

# Big Dance 08 Evaluation

Published by Arts About Manchester

August 2008

Big Dance took place throughout the country between 5th and 13th July 2008. The emphasis was on inviting people to get involved: by creating unusual events in extraordinary places, it encouraged sustained engagement and participation by those audiences not typically associated with dance. This assessment of three events in Big Dance took place in Manchester and Liverpool and engaged new audiences not typically associated with dance. This was undertaken through Acorn profiling and self definition through an onsite survey.

*The Audience Agency is a not-for-profit organisation created out of the merger between All About Audiences (formerly Arts About Manchester) and Audiences London Plus in 2012.*



# Big Dance 08

## Evaluation Report

*Arts About Manchester – August 2008*

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### 3 Executive Summary

- 324 people completed a questionnaire at 3 selected Big Dance 08 events: the FLOCK installation and Big Dance Day in Williamson Square, Liverpool, and Manchester Lunches in Albert Square, Manchester.
- The aim of the research was to evidence the success or otherwise of Big Dance in engaging new audiences not typically associated with dance.
- Two levels of analysis were carried out on the data: Acorn profiling using respondent postcodes, and self definition through an onsite survey.
- The Acorn profiling revealed that Big Dance 08 was extremely successful in engaging a new audience for dance. The 'Hard Pressed' category, who do not tend to engage with cultural events and are particularly underrepresented in dance audiences, were shown to be slightly over represented in the attenders/participants of Big Dance 08.
- The survey results revealed some interesting trends in motivations for attendance, perceptions of dance and barriers to engagement. Segmentation of the data was carried out to isolate those respondents who were first time attenders and/or non-dancers (FTA&ND): in other words, not a typical dance audience.
- Over two thirds of FTA&ND were present at Big Dance because they had 'stumbled across' it, indicating that the events were successful in engaging people who would not normally plan to attend a dance event.
- An overwhelmingly majority of FTA&ND stated that dance has benefits for everyone, and that they also would dance on a night out. This demonstrated largely positive perceptions of dance across the population.
- Age was not shown to be a factor in the enjoyment of dance.
- Marketing and pricing are potential areas for exploration in the development of dance audiences.

## 4 Introduction

- **What is Big Dance?**

Big Dance took place throughout the country between 5<sup>th</sup> and 13<sup>th</sup> July 2008. It was designed as a biennial celebration of dance, celebrating the diversity, accessibility and fun of dance. The emphasis was on inviting people to get involved: by creating *unusual events in extraordinary places*, it encouraged sustained engagement and participation by those audiences not typically associated with dance.

In the North West, the activity was centred in Liverpool and Manchester from Monday 7<sup>th</sup> to Sunday 13<sup>th</sup> July. This represents an expansion from 2006's programme, with Manchester City as the central point for regional events and looks forward to the proposed programme for 2010 which aims to organise a region wide programme of events.

Events included:

- The LINE by Lisi Perry: A piece performed at various railway stations between London and Liverpool by two separate groups of young people and professional dancers travelling from each destination by train *[NB: details to be confirmed]*
- The BIG Rise and Shine: The culmination of 2 years of preparation of dance workshops involved Merseyside school children simultaneously perform a routine in an act of mass participation coordinated by Radio Merseyside.
- The FLOCK Installation: A critically acclaimed installation piece using light and music in an outdoor space to create a 'virtual Swan Lake' where members of the public become 'pedestrian performers.'
- Big Dance Day: A day of dance workshops aiming to 'get the general public up and dancing'. Classes range across genres including Tai Chi, African Dance, Viennese Ball, ballroom and salsa. A key part of the day was the 08

Steps, a piece of choreography consisting of 8 pre recorded steps produced by nationally renowned choreographer, Luca Silvestrini. The 08 steps were shared with the public via websites and selected big screens.

- 'Manchester Lunches'. Creating an open-air dance floor in Albert Square, this offered a range of 5 diverse dance styles and invited the people of the city – shoppers and workers – to take part. From Monday to Friday, between 12 and 2pm, classes and workshops included: Jive/Ceroc, Indian dancing, salsa, and carnival and soca dance. Manchester Lunches offered opportunities for local and regional dance organisations to promote their work to new audiences, encouraging people to sign up for dance classes.

The brief for Big Dance Day notes that

'The whole day on the 13<sup>th</sup> will be compered by a local Liverpool Celebrity and their role will be to *encourage people to put down their shopping and have a go*. The focus of the day is on *ordinary people engaging with dance in a fun way rather than presenting a high-end elitist dance experience*.

The different events planned for the week demonstrate the range of methods designed to maximise engagement: media for delivery included radio, internet, public screens, digital technology and real time events; the programme incorporated a variety of styles and genres; and interaction ranged from spontaneous engagement to preplanned or rehearsed events, and taught classes and workshops.

Locations and times selected for events were also designed to engage the widest range of attenders and participants. In the case of Manchester Lunches, the workshops were *specifically timed to coincide with the lunch-breaks of city centre workers and most visitors [were] expected to be local office workers, shoppers and tourists*; for the LINE, an audience of train commuters; Rise and Shine saw participation by thousands of schoolchildren; the FLOCK Installation was seen by late night theatre goers; and the Big Dance Day exposed hundreds of weekend city centre shoppers and workers to a range of dance classes.

The overarching aims of Big Dance 08 were to engage passers by and to encourage them to join in through a programme of diverse, high profile dance activities. Specifically, to

- *Increase engagement with and participation in dance*
- *Raise the public profile of dance*
- *Signpost to continued participation*

To support the evaluation of Big Dance 08, the analysis therefore was required to satisfy the following objectives

- *'How many people watched & participated in Big Dance 08?'*
- *'Was Big Dance successful in engaging audiences not typically associated with dance?'*

Evaluating the success of Big Dance 08 requires analysis of data to evidence achievement or otherwise of these aims and objectives.

## 5 Aims & Objectives

The aims of Big Dance 08 were to

- *Increase engagement with and participation in dance*
- *Raise the public profile of dance*
- *Signpost to continued participation*

In order to evaluate the success of Big Dance 08 against these aims, the following objectives for the analysis were set

- ***'How many people watched & participated in Big Dance 08?'***

Calculating the number of people watching and participating in Big Dance 08 is discussed in section xxx.

- ***'Was Big Dance successful in engaging audiences not typically associated with dance?'***

324 onsite questionnaires were completed across the 3 events selected for analysis.

Assessing the success of Big Dance in engaging audiences not typically associated with dance was accomplished in two ways, following the model used by Arts Council England in their 'Taking Part' survey of multivariate analysis. This involved compiling profiles of attenders and participants at the events using two separate methodologies.

- **Postcode data:** Acorn profiling software was used to profile all respondents, and to compare to existing AAM data of typical dance audiences. This allowed for a contextual analysis.
- **Self definition:** Responses to the questionnaires were used to profile respondents in relation to their gender, age, ethnicity and leisure habits,

and also to understand the factors influencing engagement with dance: perceptions of dance, motivations for and barriers to attendance and participation, and the factors which might limit frequency of attendance to dance events in general. Segmentation was applied to the responses in order to analyse profiles and perceptions

### 5.1 Segmentation: New audiences = FTA&ND

Segmentation of survey results was created to delineate those respondents who fell into the category of audiences ‘not typically associated with dance.’ It should be noted that the term ‘audience’ encompassed both participants and attenders: differentiation was not made between those dancing and those watching the events.

Defining segmentation of ‘new audiences’

<i>Segment</i>	<i>Definition</i>
<i>First Time Attenders (FTA)</i>	<i>If answered ‘Yes’ to Q5: Is this the first time you have attended a dance event?’</i>
<i>Non dancers (ND)</i>	<i>If answered ‘Once or twice a year’ or ‘Less frequently’ or ‘Never before’ to Q6 (d): How regularly do you...Take part in dance events/classes?’</i>

‘New audiences’ were therefore defined as FTA&ND: First Time Attenders and Non Dancers.

Over the three selected events, 44.3% of respondents were FTA&ND.

Responses to the questionnaires are shown below in an event by event breakdown, with % expressing the number of FTA&ND at each of the selected events.

Q1: Where are you completing this form?

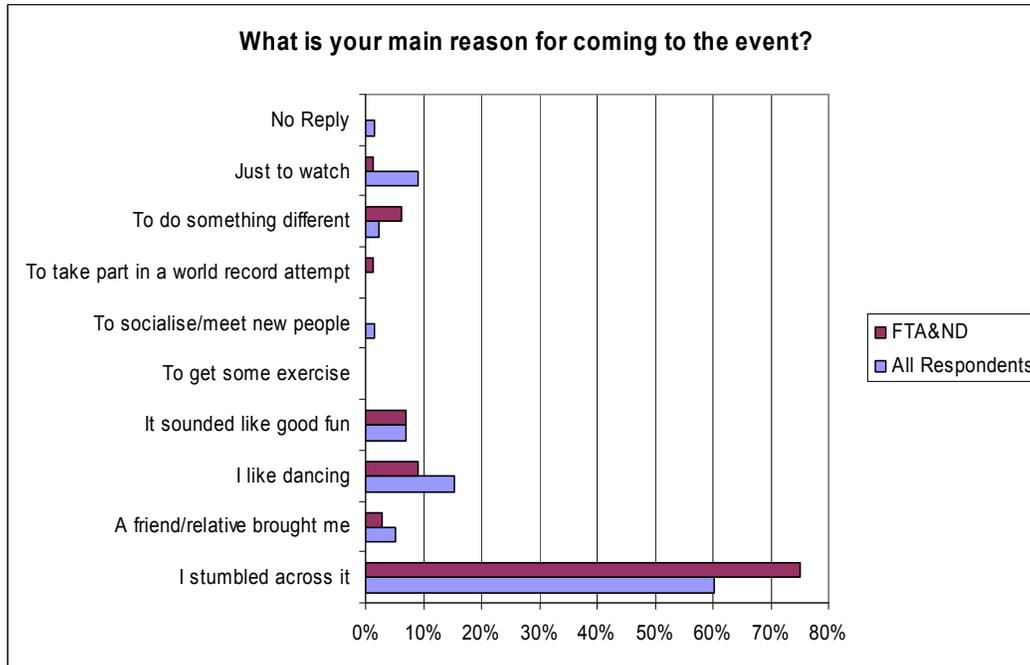
	<i>All respondents</i>	<i>FTA&amp;ND</i>	<i>%</i>
<i>Manchester Lunches</i>	209	93	32.1
<i>Liverpool: Big Dance Day</i>	103	49	47.6
<i>Liverpool: FLOCK Installation</i>	10	2	20.0
<i>No reply</i>	3	-	
<b>Total</b>	325	144	44.3

- 32.1% of those attending/participating in Manchester Lunches were First Time Attenders and Non Dancers
- 47.6% of those attending/participating in the Big Dance Day were First Time Attenders and Non Dancers
- 20% of those attending/participating in the FLOCK Installation were First Time Attenders and Non Dancers

Analysis of the responses of these untypical dance audiences was then compared to those of all respondents. Significant trends relating to profile of respondents, perceptions and aversions to dance etc. were noted

▪ **Why did people attend Big Dance 08?**

The figure and table below display a summary of the motivations of attenders/participations for being at the Big Dance events.



Q4: What is your main reason for coming to the event? Please tick one box only

	All respondents	%	FTA&ND	%
<i>I stumbled across it</i>	196	60.3	108	75.0
<i>A friend/relative brought me</i>	17	5.2	4	2.8
<i>I like dancing</i>	50	15.4	13	9.0
<i>It sounded like good fun</i>	23	7.1	10	6.9
<i>To get some exercise</i>	-	-	-	-
<i>To socialise/meet new people</i>	5	1.5	0	0
<i>To take part in a world record attempt</i>	-	-	-	-

<i>To do something different</i>	8	2.4	2	1.4
<i>Just to watch</i>	31	9.2	9	6.2
<i>No reply</i>	5	1.5	2	1.4
<b>Total</b>	325		144	

- 60.4 % of all respondents and 75% of all FTA&ND were present at the events because they had *stumbled* across them. This reflects a success of Big Dance in programming *unexpected events in unusual places* and attracting the attention of those who may not wittingly have attended a dance event. However, it may also reflect that the marketing was not particularly wide reaching. This may be supported by the fact that the no respondents replied that they were there to *take part in a world record attempt*.

## 6 Methodology

The following methods were used to collect data for the Big Dance 08 analysis and evaluation.

3 events were selected for analysis and evaluation in Big Dance 08. It was felt that these events would provide a robust sample, representative of the Big Dance audience and participants as a whole. These events were

- The FLOCK Installation
- Manchester Lunches
- Big Dance Day

Analysis of the data is cumulative across all 3 events, not on an event by event basis. This is because the evaluation is of the Big Dance programme in the Northwest, not comparing event to event.

- ***Talking numbers: 'How many people watched & participated in Big Dance 08?'***

Assessment of the numbers watching (i.e. attending) and/or participating in Big Dance 08 was carried out across the 3 events selected for analysis.

A number of methods were used, with varying degrees of accuracy. These are discussed in section xxx in more detail.

- ***Who came? 'Was Big Dance successful in engaging audiences not typically associated with dance?'***

Assessing the success of Big Dance 08 in engaging audiences not typically associated with dance was carried out through an on site questionnaire at the selected events. Volunteers queried both participants and/or attenders on motivations for attendance, perceptions of dance, and barriers to attendance of dance, as well as information on gender, age, ethnicity, postcode and leisure habits.

It was decided that an on site survey was the most effective way to capture, in particular, first time attenders & non dancers. An online survey would be more likely to be capture information from those who were already interested in dance, with those with a low level of interest potentially less likely to visit the website.

## 7 Analysis

- ***'How many people watched & participated in Big Dance 08?'***

Numbers were estimated across the three events selected for analysis. The nature of Big Dance events meant that obtaining exact figures was very difficult: the events were organised to attract passers by and to be in unexpected outside places. None of the events were ticketed. A variety of methods were used to estimate numbers for each event, based on assessments from event organisers and potential venue capacity.

As with the questionnaire, there was no differentiation between attenders and participants when estimating numbers.

- ***The FLOCK Installation***

FLOCK was situated in a space outside Liverpool Playhouse on the nights of Friday 11<sup>th</sup> and Saturday 12<sup>th</sup> July, between 10 and 11pm. 10 questionnaires were completed over the two nights. Ticket sales for those nights show that both concerts were sold out: a total of 12,000 people passing through the space and therefore attending, or at least exposed to, the work.

Reviews of the installation during its inaugural run in London reported that the optimal number of people on the 'stage' at any one time is 30 to 40. Allowing for people spend 10 minutes of 'performing time', an estimate of 360 – 480 participants is likely over the two nights.

- ***Big Dance Day***

According to the Events Team at Liverpool Culture Company, the physical capacity for Williamson Square is 2146 people, based on 1 person per squared metre.

Events in the Square are, however, licensed for 500 people at any one time.

103 questionnaires were completed over the course of the Big Dance Day in Williamson Square. Five separate workshops/classes were programmed between

10am and 6pm in Williamson Square. An estimate of 2500 attenders/participants over the course of the day is likely.

## ▪ **Manchester Lunches**

209 questionnaires were completed between Monday 8<sup>th</sup> and Friday 11<sup>th</sup> July, between the hours of 12 and 2pm: an average of 41 per day. It is not known how many repeat visits there were throughout the week.

The Event Risk Assessment Documentation for Albert Square states that the constructed dance floor was *designed to accommodate in the order of 100 people although usage during lessons [was] expected to be much less*. Therefore, a maximum of 500 people will have participated in this event.

The below map shows the distribution of respondent domicile. As can be seen, the highest concentration of attenders/participants was from Liverpool and Manchester.



It is also worth noting that The 'Rise and Shine' event at 10am on Friday 11<sup>th</sup> July broke the world record for the *world's largest dance class* as 25,400+ school children simultaneously performed a routine coordinated by BBC Radio Mersey.

- ***'Was Big Dance successful in engaging audiences not typically associated with dance?'***

As previously discussed, assessing the success of Big Dance 08 in engaging non typical dance audiences was achieved in two ways: through Acorn profiling from postcode use, and through self definition in questionnaire responses.

## **7.1 Acorn Profiling**

Acorn is a leading geo-demographic classification used to identify and understand the UK population and the demand for products and services. Acorn categorises all 1.9 million UK postcodes using a variety of demographic statistics and lifestyle variables, providing a clear understanding of the status and circumstances of the people living at that postcode. The detailed profiles of the Urban Moves audience and brief descriptions of the Acorn categories can be found in Appendix xxx to this report, and more information about Acorn can be found at: [www.caci.co.uk/acorn](http://www.caci.co.uk/acorn).

219 respondents from Big Dance 08 were profiled using Acorn.

The Index column of the table below compares the Acorn categories of respondents to the survey with those of the North West population generally. The Index column highlights how the proportion of people attending Big Dance differs from the base population in the NW.

Where this is higher than 120 (marked in blue), it shows that Big Dance 08 attracted an over representation from that Acorn category. Where the index is lower than 80 (marked in red) it shows that there is not a significant proportion of that category in the respondents.

The table also compares the index of representation for Big Dance 08 against that of the traditional dance audience in the Northwest. These indices come from a 2006 profiling of dance audiences undertaken by AAM, surveying audiences from 12 established dance venues in Greater Manchester.

By comparing the indices of Big Dance respondents and traditional dance audiences, the success of Big Dance in attracting those profiles not normally associated with dance may be gauged.

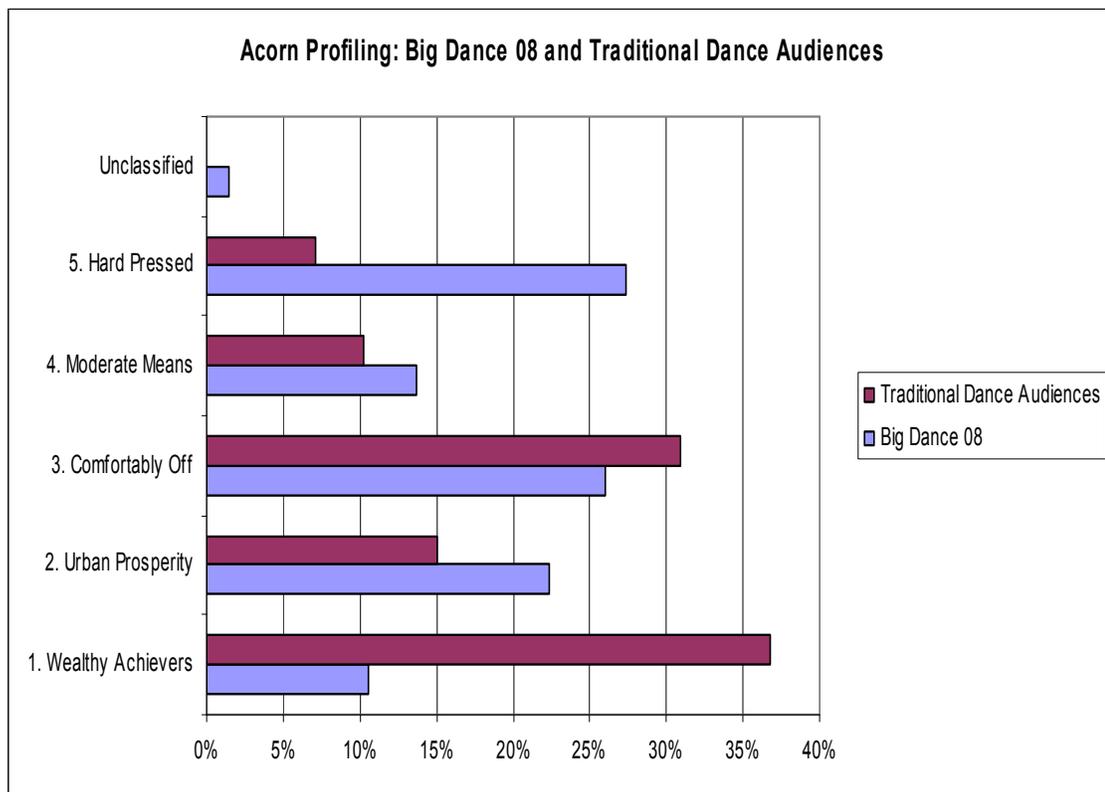
Acorn profiling of Big Dance 08 against base population NW and traditional dance audiences

<i>Acorn category</i>	<i>Big Dance Respondents</i>	<i>Index</i>	<i>Traditional dance audience</i>	<i>Index</i>
1. Wealthy Achievers	23	49	4516	161
2. Urban Prosperity	49	412	1834	255
3. Comfortably Off	57	83	3784	94
4. Moderate Means	30	72	1253	55
5. Hard Pressed	60	122	875	36
Unclassified	6	-	132	-
<b>Total</b>	225		12	

- The Acorn profile distribution of the Big Dance 08 audience shown in the table above shows that the Urban Prosperity and Hard Pressed profiles were over represented, while Wealthy Achievers and Moderate Means were underrepresented.
- In comparison, traditional dance audiences show an over representation in Wealthy Achievers and Urban Prosperity, and an under representation in the Moderate Means and Hard Pressed profiles.
- It is extremely significant that Hard Pressed is over represented in the Big Dance 08 audience. This category represents the most deprived and underprivileged portion of society and is normally very under represented at arts and cultural events. This is supported by the particularly low representation evidenced in traditional dance audiences. It is a measure of success for Big Dance 08 that it has

engaged this category, who made up 27.4% of its audience (see table xxx below).

- The Urban Moves 08 Festival in Manchester City Centre also demonstrated an unexpectedly high representation of Hard Pressed profiles in its audience: 25% of attenders. This supports the programming strategy of both events that outdoors dance events held in unusual (and in particular city centre locations) are proving successful in engaging non typical audiences in dance.



## 7.2 Self definition

Assessing the success of Big Dance in engaging new audiences through self defined answers requires a comparison between the responses of all 324 respondents (thus creating a general context) and the responses of the 144 FTA&NDs. Significant trends have been noted.

Note on data accuracy: Not all figures add to 100% due to rounding. Figures are rounded to the nearest per cent, except for percentages less than 0.5% which are rounded to one decimal place.

‘Significant proportions’ are defined as 40% or above.

### 7.2.1 Gender

Q12: Are you...

	<i>All Respondents</i>	<i>%</i>	<i>FTA&amp;ND</i>	<i>%</i>
<i>Male</i>	129	39.7	66	45.8
<i>Female</i>	186	57.2	76	52.8
<i>No reply</i>	10	3.1	2	1.4
<b>Total</b>	325		144	

- More females than males in All Respondents and FTA&ND
- A significant proportion of males in FTA&ND compared to All Respondents, This indicates that the Big Dance events were successful in attracting a higher proportion of males than the average.

## 7.2.2 Age

Q13: How old are you?

	All Respondents	%	FTA&ND	%
<i>Under 16</i>	-	-	-	-
<i>16 - 24</i>	59	18.2	25	17.4
<i>25 - 34</i>	98	30.2	45	31.3
<i>35 - 44</i>	40	12.3	16	11.1
<i>45 - 54</i>	52	16.0	28	19.4
<i>55 - 64</i>	31	9.5	12	8.3
<i>65+</i>	24	7.4	12	8.3
<i>No reply</i>	21	6.5	6	4.2
<b>Total</b>	325		144	

- In accordance with best practice in market research, no one under 16 years was approached.
- Proportions of age groupings are similar in All Respondents and FTA&ND for all age groups (less than 5% difference).
- The majority of respondents for All Respondents (30.2%) and FTA&ND (31.3%) fell within the 25 - 34 age group.
- This may reflect the location and times of the events. Manchester Lunches was held in the business district, FLOCK Installation outside the Liverpool Playhouse in Williamson Square after two evening performances and Big Dance Day on a Sunday in the centre of Liverpool, again in Williamson Square.

### 7.2.3 Ethnicity

Q14: Which of the following best describes your ethnicity?

	All Respondents	%	FTA&ND	%
White/White British	260	80.0	120	83.3
Mixed ethnic background	16	4.9	6	4.2
Asian/Asian British	11	3.4	5	3.5
Black/Black British	7	2.2	4	2.8
Chinese	7	2.2	4	2.8
Other ethnic background	11	3.4	2	1.4
No reply	13	4.0	3	2.1
<b>Total</b>	<b>325</b>		<b>144</b>	

- As with age, proportions of ethnicity groupings between All Respondents and FTA&ND are similar (less than 5.0% difference)
- Majority is White/White British: 80 - 83.3% compared to less than 5% of all other ethnicities.
- Little difference (less than 5.0%) between other ethnic backgrounds
- The proportions of ethnicity at the events reflect the proportions of ethnic diversity in the North West, according to the most recent figures from the Commission for Racial Equality.

Ethnic diversity in the North west England [CRE, 2008]

	Proportion (out of every 1000 inhabitants)	%
White British	921	92.1

<i>Mixed race</i>	11	1.1
<i>Asian</i>	34	3.4
<i>Black</i>	8	0.8
<i>Chinese</i>	8	0.8
<i>White non-British</i>	23	2.3

### 7.2.4 Leisure Habits

As respondents were invited to tick more than one answer in this question, the % expressed refers to the proportions of respondents from the 144 FTA&ND who regularly engage with these particular activities.

I.e. 63.2% of FTA&ND go to a museum at least once a year.

Q8: Which of the following activities do you regularly do (at least once a year)? [Please tick all that apply]

	<i>FT A&amp;ND</i>	<i>% (of 144 FTA&amp;ND)</i>
<i>Go to fitness class/gym</i>	72	50.0
<i>Play sport</i>	63	43.7
<i>Go to a sporting event</i>	58	40.2
<i>Play a musical instrument</i>	24	16.7
<i>Go to a pop or rock music concert</i>	75	52.1
<i>Go to a classical music concert or opera</i>	27	18.7
<i>Go to a museum</i>	91	63.2
<i>Go to an art gallery/exhibition</i>	81	56.2
<i>Go to the theatre</i>	78	54.2
<i>No reply</i>	3	2.1

- A significant proportion of FTA&ND are culturally engaged, despite never having attended or participated in a dance event. In the past year, 63.2% have attended a museum, 56.2% have gone to an art gallery or exhibition, 54.2% have gone to the theatre and 52.1% have been to a pop or rock music concert.
- A significant proportion of FTA&ND are also engaged in sport and fitness: in the past year, 50.0% have gone to a fitness class or the gym; 43.7% have played sport and 40.2% have attended a sporting event.
- Less than 20% of FTA&ND have played a musical instrument (16.7%) or attended a classical music concert or opera (18.7%) in the past year.
- It may be concluded that access to venues, interest in culture or interests in athleticism are not barriers to new audiences for dance.
- However, it is notable that a relatively low percentage of the new attenders/participants had engaged with classical music or played a musical instrument. Dispelling the perception of dance as an *elitist activity*, words often applied particularly to ballet, classical music and opera was a key aim of Big Dance. The range of styles and genres on offer reflected this, and may have been a reason for the success in engaging those who would not normally attend or participate in dance.

## 7.2.5 Engagement with dance

The following questions assess how those who had never before Big Dance 08 attended or participated in a dance event perceive and engage with dance in general. The following questions explore

- Alternative engagement with dance: as audience and participant
- Perceptions of dance
- Barriers to engagement with dance

Percentages express the proportions of the 144 FTA&ND and their relative engagement with dance.

Q5: How regularly do you do the following?

	FTA&ND		%
<i>Watch dance performances/programmes on TV</i>	<i>3 or more times</i>	63	43.7
	<i>Once or twice</i>	31	21.6
	<i>Less frequently</i>	22	15.3
	<i>Never before</i>	26	18.0
	<i>No reply</i>	2	1.4
<i>Watch live dance performances outdoors</i>	<i>3 or more times</i>	10	6.9
	<i>Once or twice</i>	31	21.5
	<i>Less frequently</i>	47	32.7
	<i>Never before</i>	52	36.1
	<i>No reply</i>	4	2.8
<i>Attend dance performances at an indoor venue</i>	<i>3 or more times</i>	5	3.5
	<i>Once or twice</i>	27	18.8
	<i>Less frequently</i>	37	25.7
	<i>Never before</i>	75	52.1
	<i>No reply</i>	0	0

- A significant proportion (52.1%) of FTA&ND say that they have never before attended dance at an indoor venue
- A collective majority of FTA&ND have never (36.1%) or less than once a year (32.7%) attended a dance performance outdoors
- However, a significant proportion (43.7%) of FTA&ND state that they watch dance programmes on TV more than 3 times a year, indicating that they are not disinterested in dance but that there may be other barriers. This

conclusion is supported by the growing popularity in recent years of televised dance shows and competitions.

Q6: Where, if at all, do you dance? [Please tick all that apply]

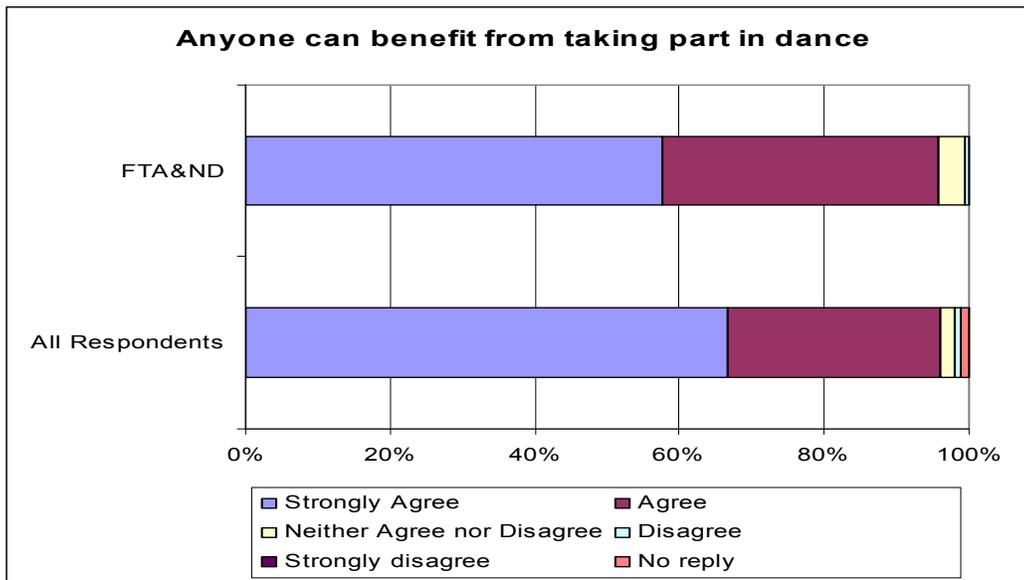
	<i>FTA&amp;ND</i>	%
<i>On a night out</i>	109	75.7
<i>At dance classes</i>	11	7.6
<i>At school</i>	9	6.2
<i>At home</i>	61	42.7
<i>Never</i>	20	13.9
<i>No reply</i>	-	-
<b>Total</b>	210	

- Although these responses are solely from those who state they are FTA&ND, over 2/3 state that they would dance on a night out, and a significant proportion that they dance in their own homes.
- Only 7.6% demonstrated formal engagement with dance through dance classes
- Only 13.9% of FTA&ND state that they never dance, despite classifying themselves as First Time Attenders and Non Dancers.

### 7.2.6 Perceptions of dance

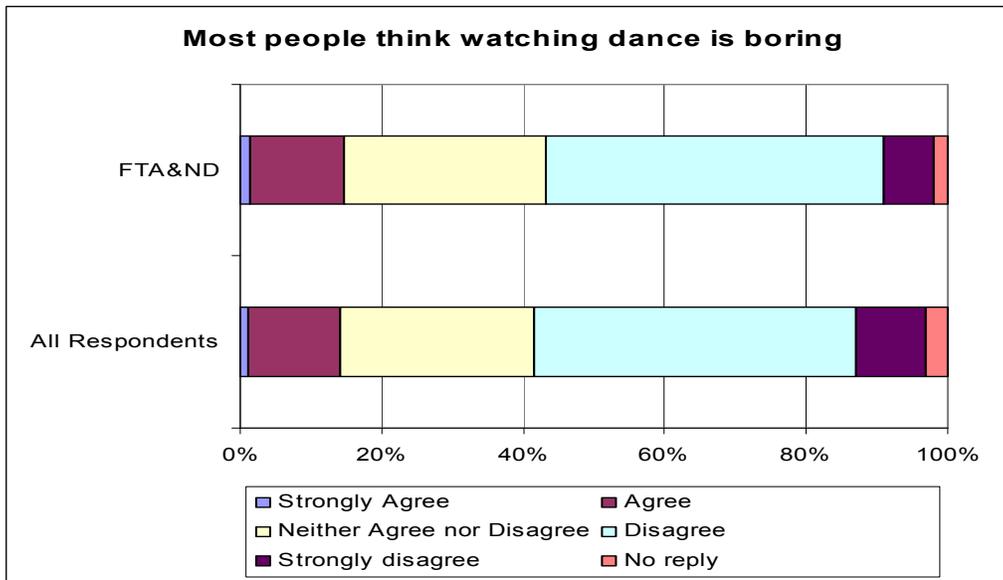
The following questions about perceptions of and barriers to attendance or engagement with dance compare the proportionate responses of all respondents with those of the FTA&ND. Any significant trends or difference in trends are noted.

Q10: How much do you agree with the following statements?



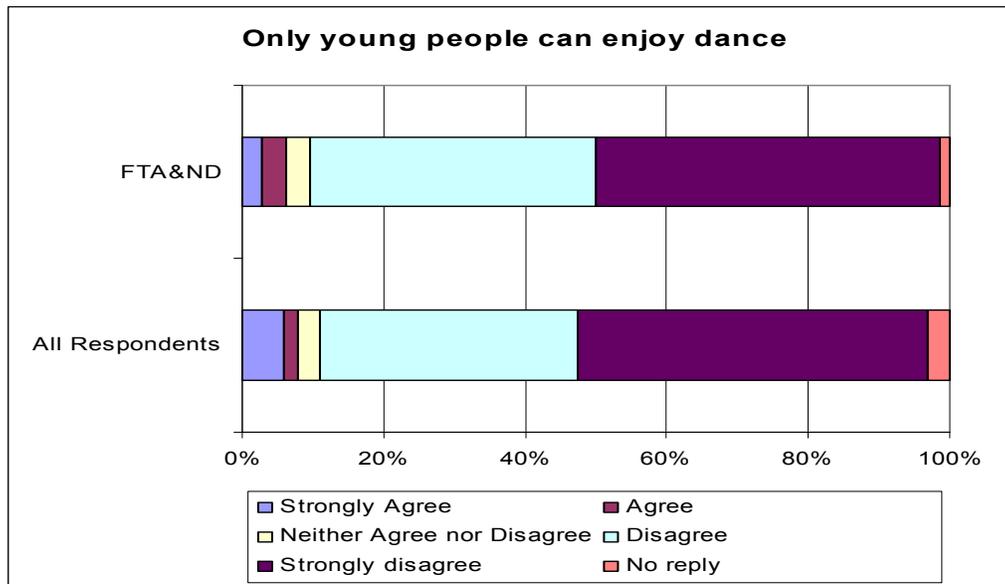
		All Respondents	%	FTA&ND	%
Anyone can benefit from taking part in dance	Strongly agree	216	66	83	57.6
	Agree	94	29	55	38.2
	Neither agree nor disagree	8	2	5	3.5
	Disagree	3	1	1	0.7
	Strongly disagree	0	0	0	0
	No reply	4	1	0	0

Q10: How much do you agree with the following statements?



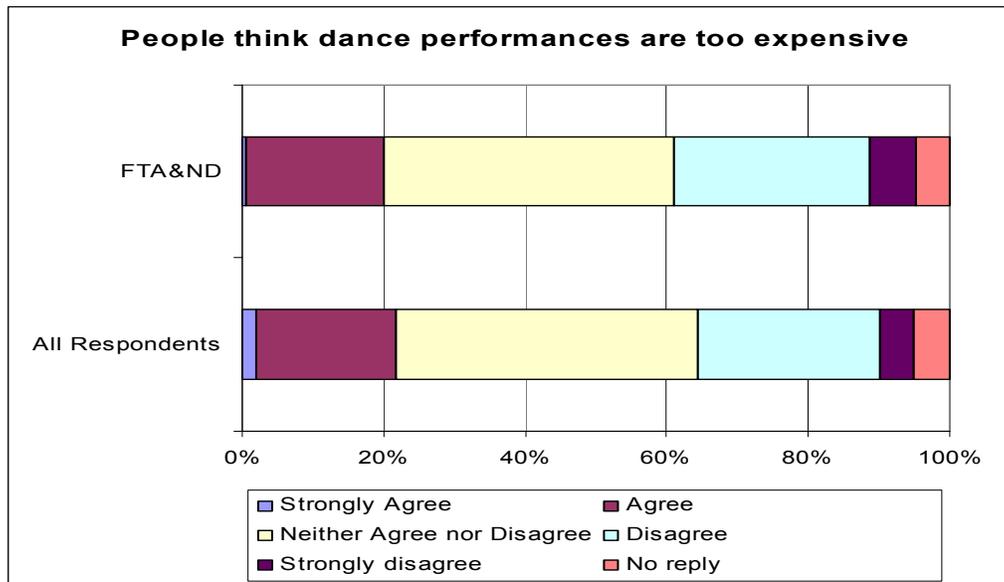
		<i>All Respondents</i>	%	<i>FTA&amp;ND</i>	%
Most people think watching dance is boring	<i>Strongly agree</i>	4	1	2	1.4
	<i>Agree</i>	42	13	19	13.2
	<i>Neither agree nor disagree</i>	89	27	41	28.5
	<i>Disagree</i>	145	45	69	47.9
	<i>Strongly disagree</i>	34	10	10	6.9
	<i>No reply</i>	11	3	3	2.1

Q10: How much do you agree with the following statements?



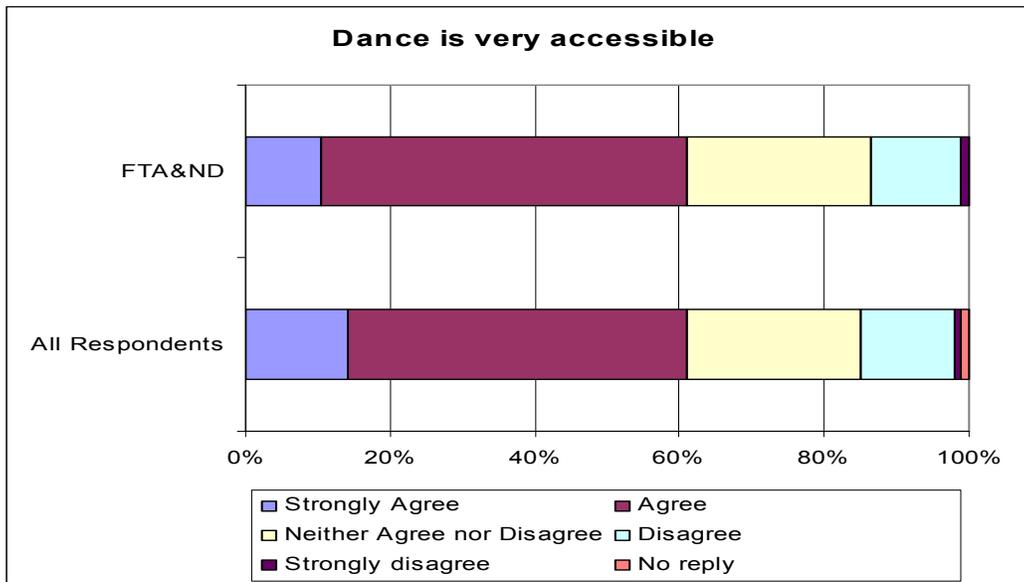
		All Respondents	%	FTA&ND	%
Only young people can enjoy dance	Strongly agree	18	6	4	2.7
	Agree	6	2	5	3.5
	Neither agree nor disagree	9	3	5	3.5
	Disagree	121	37	58	40.3
	Strongly disagree	161	50	70	48.6
	No reply	10	3	2	1.4

Q10: How much do you agree with the following statements?



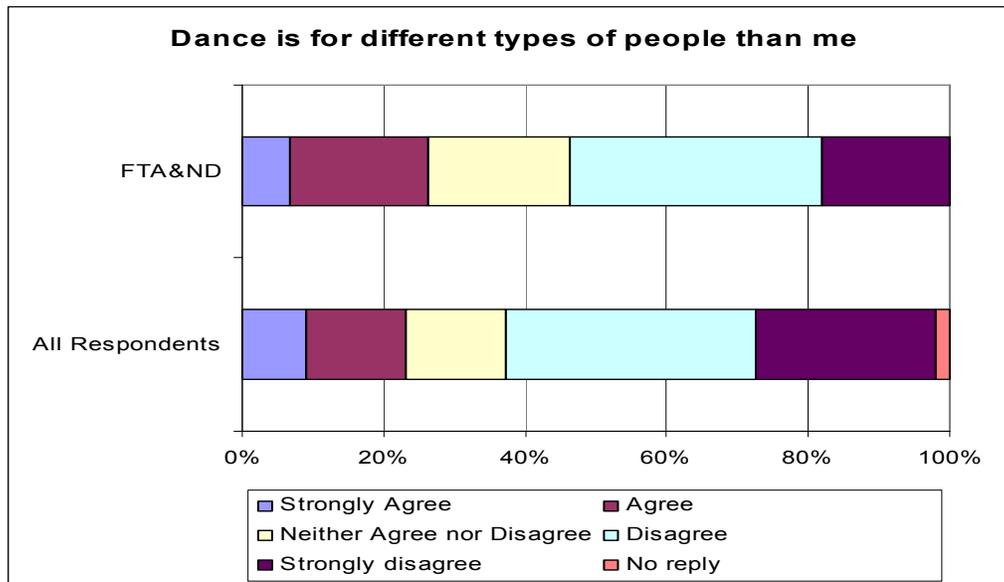
		All Respondents	%	FTA&ND	%
People think dance performances are too expensive	Strongly agree	5	2	1	0.7
	Agree	64	20	28	19.4
	Neither agree nor disagree	140	43	59	40.9
	Disagree	84	26	40	27.8
	Strongly disagree	17	5	9	6.3
	No reply	15	5	7	4.9

Q10: How much do you agree with the following statements?



		All Respondents	%	FTA&ND	%
<i>Dance is very accessible</i>	<i>Strongly agree</i>	46	14	15	10.4
	<i>Agree</i>	152	47	73	50.7
	<i>Neither agree nor disagree</i>	77	24	37	25.7
	<i>Disagree</i>	43	13	18	12.5
	<i>Strongly disagree</i>	3	1	1	0.7
	<i>No reply</i>	4	1	0	0

Q10: How much do you agree with the following statements?



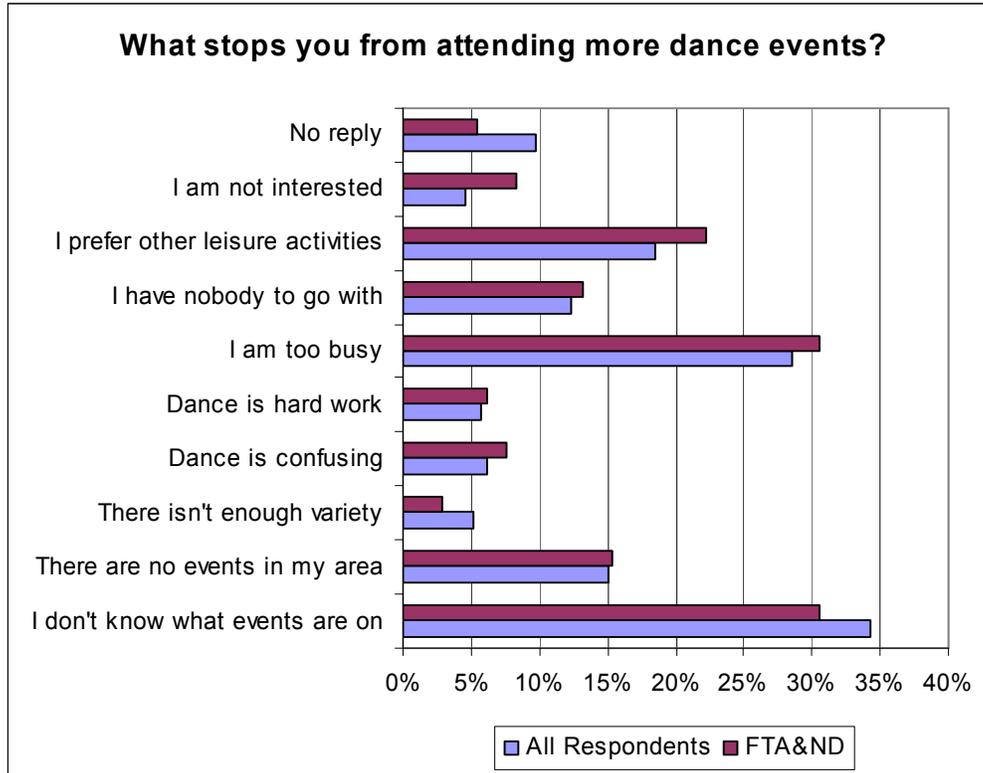
		All Respondents	%	FTA&ND	%
<i>Dance is for different types of people than me</i>	<i>Strongly agree</i>	29	9	10	6.9
	<i>Agree</i>	45	14	28	19.4
	<i>Neither agree nor disagree</i>	47	14	29	20.1
	<i>Disagree</i>	115	35	51	35.5
	<i>Strongly disagree</i>	82	25	26	18.1
	<i>No reply</i>	7	2	0	0

- There are no significant difference in the trends for perceptions between All Respondents (AR) and FTA&NDs.
- The majority of respondents for AR (66%) and FTA&NDs (57.6%) strongly agreed that anyone can benefit from taking part in dance.
- Over half of AR (55%) and FTA&NDs (54.8%) strongly disagreed or disagreed with the statement that ‘watching dance was boring’.

- Age was not considered to be a factor in enjoyment of dance: 87% of AR and 88.9% of FTA&NDs strongly disagreed or disagreed with the statement that ‘only young people can enjoy dance.’
- Price was revealed to be a factor on which respondents were less definite. A significant proportion of AR and FTA&NDs would neither agree nor disagree with the statement that ‘people think that dance performances are too expensive.’ Note that this was not a matter of personal opinion but of gauging general perception.
- Accessibility of dance (though it was not specified whether this was physical or cultural accessibility) was not perceived to be a barrier to dance (whether attendance or participation. 61% and 61.1% of AR and FTA&NDs strongly agreed or agreed that dance was ‘very accessible.’

7.2.7 Barriers to attendance

Q9: What stops you from attending more dance events? [Please tick all that apply]



	All respondents	%	FTA&ND	%
<i>I don't know what events are on</i>	111	34.2	44	30.5
<i>There are no events in my area</i>	49	15.1	22	15.3
<i>There isn't enough variety</i>	17	5.2	4	2.8
<i>Dance is confusing</i>	20	6.1	11	7.6
<i>Dance is hard work</i>	19	5.8	9	6.2
<i>I am too busy</i>	93	28.6	44	30.5
<i>I have nobody to go with</i>	40	12.3	19	13.2

<i>I prefer other leisure activities</i>	60	18.5	32	22.2
<i>I am not interested</i>	15	4.6	12	8.3
<i>No reply</i>	32	9.8	8	5.5

- Respondents did not personally feel that ‘dance was not for them’, 60% of AR and 53.1% of FTA&NDs disagreed or strongly disagreed with this statement.
- 34.2% of AR and 30.5% of FTA&NDs stated that a lack of knowledge about what events were on prevented them from attending more dance events.
- The next most significant reason was that they are ‘too busy’: 28.6% for AR and 30.5% for FTA&NDs.

Table 19 below explores potential future attendance at dance events, largely dependent on the relationship between attendance and price.

Q10: Would you attend dance events in the future if...

		<i>All respondents</i>	<i>%</i>	<i>FTA&amp;ND</i>	<i>%</i>
<i>...the event was free?</i>	<i>Definitely</i>	195	60	69	47.9
	<i>Probably</i>	89	27	51	35.4
	<i>Maybe</i>	30	9	20	13.9
	<i>Never</i>	5	2	4	2.8
	<i>No reply</i>	6	2	-	-
<i>...you were given a discounted ticket?</i>	<i>Definitely</i>	133	41	39	27.1
	<i>Probably</i>	114	35	55	38.2
	<i>Maybe</i>	56	17	42	29.2
	<i>Never</i>	11	3	8	5.5
	<i>No reply</i>	11	3	-	-

...you were paying for a full-priced ticket?	Definitely	50	15.4	11	7.6
	Probably	97	29.8	36	25.0
	Maybe	118	36.3	71	49.3
	Never	46	14.2	25	17.4
	No reply	14	4.3	1	0.7
<b>Total</b>		325		144	

- Perhaps unsurprisingly, 87% of AR and 83.3% of FTA would definitely or probably attend dance events in future if they were completely free of charge.
- 76% of AR and 65.3% of FTA&ND would definitely or probably attend if given a discounted ticket: still a significant proportion.
- 45.2% of AR but only 32.6% of FTA&ND stated they would attend dance events in the future if paying for a full price ticket. 36.3% and 49.3% said that they would maybe attend.
- This means that 81.9% of FTA&ND would definitely/probably/maybe attend dance events in future, whether free, discounted or full price tickets. This is positive considering that the segmentation defines them as people who have never attended or participated a dance event in the past year.

## 8 Evaluation Summary & Conclusions

Aims	Evidence
<p>Increase engagement with and participation in dance</p>	<ul style="list-style-type: none"> <li>▪ Acorn profiling of Big Dance 08 shows that the events were extremely successful in attracting non traditional dance audiences: a representation index of 122 compared to just 36 for a traditional dance audiences.</li> <li>▪ Despite stating they have never before attended a dance event or participated in dance, 75.7% of FTA&amp;ND state that they dance on a night out and 42.7% dance at home.</li> <li>▪ A significant proportion of FTA&amp;ND were male (45.8%)</li> </ul>
<p>Raise the public profile of dance</p>	<ul style="list-style-type: none"> <li>▪ 75% of FTA&amp;ND had 'stumbled across' Big Dance 08 rather than planning to go, indicating it was successful in engaging those who would not normally attend a dance event.</li> <li>▪ 36.1% of FTA&amp;ND had never before watched live dance outdoors, indicating Big Dance 08 was a new experience for them.</li> </ul>
<p>Signpost to continued participation</p>	<ul style="list-style-type: none"> <li>▪ 95.8% of FTA&amp;ND strongly agreed or agreed that 'anyone can benefit from taking part in dance' indicating that perceptions of dance are positive and that other barriers may be influencing a lack of engagement.</li> <li>▪ This was supported by 54.8% of FTA&amp;NDs strongly disagreeing or disagreeing with the statement that 'watching dance was boring'.</li> </ul>

	<ul style="list-style-type: none"><li>▪ Only 26.3% of FTA&amp;ND strongly agreed or agreed with the statement that ‘Dance is for different types of people than me.’ 53.6% disagreed or strongly disagreed with it.</li><li>▪ 88.9% of FTA&amp;NDs strongly disagreed or disagreed with the statement ‘only young people can dance.’ The two highest age brackets represented in the FTA&amp;NDs were in the 25 – 34 (31.3. %) and 45 – 54 (19.4%) brackets.</li><li>▪ 30.5% of FTA&amp;ND stated that a lack of knowledge about what was on prevented them from attending dance.</li><li>▪ 34.1% disagreed or strongly disagreed with the statement that ‘People think dance performances are too expensive.’ 20.1% agreed or strongly agreed with this.</li><li>▪ 47.9% of FTA&amp;ND stated that they would definitely attend dance events in the future if they were free. Only 2.8% said they would never attend dance events in future, even if they were free. 81.9% of FTA&amp;ND said they would definitely, probably or maybe attend in the future if they were paying for a full priced ticket.</li></ul>
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- The above evaluation framework demonstrates that Big Dance 08 in the North West, as evidenced by the collected data. Big Dance is shown to have been particularly successful in attracting new audiences not typically engaged with dance.
- Big Dance 08 was also successful in raising the public profile of dance through the staging of events in unexpected places. The majority of attenders/participants were there because they had stumbled across the event during their normal daily activities. This is a somewhat ambivalent success: it is an effective first engagement but given that the highest

single reason given by respondents for non-attendance at dance events was a lack of awareness, perhaps marketing channels should be subject to future research.

- Age was not considered to be a factor in engagement with dance.
- People seemed unsure about pricing and dance. 43% of AR and 40.9% of FTA&ND would neither agree nor disagree that a perception existed of dance performances as too expensive. 81.9% of FTA&ND stated that they would 'maybe' or 'probably' attend dance events in future if they were paying for a full-priced ticket. Only 2.8% of respondents said they would never attend a dance event in future, even if the event was free.
- Even if they claimed never to have before attended a dance event or participated in dance, 75.7% of FTA&NDs claimed to dance on a night out (and 42.7% to dance at home). This indicates a casual engagement with and enthusiasm for dance that could be further developed.
- Negative perceptions of dance were not evident, even amongst those who had never attended or participated in dance events before. An overwhelming majority agreed that anyone could benefit from taking part in dance and only minorities felt that watching dance was boring or that dance was for different types of people than themselves.

The research from this report shows that Big Dance 08 was a success in attracting a new audience to dance. In particular, the positioning of events in outdoor, unexpected public places where interaction with daily life was inevitable for a wide range of people demonstrates the effectiveness of creative and varied programming.

The research also reveals some interesting perceptions and barriers to attendance and participation in dance, which may form an interesting basis for

further research. In particular, further investigation into marketing channels and pricing may support audience development for this genre.

## 9 Appendices

### 9.1 Appendix (i): Acorn categories and groups

#### 1. Wealthy Achievers

These are some of the most successful and affluent people in the UK. They live in wealthy, high status rural, semi-rural and suburban areas of the country. Middle-aged or older people predominate, with many empty nesters and wealthy retired. These people are very well educated and most are employed in managerial and professional occupations. Many own their own business.

These people are well established at the top of the social ladder. They enjoy all the advantages of being healthy, wealthy and confident consumers.

#### 2. Urban Prosperity

These people are well educated and mostly prosperous people living in our major towns and cities. They include both older wealthy people living in the most exclusive parts of London and other cities, and highly educated younger professionals moving up the corporate ladder. This category also includes some well educated but less affluent individuals, such as students and graduates in their first jobs.

These people have a cosmopolitan outlook and enjoy their urban lifestyle. They like to eat out in restaurants, go to the theatre and cinema and make the most of the culture and nightlife of the big city.

#### 3. Comfortably Off

This category contains much of 'middle-of-the-road' Britain. Most people are comfortably off. They may not be wealthy, but they have few major financial worries.

All lifestyles are represented in this category. Younger singles and couples, just starting out on their careers, are the dominant group in some areas. Other areas have mostly stable families and empty nesters, especially in suburban or semi-rural locations. Comfortably off pensioners, living in retirement areas around the coast or in the countryside, form the other main group in this category.

Educational qualifications tend to be in line with the national average. This category incorporates the home-owning, stable and fairly comfortable backbone of modern Britain.

## **4. Moderate Means**

This category contains much of what used to be the country's industrial heartlands. Many people are still employed in traditional, blue-collar occupations. Others have become employed in service and retail jobs as the employment landscape has changed.

In the better off areas, incomes are in line with the national average and people have reasonable standards of living. However, in other areas, where levels of qualifications are low, incomes can fall below the national average. There are also some isolated pockets of unemployment and long-term illness.

This category also includes some neighbourhoods with very high concentrations of Asian families on low incomes.

Overall, the people in this category have modest lifestyles, but are able to get by.

## **5. Hard Pressed**

This category contains the poorest areas of the UK. Unemployment is well above the national average. Levels of qualifications are low and those in work are likely to be employed in unskilled occupations. Household incomes are low and there are high levels of long-term illness in some areas.

There are a large number of single adult households, including many single pensioners and lone parents. In some neighbourhoods, there are high numbers of black and Asian residents.

These people are experiencing the most difficult social and economic conditions in the whole country, and appear to have limited opportunity to improve their circumstances.