



Dance Touring Partnership

STF 2013-15 box office data analysis

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May 2015



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Appendices are delivered in a separate document.

Background

Dance Touring Partnership produced four tours over 2013-15, under Arts Council, England's Strategic Touring Fund. This report brings together the results of analysis of the bookers for these tours, based on box office records.

The tours

Four tours took place:

- Nobulus: *Out of the Shadow* (Autumn 2013)
- Boy Blue: *The Five & the Prophecy of Prana* (Spring 2014)
- Fabulous Beast: *The Rite of Spring & Petrushka* (Autumn 2014)
- Ultima Vez: *What the Body Does Not Remember* (Spring 2015)

Each tour visited a core group of venues as follows, with each venue taking at least three productions¹:

- Grand Theatre Blackpool
- Brighton Dome
- Gulbenkian, Canterbury
- Sherman Cymru, Cardiff
- Warwick Arts Centre, Coventry
- Cast, Doncaster
- Northern Stage, Newcastle
- Nottingham Playhouse
- Oxford Playhouse
- Lighthouse, Poole
- The Lowry, Salford
- Hall for Cornwall, Truro

A table showing which venues took each tour is given in the appendices.

Research aims

The research programme as a whole was required to evaluate the following success criteria:

- Increased number of young people attending DTP events
- Increased number of first time attenders at the venue
- Increased number of attenders from areas of low engagement
- Achievement of high quality in all programming
- Audience satisfaction and likelihood of return visits
- Positive impact on dance programming and linked activity with buddy partners

¹ Although each tour also visited London, these performances were not part of the Strategic Touring Fund programme so are not included in this analysis unless where noted

- Increased opportunities for sharing of learning between venues and across the wider dance sector, in particular in the areas of marketing and audience development.

The Audience Agency were commissioned to evaluate the first three points above; as such, this report focuses on these areas.

Methodology

Venues were asked to provide the following information for each tour:

- Number of tickets sold, broken down by discount code to identify number of tickets sold to target groups
- Number of comps issued
- Ticket income
- Number of bookers
- Number of new-to-venue bookers
- Booker postcodes

This information was combined for each tour, and this report describes sales across all four tours, compared to targets. Discount codes were used to identify the number of audience members who belonged to DTP's target demographic groups. Postcodes were used in a number of ways:

- To identify audience members resident in an area of low arts engagement
- To create a geo-demographic profile of the audience, using Audience Spectrum and Mosaic
- To calculate the average distance from place of residence to the venue at hand, and identify the venue's catchment area
- As a proxy to identify previous DTP attenders, where a postcode had previously been seen amongst DTP bookers at that venue

About this report

This report follows individual reports after each of the four tours, and describes the overall audience as well as exploring the differences and similarities between the tours' audiences.

Audience overview

Size

Across all four tours, **24,946 tickets were issued**, of which 19,567 were paid for and 5,379 were comps. This is just below the target of 26,629 ticket sales.

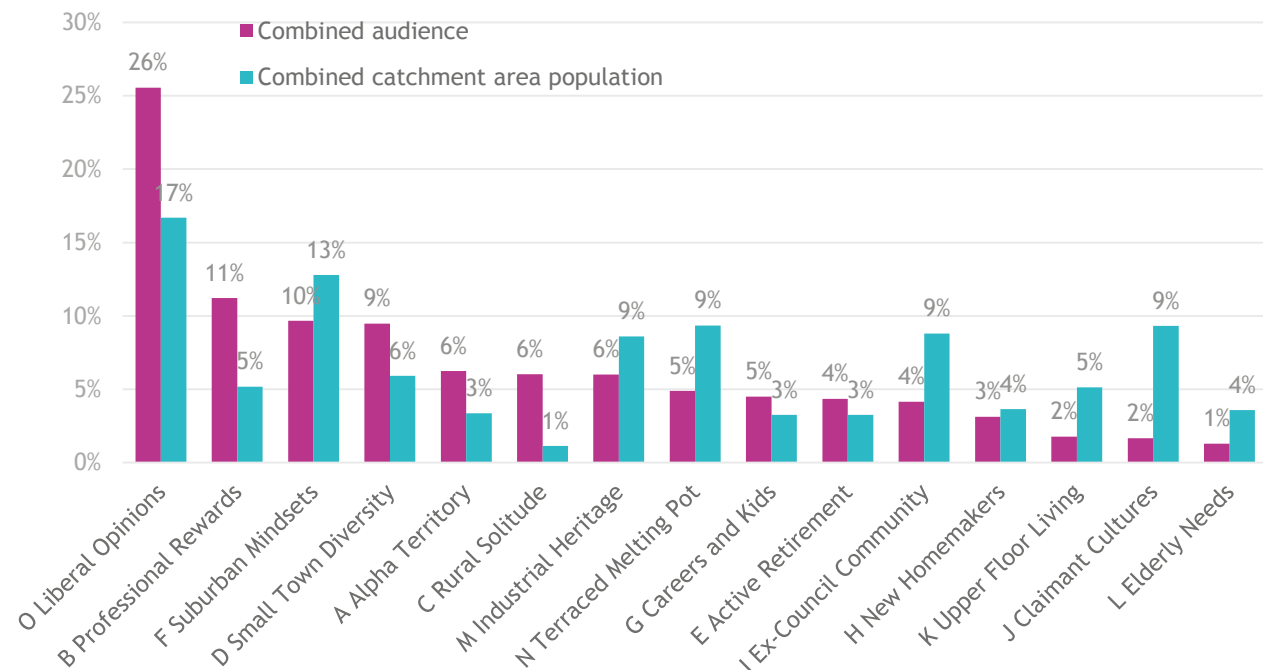
Including performances in London, total attendance was 33,951, with 27,341 tickets sold and 6,610 comps. This compares to an overall attendance target of 34,399, which was 99% achieved.

Mosaic

Mosaic can give us an insight into the likely characteristics of the audience, based on analysis of bookers' postcodes.

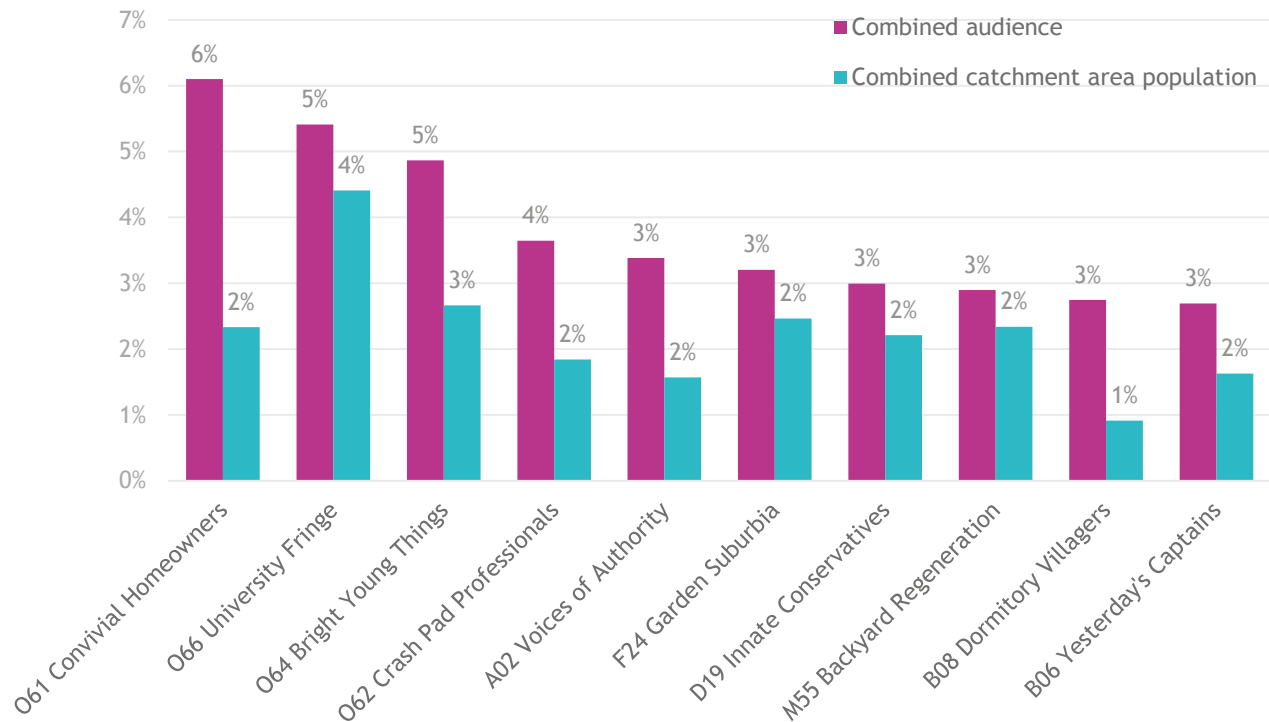
By some distance, the top Mosaic groups amongst the audience were **Liberal Opinions**, followed by **Professional Rewards**, **Suburban Mindsets**, **Small Town Diversity** and **Alpha Territory**. When we compare this with the profile of the populations of the catchment areas of each of the venues, we see an over-representation of each of these types apart from Suburban Mindsets, and notable under-representations of Claimant Cultures, Ex-Council Community and Terraced Melting Pot in the DTP audience.

Mosaic group profile



The top five Mosaic types were **Convivial Homeowners, University Fringe, Bright Young Things, Crash pad Professionals** and **Voices of Authority**, together accounting for just under a quarter of all bookers. Again comparing with the venues' local populations, there was an over-representation of Convivial Homeowners, Voices of Authority and Dormitory Villagers in the DTP audience, and an under-representation of Worn Out Workers, Legacy of labour and Parents in Needs, each of whom made up between 3% and 5% of the catchment population but less than 1% of the audience.

Mosaic type profile - top 10 types



You can find more information about each Mosaic group and type at <http://www.audiencefinder.org/audience/#segmentation/mosaic>.

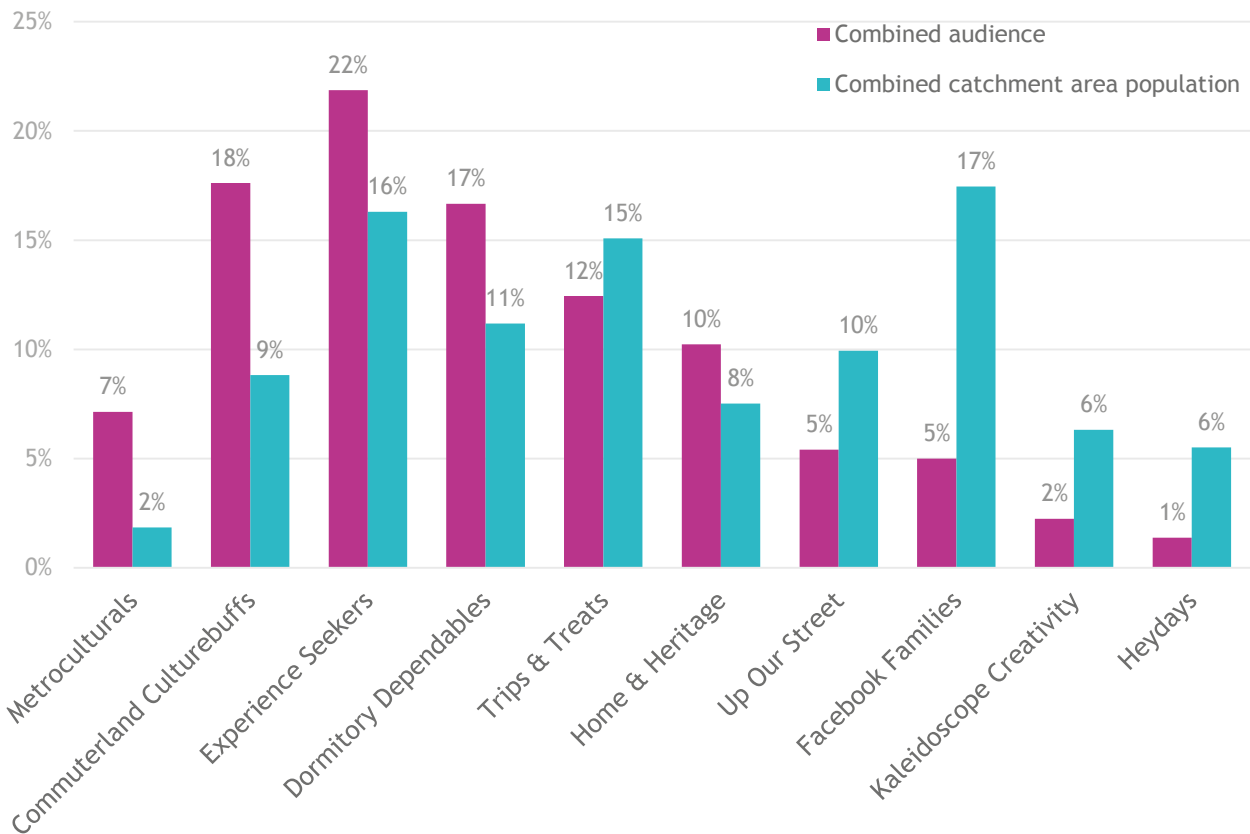
Audience Spectrum

Audience Spectrum is a geo-demographic profiling tool which describes audience and populations in terms of their attendance, participation and engagement with the arts, museums and heritage.

The top Audience Spectrum segment amongst the DTP audience was **Experience Seekers**, followed by **Commuterland Culturebuffs** and **Dormitory Dependables**. In total, those in the High Engagement segments accounted for 47% of bookers, Medium Engagement 39% of bookers and Lower Engagement 14% of bookers.

Compared with the populations local to each venue, the DTP audience contained an over-representation of those belonging to the “Highly engaged” segments (47% of the audience vs 27% of the population) and an under-representation of those from the “Lower engagement” segments (14% vs 39% in the population.)

Audience Spectrum profile

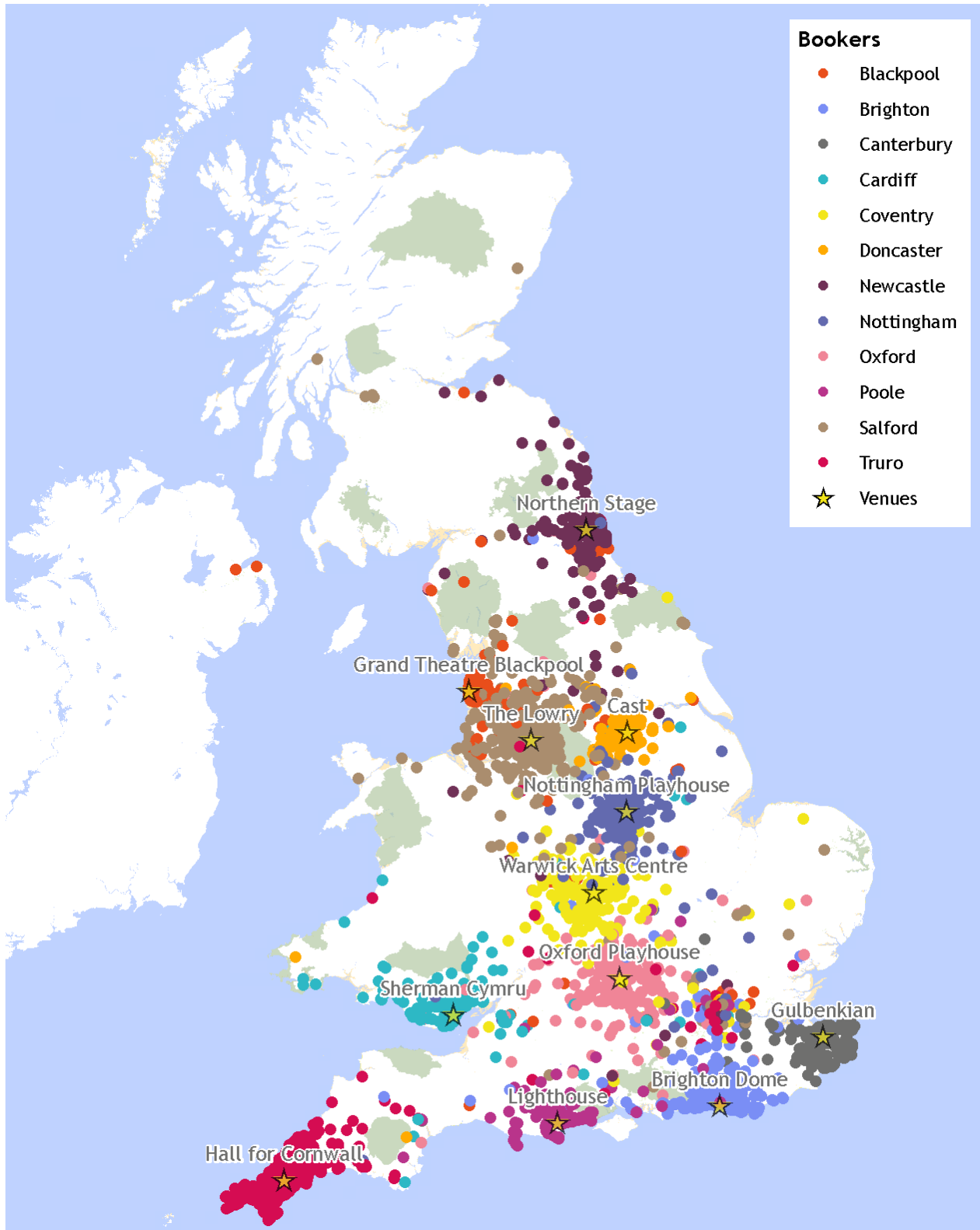


Please see the appendices for a description of the different Audience Spectrum segments; you can also find more information about Audience Spectrum at <http://audiencefinder.org/audience/audience-spectrum-summary>.

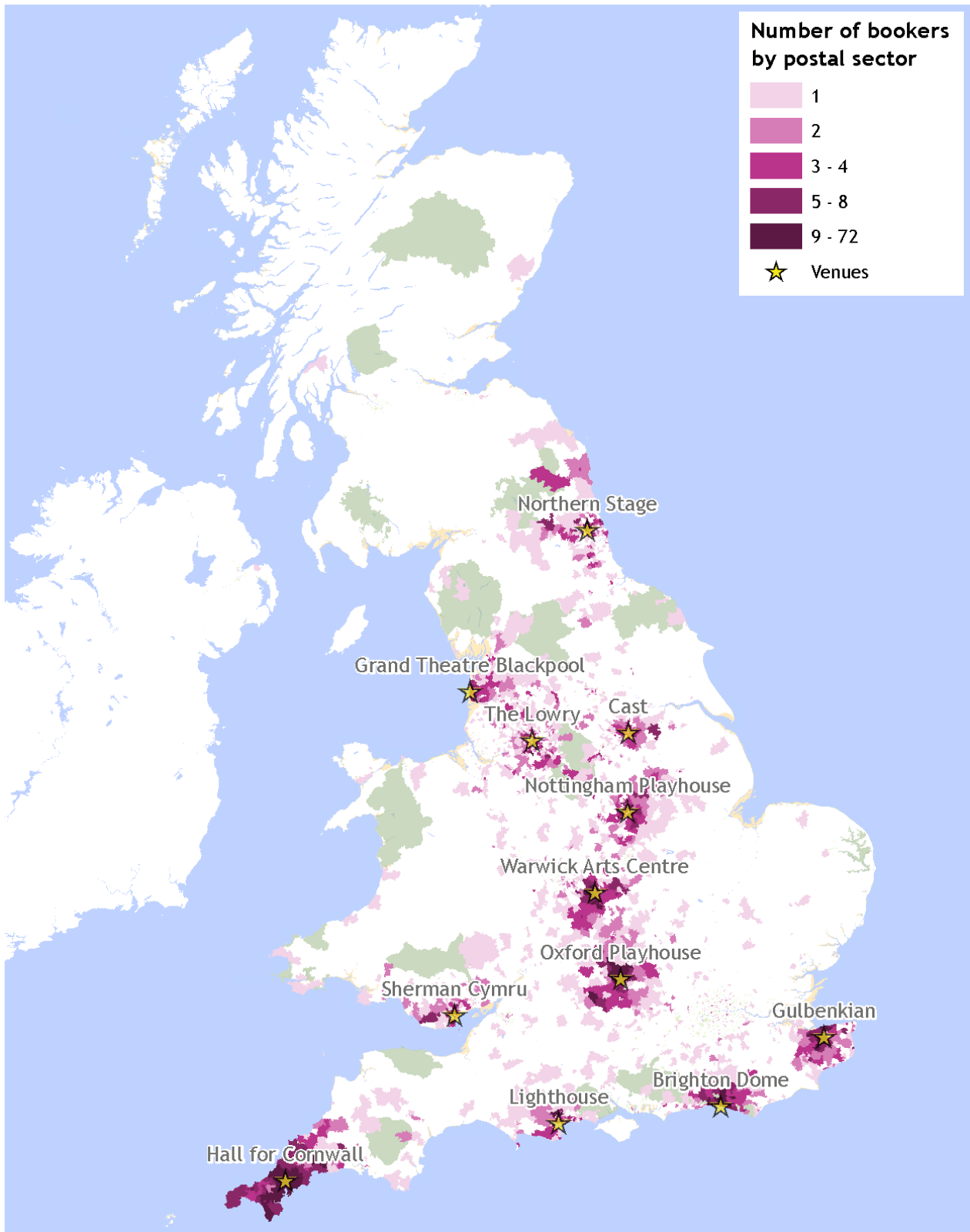
Mapping

The following maps shows the location of each booker across the four tours, along with the locations of the venues.

Pinpoint map



Count map



Maps zoomed to each venue are available in the appendices.

Distance travelled

Across all four tours, the average distance travelled² by a booker to the venue was **5 miles**, or a **15 minute** drive time; **50%** of all bookers lived within a 15 minute drive of the venue.

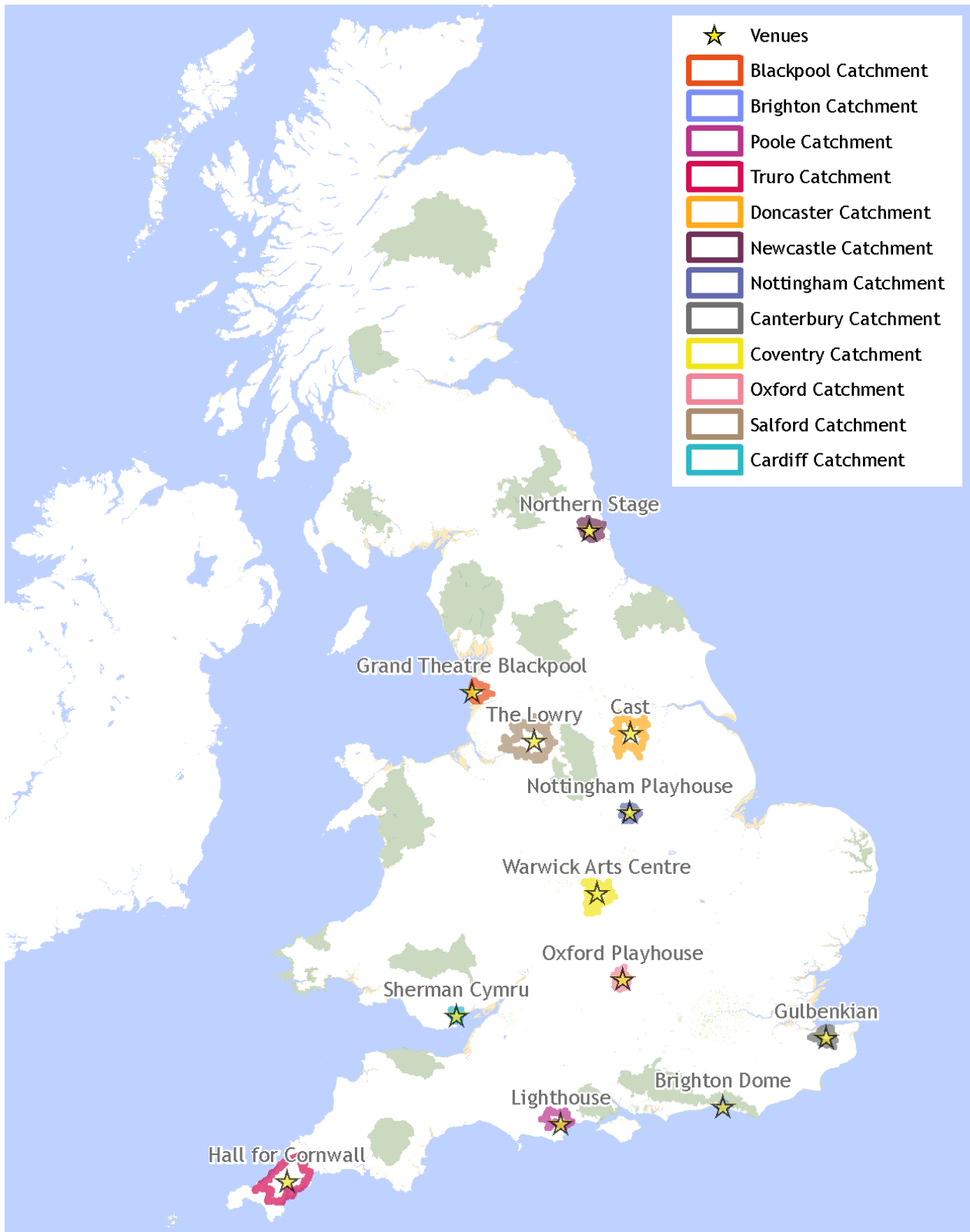
Distance and drive time analysis

Venue	Median straight-line distance from venue (miles)	Median drive time from venue (min)	Median drive distance from venue (miles)
<i>All</i>	6	15	5
Blackpool	6	18	5
Brighton	2	7	2
Canterbury	6	14	5
Cardiff	3	12	3
Coventry	8	16	6
Doncaster	9	18	7
Newcastle	6	13	4
Nottingham	4	14	3
Oxford	4	14	3
Poole	7	18	5
Salford	12	26	8
Truro	14	24	11
<i>Average</i>	7	16	5

The following map shows the catchment area of each venue, based on the median drive time of its DTP audiences across all the tours it hosted. Maps zoomed to each venue's catchment area are given in the appendices.

² Although audiences may not have visited directly from home, or be returning to their place of residence after the performance, we use the postcode given at the time of booking to indicate the distance they are likely to have travelled

Median drive-time catchment areas



Achievement against success criteria

Young people

Aim: increase the number of young people attending, compared to previous DTP tours

Progress against this aim was measured by looking at the number of tickets sold under a 'Young person' discount code - typically child/under 18, student/under 26 and/or school/college bookings, and also includes a proportion of any tickets sold under a 'Family' code³.

Across the four tours, **34% of the audience, or 8,377 individuals**, were young people. This is an increase on previous tours, where on average 31% of the audience were young people. In terms of numbers of young people engaged with, on average **2,094 young people attended each tour**.

First-time venue attenders

Aim: Increase the number of first time venue attenders at DTP events, compared to venue average

Box office reports were used to identify bookers who had not previously booked for any events at that venue. Bookers' postcodes were also analysed to identify bookers who were booking for a DTP event for the first time⁴.

Using box office reports and assuming bookers were representative of the audience as a whole, we see that across the tour **33% were first-time attenders** at the venue in question. This compares favourably with an average of 27% first-timers for previous DTP tours. In numeric terms this equates to **8,186 people** who were visiting the venue at hand for the first time.

Using duplicated postcodes as a proxy for previous attenders of DTP productions, an estimated **71% of bookers had not previously booked for a DTP event at that venue**. If bookers were representative of visitors as a whole, this would account for **17,809 first-time DTP attenders** across the four tours.

³ Based on an estimated average family group containing 2.5 children and 2 adults, each family ticket has been counted as 0.56 children (2.5 / 2.5+4.5)

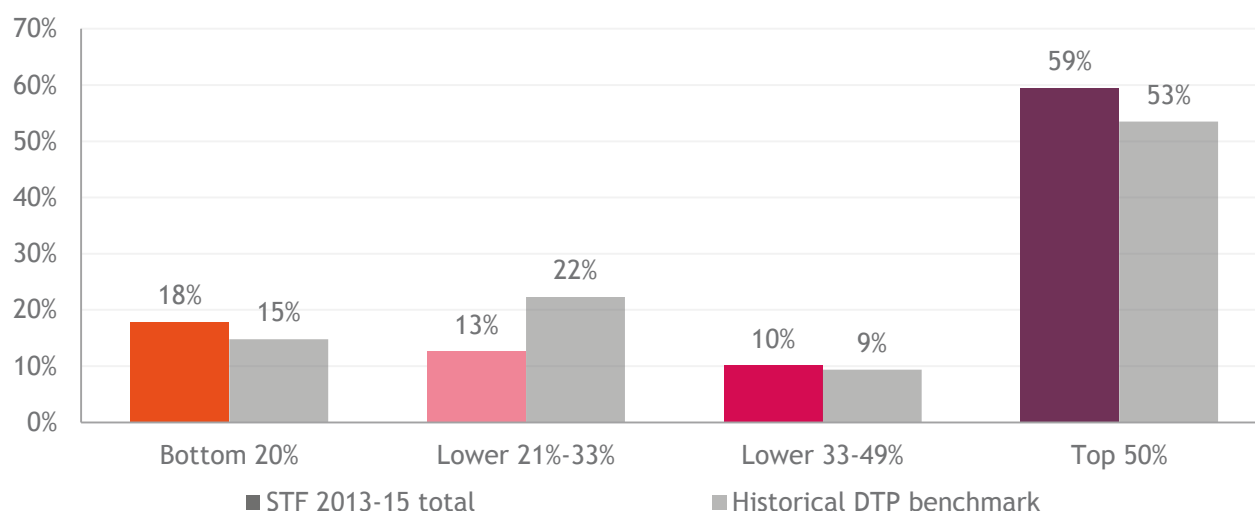
⁴ Where a booker postcode was not found amongst bookers for a previous DTP production, this booker is considered a first-time DTP booker. This is only an estimate, as re-attendance could be over-estimated due to customers sharing the same postcode, or under-estimated if bookers provide different postcodes for different bookings.

Audiences from areas of low engagement

Aim: Increase number of attenders from areas of low engagement, compared to previous DTP tours

The number of attenders from areas of low engagement with the arts (defined as those Local Authorities in the lowest 20% for arts engagement according to the Active People 2009/10 survey) was derived from analysis of bookers' postcodes. This analysis shows **18% of bookers were from areas of low arts engagement**, up from 15% for previous DTP tours. Assuming bookers were representative of the audience as a whole, this equates to **4,175 individuals visiting from areas of low arts engagement** across the four tours.

Comparison with previous tours, 2005-2012



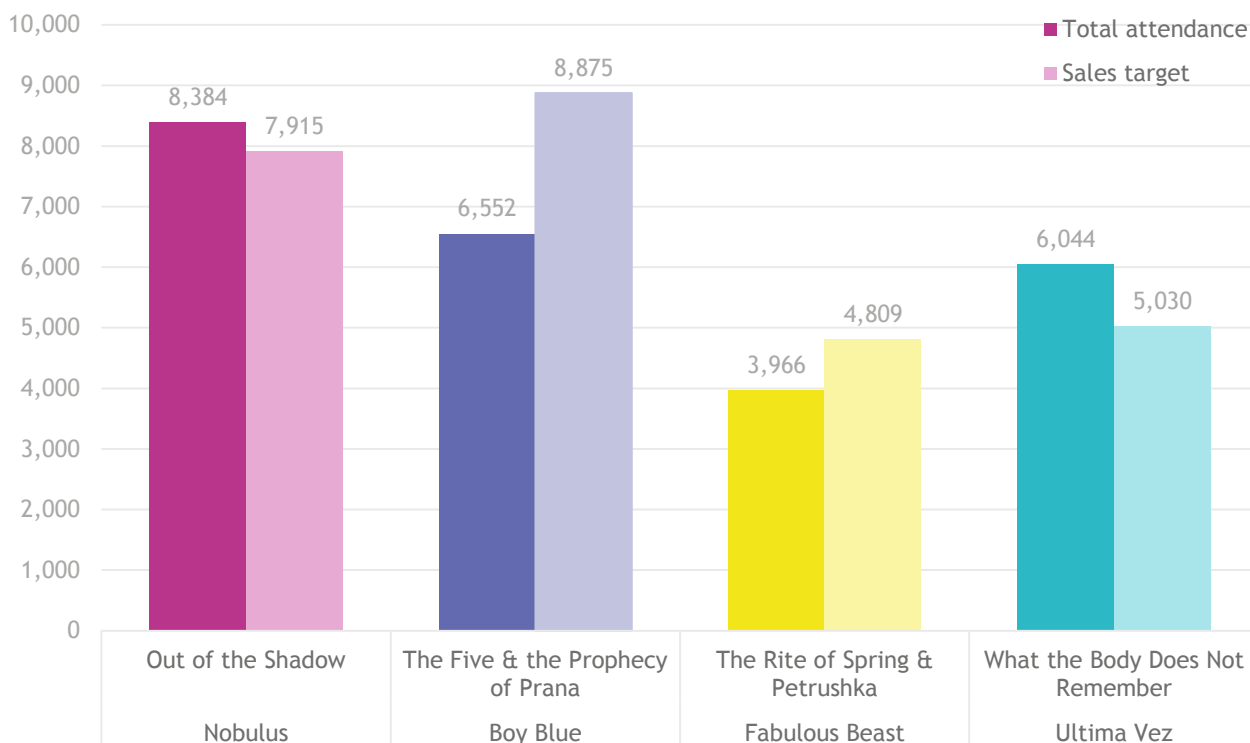
Please note these figures do not include audiences at the Sherman Cymru as the Active People survey covers only English local authorities.

Tour-by-tour comparison

Sales

The most tickets were issued for Nobulus, which accounted for a third of all tickets issued across the four tours. Nobulus and Ultima Vez both exceeded their sales targets, whereas Boy Blue and Fabulous Beast both fell short.

Tickets issued per tour

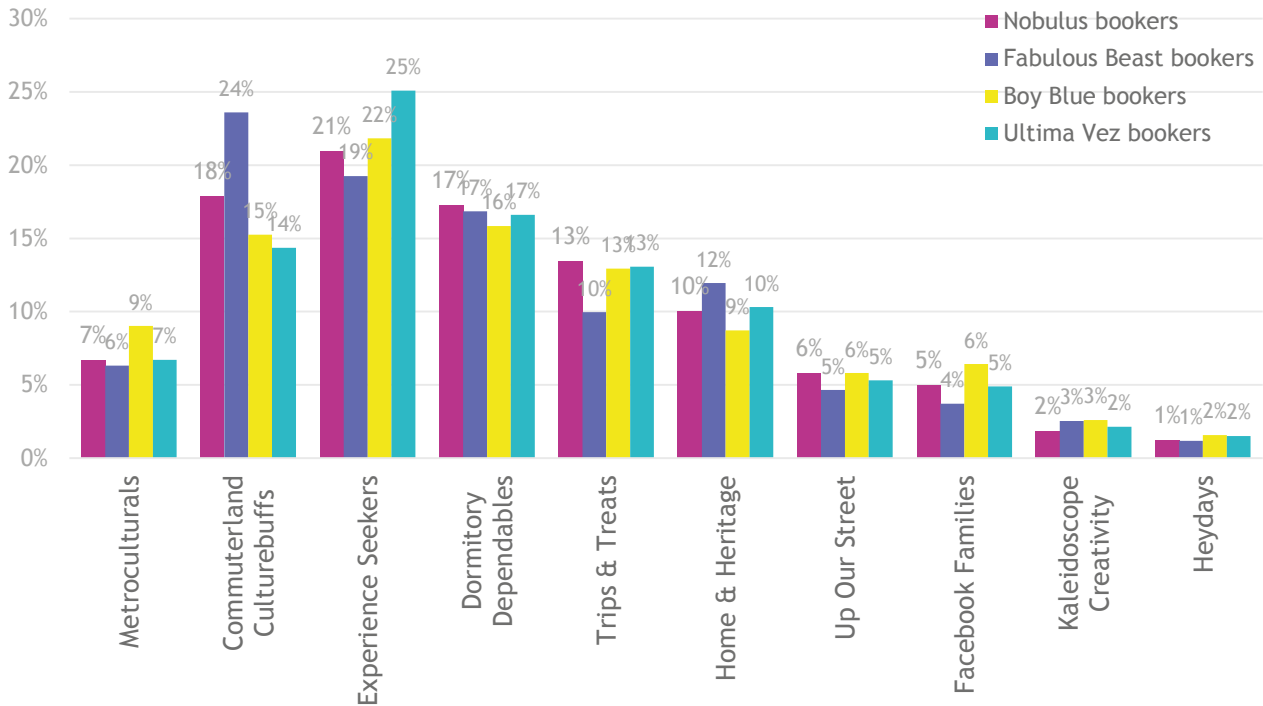


Audience Spectrum

The Audience Spectrum profiles for each of the tours were broadly similar, with between 45% and 49% of bookers falling into one of the High Engagement segments, 38% - 41% falling into one of the Medium Engagement segments, and 12% - 16% belonging to a Lower Engagement segment.

The most notable difference between the tours in terms of Audience Spectrum profile was in the proportion of Commuterland Culturebuffs amongst Fabulous Beast bookers, with 24% falling into this segment compared to an average of 16% for the other tours. Less significant but still notable was the proportion of Experience Seekers in the Ultima Vez audience - 25% compared to an average amongst the other tours of 21%.

Audience Spectrum profile by tour

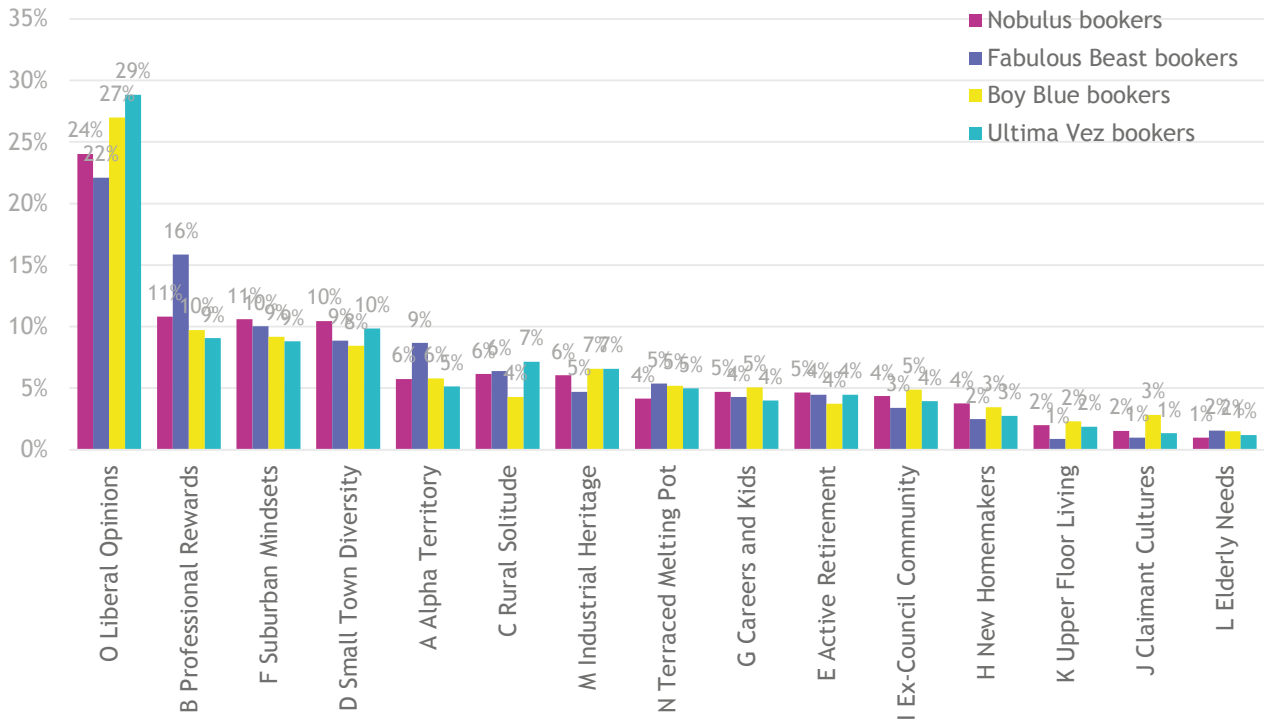


Mosaic

Although Liberal Opinions was the dominant Mosaic group across all tours and the overall shape of booker profiles was also consistent, there were some notable differences between the tours' Mosaic group profiles as follows:

- Larger proportions of Alpha Territories and Professional Rewards were seen amongst bookers for Fabulous Beast
- Larger proportions of Liberal Opinions were seen amongst bookers for Ultima Vez and Boy Blue

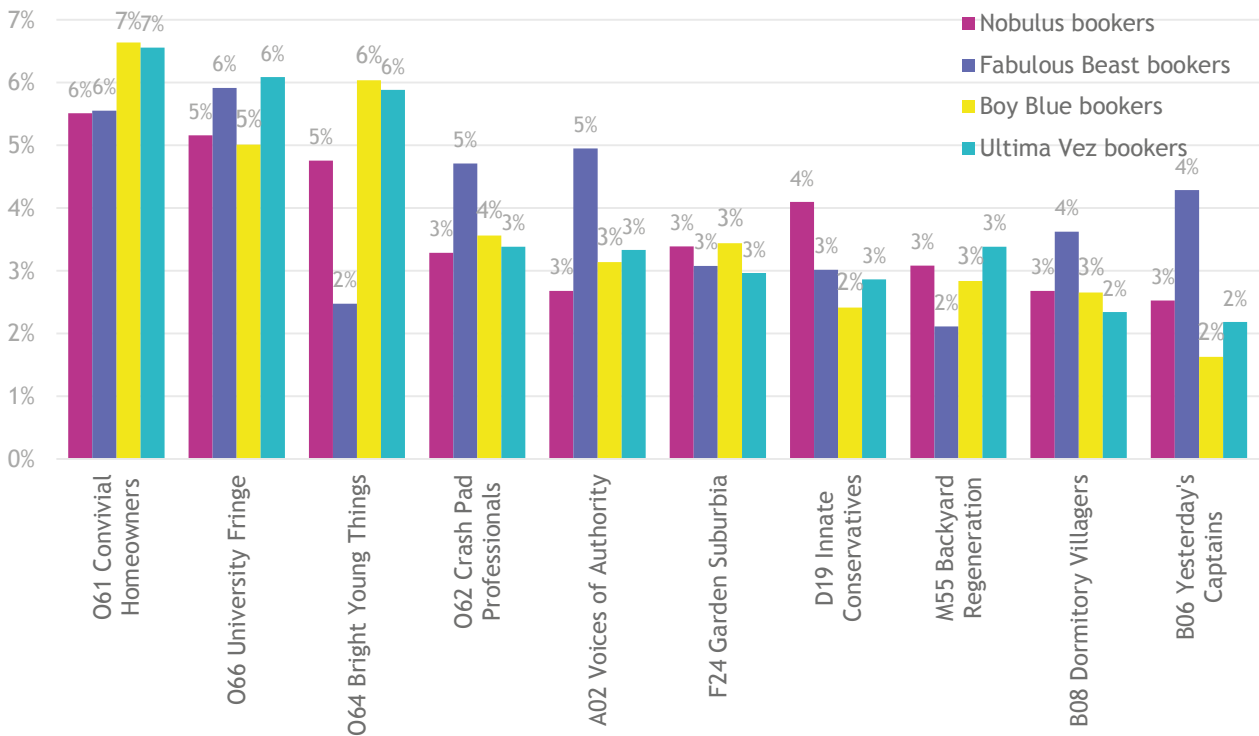
Mosaic group profile by tour



Profiles were also broadly similar at the type level, the only notable differences being:

- Bright Young Things were under-represented amongst Fabulous Beast bookers
- Voices of Authority were over-represented amongst Fabulous Beast bookers

Mosaic type profile by tour - top ten types overall



Location

Boy Blue drew the most local audience, with 50% of the audience living within five miles of the venue they attended. Fabulous Beast and Ultima Vez's audiences travelled a little further, with 50% living within 7 miles of the venue.

Median distance/drive time analysis

Tour	Median straight-line distance from venue (miles)	Median drive time from venue (min)	Median drive distance from venue (miles)
<i>All</i>	6	15	4
Nobulus	6	14	4
Boy Blue	5	13	3
Fabulous Beast	7	16	5
Ultima Vez	7	16	5
<i>Average</i>	6	15	4

Average drive times from home to venue (including any outliers) were also quite similar between the tours, from Boy Blue bookers' average 24 minute drive time up to Ultima Vez on 28 minutes.

Average (mean) distance/drive time analysis

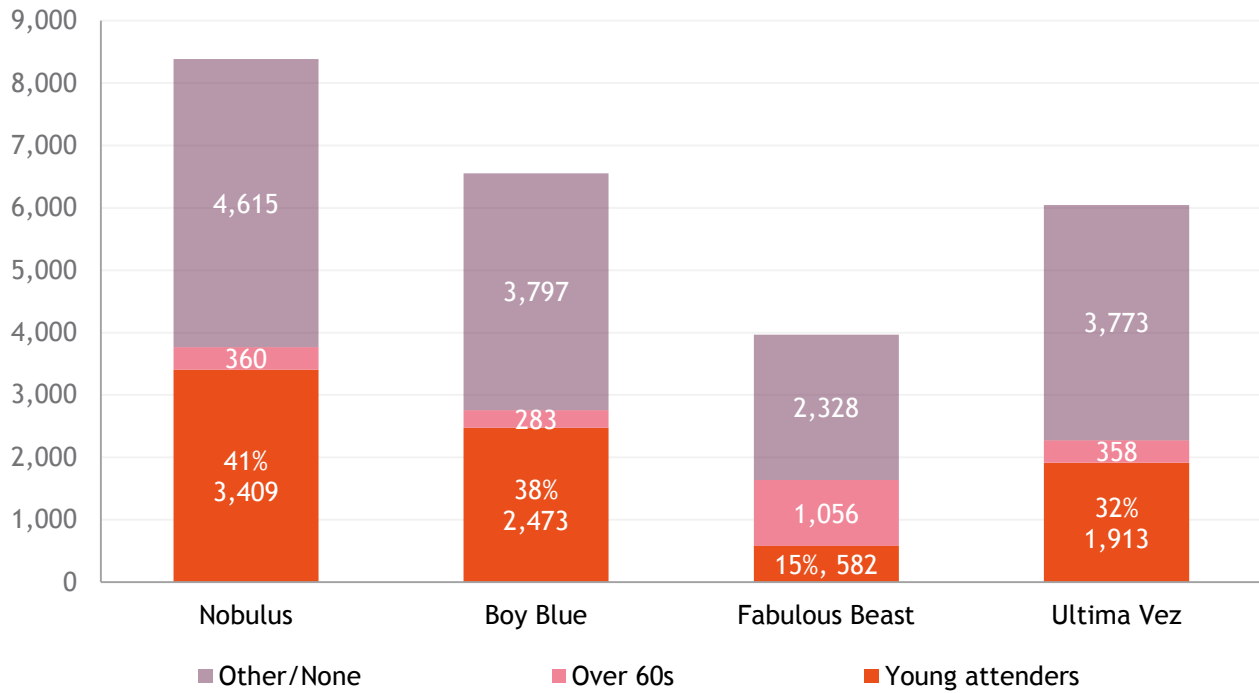
Tour	Average straight-line distance from venue (miles)	Average drive time from venue (min)	Average drive distance from venue (miles)
<i>All</i>	17	26	17
Nobulus	16	25	16
Boy Blue	15	24	15
Fabulous Beast	18	28	18
Ultima Vez	19	28	19
<i>Average</i>	15	29	15

Young people

In both numeric terms and as a percentage of the audience, Nobulus attracted the most young people - 3,409, or 41% of the audience. Fabulous Best attracted the smallest number (582) and smallest proportion (15%) of young attendees.

Given a historical average of 31% of the audience being young people, all tours bar Fabulous Beast exceed this benchmark.

Number of young people, over 60s and others (from ticket type) by tour



First-time venue attenders

Based on box-office records, Nobulus attracted the largest proportion of people who had not visited the venue at hand before, with 38% being first-time venue attenders. Ultima Vez and Boy Blue had slightly smaller proportions of first-timers (35% and 24% respectively), but Fabulous Beast had a much smaller proportion - just 17% were first-timers.

The following table shows the number of first-timers for each tour, compared with targets.

Achievements against targets by tour

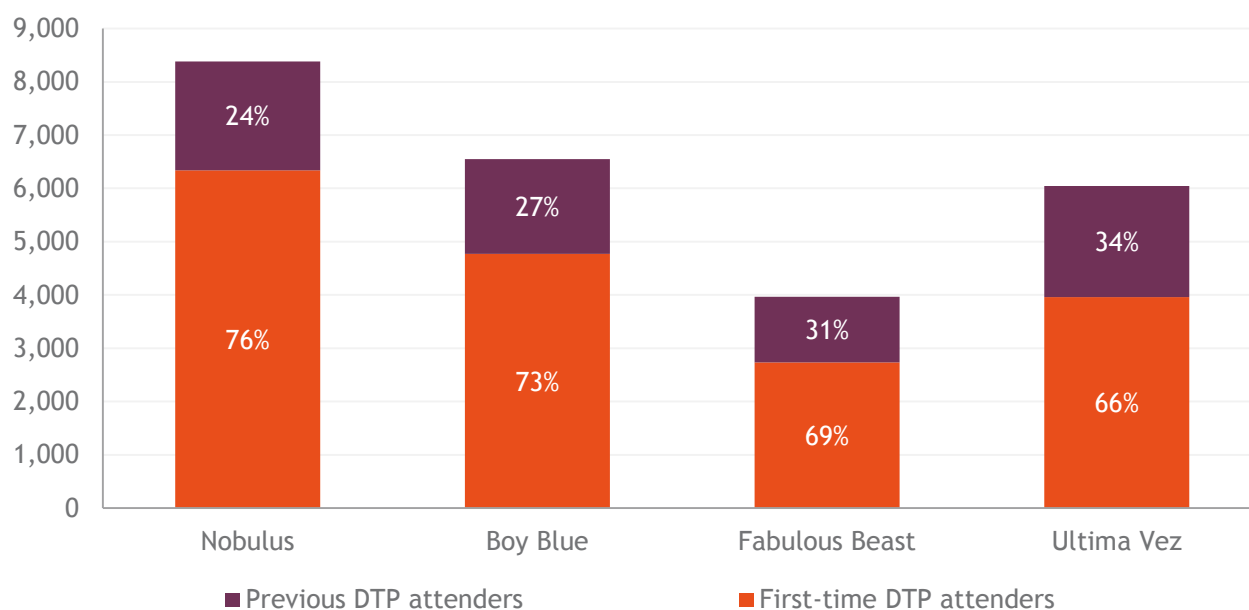
Tour	First-time attenders		
	Target	Actual	Achievement
All	8,091	8,186	101%
Nobulus	1,659	3,185	192%
Boy Blue	2,266	2,198	97%
Fabulous Beast	1,680	691	41%
Ultima Vez	2,486	2,113	85%
<i>Average</i>	<i>2,023</i>	<i>2,047</i>	<i>101%</i>

Re-attendance by DTP bookers

Using individual postcodes as a proxy for individual bookers, re-attendance ranged from 34% having been to a previous DTP production at that venue (Ultima Vez) to 24% (Nobulus).

Ultima Vez also had the largest *number* of re-attenders, with 2,081 having seen DTP before, Fabulous Beast the fewest (1,232).

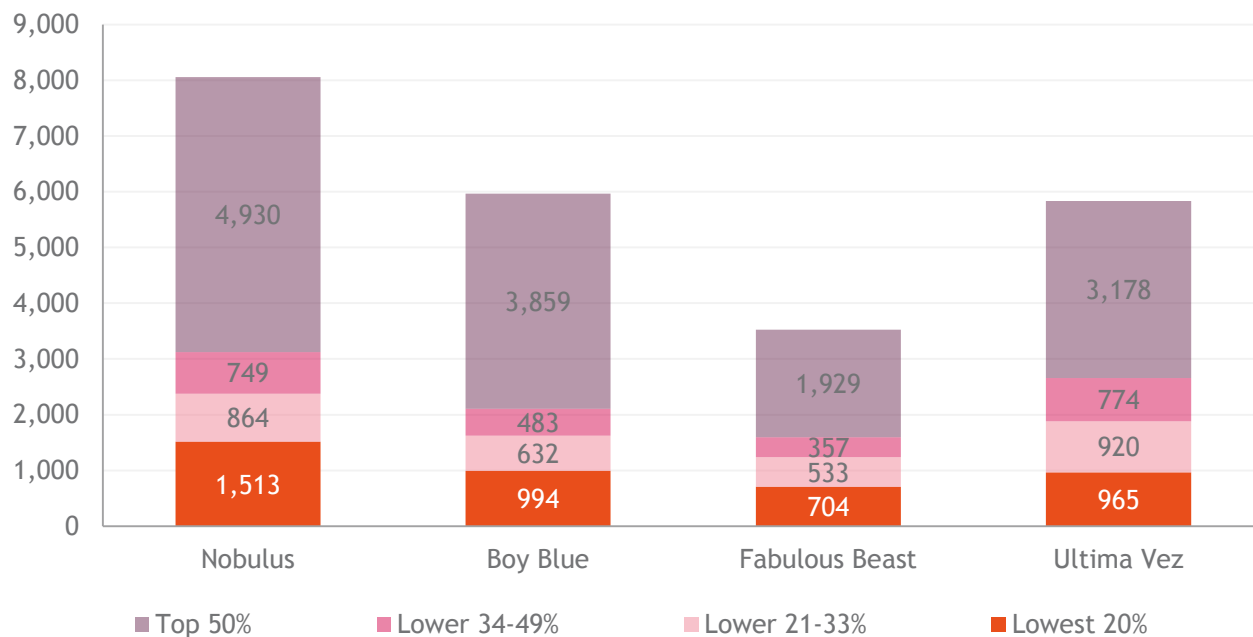
First-time and repeat DTP attenders by tour



Audiences from areas of low engagement

Nobulus had the highest number of attenders from areas of low engagement (1,513), followed by Boy Blue (994), Ultima Vez (965) and Fabulous Beast (704). In terms of the *proportion* of the audience from areas of low arts engagement, Fabulous Beast performed best, with 20% living in an area of low engagement, followed by Nobulus (19%), Boy Blue (17%) and Ultima Vez (17%). On average, 18% lived in an area of low engagement, which represents an increase on an average of 15% for previous tours.

Attenders by level of arts engagement in Local Authority of residence, by tour



Changes over time

Trends over time are difficult to spot with only four data points (i.e. four tours) and a slightly different offer with each tour (i.e. family-focused, contemporary, street...) However, the characteristics of the audience appears to relate to the nature of the production rather than any underlying changes in the audience or population over time. The exception to this is in the number of first time DTP attenders falling over time, as we would expect (see page 19).

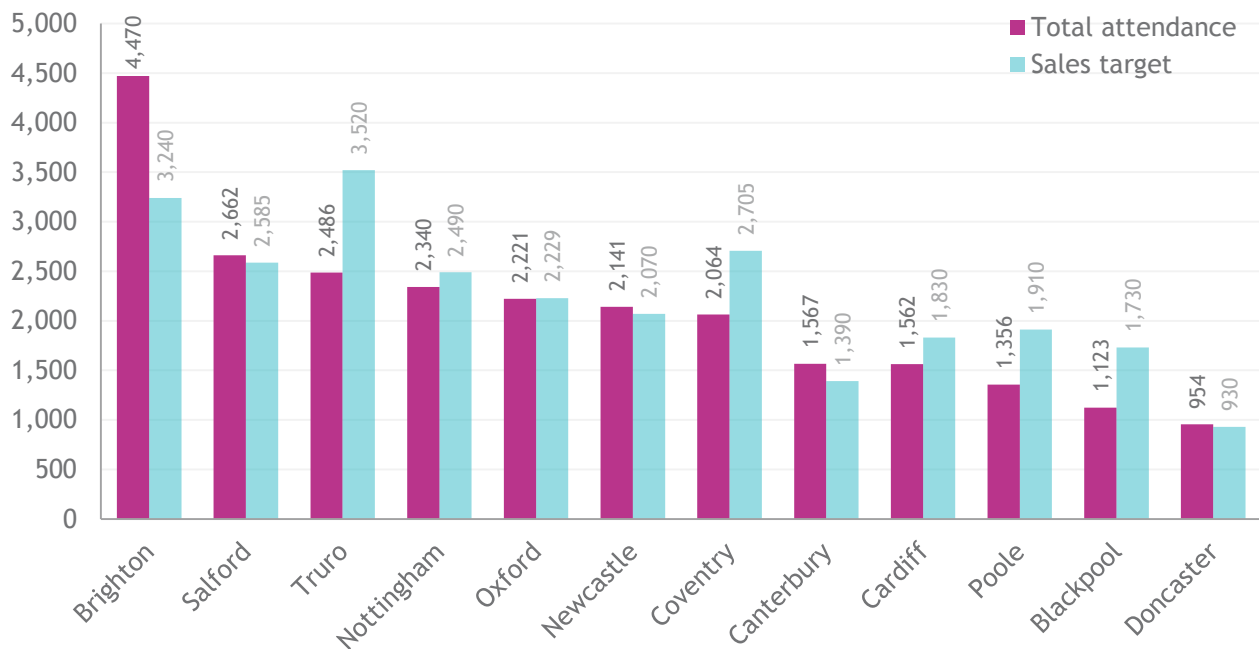
Comparisons between venues

This section of the report looks at sales, geo-demographic profile, drive distance, young people, those from areas of low engagement, and first-time attenders for each venue across all four tours.

Sales

Across the four tours, Brighton sold the most tickets and also sold significantly more than the target. Most other came close to or achieved their overall target, the exceptions being Blackpool, Truro, Poole and Coventry which achieved between 65% and 76% of their targets across the four tours.

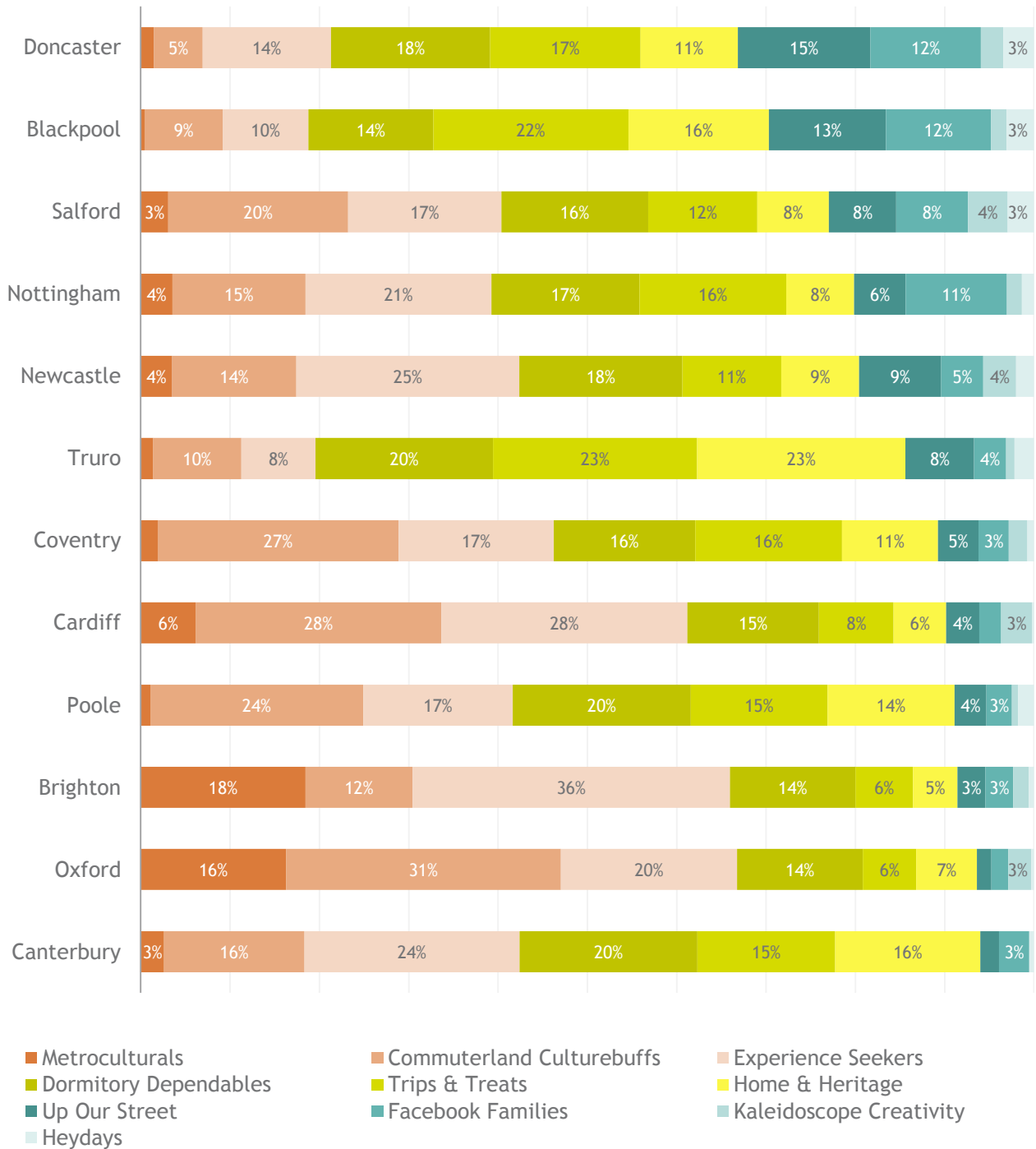
Tickets issued and sales targets



Audience Spectrum

Doncaster, Blackpool and Salford achieved the largest proportions of attenders from the lower engagement Audience Spectrum groups, with Oxford, Brighton and Cardiff having the largest proportions of the high engagement groups. This strongly reflects the population local to each venue.

Audience Spectrum profile



The table below shows the index for each Audience Spectrum segment amongst the DTP audience for each venue across the four tours, compared to the local population (i.e. all those living in the catchment area).

As we might expect given the nature of each of the segments, those segments with a higher propensity to engage with the arts and culture were generally strongly over-represented in the SDTP audience compared with the catchment areas of each venue.

Particularly strong over-representations are found in areas with very few of that segment in the local population (e.g. Experience Seekers in Doncaster who make up 1% of the population but 14% of attenders, or Commuterland Culturebuffs in Brighton who make up 1% of the local population but 12% of attenders). However, it should be remembered that a high index does not equal a large number of attenders of this type - just that there was a larger proportion of attenders of this type than there is in the local area, often because this type travelled to the venue from outside the catchment area.

Index of audience against local population

Venue/Area	Metroculturals	Commuterland Culturebuffs	Experience Seekers	Dormitory Dependables	Trips & Treats	Home & Heritage	Up Our Street	Facebook Families	Kaleidoscope Creativity	Heydays
Doncaster	*	122	1913	151	86	94	90	49	113	44
Blackpool	*	140	634	111	93	99	68	78	91	74
Salford	383	258	135	152	84	151	74	37	49	43
Nottingham	373	179	88	161	136	165	79	49	33	29
Newcastle	411	290	154	196	91	180	67	22	46	22
Truro	785	172	133	139	80	122	72	37	114	45
Coventry	214	174	118	131	75	126	54	36	34	30
Cardiff	149	142	69	134	233	128	93	43	55	20
Poole	139	142	103	120	78	93	87	40	85	64
Brighton	88	686	62	447	372	470	112	59	44	26
Oxford	102	221	57	129	127	149	81	31	40	35
Canterbury	209	137	86	115	121	106	49	43	0	43

* = this segment is not found in the catchment area; people belonging to these segments travelled to the venue from outside the catchment area

Mosaic

Similar to Audience Spectrum, the Mosaic profile found at each venue across the four tours is closely related to the local population of each venue. For instance, Truro's audience contained more than three times as many from the Rural Solitude group than the next highest venue (Canterbury on 9%), and half of Brighton bookers belonged to the Liberal Opinions group.

Mosaic group profiles

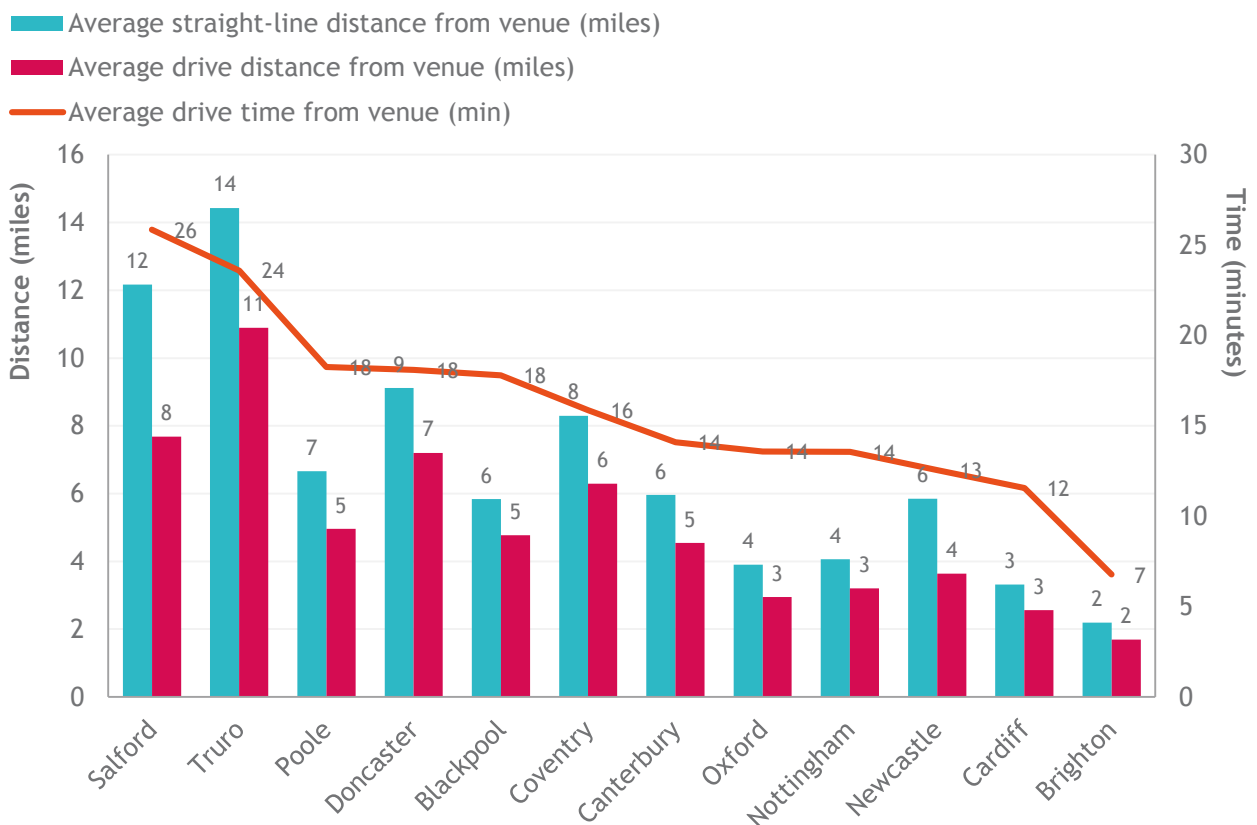
	Blackpool	Brighton	Canterbury	Cardiff	Coventry	Doncaster	Newcastle	Nottingham	Oxford	Poole	Salford	Truro
A Alpha Territory	0%	5%	3%	11%	10%	1%	8%	5%	13%	2%	7%	1%
B Professional Rewards	9%	6%	12%	11%	16%	6%	8%	14%	19%	19%	14%	5%
C Rural Solitude	3%	2%	9%	3%	4%	4%	4%	2%	4%	5%	2%	31%
D Small Town Diversity	18%	7%	15%	5%	6%	11%	6%	8%	5%	19%	4%	23%
E Active Retirement	6%	4%	3%	3%	4%	2%	3%	2%	2%	13%	2%	12%
F Suburban Mindsets	14%	8%	10%	8%	14%	12%	11%	9%	8%	9%	15%	3%
G Careers and Kids	3%	2%	5%	6%	6%	7%	4%	6%	7%	3%	5%	1%
H New Homemakers	1%	3%	4%	2%	3%	2%	4%	3%	4%	6%	4%	2%
I Ex-Council Community	7%	3%	5%	3%	4%	10%	6%	4%	2%	3%	4%	6%
J Claimant Cultures	2%	1%	1%	1%	1%	3%	2%	2%	1%	2%	4%	1%
K Upper Floor Living	0%	3%	2%	1%	1%	1%	4%	3%	0%	0%	2%	0%
L Elderly Needs	4%	0%	1%	1%	2%	2%	2%	1%	1%	2%	2%	1%
M Industrial Heritage	12%	3%	8%	5%	8%	11%	10%	8%	2%	6%	6%	5%
N Terraced Melting Pot	8%	4%	2%	9%	4%	12%	4%	9%	2%	3%	8%	2%
O Liberal Opinions	12%	50%	20%	30%	15%	13%	25%	25%	31%	8%	20%	5%

Location

The chart below shows the catchment areas of each of the venues for the four tours. Salford had the largest catchment area in terms of drive time, with a median drive time of 26 minutes. This means that 50% of the Lowry DTP audience lived within a 26 minute drive of the venue. At the other end of the scale, 50% of the audience at Brighton Dome lived within a seven minute drive of the venue.

Hall for Cornwall had the largest catchment area in terms of distance, with 50% of the audience living more than 11 miles away as the crow flies, or a 14 mile drive away. By contrast, 50% of audiences at Brighton Dome, Sherman Cymru, Oxford Playhouse and Nottingham Playhouse lived within three miles of the venue.

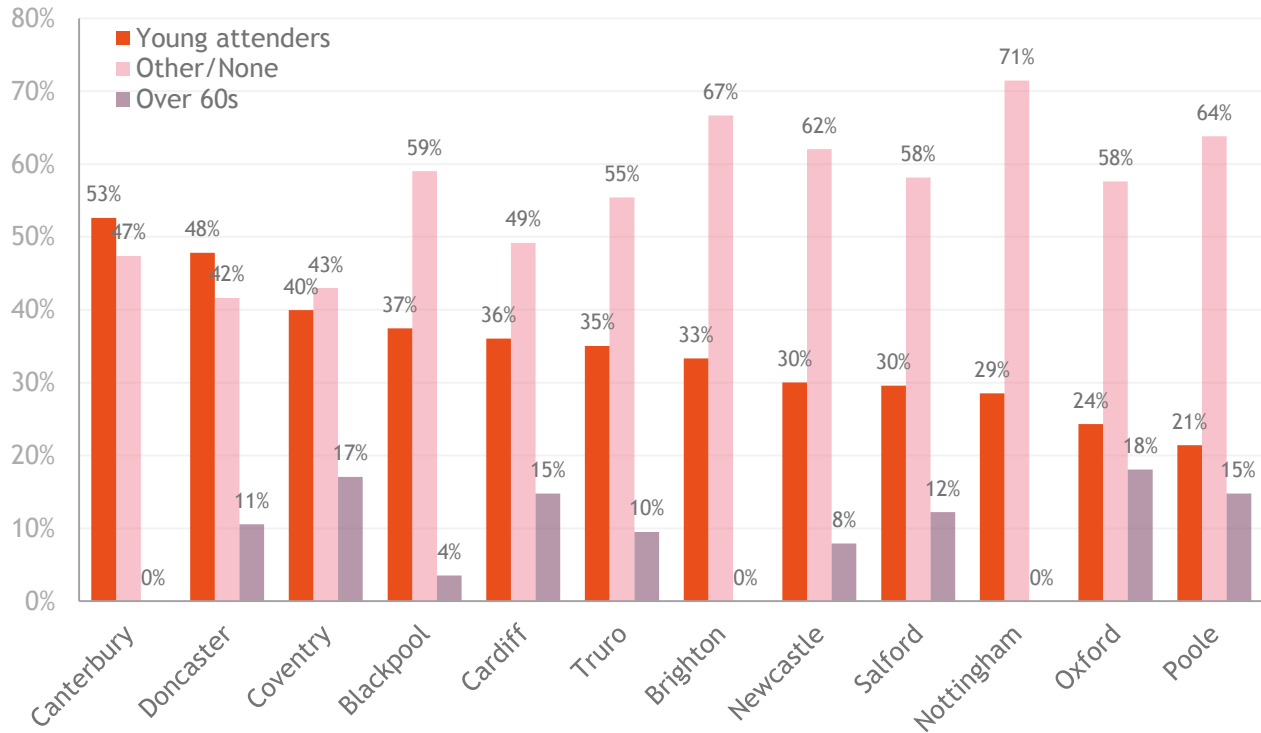
Median distance, drive distance and drive time from home to venue



Young people

For most venues, around 30%-40% of the audience were young people. The Gulbenkian and Cast attracted the largest proportions of younger people, with 53% and 48% of tickets respectively being issued under a younger-person code. Poole and Oxford had the smallest proportion of tickets issued under a young person code, with 21% and 24% respectively.

Tickets sold by sales code

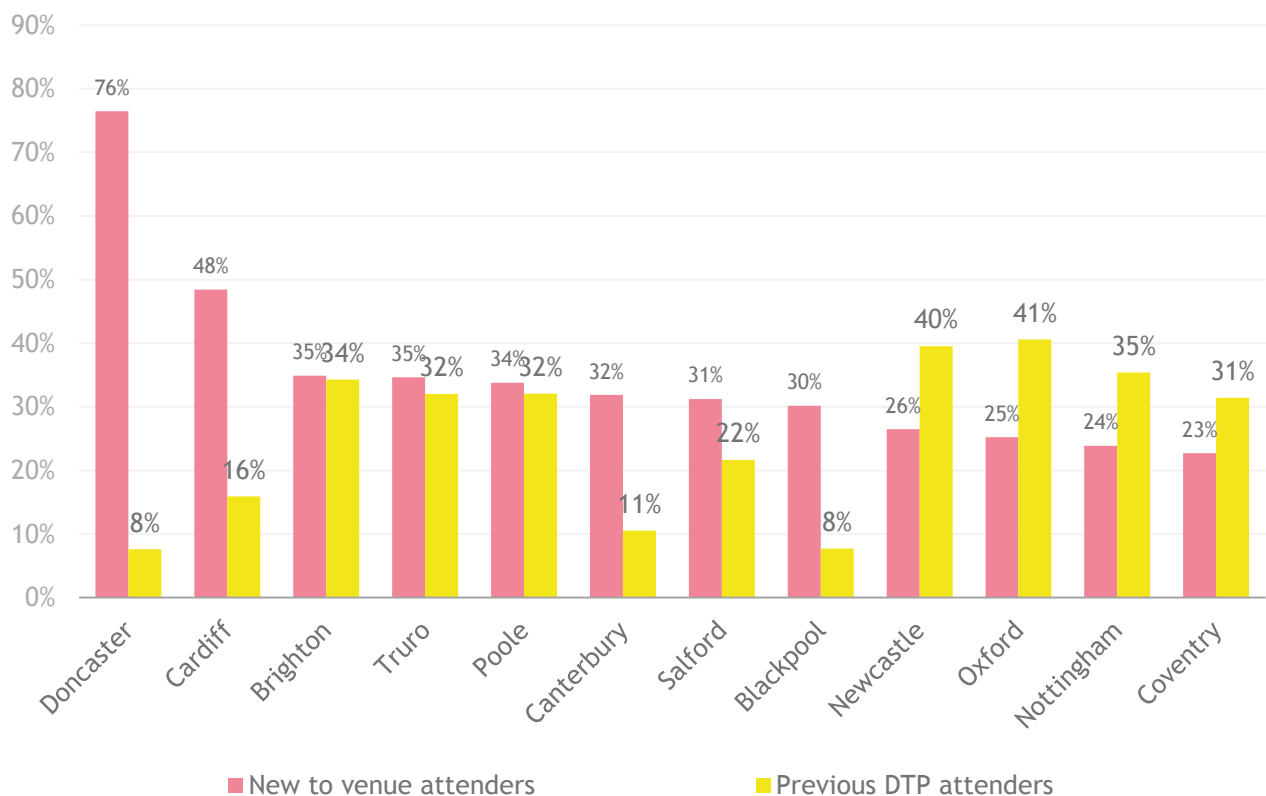


First-time venue attenders

Productions at Cast achieved the highest proportion of first-time visitors, perhaps unsurprisingly given the age of the venue. The audience was between 25% and 35% 'new to venue' at most other venues.

More variation was found amongst the venues when looking at the proportion of those who were had been to a previous DTP production at that venue, with a high of 41% at Oxford Playhouse and a low of around 10% at Cast, Blackpool Grand and the Gulbenkian. Again, there is a close relationship with the amount of previous DTP programming at each venue, with Blackpool, Doncaster and Canterbury being visited by DTP for the first time in this round of tours. For venues with a longer-established relationship with DTP, typically around 30-40% had seen a DTP production at that venue before.

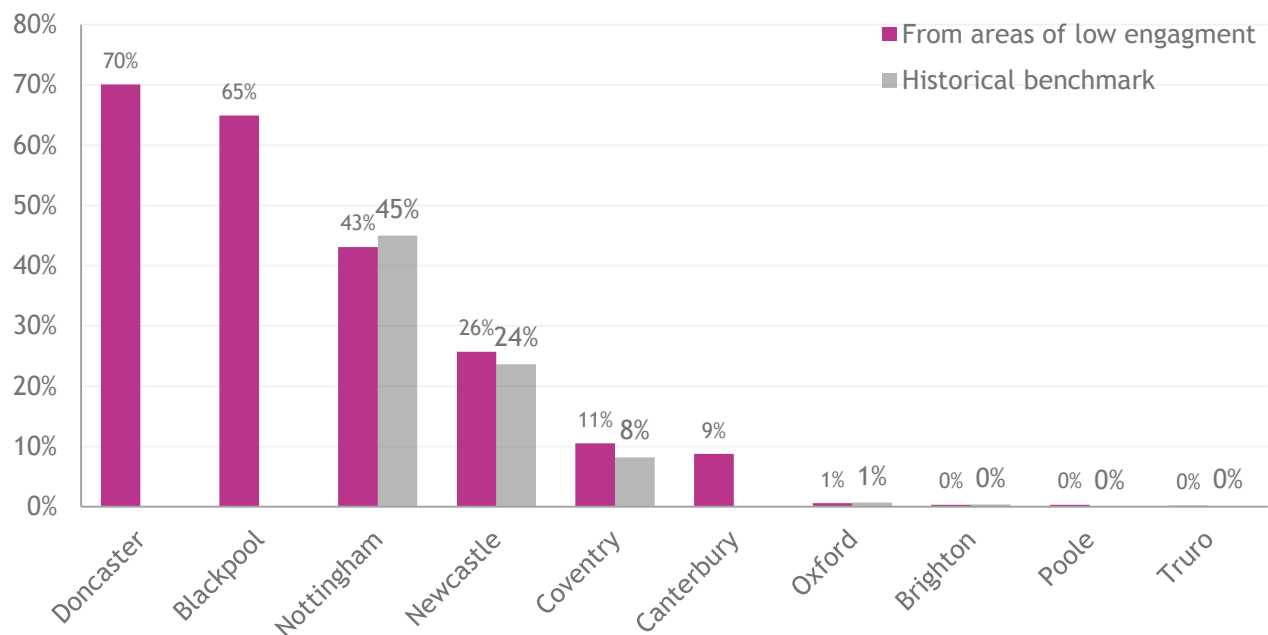
Percentage of first-time-at-venue and previous DTP attenders



Audiences from areas of low engagement

In the same way as Mosaic and Audience Spectrum profiles of teach venue's audience are closely related with the population profiles of their local areas, those venues in or near Local Authorities with low levels of arts engagement found larger proportions of those from such areas in their audience. For example, both Doncaster and Blackpool local authorities are in the bottom 20% of LAs in England in terms of arts engagement, and both Cast and Grand Theatre Blackpool achieved high levels of engagement with people from these areas.

Percentage of the audience from a local authority of low arts engagement



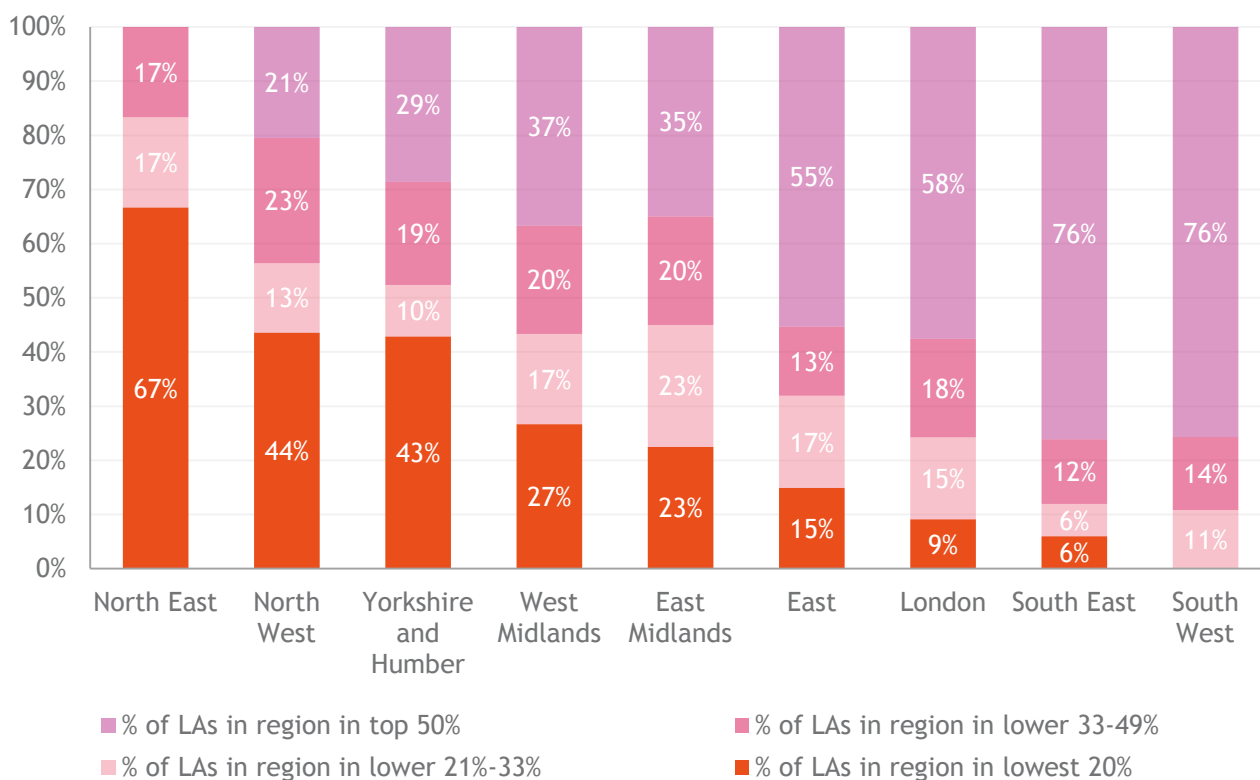
Local Authority	Engagement category
Blackpool	Lowest 20%
Doncaster	Lowest 20%
Nottingham	Lowest 20%
Salford	Lowest 20%
Coventry	Lower 21%-33%
Newcastle upon Tyne	Lower 21%-33%
Poole	Lower 33-49%
Brighton and Hove	Top 50%
Canterbury	Top 50%
Cornwall	Top 50%
Oxford	Top 50%

Despite also being based in LAs of low engagement, the Lowry and Nottingham Playhouse are likely to have performed less well on this measure due to the proximity of LAs of relatively high engagement (for example Stockport and Trafford, both in the top third of LAs in terms of arts engagement.)

At the other end of the scale, Oxford Playhouse, Hall for Cornwall and Brighton Dome are all based in LAs of high engagement, and subsequently attracted very few audience members from areas of low engagement.

As the following chart shows, the three northern regions have the largest proportion of LAs of less engagement, the three southern regions the largest proportion with higher levels of engagement.

Percentage of LAs in each level of engagement, by region



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