



Issue 68

Data

- The importance of audience data
- Using data to thrive and survive
- Getting ready for GDPR
- From exclusion to inclusion
- Turning data into an asset



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Write for JAM

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The bumper data issue

As the application of the General Data Protection Regulation (GDPR) fast approaches this issue of *JAM* looks at data.

Anne Torreggiani sets the data scene by looking at the important role data plays in audience development. Putting theory into practice, Sanjit Chudha explains how analysing, reviewing and evaluating data has helped Talawa Theatre Company reach out to communities who don't engage with theatre.

Data can help arts, cultural and heritage organisations to thrive and survive. Simon Donovan explores how this can be achieved through data-led insight.

Getting ready for the GDPR will involve a lot of planning and as a starting point Andrew Thomas and Leo Sharrock have identified their key considerations.

Neil Simpson explains how using postcode data and a dataset created by the Scottish Government, Culture Republic has helped the Centre for Contemporary Arts in Glasgow attract new audiences.

Jennifer Tomkins shares the journey of Artsadmin's development of a new open-source solution for the arts sector that has the potential to turn data into an organisational asset.

Data is key to understanding online experiences of audiences, visitors and customers. Chris Unitt provides a useful guide to getting the most value from your website analytics.

Nick Jones spoke to *JAM* about the introduction of smart cards, which is helping Transported collect data and evaluate audience engagement at non-ticketed outdoor events and festivals.

Andrea Perseu shares the findings of English Touring Opera's recent review of its marketing performance and finances. Rebecca Moore, AMA's Programme Producer, reflects on her rum-inspired career choices in Spotlight and we share some of the stories that have come out of the Small-Scale Development Programme. ▾

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spotlight

Rum, you say?

Let's start with rum and go from there. A few years ago I was in a Balham bar sipping the stuff when I knew: I had to make a drastic change.

I'd not long returned home from a few years of backpacking, working dead-end jobs to distract the wolf while it was at the door. But people — all of them — kept implying; I needed direction. And in that insufferable state, as I began quoting Shakespeare to the barmaid (see: rum) — I decided: I would go to university where I could study art and literature. Seven years later maybe. Older, not much wiser, and definitely poorer but I was going.

And I studied hard. At the end of it I was full to the brim with the possibilities that art can usher in. Maybe I was on the right track, finally.

But I went off-piste a few times — good (joyless) jobs with great wages would woo me and I'd take them because let's face it, I'm a millennial and skint. Then I'd get a gig reviewing theatre or books in my spare time and I'd be transfixed by all that magical stuff happening in the space between audience and stage, between printed word and my wild mind. I wanted to be part of that world not just flirting with it in the twilight hours.

Enter stage left: AMA. The perfect role for me, I decided quickly, skimming my eyes down its specifications while frantically dialling my references. Somebody must've said something wonderful because here I am — embedded in AMA HQ — feeling for the first time that my professional life is enhancing my personal life, not stealing time from it. My poetic

painter self need not hide her head in shame all day long. She has found her people.

Life advice? Just start with rum and go from there. ▾

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the importance of audience data

Audience development planning begins and ends with data. **Anne Torreggiani** looks at the role of data in audience development and the impact data driven decision-making is having on the arts, cultural and heritage sector.

Why is audience data important? To me it's a given. Without data, you are irretrievably stuck in the Ivory Tower, in your own eternal feedback loop, oblivious to the reactions of any but a small circle of friends. If you want to inspire loyalty and support beyond that small circle, you need data.

In short, data — filtered and interpreted in the right way — gives us insight into the 'other'. Other people don't necessarily want the same things as we do and to reach beyond the small circle, we need to understand their needs, expectations and likely responses. Well channelled, data enables us to hear multiple voices above the cacophony.

Beyond enabling us to meet the escalating expectations of our (actual and potential) audiences as savvy consumers, data has an essential role to play in making us more inclusive and democratic.

No data, no change

This assumes that as cultural organisations, we see ourselves as providing a public service and have a desire for continuous improvement, to increase engagement with our work, to widen its reach, to create new work which has greater resonance. It is the reasonably systematic process of audience development — implying change, growth and diversification — which demands data.

The audience development planning cycle begins and ends with data. It starts with data about the population/market, describing your potential audience. Data then informs strategies for different audience groups (this is where a segmentation comes in to its own), and helps

adjust tactics once underway. Finally data drives the evaluation of success and impact, before you set off again, enlightened and informed.

But what kind of data? I'm talking about a very wide definition which includes — and often combines — qualitative and quantitative data about individuals' identity, attitudes, interests, location and behaviour. So, data can be from ticketing/ CRM systems, from primary and secondary (desk) research, web and social media analytics, anecdotal feedback, sales information, and external data — like mapping or population data, programme listings data (see our guide *What data for what job?*).

The shift in thinking from a producer-led view to a user-led one is visible.

We are drowning in data and yet many organisations still feel data-poor. I want to legitimise all these sources, which are worth considering and could serve your purpose. Don't feel overwhelmed, because you don't necessarily need a huge great pot of data. In fact, the best place to start is not with the data itself, but with the problem you need to solve, or the change you want to make.

I hardly need say that 'data' is just a bunch of numbers or words or both, from which we somehow need to derive meaning. To make it useful, it needs to be organised, contextualised, focused on a purpose, shared and applied. (Check out the Data Information Knowledge Wisdom data pyramid² as a mind-focusing model.)



→ One way of translating data to useful insight is to start by framing a question or hypothesis. The best questions rarely come from the data itself, but from observation, ideas and hunches — and return an answer you are ready and able to act on. Some examples:

- Our community is changing: how are their perceptions of us changing?
- What factors drive frequency of engagement?
- If we make it free/cheap will this attract more people new to the arts?
- We need to engage a wide cross-section of the population: what are the most significant differences between them?

As we have more, better, faster digitised data at hand, we can answer questions more quickly. This is having profound effects on the way visitor journeys and experiences are designed, in a more agile and responsive way. The focus switches to gathering data on work in progress and rapidly adapting that work. Research questions shift from 'what shall we do' to 'how can we do this better', such as:

- Do people respond better (pay more/ learn more/ stay longer/etc) to A or B?

Where we can, it's worth building fast feedback-driven iteration into our audience development strategies.

So are we experiencing a data revolution? Or even an evolution?

In *Counting What Counts*³, Anthony Lilley and Paul Moore propose a data maturity model. Organisations at Data 1.0 use data for marketing, but not for major strategic decisions, nor for data driven decision-making (DDD). Data 2.0 introduces digital data, but data-sets are not integrated and there is still little DDD. Only at Data 3.0 do organisations take an integrated, customer-centred approach to all data, and use DDD in management and governance, making them more resilient and relevant. They suggest that most cultural organisations are operating between Data 1.0 and 2.0, many of them still dominated by highest paid person's opinions (HiPPOs). Working with hundreds of organisations on Audience Finder⁴, we would have to agree. I've been surprised by how many of us are still using data exclusively for direct marketing and as 'proof' of impact in an advocacy or reporting situation.

We may be witnessing an evolution, however, as at the other end of the spectrum, a significant proportion of organisations are moving towards DDD as a way of life. The shift in thinking from a producer-led view to a user-led one is visible. We've been working with a number of management teams who are building regular quantitative/qualitative feedback into their

References

1. theaudienceagency.org/insight/what-data-for-what-job
2. theaudienceagency.org/insight/dikw-data-pyramid
3. nesta.org.uk/publications/counting-what-counts-what-big-data-can-do-cultural-sector
4. audiencefinder.org

programming decisions, confident that this is delivering their social mission and financial well-being without compromising their creative vision. Several CEOs have talked to me about feeling 'liberated' by using data in a predictive way — especially to anticipate the performance of programme strands, and ROI on various activities — as it has greatly enhanced their willingness to take creative risks in ring-fenced areas.

We need to get with the programme now, however, because what's coming next will change everything. We've talked about personalisation as a concept for many years, but the capacity to tailor an offer automatically and instantaneously is just around the corner. At The Audience Agency, we are already working on a prototype that sends tailored content to a visitor determined by their location, behaviour and profile. Another enables audience members to manage their own data preferences and receive content from a wide range of organisations.

So thinking about an audience-centric future, I hope you'll take inspiration from this data edition of JAM. Remember, you don't need all the data in all the sizes: do the hard work to keep it simple. ▼

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Key takeaways

- Start with a question or hypothesis and find the data that can help you answer that question.
- Learn by doing: test out pilot approaches to build insight but don't forget you need to use data in your testing.
- Be open — you're not proving your assumptions but testing them.
- Take your HiPPOs with you...
- Measure what you value, don't value what is readily measured.
- Communicate the knowledge.

Analyse, review and evaluate

AMA member and Member Rep **Sanjit Chudha** explains how analysing, reviewing and evaluating data has helped Talawa Theatre Company to understand its audiences and reach out to new audiences and communities who don't engage with theatre.

In theatre, stories are all important. Every story has a beginning, middle, and end. Here's our story.

Backstory

Talawa Theatre Company is an Arts Council England funded NPO, co-producing mid-scale classic touring work with partners such as the Royal Exchange in Manchester and Birmingham Repertory Theatre.

We also develop Black British artists to ensure diverse, authentic, provocative and intelligent new work by said artists can be seen by audiences. We co-produce and tour some of this new work on the small-scale to studio theatres.

The beginning

For us audience development always starts with audiences — and the question: "which audiences are we trying to reach?" We want to reach as wide an audience as possible, but we also want to make sure that we are reaching communities who don't see theatre as being for them.

Box office data helps us understand who we are already reaching. We also want to know the differences

between audiences who are specifically coming to see our work, and those who regularly attend the theatres we play at.

Finally, we want to understand what kind of 'on the ground' audience development activities work, and why.

The middle

Using the Audience Agency's Audience Finder and Showstats, we analysed Box Office data from our *All My Sons* tours (2014/2015), and compared booker data to the averages for the theatres we visited. We found:

- An overlap of, on average, around 90% with the receiving theatre's typical theatre audiences.
- 10% of audiences were new to the theatre, often but not exclusively Black, Asian, and minority ethnic (BAME), and less engaged with mainstream theatre, arts and culture — classic Kaleidoscope Creativity characteristics.
- We attracted a higher than usual level of Metroculturals to the theatres we visited with our shows. This suggested there was a clear appetite for well-produced shows on the mid-scale from highly →



Girls by Theresa Ikoko. Talawa Theatre Company's 2016 co-production with HighTide and Soho Theatre. Image courtesy of Talawa Theatre Company

→ engaged audiences with a passion for provocative work, as well as mainstream and less engaged audiences.

Working with receiving theatres we identified which offers or events added value for audiences, which drove bookings, and what types of audience responded to these.

We put into practice what we had learned from the *All My Sons* tour to ensure that we maximised every opportunity we could for *King Lear* (2015/2016) and *Girls* (2016/2017). As a result:

- We reached out to community groups with targeted offers well in advance.
- Working with our co-producing partners at the Royal Exchange, we started the PR drive early, achieving coverage in both mainstream national media, and niche publications and blogs.
- We devised foyer events, response pieces and 'meet the cast' events as well as Q&As.
- We worked with the Film Production Company Saffron Cherry to secure funding from The Space to film *King Lear* to extend its reach beyond the theatre to 10 cinema screens in 10 cities across England.
- The placement on BBC iPlayer came about thanks to the strong partnership we had with Saffron Cherry, The Space and The Royal Exchange, and ensured international reach in addition to reaching UK audiences unable to visit theatres where *King Lear* played.
- We also worked with Sundae PR to build a long-term social media campaign specifically for *King Lear: The Film*.
- For *Girls*, we developed a strong relationship with our co-producing partners HighTide and Soho Theatre, and worked with them to target press and social media activity.
- We ensured that post-show questionnaires and surveys enabled us to build a solid picture of audiences who saw the theatre shows.
- We reviewed our social media analytics constantly to see who had started to follow us as a result of a particular show, and maintained conversations with them.

We analysed the audience data again, using Showstats, and then mapped these into Excel to see what the differences was against *All My Sons*, and to establish whether any of this made a difference. And it did — the number of Kaleidoscope Creatives was up in comparison to the norm for the theatres we played in and the number of Metroculturals was also up. BAME audiences were also higher than the norm across both *King Lear* and *Girls*.

Offer take-up was strong, but so too were full priced ticket sales, thanks in large part to a sustained

and targeted PR campaign for both shows. The amplification across all our social media was definitely up, with targeted messages for groups with different characteristics.

Meanwhile, at our Studio in London we:

- Reached out to creatives and like-minded artists, enabling us to showcase their new work in our studio, reaching communities of younger, less engaged theatre audiences for whom those stories have resonance.
- Reviewed the media consumption habits of key audiences.
- Played with different approaches to social media and experimented with new forms of media creation.
- Maintained a continuing dialogue with niche publications and bloggers to ensure that we continue to sustain interest in the artists we are developing and the work they produce.

The end

What are the outcomes?

What we wanted was a sustained level of interest in what we are doing among BAME audiences and communities, and with those who are less engaged with theatre, alongside greater engagement with the industry. Have we achieved that? Yes. But not by standing still.

We continue to analyse, review, and evaluate what we're doing with a view to refine our practice. ♣

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Key takeaways

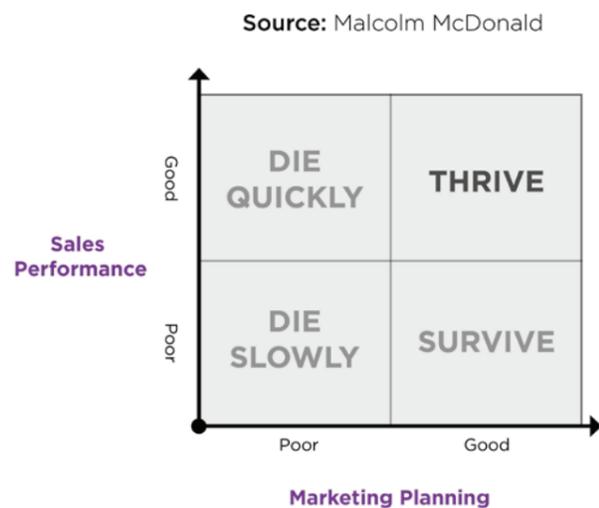
- Audience development is constant and evolving.
- Set yourself a modest goal and achieve it.
- Apply the learnings to a bigger piece of work.
- Map the differences and identify what worked and what didn't.
- Then start all over again — keep it moving.

Using data to thrive and survive

Data-led insight can help form the foundation of marketing planning and audience development. **Simon Donovan** explores how applying data insight across both marketing and sales strategies can help your organisation to thrive and survive.

We have just returned from another successful AMA conference in Belfast, exploring *The Value of Everything* and we hope you have come away with innovative ideas, new connections and further ways you can develop audiences in a data-led way. It is our belief that being tightly focused on both sales and marketing, supported by core data and audience insights, is what will drive significant change at your organisation. Let's explore how.

Purple Seven have been supporting the arts, heritage and cultural sector for over 16 years, helping the industry thrive and survive by applying data insight across both marketing and sales strategies. Our ethos is well aligned with that of Malcom McDonald, the leading marketing professor and author of the best-selling book *Marketing Plans: How to prepare them, how to use them*. McDonald explores the idea of businesses being able to "thrive and survive" in his own matrix. After answering a series of 20 questions to query your internal processes, you're ranked in the matrix below.



Malcolm McDonald. *Marketing Plans: How to prepare them, how to use them*.

Simply put, data forms the foundation of our work and we all need to ensure that our marketing planning is supporting our sales performance at all times.

Free audience data for all

To support the sector, Purple Seven generated the first free audience insight report for the industry back in 2013, known as Purple Seven insights (PSi), which is still generating significant insight for venues all around the UK. We link both transactional data and audience understanding so the industry can explore a full in-depth analysis of their audiences, every three months, to monitor and track developments. Our innovation was recognised by the Ticketing Technology Awards, when we were nominated for the *CRM and Data Tool Award* in 2016, and has been endorsed for our work supporting the sector, delivering actionable insights across both sales and marketing,

and again follows the ethos of the McDonald Matrix. Organisations across the UK use Purple Seven insights in conjunction with other tools on the market to gain additional data-led insight into their audiences for free.

“PSi reports provide an invaluable extra layer of data intelligence, placing our statistics within a national context that allows us to identify strengths and weaknesses against national trends.”

Salisbury International Arts Festival

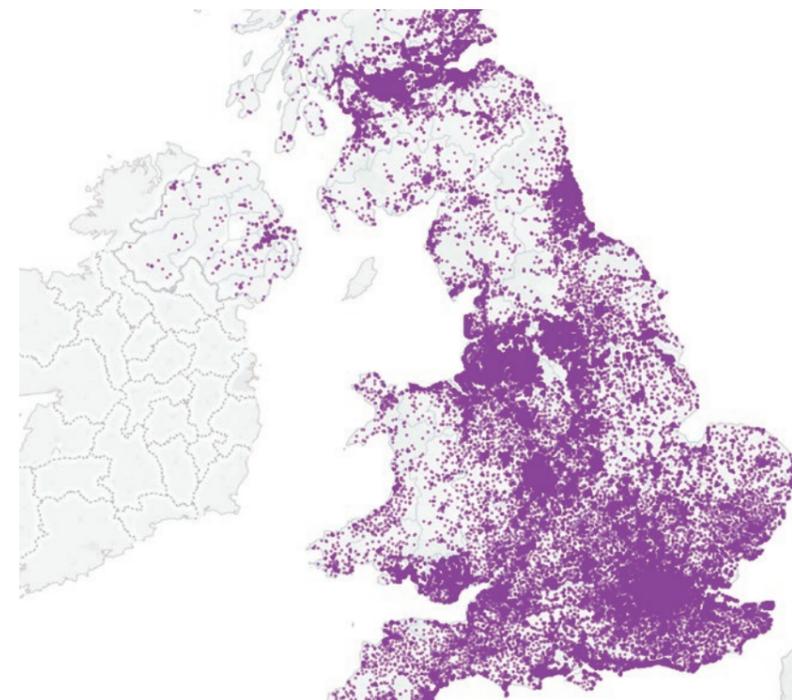
We have also seen the development of several audience surveying tools brought to the market in recent years, which is an excellent way to understand both quantitative and qualitative data on audiences. This data has been applied to the benefit of the entire industry, not just the organisations using the survey tools, as seen in the recent Arts Council England (ACE) report: *Analysis of Theatre in England*, which featured demographic data on arts audiences from Purple Seven. Take a look at the one million+ audience responses to date (see opposite) providing a truly nationwide understanding of arts behaviour.

Applying data to generate sales

As marketers, having the ability to apply data insight successfully and track campaigns to monitor results, is key to our success. Looking more closely at how arts organisations can apply data insight, let's borrow some learnings from the New Wimbledon Theatre. They uncovered powerful ways in which to link their marketing

strategy and sales targets closer together by focusing on reaching new audiences.

By helping them easily understand the wider arts engagement in the area, they were able to refine their marketing strategy to target specific streets that had a high propensity to spend at their venue, but had not yet attended. Tracking all sales for this particular production we recorded an additional £10,000 of box office sales from these targeted areas. You can start to see how data driven insight powering both marketing planning and sales performance can certainly help organisations 'thrive'.



One million+ completed audience surveys across the UK

“Data-led insight has opened doors for us and given us a deeper understanding of our audience, not only on the behaviour of the ones that we do have, but also key areas where we can expand.”

New Wimbledon Theatre

The power of audience data is only gained from its strategic application. Knowing that a patron visited a ballet doesn't mean their interests are restricted to this genre. Understanding that they are a first-time booker who purchased three weeks in advance tells us a rather different story

about their motivations to attend and their subsequent behaviour. It's this strategic data insight that we feel is truly supporting the arts in its ability to thrive and survive and by supporting clients of all sizes gain access to this insight, means we can all begin to reap the rewards. ✓

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For more information about how to use the McDonald Matrix, PSi and data-led insight get in touch with Simon or visit purpleseven.com.

Key takeaways

- Start with your data and lift the lid on those golden nuggets of insight.
- Segment your transactional data, exploring motivations and booking behaviour.
- Ask for support and advice on how to apply this insight.
- Inform your marketing strategy with data-led insight, this might mean segmenting your data in a different way.
- Track your progress to monitor success.

Getting ready for GDPR

The General Data Protection Regulation (GDPR) was adopted into EU law in April 2016 and will start being applied by the Information Commissioner's Office (ICO) from 25 May 2018. Arts, heritage and cultural organisations have a lot to plan ahead of the application of GDPR and as a starting point **Andrew Thomas** and **Leo Sharrock** have identified their key considerations.

The GDPR presents the arts, cultural and heritage sector with a fundamental shift in mindset towards how we use and manage personal information. Data collection has to be a planned process from the outset across the whole organisation. The new regulations not only affect ticketing but all personal data wherever it appears or is used in your organisation, and will require a holistic and joined-up approach across teams within organisations.

Following conversations with the ICO, it was clear to us that the application of GDPR will involve changes in practice that will affect everyone in terms of the way you collect, store and manage information. The biggest change that permeates throughout the new regulations is accountability and the need for organisations to be able to demonstrate compliance. We have therefore come up with eight key considerations that we think will affect everybody in practice in the way that you work with your audiences' personal information. These are:

1. Demonstrate consent

The stricter rules of GDPR mean that organisations will be much more accountable to demonstrate how they comply with the regulations. This means that personal data will need to be collected and managed in such a way as to enable organisations to be able to evidence how they are being compliant with each of the GDPR principles.

2. Granularity

The requirement to be able to evidence compliance will mean that organisations will need to collect sufficiently detailed data in order to be able to show what consents have been gathered from audiences for specifically detailed purposes, and for use in specific marketing channels. For example, it will be necessary to be able to demonstrate how consent for permission to contact audiences with marketing communications were gathered distinctly from, for example, communications about fundraising, and

whether consent was given for contact via any combination of email, SMS, phone, etc. You have to be clear and simple while being detailed and specific about how you want to use the information you're collecting.

3. Consent cannot be a condition of service

For example, organisations will not be able to make the delivery of tickets by email conditional upon audiences joining a mailing list. Consent must be freely given.

4. Right to withdraw consent

Individuals should be given the right to withdraw consent with each communication. The withdrawal of consent should be as easy for individuals, as it was to give. This also needs to be transparent, for example, instructions on how to withdraw consent should be presented at the top of emails and not buried in small font at the end of an email.

5. Clear and unambiguous

Organisations will have to really think about the notification statements that they give to their audiences. There will be a careful balancing act between the imperative to provide individuals with information, which is clear and simple, and the obligation to provide enough detail to be specific enough about how their data is proposed to be used. The permission given by audiences must be a freely given, specific, informed and unambiguous indication of the individual's wishes.

6. Performance of a contract

Organisations can legitimately collect specific personal information and process it as is necessary to complete the performance of a contract. If an audience member books a ticket online, it's okay to collect an email address so that you can confirm the purchase and deliver e-tickets — but that doesn't mean you can



→ make further use of the email address for marketing purposes, without gaining appropriate consent.

7. Automated processing

People have a right not to be subjected to automated decision making, including profiling, and arts organisations need to consider whether they use personal information for any automated processing, and what their legitimising conditions for processing are and how the rights of the audience are respected. Ostensibly, these rights are to stop people being refused access to things like mortgages and healthcare unfairly or as a result of inaccurate, erroneous or obsolete data, but there may be cases where such processing leads to instances where the rights of audience members could be affected.

8. Right to be forgotten

Under GDPR, individuals have the right, in certain circumstances, to be forgotten. In other words to have their personal information deleted. Organisations need to consider whether and how their processes and systems facilitate this right. Can you delete a customer's details in your ticketing system?

Data sharing

What about data sharing? Unsurprisingly, the rules are stricter than was the case previously. Third party organisations (for example touring companies) with whom data controllers (for example venues) intend to share information must be specifically named in notifications when consent is gathered from audiences for the purposes of this sharing so that audience members may reasonably understand who has their data, and what purposes it will be used for.

In other words, there's absolutely no soft opt-in for data sharing — you have to be explicit. It has to be a positive opt-in action and the organisation or organisations that you want to share information with needs to be specifically named in the process.

It will also be important for touring companies to receive enough information along with the personal information that is shared with them to enable them to be able to show an audience member, on demand, when their consent for the touring company to hold their data was gathered, by whom, and what uses the consent related to in terms of purposes and communication channels. And of course, touring companies in receipt of such personal data will then be responsible and accountable for the use of that shared data in compliance with the regulations.

Data audit

It's a really good idea to start thinking about an organisational data audit, looking at what personal information your organisation collects, and how its management is going to be handled in compliance with the regulations. There is plenty of good advice available, and a great place to start is the ICO website (see Further resources).

We recommend that all organisations start thinking about the application of GDPR and get ready now.

There will be practical things that can be quickly and easily put in place, such as reviewing and making sure your consent notifications are compliant from now onwards. There are, perhaps, others that will take more consideration and a little longer to implement. ▼

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For more information and practical examples watch Andrew Thomas and Leo Sharrock's breakout session *Data Protection — your guide to the new regulations* at AMA conference 2017. Go to:

a-m-a.co.uk/videos (you will need to be logged in as an AMA member to watch this video.)

Further resources

- ICO
ico.org.uk/for-organisations/data-protection-reform
- Direct Marketing Association
dma.org.uk
- Institute of Fundraising
institute-of-fundraising.org.uk
- Arts Council England
audienceatsharing.org.uk
- The Audience Agency
theaudienceagency.org

Small-Scale Development Programme

If you're a leader of a small-scale arts or cultural organisation, you're almost certainly leading a company that you feel really passionate about. You're also likely to be wearing many hats and have a lot of competing demands on your time.

The Small-Scale Development Programme (SSDP) has been created to provide a short, intensive programme to review how you can reach and engage more people with your work, to realise your ambitions for your company and drive a successful future.

The Small-Scale Development Programme has two stages:

- Intensive 2.5 day residential to develop knowledge, skills, and your network.
- Online coaching to help put plans into practice.

Delegates gain the skills, knowledge, and tools they need to reach new audiences, improve engagement with current audiences, and increase income. Together with our trainers, we have crafted a programme that shares the right mix of organisational, strategic, and practical skills to help small-scale organisations achieve their audience objectives.

This programme has already had a positive impact on nearly 150 small-scale arts, culture and heritage organisations. The learning that has come out of the programme is reflected in the following stories:

"It was amazing to spend time around people in similar positions and to share our stories. It gave me the confidence to challenge the status quo of our company and showed the incredible results you can achieve when you ask more focused questions."

Rachael Perrin
Director
Soundcastle



"The residential was great – it was particularly great because it got me out of the office and away from home. It gave me time and space to get my head around things. Our audiences may not be as obvious as we initially think they are. We get used to doing things a certain way and people turn up so we carry on doing the same thing. It made me think more carefully and broadly about our existing and potential audiences, who we're trying to reach and how."

Janine Irons
Managing Director
Tomorrow's Warriors



Learn more about Janine's story by watching her video at:
a-m-a.co.uk/videos

"The most significant impact is my realisation that marketing is not just something you do one day a week. It is a thread that runs through all aspects of our organisation."

Harriet Warnock
General Manager
Collective Encounters



Small-Scale Development Programme

25 – 27 October 2017
College Court, Leicester

Cost

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This is heavily subsidised and includes all your training, accommodation and meals during the 2.5 day residential, plus your follow-up online coaching and AMA membership.

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from exclusion to inclusion

Using postcode data and a dataset created by the Scottish Government, the Scottish Index of Multiple Deprivation (SIMD), Culture Republic has helped the Centre for Contemporary Arts (CCA) in Glasgow to attract new audiences from areas with high levels of relative multiple deprivation. **Neil Simpson** explains how this was achieved.

Background

With its origins in the radical and avant-garde Third Eye Centre, the Centre for Contemporary Arts (CCA) is a key cultural institution in Glasgow; a city known around the world for the art and artists that have emerged from it, as well as the multi-dimensional relative deprivation that affects many people there. CCA's year-round programme of events includes contemporary art, film, music, literature, spoken word, festivals, Gaelic language events and performances, with an emphasis on access, inclusion and diversity¹.

CCA has an innovative open-source programming policy. Proposals from across all communities are welcomed and supported with the CCA's signature collaborative approach; they offer practical resources — access to facilities and technical support to help make grassroots projects happen. Resulting events occur alongside CCA's curated programme. In 2016-17 they worked with 253 programme partners to deliver 1,075 events and 26 festivals, which attracted over 50,000 event admissions from 335,650 visitors to the building, more than ever before.

The brief — who's not coming to CCA?

The communications team at CCA wanted to know more about the people who have and have not been coming to CCA's events, to inform future programming and to target communications. They wanted to ensure the programme engaged socially-excluded audiences who are perceived as less likely to attend arts venues like CCA. And, they wanted baselines that would allow them to assess their performance over time.

Specifically, they wanted to understand more about people who did and did not attend their different ticketed events; gallery exhibitions; and the public engagement activities delivered collaboratively across

Glasgow since 2016. To widen their reach and improve their frontline engagement, they also wanted to find out about local organisations they could collaborate with to engage people they hadn't been reaching.

Culture Republic's approach — you are your postcode

Crucial to our approach was building on the legacy of the CCA's existing audience data. The team have a technique of gathering postcodes from not just ticket bookers, but gallery visitors too. We worked with the CCA to develop this practice several years prior, after the team raised concerns that box office sales didn't fully represent the visitors who were coming through the building and that invigilators needed a simple, anonymous, and fast tool to unlock more information about their audiences. There's a lot you can do with a postcode and a variety of postcode-based tools allow you to infer things about the people that live in areas of interest.

For the CCA's new project we used a dataset created by the Scottish Government, the Scottish Index of Multiple Deprivation (SIMD)². It combines seven different types of information to profile all residential areas in Scotland, broken down into geographic data zones containing 500 to 1,000 people. This generates a multi-dimensional, relative ranking of each area, based on measures of income, employment, health, education, skills and training, housing, access to services and crime, which are then weighted to have different impacts on the overall measure of deprivation. Postcodes are allocated to one of these data zones, providing summary information about the people who live there. Most importantly, SIMD provides a nuanced picture, covering much more than financial poverty.

In order to find out more about who was and wasn't attending CCA's events, we compared the SIMD profile of CCA's audiences with the SIMD profiles of Scotland



Paragon Music's Beat It workshop for people that have access requirements at the Centre for Contemporary Arts (CCA) in Glasgow. Image courtesy of Paragon Music © Paragon Music

and Glasgow overall. This enabled us to see how people living in different data zones, and so experiencing different relative deprivation, were over or under represented in CCA's event audiences.

What we found — beyond the top line

In 2016, we provided baseline figures to CCA, indicating the extent to which people from the most deprived data zones were coming to its events. Consistent with much of the rest of the arts sector, CCA was attracting proportionately fewer people from the most deprived data zones than their prevalence in the populations of Scotland and Glasgow. It gave the CCA team a clear indication of where to focus their efforts to reach more people who were likely to be experiencing greater levels of relative deprivation.

How the CCA put the insights to work

By segmenting their audiences in this way, CCA were able to relate the SIMD profiles and locations of its existing attenders to the communities they wanted to broaden their engagement. They used this to tailor and target marketing communications.

CCA used the findings to inform a direct distribution marketing campaign, consisting of a short guide containing festivals and key events taking place at CCA throughout the year. This was sent to a targeted audience in communities with higher levels of relative multiple deprivation, which included people who had already attended CCA's events. The theory was there were likely to be more potential audience members in these communities. By helping them to easily find something that relates to their current interests (be

it folk music, graphic novels, storytelling, film and so on) they would be encouraged to visit CCA, and so be introduced to the building, staff and very broad range of events that take place there.

A year on, we helped the CCA team assess their progress. The data showed that attendance at public engagement events by people from the most deprived communities grew substantially from 2016 to 2017, indicating that our research helped CCA identify, and begin to work with local organisations to attract people from relatively deprived communities. Positive progress has been made to increase engagement and participation from attenders from communities with higher relative deprivation.

In the future, the team at the CCA will be working to make progress with their overall audience make-up. We're looking forward to supporting the team to measure their continued progress with what has become embedded good practice — yearly SIMD analyses. ▼

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References

1. cca-glasgow.com/blog/cca--access
2. gov.scot/Topics/Statistics/SIMD

Turning data into an asset

Centralising your data with an integrated database system has the potential to turn data into an organisational asset. **Jennifer Tomkins** shares the journey of Artsadmin's strategic data project into the world of data confidence, competence and coherence, and the development of a new open-source solution for the arts sector.

Thinking big

We all dream of a time when the organisation we work in will have completely integrated and smoothly run database systems; where all the information we hold about our audiences, partners, funders and activities are centralised, clean and effective (I know you do). This nirvana is often a long way off, and for some, more way off than others. And it's from that way off place that this story begins. Not because Artsadmin's databases are messier than any of the rest — actually they were in fairly good nick — but because of the sheer variety and complexity of the work we do. We produce and tour the work of contemporary performance artists across the UK and around the world, support over 600 artists each year through our advisory service and a further 35,000 people visit our home at Toynbee Studios in East London to rehearse, have coffee, attend events. It's a lot.

Wouldn't it be great, I thought, if we could track the return on investment (ROI) for email communications? If we could find out if the UK programmers we work with are using our spaces when they're in London? To be able to monitor the career progression of the artists coming in for advisory sessions? To know at the click of a button if a colleague is already engaged in a conversation with a funder?

Beyond these questions, one of the main drivers of this digital transformation project was that there was so much useful data that was essentially hidden, not intentionally, in 'little black books'. We needed a collective brain dump.

Finally, creating a centralised system to give us a 360 degree view of people's interactions meant the

potential to turn the data that we held into an organisational asset.

Getting underway

The journey began in spring 2015, when Golant Media Ventures (digital innovation specialists) delivered an initial piece of data strategy work for Artsadmin. Little did we know what impact that investment would make. Their data strategy — showing us a world of joined-up data and customer view dashboards, pulling in email and box office data (via Mailchimp and Spektrix) giving us hugely improved insights — was inspiring. What's more, it felt achievable.

Based on that initial strategy, in February 2016 Arts Council England awarded Artsadmin with £125,000 from its Small Capital fund to: "turn its existing data into a key strategic asset, from which it can improve its own performance and help build capacity within the sector."

How we started was very important. While this was a data project, to succeed it had to be based on organisational development, using digital tools to help deliver that. Golant Media Ventures were ardent about not starting with an IT solution. Instead we started, in April 2016, by mapping out Artsadmin's activities and relationships. We were also very clear that we needed to get a strong team together, from different departments and levels, in order to ensure all corners were covered, as well as getting much needed staff engagement.

This included a number of workshops with the project team and other staff (fundraising, studio management, producing, artist support) to explore user journeys, project development 'pipelines', process maps and to develop

an understanding of the split between our B2B (professional) and B2C (audience and customer) relationships. This in-depth understanding of Artsadmin's activities, relationships and the data we aimed to collect — including organisational KPIs and reporting needs — informed the design of a 'conceptual model' and then a 'logical data model' that reflected how we work. From this an extensive list of technical requirements (must-haves, should have, could have) was drawn up. Then, and only then, did we go out to market. After an extensive evaluation of potential solutions, we selected and configured an open-source system, SuiteCRM, which has been notably used in a number of significant public sector initiatives and was the only solution we found that was capable of reflecting the complexity of Artsadmin's work.

Data that was held across many different systems and Excel spreadsheets was then gathered and cleansed, ready for import into the new system. The logical data model and key processes were then implemented into SuiteCRM by our developers, Octophin Digital. We used some out-of-the-box functionality (contacts, organisations, etc.) but developed several new modules to extend the system's functioning to cope with specific needs such as tracking artistic projects in a way that enables reporting across multiple events. Integrations were developed with both Spektrix and Mailchimp to bring data on events and ticketing together with email and print communications against customer records.

Outcomes and next steps

The Special Projects module tracks projects (artistic, operational)



Calling Tree by Rosemary Lee and Simon Whitehead. Presented in Tottenham as part of LIFT in 2016, produced by Artsadmin. Image courtesy of Artsadmin © Oliver Rudkin

from conception to development; realisation to wrap-up. We can see who's working on what, the funding and touring status of each project — and deliver reports suitable for boards and funders.

One of the most noteworthy outcomes was the team's increased data confidence and competence. The marketing and development team, who had no prior technical experience, became the owners of the organisation's conceptual and data models. Selma Willcocks, Artsadmin's Marketing Manager was mentored so she could lead the technical development to implement the platform:

"I could never have predicted how much we'd learn over the course of this project. I am much more data confident and can now add agile working and project management to my skillset. As a team, this project has been essential in helping us understand Artsadmin's relationships, internal processes and wider impact."

Artsadmin's staff, directors and board members were involved throughout. This ensured buy-in across the lifetime of the project and for any future developments. Communications about the process and milestones reached were carefully crafted from the outset to include messaging that didn't focus on the technical language but about people and relationships.

So what's next? Well, at Artsadmin we're in the middle of our training programme, which is initially focused on a 'need-to-know' basis for each department. It's a big system, with a lot of relationships, so we chose this task-based approach so as not to be overwhelming (for any of us). We're also looking for funding to develop new modules for SuiteCRM that would manage Toynbee Studios' room booking system and improve data capture from visitors.

With Golant Media Ventures we're also working on sharing this solution with the wider cultural community. The next step is to team up with other organisations to continue to develop the solution we've built, creating a cost-effective proposition that can be used across the UK cultural sector. If you're interested please get in touch. ▶

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Key takeaways

- Have a strong vision, a clear sense of why you're doing it and what you want to achieve.
- Map the organisation (its activities, relationship types, communications) before thinking about what system you want to use.
- Bring people along with you — a project that affects the whole organisation needs to include the whole organisation in the process.
- Find a skilled and knowledgeable partner to work with — we couldn't have done it without the support and expertise of the team at Golant Media Ventures.
- Build in a training programme as part of the delivery programme not as an afterthought. It's getting people to use it that counts overall.

Getting value from your website analytics

what's the least you should be doing?

Data is key to understanding the online experience of your audiences, visitors and customers, and how your website is being used. **Chris Unitt** provides a useful guide in getting the most value from your website analytics with the least amount of effort.

Your website is likely to be one of the most important parts of your organisation's online presence. As well as being a major sales channel, it'll play a crucial role in the visitor experience for a large percentage of your audience, and may well reach many more people besides.

However, you can't keep an eye on it the same way you can with your front-of-house areas, workshop rooms, or auditorium. To understand how it's being used you need data.

Which brings us to Google Analytics. Most organisations have access to this website analytics tool, but very few people enjoy using it. I always hear complaints that there is too much information, that not enough of it is useful, and it's impossible to know where to start.

If you want to get the most value from Google Analytics with the least amount of effort, then here are my recommendations.

Start from a solid foundation

Nothing will kill your enthusiasm (or your colleagues' confidence) like glaring errors in your data. Have you ever had to pull out stats at the end of a season and thought: "it shouldn't be this hard"? Well, you're right, it shouldn't.

Sadly, it's very common to find Google Analytics accounts that haven't been set up properly. I've seen it all over the years — tracking codes missing from entire sections of a website, half of all transactions not being recorded, and even tracking codes turning up on other peoples' websites.

You can trust your instinct on this — if something looks odd then it probably is. For instance, your bounce rate shouldn't be 0%, your revenue should be close to what your finance team is reporting, and if half of your visits come from a city outside your catchment area then something has very likely gone wrong.

Top tips

- Make sure that you control your Google Analytics account. Your data is too important an asset for it to belong to an agency or a consultant.
- Track the actions people are able to complete on your website. Whether that's purchases of tickets or memberships, clicks on particular downloads, or contact form submissions.
- Look for any obvious errors in your analytics. This dashboard can help you to spot the most common issues: bit.ly/OFgaAMA

The sooner you take care of this, the sooner it ceases to be a problem. You'll be laying the foundations for better analysis in the future, and you'll be opening up ways for your data to work for you in the meantime.

Let your data do the driving

There's a lot of talk about marketers being 'data driven'. Whatever the merits of that idea, it makes great sense for your website analytics data to be working for you while you're getting on with other jobs.

By connecting your Google Analytics data to your digital advertising tools (Google AdWords, being one) you and any partners you work with can better understand how to improve your campaigns. Of course, this is only worth doing if your website analytics have been set up correctly.

Make sure that you control your Google Analytics account. Your data is too important an asset for it to belong to an agency or a consultant

Your website analytics can also help with building up remarketing lists, targeting people who have carried out certain actions on your website. For instance, people who have added certain tickets to their basket, downloaded a prospectus, or visited your membership page.



AMA conference 2015 © Leo Cinicola

You can also tell Google Analytics to email you if there's been a significant change in your website analytics data using a feature called 'Custom Alerts'. For instance, you can tell it to look out for:

- Big increases in traffic from social media and referrals which might suggest you're being talked about online.
- An increase in visits to your error page, which would flag up traffic from broken links that would need correcting.
- Sudden drops in traffic or transactions, giving you an early warning if your tracking code disappears from your website for any reason.

Do this and you can sleep soundly knowing that someone's watching over your website for you.

Find and fix any problems with your website

Websites aren't infallible — the code and content are written by humans, after all — so it makes sense to run simple healthchecks regularly. That way you can spot things that are frustrating your visitors and you can keep everything running smoothly. Look for:

- People visiting your error page (also called a 404 page) as this will often mean that there's a broken link out there for you to fix.
- High bounce rates on landing pages, especially from your email campaigns and any paid digital advertising campaigns. You'll want to think about why this targeted traffic is leaving your site so quickly.
- Signs that your data is no longer trustworthy.

The easiest way to do this is to create a Google Analytics dashboard and have it emailed to you as a PDF regularly. Here's an example that you can use: bit.ly/OFgaAMA

Conclusion

Website analytics tools can give you all sorts of information about your online audiences and the performance of your website.

If you focus on the above then you'll be making the best use of your time, covering the essentials, and giving yourself the best foundation for any further analysis you might want to do later on. ↴

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Chris Unitt runs a digital analytics agency called One Further, publishes the *Cultural Digital* newsletter, and sits on the board of Hackney Empire. One Further works with arts organisations and museums in the UK and beyond, using data to understand and improve experiences for audiences, visitors, and customers.

Key takeaways

- Make sure your Google Analytics account has been set up correctly and that you're collecting useful, good quality data.
- Get your website analytics data working for you by sending data to your advertising platforms and setting up notifications for interesting developments.
- Focus on fixing things that are broken, and use dashboards and alerts to make that quicker.

The smart way to collect data

Collecting audience data from non-ticketed outdoor events and festivals can be challenging. *JAM* editor **Jacqueline Haxton** spoke to **Nick Jones** to find out how the introduction of smart cards has helped Transported to collect data and evaluate audience engagement.

Background

Transported is the Creative People and Places programme for Boston and South Holland in Lincolnshire. I work for an organisation called artsNK, an arts development organisation that started life as a local authority arts service. We put together the Creative People and Places bid in consultation with local residences, artists and interested organisations.

Working together we identified a range of barriers as to why it was thought people didn't take part in the arts: that the arts had nothing to offer, it's elitist, it's expensive and that transport is a real issue in a rural area like Lincolnshire. We then undertook an artists-led programme of consultation and through arts experiences in factory canteens, market places, at school gates and in public spaces, we asked people whether our assumptions about these barriers to arts participation were real.

We then built the Creative People and Places programme from the consultation findings and that's what we've been delivering for the past four and a half years.

The first phase of the programme was relatively straightforward — people had proposed reasons for not engaging with the arts and we developed project opportunities to navigate those barriers. We're

now in the second phase of funding whereby we're following up on those successes in delivering more ambitious projects in partnership with private, public and community sector partners.

Data collection

There's a high percentage of people that have moved to Lincolnshire from Eastern Europe and outdoor, street-based events and festivals are an ideal form of arts activity for them to get involved. There are no barriers to attending and they're activities that people can do as a family. Festivals and large outdoor events have therefore played a key role in the Transported programme.

One of the priorities for Creative People and Places is to target people who haven't engaged with the arts before. The challenge for Transported — apart from capturing numbers — is how do you get this type data from outdoor events? How do you capture where it is that people have come from? And whether they've been involved in previous arts activity?

In the first phase of the Transported programme we were able to employ a team of project assistants with clipboards, questionnaires and postcards; asking audiences to send in their responses and capture email addresses so that we could undertake a more detailed follow-up. In the second phase we don't have

the same level of budget so we've effectively created the Transported smart card to capture this type of data.

Smart Card

We took the offer of the smart card to our database of people who have taken part in Transported events inviting them to sign-up. For every event that they attend they gain points and the points are allocated according to the type of event they've attended. Regular classes and workshops are a couple of points, whereas big festivals or one-off events give more points. We're trying to encourage people to have the smart card, collect points and in return for collecting points they get offers of theatre tickets, or reduced fees for workshops and ongoing classes.

To get a bigger sign-up from the general public who haven't been part of the Transported programme, we're offering rewards similar to what you might get with a commercial smart card. Every three months we have a draw when somebody will win an iPad or digital camera, or shopping vouchers. The motivation for people to sign-up for the smart card might be that they're getting shopping vouchers rather than an art-related incentive.

Our goal is to have a significant number of people having the smart card so that when they attend our



Burntwater: A Creative Fenland Journey by Tangled Feet was a theatrical celebration of Spalding in August 2014, commissioned by Transported. Image courtesy of Transported © Kamal Prashar

festivals or outdoor events, we can track who they are and how often they've been to Transported events.

The smart cards are individual with different members of the family having them. There's been a significant take-up of the smart card among young people because we have a healthy number of ongoing dance groups.

Until recently not many of our events were ticketed, so the smart card is being used for data collection and the acquisition of points and is contributing to our understanding of who's doing what at our events. Smart card holders have the opportunity to scan their card at every Transported event and gain points.

The easiest way to sign-up to the smart card is via the Transported website or at one of our events.

Evaluation

One of the strengths of the Creative People and Places programme has been the rigorous evaluation process. We're using the Social Return On Investment (SROI) approach for our evaluation whereby we have a health or well-being value to all of our activity. The idea of the smart card came out of discussions we had with our evaluators MB Associates, one of the country's leading practitioners of SROI, as a way of capturing the data

we needed for evaluation.

We have two large-scale events coming up the Pumpkin Parade in September and the Illuminate Festival in Boston in November. We're planning to use the smart card to gather data at these events. There will be scanners at the key entrance points where the audience can scan their card. We will also be trying to get new audiences to sign-up to the smart card and will be aiming to capture postcodes so that we can monitor where audiences have travelled from.

We're hoping to gather meaningful data from these two outdoor events without the cost of having staff members to do the job that we've done in previous years. Our hope is that we'll save costs while capturing data.

Future impact

The future of the smart card would be to open it up to those people living in North Kesteven as well as for Boston and South Holland. That would enable audience data gathering to be used in evaluation of three of the seven districts of Lincolnshire. Ideally, we'd then be on the trajectory to get people from other NPOs in the rest of Lincolnshire to also use the smart card so that we can build a better picture of the footprint of where Creative People and Places users and first time engagers have

engaged with the arts.

We think there's potential to explore the smart card as something that might be valuable for the wider arts, heritage and cultural sector in Lincolnshire. ✓

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Key takeaways

- Develop programme and project opportunities to navigate barriers to audience engagement.
- Smart cards can be an effective way to monitor and track audience participation and engagement.
- Incentivising the collection of smart card points encourages audiences to engage regularly with a range of arts activities.

To fee, or not to fee

finance tips for touring companies

What factors can impact profitability? Can revenue growth be achieved through analysing your financial data? AMA member **Andrea Perseu** shares the findings of English Touring Opera's recent review of its marketing performance and finances.

If you're a touring company or producer, you will know that the shape of your finances at the end of a tour has as much to do with the size of the audience you attracted, as it does with contractual factors such as — to name but a few — the deals negotiated with all your receiving venues, travel and accommodation costs, and the value of the technical and marketing contras paid out to each venue.

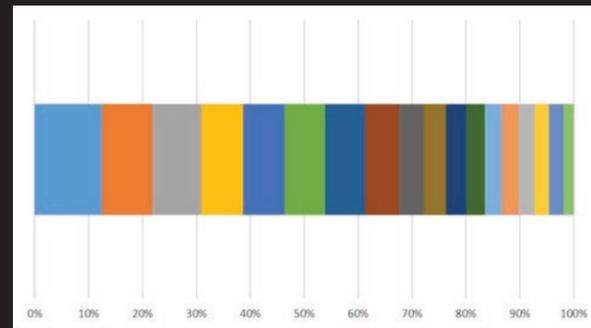
we wanted to calculate how much revenue each venue contributes compared to the total box office for an average tour

As a company that travels every year to over 35 different towns and cities, we wanted to understand what factors — apart from more traditional measures of marketing success, or a particularly well-received production — impact on profitability the most. We also wanted to see what, if anything, could be done to drive revenue growth from a purely financial standpoint. What follows is based on a recently undertaken review of our marketing performance and finances; all data has been anonymised.

Reviewing the big picture

First, we wanted to calculate how much revenue each venue contributes compared to the total box office for an average tour. The following chart shows an example

from a recent Spring tour, which is indicative of a more general trend for us: five to six venues contribute around 50% of the total revenue for the tour; the remaining 12-13 venues make up the rest. Or, in percentage terms: 27% of venues contribute over 50% of income. From this position, two possible avenues for revenue growth are either maximising the income from the top five to six venues, or growing the others so the disparity is not quite so pronounced. In the latter scenario, a more balanced income distribution could improve resilience by making you less reliant on the top-earning venues.



Calculating growth rate to identify areas for improvement

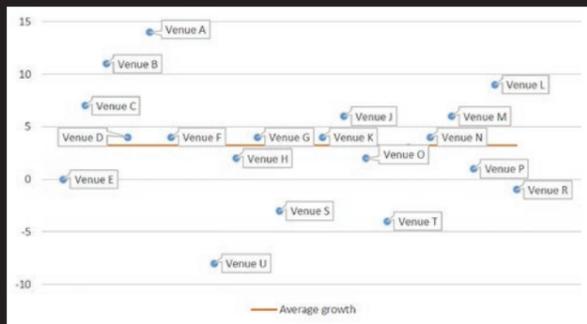
Let's imagine two venues (C and H) sitting at the opposite sides of the spectrum discussed above. It's all very well to know that Venue H accounts for 12% of total →



English Touring Opera's 2016 production of Mozart's Don Giovanni. Image courtesy of English Touring Opera © Richard Hubert Smith

→ sales, while Venue C only 2%; but wouldn't it also be useful to know that C is growing at three times the pace of H?

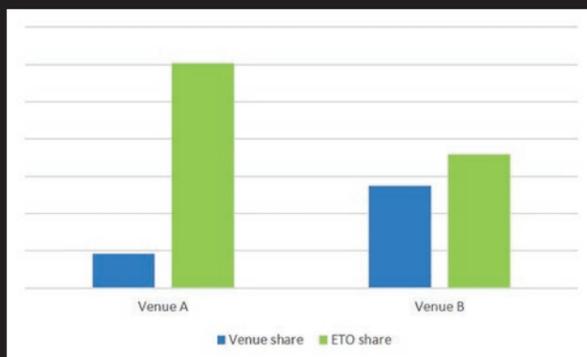
As part of our financial review, we used Compound Annual Growth Rate (or CAGR) to calculate how fast (or slow) our venues are growing and identify potential investment opportunities. CAGR is one of the most accurate methods for calculating growth rate over multiple years, and is calculated using this formula: $(\text{Ending Value} / \text{Beginning Value})^{(1/n)} - 1$. The character ^ represents a number raised to the power of, and 'n' represents the number of years or months taken into account. The chart below is the result of applying this formula to our own venues, looking at a period of five years, and comparing each venue's growth rate with the average for all venues.



Digging deeper: return on investment

So now we know our average annual growth, and we can single out individual high-performing venues. For example, Venues A and B are growing at a much faster rate than the average. If we could only invest additional marketing resources on one venue, which one would we choose?

We are on a better deal with Venue B than Venue A. The ticket prices at Venue B are also higher, and the auditorium is bigger. However, costs are lower at Venue A, as it charges lower contras and is cheaper for us to travel to. Audiences, as established above, are growing at a similar pace at both venues. Once again, we looked at income and expenditure data over a five-year period, and the result couldn't have been clearer: because of its much lower costs, we take 90p of every pound we earn at Venue A, as opposed to 56p of every pound at Venue B, making it a sound choice for further investment.



What's in a booking fee?

Booking fees have taken on many different forms since their introduction; most recently, the Information Commissioner's Office (ICO) has recommended including fees inside the advertised ticket price, instead of adding them on top of the sale price at the checkout phase. That being the case, we at English Touring Opera would argue that revenue from the inside fees should be shared with the producers as per the deal between the venue and visiting company, as they have now become inseparable from the ticket price itself. As part of a recent review, we calculated that most venues gain the equivalent of 10-12% extra revenue from ticket fees alone; the figure for other, more commercial venues, is as high as +38%. If that income were to be shared, visiting companies would see their revenue increase by an average 5-7%.

We would be interested to speak to other touring companies or producers who feel similarly about this topic. ↴

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Key takeaways

- Calculate the contribution each venue makes to your total box office income.
- CAGR or similar financial tools are a great way to measure your average growth rate.
- Look at the whole picture, including non-marketing costs, before deciding which venues have the most potential to grow.
- Sharing the revenue from booking fees alone could make quite a big difference to your net income.

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- **London**
Barbican Centre
- **1 December**
9.30am — 5.00pm
- **[a-m-a.co.uk/](http://a-m-a.co.uk/digital-marketing-day-2017)**
digital-marketing-day-2017