



Black Theatre Live

Research and Evaluation: Macbeth Tour

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July 2015



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Summary of results

Introduction

This report covers four main elements - the results of the mapping and profiling of the combined and individual audiences, the survey results from the public, the responses from staff at the venues, and the relationship between the bookers and the Street Team work.

The data supplied from each venue individually is subject to caveat, as the numbers of booker postcodes and especially of survey responses were too small to be robust. By combining the data and reporting on the aggregate, we have been able to create some intelligence on which future audience development activity can be built.

Mapping and profiling of Macbeth bookers

Each venue's results were profiled in Audience Spectrum (AS), with a percentage comparison with the UK's AS profile and accompanying maps.

When profiled as a combined dataset, the top four Audience Spectrum segments were

21% Dormitory Dependables

17% Commuterland Culturebuffs

14% Trips and Treats

13% Home and Heritage

See the report at the end of this document.

When each venue's individual results were profiled, these were the top four segments (in varying proportions) represented in all but two of the organisations' bookers - Poole Lighthouse, where there was an equivalent representation of Experience Seekers, and Stratford Circus, where the profile was considerably different, unsurprisingly, having only Commuterland Culturebuffs in common with the regional venues.

Dormitory Dependables show medium engagement with culture, and are characterised in brief thus:

- A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group
- Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts
- Many are thriving, well off mature couples or busy older families
- Lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle
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Commuterland Culturebuffs are in the top three highly engaged segments; they are

- An affluent and settled group with many working in higher managerial and professional occupations
- Keen consumers of culture, with broad tastes but a leaning towards heritage and more classical or traditional offerings
- Often mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort
- A group willing to travel and pay for premium experiences, their habits perhaps influenced by commuting
- Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children
- Tend to be frequent attenders and potential donors

Trips and Treats figure in the medium-engaged category as

- While this group may not view arts and culture as a passion, they are reasonably culturally active, despite being particularly busy with a wide range of leisure interests
- Tend to be comfortably off and living in the heart of suburbia

- Children range in ages, and include young people still living at home
- With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites
- This group are led by their children's interests and strongly influenced by friends and family

And finally, **Home and Heritage** are characteristically

- A more mature group, generally conservative in their tastes
- Large proportion are National Trust members
- Classical music and amateur dramatics are comparatively popular
- While this is not a highly engaged group - partly because they are largely to be found in rural areas and small towns - they do engage with local cultural activity
- Likely to look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events.

Initial individual reports will be sent to each venue, with the caveat that the numbers are too small to act on conclusively, locally. However, across the partnership, it would be useful to study these specific segments and look at joint approaches to attract more of the same, or to diversify the audience further into the low-engaged segments. It will also be useful to agree a relevant drivetime or catchment for each organisation, for which we can produce Area Profile Reports showing the representation of each segment in the area local to each venue, to support marketing activity.

Further, detailed information on each Audience Spectrum segment can be found at www.audiencefinder.org/audience , including their preferred communication channels.

Additionally, you can go to interactive Audience Spectrum maps at www.audiencefinder.org/segment-map where you can enter the venue postcode and get a quick picture of the whereabouts of each segment in relation to your venue.

The full combined profiling report is shown at the end of this document (**Appendix One**).

Staff survey: summary of responses

No report has been created for this survey, as the numbers were too low. However, 21 responses were received, from box office, front of house, marketing, programming and admin

staff, with a 67%/24% female/male split, and a 10% representation of people who identified themselves as Asian, Asian British, Black or Black British. That's just 2 people out of 21 - I wanted to show that just using percentages can sometimes lead to over-optimism?

There was a wide range of opinion as to whether their venues were or were not on a scale of diversity in terms of staff, programme and audiences, but very strong or strong agreement from almost everyone that the BTL tour would

- Increase the venue's programming diversity
- Add something new
- Bring in new audiences

but there was less conviction that it would bring in more diverse audiences.

Public survey: summary of responses

The responses from the survey sent to venue bookers after the production had closed was very positive in terms of quality of production, value for money, welcoming staff and the overall experience.

Respondents were 2/3 female to 1/3 male, generally between 45 and 64 but with a healthy 15% under 35.

17% identified themselves as having an ethnic background that was not white British or white 'other'.

A slightly higher proportion than is often seen identified themselves as having a disability or longterm illness that limited their activities 'a lot' (3 %) or 'a little' (8%). It would be useful if venues could identify where audience members took advantage of signing, captioning or audio description.

93% were theatregoers, and 92% had attended theatre somewhere in the past twelve months; 54% had previously attended the relevant venue in the past twelve months, and of these the average number of visits made was four. 26% of bookers were on their first visit to the venue.

The overwhelming motive was 'to be entertained', and 95% of respondents would recommend a visit to their friends or family.

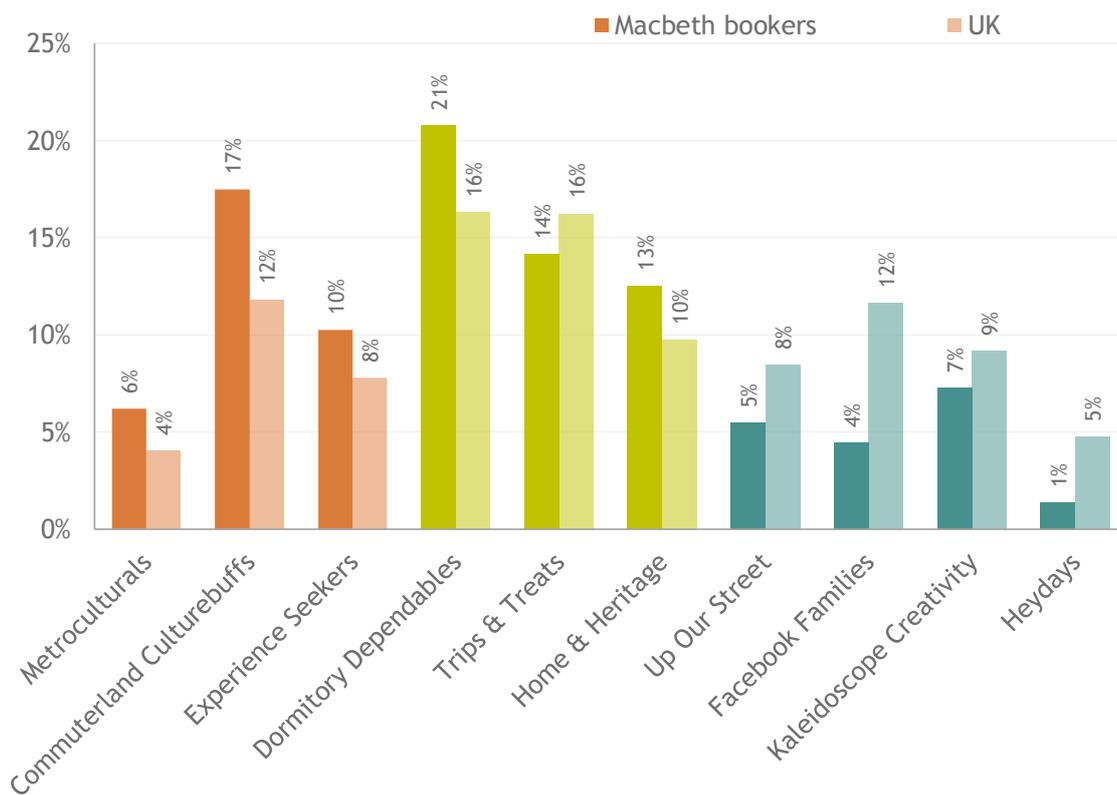
Their main sources of information were email or print, though the websites were also clearly well used.

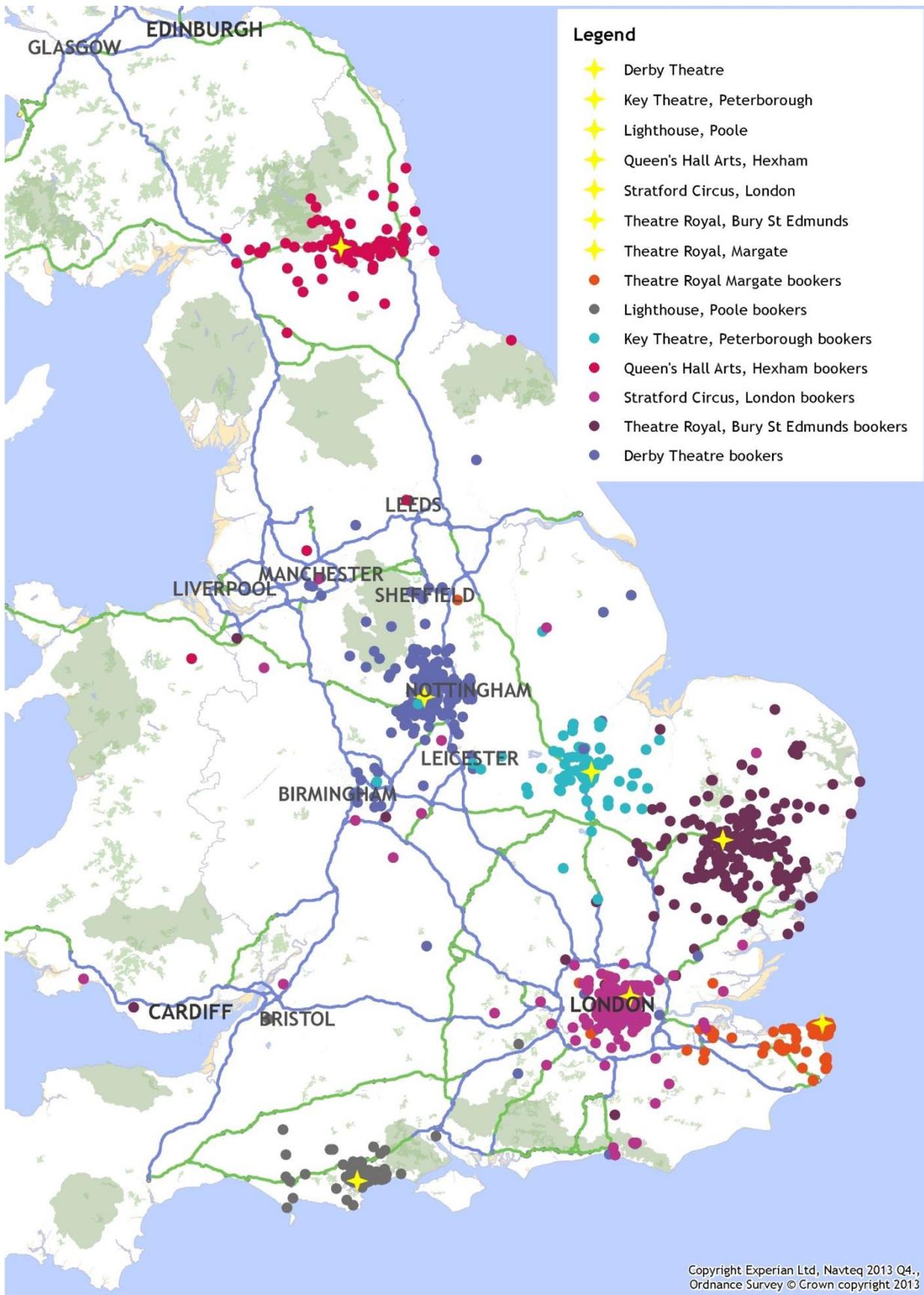
Appendix One

Audience Spectrum profiling

Group Name	Macbeth bookers		UK	Index
	Count	%	%	
Metroculturals	96	6%	4%	153
Commuterland Culturebuffs	271	17%	12%	148
Experience Seekers	159	10%	8%	132
Dormitory Dependables	322	21%	16%	128
Trips & Treats	219	14%	16%	87
Home & Heritage	194	13%	10%	128
Up Our Street	85	5%	8%	65
Facebook Families	69	4%	12%	38
Kaleidoscope Creativity	113	7%	9%	80
Heydays	21	1%	5%	28
<i>Unclassified</i>	0	-	645,536	-
Base	1,549		52,114,836	-

Please note: base totals and percentages do not include unclassified records





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