides reliable benchmarks for audiences, engagement and related income – for those organisations contributing data, but also for other cultural organisations – for whom the information in this report is particularly useful.

Analysis

This report looks at the overall ‘Snapshot’ of performing arts bookers in a typical year running from September to August. It is based on the last full year which we have a complete data set for 1st September 2009 to 31st August 2010. This includes box office data from 36 cultural organisations in London. Data is streamed automatically from the box office of each participating organisation, collected and analysed by the Audiences London technical team using unique data extraction and analysis technology supplied by Purple Seven. The analyses in this report are based on households rather than the total number of individual bookers. See Appendix 1 for more information on how this is calculated.

We will be updating this report with the latest figures as they become available. However, the overall profiles and trends explored in this report remain true for current performing arts audiences.
Participating organisations

Snapshot London: Performing Arts drew data from the following organisations in 2009/10:

- Albany Deptford
- Almeida
- ArtsDepot
- Barbican Centre
- Battersea Arts Centre
- Broadway Barking
- Bush Theatre
- Cadogan Hall
- Donmar Warehouse
- English National Opera
- Greenwich Theatre
- Hampstead Theatre
- London Philharmonic Orchestra
- London Symphony Orchestra
- Lyric Hammersmith
- National Theatre
- Old Vic
- Open Air Theatre
- Orange Tree Theatre
- Philharmonia Orchestra
- Polka Theatre
- Queen’s Theatre Hornchurch
- Roundhouse
- Royal Albert Hall
- Royal Court
- Southbank Centre
- Royal Opera House
- Sadler’s Wells
- Shakespeare’s Globe
- Soho Theatre
- The Place
- Theatre Royal Stratford East
- Tricycle Theatre
- Unicorn
- Watermans
- Young Vic

Clockwise from top:
Royal Albert Hall - photos: interior: Chris Christodoulou, exterior: Marcus Ginn; Queens Theatre - photo: Nobby Clarke; National Theatre - photo: Ludovic des Cognets; Cadogan Hall, photo: Alex MacNaughton

Overleaf, clockwise from top:
Ugly Sisters @ Queens Theatre, photo: Nobby Clarke; Shakespeare’s Globe, photo: Manuel Harlan; Hot Mikado at Queen’s Theatre, Hornchurch; BBC Symphony Orchestra, photo: L. Platman; Roundhouse, photo: Steve White
Artforms

Participating organisations classify their events according to one of the following 43 artform codes. This coding allows us to examine audiences for particular kinds of work. The 2009/10 Snapshot Year was the first to use our new, expanded set of 43 artform codes (increased from 20 previously) which allows more nuanced classification of events for a more accurate picture.

• Ballet
• Carnival
• Chamber & Recitals
• Children & Family
  » Branded
  » Community/Amateur
  » New Writing
  » Other
  » Pantomime/Christmas Show
  » Plays/Drama
• Circus Arts
• Classical Choral
• Comedy & Comedians
• Community/Amateur
  » Dance
  » Music
  » Theatre
• Contemporary Dance
• Dance Talks
• Exclude
• Film/Cinema
• Film/Cinema Talks
• Folk
• Jazz
• Literature
• Mainstream Musical
• Museum & Exhibits
• Music Talks
• Non-Mainstream Musical
• Opera
• Orchestral
• Other Choral
• Other Talks
• Other Theatre
• Plays/Drama
• Plays/Drama Talks
• Pop & Rock
• Popular Classical
• Street Arts
• Variety/Cabaret/Entertainment
• Visual Arts
• Workshops
  » Adult
  » Child
• World Dance
• World Music
Are audiences growing?

Overall, audiences for the arts seem to have grown since 2007.

The table below shows how audiences have grown since 2006 in terms of households, transactions, spend and tickets. Please bear in mind that some of this is related to the increased number of participants in Snapshot, although participants have been fairly consistent since 2007/08.

What is interesting is that whilst the number of households attending Snapshot events decreased from 2008/09 to 2009/10, as illustrated in Chart 1, the level of spend continued to increase as well as a slight increase in tickets.

This indicates that fewer households were buying more tickets. What is surprising is that ticket yield actually dropped from an average of £21.03 in 2008/09 to £18.78 in 2009/10.

This could be explained by reduced ticket prices as a result of more established bookers benefitting from special offers and discounts.

<table>
<thead>
<tr>
<th>Table 1: Households, transactions, spend and tickets by Snapshot Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snapshot Year</td>
</tr>
<tr>
<td>Households</td>
</tr>
<tr>
<td>Transactions</td>
</tr>
<tr>
<td>Spend</td>
</tr>
<tr>
<td>Tickets</td>
</tr>
</tbody>
</table>

Chart 1: Year on year changes by Snapshot Year

This chart illustrates the data in table 1 in terms of year on year changes in comparison to 2007/08.
Where do audiences live?

Table 2 shows the top 15 local authority areas from which audiences are drawn, all of which are in Greater London. The top local authority areas outside London are all located in the south and south east, as shown in Table 3.

The tables below illustrate for example that over 40,000 households in Camden booked tickets for events at the participant venues, which is 4.6% of all those who booked during 2009/10.

Table 2: Top 15 local authority areas across the UK

<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Households Count</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camden</td>
<td>40548</td>
<td>4.6%</td>
</tr>
<tr>
<td>Westminster</td>
<td>34256</td>
<td>3.9%</td>
</tr>
<tr>
<td>Wandsworth</td>
<td>33416</td>
<td>3.8%</td>
</tr>
<tr>
<td>Islington</td>
<td>31848</td>
<td>3.6%</td>
</tr>
<tr>
<td>Lambeth</td>
<td>31404</td>
<td>3.6%</td>
</tr>
<tr>
<td>Barnet</td>
<td>27444</td>
<td>3.1%</td>
</tr>
<tr>
<td>Southwark</td>
<td>26865</td>
<td>3.1%</td>
</tr>
<tr>
<td>Kensington and Chelsea</td>
<td>26840</td>
<td>3.0%</td>
</tr>
<tr>
<td>Hackney</td>
<td>23690</td>
<td>2.7%</td>
</tr>
<tr>
<td>Haringey</td>
<td>22863</td>
<td>2.6%</td>
</tr>
<tr>
<td>Richmond upon Thames</td>
<td>21837</td>
<td>2.5%</td>
</tr>
<tr>
<td>Hammersmith and Fulham</td>
<td>21582</td>
<td>2.5%</td>
</tr>
<tr>
<td>Lewisham</td>
<td>18566</td>
<td>2.1%</td>
</tr>
<tr>
<td>Tower Hamlets</td>
<td>18265</td>
<td>2.1%</td>
</tr>
<tr>
<td>Ealing</td>
<td>16867</td>
<td>1.9%</td>
</tr>
</tbody>
</table>

Table 3: Top 10 local authority areas outside of London

<table>
<thead>
<tr>
<th>Local Authority</th>
<th>Households Count</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elmbridge</td>
<td>7006</td>
<td>0.8%</td>
</tr>
<tr>
<td>St. Albans</td>
<td>6281</td>
<td>0.7%</td>
</tr>
<tr>
<td>Brighton and Hove</td>
<td>6229</td>
<td>0.7%</td>
</tr>
<tr>
<td>Epping Forest</td>
<td>4569</td>
<td>0.5%</td>
</tr>
<tr>
<td>Guildford</td>
<td>4335</td>
<td>0.5%</td>
</tr>
<tr>
<td>Oxford</td>
<td>4274</td>
<td>0.5%</td>
</tr>
<tr>
<td>Windsor and Maidenhead</td>
<td>4188</td>
<td>0.5%</td>
</tr>
<tr>
<td>Sevenoaks</td>
<td>4117</td>
<td>0.5%</td>
</tr>
<tr>
<td>Waverley</td>
<td>4084</td>
<td>0.5%</td>
</tr>
<tr>
<td>Chiltern</td>
<td>3976</td>
<td>0.5%</td>
</tr>
</tbody>
</table>

Nearly two thirds (64%) of bookers live in Greater London.
How far do audiences travel?

One third of audiences live within 5 miles of the venue they visit

Using the postcode of a venue and bookers’ postcodes we can work out how far audiences live from the venues they have booked for. This is worked out using estimations of the distance by road rather than as the crow flies and is known as ‘drive distance’.

Drive distance varies considerably between different artforms. Children & Family Branded events draw particularly local audiences whereas, for Plays/Drama bookers come from further afield. Outer London venues draw a much higher proportion of their audience from the local area than inner London venues.

What are audiences like?

We can find out about demographics by using Experian’s Mosaic profiling system to infer bookers’ characteristics from their postcodes. Mosaic classifies all UK postcodes into 15 Groups which are broken down into 67 Types. It provides rich information about what people in these segments are likely to think and do.

Overleaf is the Mosaic profile for all households who attended Snapshot venues in 2009/10 with the equivalent breakdown for the London population for comparison.

This 2009/10 profile tells us that audiences represented in Snapshot tend to come from areas dominated by well-educated professionals with a high propensity to attend arts events. However, most of the key Mosaic Types represented, especially those in the Liberal Opinions Group, describe very diverse neighbourhoods with a rich mix of cultural backgrounds. We should also bear in mind the proportion of households from each type in the population: although the wealthy Global Power Brokers Type is over-represented compared to the London population, and the more deprived Multicultural Towers Type is under-represented, households in these types make up a similar proportion of the Snapshot data set.

The Liberal Opinions Mosaic Group makes up over a third of audiences.

Several of the key Mosaic Types come from the Group Liberal Opinions. This group generally includes urban neighbourhoods with young(ish), educated professionals, often working in the creative industries. Liberal Opinions households make up 33.6% of the 2009/10 data set.

The Types Crash Pad Professionals and Bright Young Things, part of the Liberal Opinions Group, are more likely to include households of recent graduates, renting a flat with friends or a partner, with Bright Young Things more centrally based (e.g. Hammersmith) and Crash Pad Professionals further out (e.g. Wimbledon or Bromley). Convivial Homeowners and Urban Cool are types with a slightly older age profile, more likely to be families living in Victorian terraces, with Urban Cool based centrally (e.g. Camden or Islington) and Convivial Homeowners further out (e.g. Ealing). Urban Cool is particularly over-represented compared to the London population.
Liberal Opinions Group
34% OF BOOKERS

‘young, well-educated city dwellers enjoying the vibrancy and diversity of urban life’.

Key features are:
» Young singles
» Students
» Degree level education
» Creative jobs
» Vibrancy
» Diversity
» Ethical products
» Internet searches
» Theatre and arts
» Cinema

What the arts mean to them:

A variety of different Types make up the Liberal Opinions group, including:

Convivial Homeowners Type
‘well paid professional couples, often with children, choosing to live in diverse urban areas rather than the suburbs’

Urban Cool Type
‘successful city dwellers owning or renting expensive flats in trendy inner urban locations’

Key features are:
» Diversity
» Pleasant housing
» Some young children
» Late 30s/early 40s
» High incomes
» Work long hours
» Creative jobs
» Professionals
» Well educated
» Close to cities

Other key Mosaic Types include Voices of Authority, part of the Alpha Territory Group (a sixth of the dataset and over-represented compared to the London population), with households similar to Urban Cool but older and more advanced in their careers, having grown up children and living in places such as Richmond or Hampstead.

Alpha Territory Group
17% OF BOOKERS

‘people with substantial wealth who live in the most sought after neighbourhoods’

Key features are:
» Successful
» Professional
» Specialist advice
» Luxury items
» Fashionable areas of London
» Wealthy foreign nationals
» Influential
» Substantial wealth
» Rewarding careers
» Well educated

What the arts mean to them:

By contrast, Global Fusion households are younger, in less wealthy neighbourhoods of small terraces with many second generation immigrants such as Tottenham, Walthamstow and Lewisham.

Multicultural Towers and Re-housed Migrants, which are significantly under-represented compared to the population of London, include more deprived areas of mostly public housing with younger residents, the former larger estates (e.g. around Elephant and Castle), the latter lower rise housing (e.g. Peckham).
As well as looking at profiles of bookers across the data set, participating venues in Snapshot can look at profiles of their own audiences, and this is where the advantage of using real booking data can best be seen – the profile of households attending The Albany in Deptford, in zone 2 and the Queen’s Theatre Hornchurch, in zone 6, are strikingly different from that of the overall Snapshot benchmark. Both show a much lower proportion of the Alpha Territory Mosaic Group, and the Queen’s Theatre a higher proportion of the more suburban Groups such as Suburban Mindsets and Small Town Diversity, whereas The Albany has a much higher proportion of Upper Floor Living and Terraced Melting Pot Groups. Of course, these venues have very different catchment areas from other London venues, and from one another, but each of the Snapshot venues has a unique audience profile and the project allows them to compare themselves not just to the benchmarks but to specific peer groups (such as mid-scale producing theatres) and the profile of their local area.

Cross venue comparison case study

How frequently do audiences book?

Over 33% of ticket income and tickets sold come from over 60% of bookers

Chart 6, overleaf, shows repeat attendance measured in terms of households, tickets sold and income generated.

We call this analysis the Pareto Law Report in reference to the Pareto Principle which describes how, for many events, 80% of the effects are due to 20% of the causes. Whilst the ratio of effects to causes may not be so pronounced with audience attendance for performing arts, we call this the Pareto Law Report because it shows how the small proportion of households who attend more than once per year account for a disproportionately high amount of ticket sales and income.

This first chart shows repeat attendance across all venues and has been calculated by counting the total number of times households have attended any events across all venues in the Snapshot Year. This is useful as a picture of overall audience behaviour across all venues. Please see Appendix 2 for details of how this is worked out and what it means.
In general, on the left hand side of the chart the proportion of income generated is higher than the proportion of tickets sold and this tendency is reversed on the right hand side of the chart, where customers may benefit from cheaper tickets through loyalty and good deals known to regular bookers. We shall see later on that this profile is pretty similar for individual artforms.

Even when we look over the past four years, the profile of repeat attendance is almost exactly the same. The above chart shows repeat attendance for audiences from 1st September 2006 to 31st August 2010.

Looking over a longer time scale we can see that repeat attendance remains quite low. However, bear in mind that this measure tends to under estimate repeat attendance, which increases the longer the time period being studied.
When do audiences book tickets?

There are two analyses that can help us answer this question – how far in advance of the performance people book and when people make bookings.

It is worth bearing in mind that this data is not based on exactly the same venues each year and some variations may be caused by this inconsistency. Nevertheless, there are some interesting trends we can draw out. Since 2006/07 attenders have tended to book further in advance as shown by the decreasing proportion of households in the ‘on the day’, day before and 2-7 days categories from 2006/07 to 2009/10.

40% decrease in ‘on the day’ bookings between 2006/7 and 2009/10

At the other end of the chart we can see the proportion of households in the 29-60 days, 61-90 days and 91-182 days steadily increasing over the same period. This could imply earlier and more efficient programming and communication. In future we plan to carry out further analysis to make the data more accurately comparable across these years so as to remove any effect of different participants.

Seasonality

Looking at bookings across the year provides insights into the seasonality of arts audiences which grow and contract according to the traditional annual cycle of arts programming. Above is a chart showing levels of households booking, tickets sold and revenue generated across the months of the year from 1st September to 31st August.

The late summer dip is related to a reduction in performances over the summer holidays. The December peak which falls gradually into the New Year is related to the interest in performances for the Pantomime and Christmas show season. The peak around March could be related to the Easter holidays.

Bookings peak for performances in December around the Christmas Holidays and in March around Easter.
Artform analysis 2009/10

Let's now look at some artforms in more detail. The following table is a summary of sales information for the top ten artforms. We have excluded Films/Cinema as the data for this artform is not complete, only covering a small number of cinemas.

<table>
<thead>
<tr>
<th>Artform</th>
<th>Households</th>
<th>Spend</th>
<th>Tickets</th>
<th>Average Ticket Yield</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plays/Drama</td>
<td>447,870</td>
<td>£42,800,974</td>
<td>2,142,717</td>
<td>£19.98</td>
</tr>
<tr>
<td>Ballet</td>
<td>163,619</td>
<td>£23,302,246</td>
<td>634,280</td>
<td>£36.74</td>
</tr>
<tr>
<td>Opera</td>
<td>134,260</td>
<td>£30,971,403</td>
<td>598,601</td>
<td>£51.74</td>
</tr>
<tr>
<td>Orchestral</td>
<td>106,876</td>
<td>£11,758,359</td>
<td>685,817</td>
<td>£17.15</td>
</tr>
<tr>
<td>Pop &amp; Rock</td>
<td>93,375</td>
<td>£14,871,663</td>
<td>509,666</td>
<td>£29.18</td>
</tr>
<tr>
<td>Popular Classical</td>
<td>65,787</td>
<td>£7,415,959</td>
<td>278,304</td>
<td>£26.65</td>
</tr>
<tr>
<td>Contemporary Dance</td>
<td>55,178</td>
<td>£3,938,196</td>
<td>196,040</td>
<td>£20.09</td>
</tr>
<tr>
<td>Variety/Cabaret/Entertainment</td>
<td>50,273</td>
<td>£12,584,156</td>
<td>262,398</td>
<td>£47.96</td>
</tr>
<tr>
<td>World Dance</td>
<td>47,330</td>
<td>£5,287,210</td>
<td>146,977</td>
<td>£35.97</td>
</tr>
<tr>
<td>Children &amp; Family Pantomime/</td>
<td>34,766</td>
<td>£2,921,181</td>
<td>221,730</td>
<td>£13.17</td>
</tr>
</tbody>
</table>

Do audiences move between venues and artforms?

The majority of audiences tend to favour one venue and one artform

Chart 10 below shows the proportions of households in terms of whether they attend one, two, three, four or five or more times in the 2009/10 Snapshot Year. It also indicates the equivalent proportions for tickets sold and revenue generated.

As you can see this pattern mirrors the profile of repeat attendance with a high proportion of less engaged audiences who only attended a single venue and a relatively small core audience who attend two or more venues. As with repeat attendance, those attending two or more venues account for proportionally more tickets sold and income generated than those who only go to one. The effect is more pronounced with 85.5% of...
households only attending one venue, compared to the repeat attendance data which show that 68.1% of households only attended once. So this suggests that in any given year venues have a fairly unique audience but that the majority of this audience is not particularly loyal, only visiting once in the year. This is one of the insights which has helped to foster collaboration between venues who produce work in similar artistic fields. When looking at crossover between different artforms a similar pattern emerges. The chart above illustrates this, like the one on the previous page, except it is looking at attendance at different artforms rather than different venues.

Again we see that the vast majority of bookers only attend one artform in a given year. The only difference is that those who attended two or more artforms in 2009/10 accounted for 46.6% of income generated compared to those who attended two or more venues, who accounted for 34.6% of revenue generated.

Looking forward

From 2007-2017 £1.85 billion will be spent in London because of the Olympics with 17% of this generated before the games, 35% generated during the Games themselves and 48% generated afterwards.

This could affect audiences in different ways. Attendance by visitors to London may increase as they enjoy its cultural offerings, both during the period of the games and following it. On the other hand local audiences may be spread more thinly, as additional alternative cultural offerings associated with the Games compete with the usual repertoire and travel to and from favourite venues is affected.

Looking forward to the potential impacts of the Cultural Olympiad on audiences for London’s cultural organisations it has never been more important to have a baseline against which audience behaviour can be viewed. It seems that, despite the recession, levels of spend are holding up. However we have seen changes in audience profile which suggest that fewer households are attending overall, with less social diversity. This makes the task of widening participation while maintaining revenue more challenging than ever.

Over the next year we will refine our analysis to make comparisons across years more accurate which will enable us to look at more nuanced trends over time.

With thanks to:

Max Toynbee, Snapshot project manager, for compiling this report with the support of the Audiences London Research Team, Kate Carter, Penny Mills and Anne Torreggiani.

The set up of Snapshot was funded by Arts Council England, London
Snapshot Audience Report

Mosaic Groups and Types:
Mosaic is a geo-demographic classification tool, provided by Experian, that paints a picture of UK consumers in terms of demographics, lifestyles and behaviour. It provides a detailed understanding of UK society by classifying all UK postcodes into 15 Groups which are broken down into 67 Types. If you would like to request further Mosaic Group and Type information then please contact Audiences London or visit www.audienceslondon.org/mosaic.

Penetration:
Refers to the proportion of households in a dataset in relation to the total number of households in each postcode sector (approx. 2,600). On a penetration map different postal sectors are shaded darker or lighter according to the degree of penetration. Darker areas indicate where there is a higher density of households in the dataset.

Snapshot Year:
Runs from 1st September to 31st August each year roughly in line with most organisations’ programming seasons.

Glossary

Artform:
A descriptive classification for events based largely on genre.

Event:
A particular work/piece which may be repeated in a number of performances. A set run of performances is known as an event.

Frequency of attendance:
The number of visits made to arts events covered by Snapshot London: Performing Arts in a given period of time.

Household:
A unique address, which might contain a number of bookers, and could be made up of a family or housemates who book tickets together or individually.

Individual customer:
Refers to the patron name and full postal address recorded against the transaction analysed.

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Penetration:
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Appendices

Appendix 1: Measuring audience behaviour across venues

Individual customers are identified by using the postcode of the booker (derived from their transaction details i.e. credit or debit card address). These individual customers are worked out separately for each individual venue, for example Mr Bloggs who lives at SE1 3ER is identified as an individual customer in the Barbican’s data as he bought three tickets for a play there in July 2010 as well as two tickets for a film there in November 2008. Mr Bloggs attended the play in July 2010 with his wife and daughter and attended the film in November with his son so the tickets he bought actually represent attendances by other members of the household as well as him. Additionally, his daughter Ms Bloggs bought two tickets for a show at the Almeida in October 2009 which she attended with her father, Mr Bloggs.

Within Snapshot we analyse data at household level by grouping these individual customers into households. One issue with this is that over time it is difficult to track individual customers as they move house, or change their bank details. Working out households can also be less accurate for people who do not live as a traditional family unit such as students living in flat-shares or people who move homes frequently.

Appendix 2: Calculating repeat attendance

There are two ways to express repeat attendance. One looks at all customers and events across all Snapshot venues as an aggregate (the Snapshot database Pareto benchmark) and the other takes an average of all venues’ individual Pareto Law Reports (the organisation average Pareto benchmark). We have only shown you the Snapshot database benchmark in this report.

Here are how each type of Pareto Benchmark is worked out and what they show you:

Benchmark 1 – Snapshot Database Pareto Benchmark

To work out the total benchmarks we look at all households together and calculate how many times they have attended events for a particular artform (or all artforms) across any of the Snapshot venues. This generally brings out a profile with a higher degree of repeat attendance as a household is counted as having repeat attended if they have attended two or more events for the same artforms at any of the Snapshot venues in a given year.

For example, let’s imagine that in the 2009/10 Snapshot Year Max attended a Plays/Drama event at venue A, a Plays/Drama event at venue B and a Plays/Drama event at venue C. In that year Max will show up in the ‘one time attenders’ column on the individual Pareto Law reports for Venue A, Venue B and Venue C. However, he will show up in the ‘three time attenders’ column in the Snapshot database Pareto benchmark report.

The total benchmark is useful for showing a picture of arts attenders’ behaviour in general. It gives you an overall view of how many times people attend events for particular artforms across a number of venues in London to help you see the overall level of engagement and repeat attendance for the artform as a whole.

Benchmark 2 – Organisation Average Pareto Benchmark

First of all we work out the individual Pareto Law reports for each individual venue, then we take an average of each of these reports to produce the average benchmark. The average is worked out on percentages for each individual category i.e. the average for one time attenders, the average for two time attenders and so on.

This average benchmark is useful as a comparison of your Pareto profile against the average of other venues’ equivalent profiles. It defines repeat attendance in terms of households that have attended two or more events for particular artforms (or all artforms) at just one venue in a given year. In this way you can use it like the benchmarks for the other reports such as Mosaic and Drive Time to see how you compare to the overall picture.

It’s worth bearing in mind here that the different sizes of venues and number of performances affect your individual profile of repeat attendance. Larger venues with more events mean that households have a greater opportunity to repeat attend.

Taking the average of the Pareto charts
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“Snapshot helped us better understand our penetration within the immediate local area, and tailor our audience development strategy accordingly.”
Stephanie Potter, Marketing and Press at Orange Tree Theatre