the audience agency

Cultural Trends Special Double Issue May/July 2019 – Resource Pack

Audience Data and Research: Perspectives from Scholarship, Policy, Management and Practice

The Audience Agency

August 2018

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Audience Finder

Outline

Audience Finder is a free national audience data and development programme that enables cultural organisations to access, compare and apply audience insight. Audience Finder is developed and managed by The Audience Agency for and with the cultural sector and receives funding from Arts Council England.

It combines location data from all UK households with information about audience behaviour and profile to highlight opportunities for growth and change. It is an essential part of any audience development toolkit and provides useful benchmarks and reports.

Audience Finder is powered by data provided by hundreds of cultural organisations direct from their ticketing system and/or from the standard Audience Finder survey. This data is then linked to other population information.

Insights can be used for programming, marketing, resource-planning, advocacy, partnership-working and more. As well as creating a national and local picture of audiences, Audience Finder gives organisations personalised dashboards presenting their own audience data in easy-to-navigate sections, comparing to national benchmarks. Audience Finder also allows users to easily report to Arts Council England and other funders.

Background

In 2012, as a new charity, The Audience Agency set out to create a national data programme with funding from Arts Council England. The enterprise was motivated by a strong sense of the democratising power of data to anticipate the needs of our current audiences, and to find and connect with new and different ones.

The idea was simple: to collect comparative audience data from across the cultural sector and link it up with other useful data to create a tool enabling organisations to spot opportunities in the big picture. The resultant comprehensive national data-set of audiences now draws from over **600 organisations**, representing half the UK's households, and is accessed by thousands of cultural practitioners to inform audience development and engagement.

With Arts Council England Sector Support Organisation funding confirmed until 2022, The Audience Agency is now confidently planning the next phases of development.

Principles and Purpose

Fundamental principles

Audience Finder is based on two fundamental principles:

1. **Understanding who our audiences are, and who they could be, is essential to any significant, lasting audience development.**
   - This is now a commonly accepted principle, although sourcing and processing the data to build that understanding can still be challenging.
2. **The value of the data any single organisation has about its audiences can be greatly enhanced by being combined, compared and integrated with data from elsewhere.**
   - Looking at data about your own audience in isolation cannot show who is not engaging, who could be persuaded to, or what you might do differently to attract them. Nor can it show you what might happen if you chose to do things differently. By comparing audience data from many organisations, however, we can spot opportunities for change - nationally, regionally, by artform, or for any organisation taking part.

Foundational tenets

Five foundational tenets allow these core principles to be prioritised and realised:

1. **User-led**: R&D will always be directed and tested by users and geared towards their needs and challenges.
2. **Open**: we are committed to Open Data principles and will responsibly make data available to others who bring value to the sector. Audience Finder will remain open to all comers.
3. **Free**: the essential service (including any Arts Council England reporting requirements) will always be free to data-contributors.
4. **Secure and trustworthy**: we will model good practice in data protection, strive for robust results, act with confidentiality, and follow our Community Charter.
5. **Adding value**: to users' own work and existing tools without duplicating effort, to the work of potential collaborators, ensuring interoperability with initiatives benefitting the sector.

Defining and understanding audiences

In Audience Finder we use the word 'audience' in the widest sense, to mean people who may be interested in arts or cultural activities or experiences, whether they have engaged previously or not. The first step in successfully finding audiences is to understand them. Audience Finder helps its users to understand their audience in more depth, by adding extra information to explain what they are like, and to show potential engagement opportunities.

Uses and Users

Primary uses

Audience Finder primary helps its user to:

- Set more accurate targets.
- Optimise or inform new programming or communication strategies.
- Identify potential to increase engagement and revenue or reach new audiences.
- Support advocacy and the case for support.
- Form and plan collaborations.
- Explore the feasibility of new facilities.

Four key stages of the user journey

Users move through four key stages of understanding and actioning the data:

1. **Understanding existing audiences**
   - Embedded in Audience Finder is our Audience Spectrum profiling system. This divides the population in to 10 groups that each behave in a certain way when it comes to arts and culture. Within Audience Finder, users can see how their audience fits with these Audience Spectrum profiles and how to target them in the right way.
2. **Reaching potential audiences**
   - Audience Spectrum can also help pinpoint potential audiences in a specific geographical area. The mapping section of Audience Finder makes it easy to see hotspots in a neighbourhood where people with similar attitudes and interests to users' existing audiences can be found.
3. **Developing new audiences**
   - Reaching out to a completely new audience can be hard. Audience Spectrum provides pen portraits describing what different groups of people might respond to, including those who don't often take part. Using this in conjunction with the mapping tool can set organisations on the right path to developing and targeting a more relevant offer.
4. **Putting insight into action**
   - There are many ways of putting Audience Finder insights into action. There is a wide range of practical examples online, including case studies and webinars, and The Audience Development Planner wizard in Audience Finder offers a simple framework for implementing insights. It provides a series of questions (and if a user is already contributing data, some of the answers) that help users to set goals and to identify and plan activities for building audiences.

Who uses Audience Finder

Audience Finder is designed to help a wide variety of cultural practitioners learn more about audience patterns and trends. It is particularly relevant to organisations who want to grow or change their audience and who can contribute audience data for comparison and profiling.

Audience Finder headlines are freely available online, and any public-facing cultural organisation can benefit by contributing data and receiving analysis of their audience as a free service. The programme is designed to make it as easy as possible for organisations of all shapes and sizes to be involved.

Anyone can register a 'User account' with Audience Finder to access the free national data benchmarks and insights. Users who contribute audience data can see their own organisation's data presented in a personalised dashboard comparing it to the wider sector. Users can also register their website for analysis and ticketed organisations can contribute booking data by automated feed.

Over 600 organisations are already part of the Audience Finder community. They include performing arts venues, touring companies, museums, galleries, festivals, outdoor arts and many other kinds of cultural organisations.

Audience Spectrum

Outline

Audience Spectrum is The Audience Agency's audience profiling tool, which helps to give context to the data within Audience Finder. It segments the UK population by their attitudes towards culture and by what they like to see and do. There are 10 different Audience Spectrum profiles. These enable users to understand who lives in their local area, what their current audiences are like and what they could do to build new ones. Audience Spectrum's fundamental purpose is to help organisations understand a spectrum of audiences, find new ones and plan to meet their needs.

Audience Spectrum segments the whole UK population according to their cultural preferences and habits at a household level. That means that every family, couple, house-share or singleton has been grouped with other households across the UK that are most likely to be similar in their arts habits. The 10 distinct types are located by household and postcode, to enable more specific targeting of cultural activity.

Audience Spectrum was built in partnership with Experian through clustering of Taking Part data based on cultural habits and preferences along with a proximity index of access to cultural infrastructure and various other data, then modelled out to the Experian Mosaic 6 UK Household dataset.

Audience Spectrum in Audience Finder

Within Audience Finder, Audience Spectrum is used as the fundamental means of describing and differentiating audiences. Every dashboard in Audience Finder includes an Audience Spectrum profile of the user's audience, with some useful pre-set comparators, such as the local population or similar organisations. The audience survey asks for a full postcode from respondents. Audience Finder is then able to identify which segment applies to the majority of households in that postcode. Segments tend to cluster geographically, so across a good size sample there is a very accurate profile.

The ticketing data has a more detailed level of address, which is matched to a segment for the specific household and then anonymised in the database. This affords Audience Finder a more specific match for every booker with an address. These link through to the pen portraits and infographics that describe the segments in great detail, helping users to plan activities and campaigns that will appeal to their specific audience mix.

Spectrum Segments

The below are summary sentences of the 10 segments. Detailed profiles can be found in Audience Finder:

High Engagers

- **Metroculturals** – Prosperous, liberal urbanites interested in a very wide cultural spectrum.
- **Commuterland Culturebuffs** – Affluent and professional consumers of culture often with a bias towards classics.
- **Experience Seekers** – Highly active, diverse, social and ambitious, engaging with a wide range of cultural offers on a regular basis.

Medium Engagers

- **Dormitory Dependables** – Living in suburban and small towns, interested in mainstream arts and heritage.
- **Trips and Treats** – Decisions influenced by children's needs, family and friends. Interested in mainstream arts and popular culture.
- **Home and Heritage** – Living in rural areas and small towns. Enjoy day-time activities and mainly interested in heritage and historical events.

Low Engagers

- **Up our Street** – Modest in habits and means. Prefer popular arts, entertainment and museums
- **Facebook Families** – Younger suburban and semi-urban. Enjoy live music, eating out and pantomime.
- **Kaleidoscope Creativity** –Large exclusively urban mixed age group, underrepresented in cultural institutions. Large number enjoy free local events, outdoor arts and festivals.
- **Heydays** – Older people often in sheltered housing with very low level of engagement. Interested in crafts, painting, church groups or community libraries.

The Data

Introduction

The Audience Finder Dataset

Audience Finder aggregates two distinct types of data provided by cultural organisations using service: (1) **transactional ticketing data**, and (2) **audience survey data**. Organisations collect either or both of these types of data from their audiences and contribute them to the national aggregated datasets using TAA's data platforms in order to benefit from the dashboard-based Audience Finder audience analytics and reporting services. These tools present insights about the organisations' own audiences, which can be flexibly benchmarked and contextualised against the most relevant comparators (eg. by region, genre or other, bespoke custom groupings).

Organisations such as touring performing arts companies, that are neither venue-based nor the "data controllers" of the ticketing data for their performances, can also access similar audience insights through TAA's "Show Stats" tool, which draws on the relevant sub sets of the Audience Finder dataset.

For the benefit of the wider cultural sector, TAA strives to publish as much insight derived from the aggregated data as is practically possible without any compromise to either the rights of audiences under data protection legislation, or to the business sensitivity of information relating to any participating organisation. Anonymised data outputs are published through the free to access "National Data" sections of the Audience Finder website (register here), and also through our Open Data Portal.

The composition of the datasets and means of accessing the data is described in further detail below.

Ticketing Data

1.1 Composition of Audience Finder ticketing dataset

Audience Finder's transactional ticketing dataset is built from regular data extractions from the source ticketing systems of performing arts organisations and others issuing tickets for events in the cultural sector, with most contributors being theatres or mixed arts centres. However, some museums, arts galleries and cinemas also regularly contribute their data. As of July 2018, the dataset comprises more than 90 million ticketing transactions, detailing more than 250 million attendances across more than 1.4 million cultural events in the UK.

Transactional data is extracted in relation to specific performances and, where available, initial extractions are taken for performances dating back to 1st April 2009. Following the initial extraction, further regular extractions are run, pulling additional performances to date. For the majority of contributors, extractions are automated and scheduled to take place on a weekly basis. However, some contributors run semi-automated extractions which can occur either weekly, monthly, quarterly, annually or on an ad hoc basis, depending on the client organisation. For those on a weekly extraction, a delay of up to 37 days may be in place between a performance taking place and being uploaded to the data warehouse. This is to

allow for any refunds or reconciliations to that performance's data – this extraction parameter is decided upon by the contributing organisation and is kept consistent for all their extractions.

Once the data has been staged in the data warehouse, which takes place overnight, sales channel and price type coding is applied by The Audience Agency (see appendix i and appendix ii). This is processed overnight, updating the SQL views and OLAP cubes the following day with the contributed data.

Quarterly, clients are asked to classify their performances with The Audience Agency's standard artform codes, or "genres", so that this metadata can be applied to the data warehouse and used to interrogate the transactional data further (see appendix iii). Once applied, this will be processed overnight, updating the SQL views and OLAP cubes the following day. The completion of this classification process is expected within 3 months of the request date but can take longer depending on the client.

2.2 Access to ticketing data

There are four possible ways to access Audience Finder's transactional ticketing data for research and analysis purposes, and in each case the signing of a non-disclosure agreement will be required. In the first instance it may be useful for applicants to contact TAAs Data Platform Team to discuss the most appropriate means of accessing the required data, based on the scope of the proposed research work:

1. **Open Data Portal:** The Audience Agency makes regular uploads of anonymised sub-sets of the Audience Finder dataset to our Open Data Portal, consisting of anonymised transactional data from performances which occurred 18 months prior to upload data (see appendix vii). The portal can be freely accessed at any time from any location and does not require supervision from an Audience Agency employee. Browse the catalogue of available data here.

2. **Data Download Request:** Requests can be made to TAA's Data Platform Team to extract subsets of the data required for research purposes from the ticketing data sources detailed in Appendix 1, (i) to (vi). Data outputs may be restricted to preserve anonymity of the data subjects and would be transferred securely via TAAs secure file transfer protocol (SFTP) service. Data must be securely stored for no longer than is necessary to complete the research. Requests for data extractions should will be fulfilled by our Platform Team within one calendar month, and likely sooner where possible.

3. **OLAP Cubes:** Two cubes are available for simple querying of the database: (1) Nightly 5-Year Bookings Cube, and (2) Weekly Full Bookings Cube (see appendix v and appendix vi). These can be made accessible to those on-site at The Audience Agency's London office following the signing of a non-disclosure agreement. Access would be supervised by a member of the Platform Team and researchers would be given temporary admission to The Audience Agency's Azure server to access the cubes. Approved extractions of cube data may be exported and saved for further analysis off-site. Timing of access to cubes to be agreed.

4. **Microsoft SQL Server Management Studio (SSMS) Views:** Where necessary, direct access to read-only views within the ticketing data warehouse (see appendix iv) may be made available to suitably skilled users under supervision on-site at The Audience

Agency's London office. This access, agreed on a case by case basis, would be supervised by a member of the Data Platform Team who should be consulted before any large queries are run on the database or before any data is exported. Any particularly large queries may need to be scheduled to run outside of normal office hours (10am – 6pm). Researchers would be given temporary admission to The Audience Agency's Azure server to access the views.

Survey Data

2.1 Composition of Audience Finder quant survey dataset

TAA's standardised audience survey framework requires participating organisations to ask a randomised sample of their audience members a limited number of mandatory core questions, through either face-to-face interviews or else by e-survey. We provide organisations with a target number of surveys to try and complete that will result in a confidence interval of 95%, with a margin of error of +/- 5% for the organisation. The mandatory core survey elements includes questions on:

- Sex and gender
- Age
- Ethnicity
- Limiting disability
- Postcode
- Group size/composition
- Previous visit
- Artform/genre of event
- Motivation for attending/visiting
- Quality of experience/net promoter score

Over and above these mandatory core questions, organisations may also choose to ask further standardised questions from a range of optional "premium" question themes, including, but not limited to, subject areas such as digital and social media use, fundraising, tourism and other local activities undertaken. The Audience Finder platform also allows for organisations to ask a limited number of wholly bespoke questions, but these are not aggregated in the survey dataset. The full suite of standardised Audience Finder survey questions is available to view in Appendix 2. Different iterations of the survey specific to various sectors (including: Galleries; Museums; Libraries; Outdoor Arts; Touring Companies; Concert Halls and Multi-space venues) ensure that the standardised questions are couched in language which is appropriate to the sector's specific context, yet also align with the standardised question set across the whole range of organisations participating in Audience Finder.

Organisations contributing survey data to Audience Finder can see a weekly update of their own organisations' survey results to date in their Audience Finder dashboard, compared to the results collected to date by organisations in their region or nationally. TAA also aggregates and stores the full dataset for all organisations collecting data in each financial year, to be able to produce a range of sector benchmarks and bespoke analyses and cross-tabulations. It sometimes takes a number of organisations a significant amount of time following the end of the financial year to fully complete and upload their full set of survey data for the financial

year. For this reason, the aggregation of the dataset for each year usually takes place in the Autumn. The most recently available, fully aggregated dataset is for the 2016/17 financial year. 2017/18 dataset will likely become available for analysis in October/November 2018. The Audience Finder survey has been running since 2013/14 and the total number of audience surveys collected to the end of 2016/17 is approximately 400,000. This number is broken down by year as follows:

16/17 - 195,000

15/16 - 115,000

14/15 - 60,000 (demographic data only)

13/14 - 40,000 (not available as a pre-aggregated dataset)

2.2 Access to Audience Finder quant survey dataset

Interested researchers are encouraged in the first instance to contact TAA's data team to discuss which of the following means of accessing the Audience Finder quantitative survey dataset is likely to be the most appropriate. In each case a non-disclosure agreement must first be signed.

1. **Raw survey response data files**
   The Audience Agency is able to provide file outputs (in .csv or spss format) containing the full raw survey response data (with certain derived variables such as *Audience Spectrum* group) for the core mandatory question set for full financial years, up to 2016/17. (Researchers should discuss requirements for access to the wider range of "premium" optional *Audience Finder* questions, as they are not asked by all organisations and thereforecoverage of certain question themes may be variable). For data protection compliance reasons, the postcode field will be truncated to postal sector level. All other survey response fields are provided in their entirety. If researchers wish to undertake specific geographical analyses at the level of full postcode granularity, TAA will discuss how the minimum level of data to achieve the research outcome can be scoped and provided, within the parameters of data protection compliance.

2. **Custom cross-tabulations**
   Requests can be made to TAA's Data Platform Team to run custom cross-tabulations of the data required for research purposes from the range of *Audience Finder* core survey questions. Outputs will be transferred securely via TAAs secure file transfer protocol (SFTP) service. Requests for custom cross-tabulations should be fulfilled by our team within a calendar month, and likely sooner where possible.

Previous Publications

Prior analysis based on Audience Finder data is detailed below, alongside publication of open data via Socrata (more detail about which is available elsewhere in this resource pack).

Sector/Cluster Reports

Historical reports

- **Classical Music**: https://www.theaudienceagency.org/insight/report-classical (2014-16)
- **Contemporary Visual Arts**: https://www.theaudienceagency.org/insight/contemporary-visual-arts-audiences (2014-15)
- **Outdoor Arts**: https://www.theaudienceagency.org/insight/outdoor-arts-audiences1 (2015)

Pending reports

New cluster reports are made publicly available as they are completed. The next planned reports (during the second half of 2018) are:
- **Outdoor Arts** (new)
- **Literature**
- **Museums**
- **Contemporary Visual Arts** (new)
- **Theatre**

Other available reports

Other reports that are available, but have not been shared beyond the initial group for whom they were produced include:
- **Opera aggregate picture** (2016
- **Leeds** (2017)
- **Classical music survey report** (2015-16)

Arts Professional

The Audience Agency regularly contributes articles to the cultural publication *Arts Professional*. The following list of examples has been curated to exclude general articles about Audience Finder that do not report results (e.g. updates on new systems etc).

Topics covered

- **Age Profile / 'The Generation Gap':**
  https://www.artsprofessional.co.uk/magazine/article/bridging-generation-gap
  (6/4/17)
- **Classical Music Audiences:**
  https://www.artsprofessional.co.uk/magazine/article/audiences-classical-music
  (2/3/17)
- **Diversity:** https://www.artsprofessional.co.uk/magazine/article/data-measure-diversity (3/11/16)
- **'Elsewhere Data' / Super-engagers:**
  https://www.artsprofessional.co.uk/magazine/article/what-do-you-know-about-me
  (19/5/16)
- **The Engagement Bubble:**
  https://www.artsprofessional.co.uk/magazine/article/engagement-bubble (15/2/16)
- **Live Screening:** https://www.artsprofessional.co.uk/magazine/article/screening-effect
  (18/5/17)
- **Motivations:** https://www.artsprofessional.co.uk/magazine/286/article/why-audiences-attend (22/7/15)
- **Outdoor Arts:** https://www.artsprofessional.co.uk/magazine/315/feature/attracting-audiences-other-artforms-cannot-reach (5/7/18)
- **Rural / Urban Audiences:**
  https://www.artsprofessional.co.uk/magazine/article/spotlight-shakespeare (17/9/15)
- **Rural Touring:** https://www.artsprofessional.co.uk/magazine/311/feature/insight-our-green-and-pleasant-land (8/2/18)
- **Shakespeare:** https://www.artsprofessional.co.uk/magazine/article/spotlight-shakespeare (21/4/16)
- **Tourism:** https://www.artsprofessional.co.uk/magazine/305/feature/tourist-map
  (8/6/17)
- **Visual Arts:** https://www.artsprofessional.co.uk/news/galleries-boost-local-culture-and-economy (6/8/15)

Possible Topics to Explore

Overview

We welcome a range of different analysis based on the Audience Finder data. The following are just suggestions that might be useful to consider and include what we can find out from:
- Audience Finder data on its own (inc. Audience Spectrum).
- Combining Audience Finder data with (other) open data (from a variety of sectors).
- Applying Audience Finder data to policy/organisational/social contexts.

Potential specific areas

Audience profile/behaviour:

- What sorts of audiences book when? (or in what party sizes, ticket types, prices etc).
- More detail on the relationships between price and audience profile (e.g. price elasticity, implications for revenue/accessibility).
- How attendance levels relate to other demographic factors (and areas with atypical levels of attendance, once these factors are taken into consideration)
- How attendance varies by geography, artform, Audience Spectrum segment etc
- The attitudes (e.g. motivation/satisfaction) of different audience profiles (demographic or Audience Spectrum)

Focus on specific artforms (incl. 'second-tier' artforms):

- How booking patterns vary by artform (timing, channel, price paid etc)
- How audience profile varies by artform

The role of place in audience attendance:

- How geographical patterns of attendance work (e.g. drivetimes, catchment areas, 'watersheds' between areas/venues etc).
- The movement of attenders between regions/local authority areas: artforms, audience profile, price paid etc.
- How attendance relates to transport networks, commuter patterns/travel to work areas, vehicle ownership etc
- How attendance relates to other aspects of place (demographic; employment, economy and retail; politics)

The policy implications of Audience Finder data:

- Who does and doesn't attend
- How attendance levels and types relate to funding distribution

Supporting Information

Initial enquiries

For any queries, contact Oliver Mantell, Policy Research Director, in the first instance at oliver.mantell@theaudienceagency.org. The window for initial queries is until October 1st 2018.

Expenses

Please identify within this period if you would like to be considered for a contribution towards expenses. These have been set aside to enable access from as wide a range of researchers as possible (e.g. to cover travel costs if you need to meet with us during the process).

Data Access

The TA data team will be available to support with access to, or (limited) analysis of, Audience Finder data. See The Data. Our goal is to maximise the benefit and insight drawn from Audience Finder, so please get in touch if there are other ways that we could help to do this, beyond those already mentioned.

Timeframes

First drafts in:	Friday 14th December 2018
Peer reviews due in and sent to authors:	Friday 22nd February 2019
Revised drafts to editor:	Friday 5th April 2019
Online publication date:	Friday 31st May 2019
Print publication date:	Thursday 6th June 2019

Appendix 1

Price Types

Full   Standard/Adult/Full price tickets.

Discount   A standard concessionary ticket primarily given for a socio-demographic reason, i.e. Senior Citizen, Child, Student, Unwaged, Disabled.

Offer   A non-standard marketing-based offer to attract specific sales, i.e. 2-4-1, 50% off with code "…", Early Bird.

Comp   A ticket sold at zero value i.e. Press Invite, Baby, Staff Pass.

Sales Channels

Online   Tickets purchased online.

Other   Tickets purchased offline, i.e. over the telephone, in person at the box office.

Artform Codes

An up to date list of The Audience Agency's standard artform codes can be downloaded [here](#).

Microsoft SQL Server Management Studio (SSMS) Views

A range of data fields relating to customer, performance and transaction/order tables from ticketing data are potentially available to researchers through direct SQL access to the *Audience Finder* data warehouse. If this type of access is necessary, TAA will discuss the scope of data available.

OLAP Cubes: Scope

Nightly 5-Year Bookings Cube

Grain: Booking (the combination of booker + performance)

Scope: Coded performances from the last four complete and the current financial years.

Refreshed: Overnight during working week.

14-Weekly Full Bookings Cube

Grain: Booking (the combination of booker + performance)

Scope: All coded performances.

Refreshed: Once per weekend - only performances that were fully coded before the weekend will be present.

OLAP Cubes: Measures and Dimensions
Measures (Counts and Amounts)

1. Booker Counts and Amounts:
    1.1. Num Bookers (number of distinct Bookers)
2. Booking Counts and Amounts:
    2.1. Comp Tickets Issued (number of tickets coded Comp by TAA)
    2.2. Disc Tickets Issued (number of tickets coded Discount by TAA)
    2.3. Full Tickets Issued (number of tickets coded Full by TAA)
    2.4. Num Bookings (number)
    2.5. Offer Tickets Issued (number of tickets coded Offer by TAA)
    2.6. Tickets Issued (number)
    2.7. Total Income (£)
    2.8. Average Party Size (Tickets Issued/Num Bookings)
    2.9. Average Yield per Ticket Sold (Total Income/Tickets Sold i.e. not Comps)
    2.10.   Avg Booker Freqency (Num Bookings/Num Bookers)
3. Performance Counts:
    3.1. Num Perfs (number)
    3.2. Avg Comp Tkts per Perf (Comp Tickets Issued/Num Perfs)
    3.3. Avg Disc Tkts per Perf (DiscountTickets Issued/Num Perfs)
    3.4. Avg Full Tkts per Perf (Full Tickets Issued/Num Perfs)
    3.5. Avg Offer Tkts per Perf (Offer Tickets Issued/Num Perfs)
    3.6. Avg Tickets per Perf (Tickets Issued/Num Perfs)

Dimensions

1. Booker:
    1.1. Booker ID
    1.2. Booker Type (F, U or W)
    1.3. County Unitary Authority (from Experian Household Directory)
    1.4. Electoral Ward (from Experian Household Directory)
    1.5. Government Standard Region Code (from Experian Household Directory)
    1.6. Local Authority District Unitary Authority (from Experian Household Directory)
    1.7. Mosaic UK 6 Type (from Experian Household Directory)
    1.8. Mosaic UK 6 Group (from Experian Household Directory)
    1.9. Postal Sector (from Experian Household Directory)
    1.10.   TAA Segment Code (from Experian Household Directory)
    1.11.   Town (from Experian Household Directory)
2. Booking:
    2.1. Booker ID
    2.2. Party Size (number Tix Issued)
    2.3. Sales Channel (Online or Other)
    2.4. Days Prior to Performance (number)

3. Booking Date:
    Source transaction date – note this can be blank in a source database, or an artificial early date which may be defaulted to 1900. It also often clearly incorrect at the source.
    3.1. Calendar Hierarchy - can be used to expand to any level of:
        Year > Quarter > Month> Week of Month >Date
    3.2. Financial Hierarchy - can be used to expand to any level of:
        Year > Quarter > Month >Date
    3.3. More fields - individual dimensions:
        Date
        Day Of Week
        Financial Year
        Financial Quarter
        Financial Month
        Year
        Quarter
        Month
4. Cluster
5. Performance:
    5.1. AFWRO Name
    5.2. Financial Year (of Performance)
    5.3. Performance ID
    5.4. Performance Key
    5.5. Performance Name
    5.6. Performance Time
    5.7. Primary Artform
    5.8. Source Organisation Name
    5.9. Topline Artform
    5.10.   Venue (where present)
6. Performance Date:
    6.1. Calendar Hierarchy - can be used to expand to any level of:
        Year > Quarter > Month> Week of Month >Date
    6.2. Financial Hierarchy - can be used to expand to any level of:
        Year > Quarter > Month >Date
    6.3. More fields - individual dimensions:
        Date
        Day Of Week
        Financial Year
        Financial Quarter
        Financial Month
        Year
        Quarter
        Month
7. Custom Perf Groupings (3 copies)
    Contains all of the Custom Groupings created in the Coding Site (prior to last re-processing), and all of the Categories within each Grouping.

Appendix 2

2.1 Audience Finder "Core" Question Set 2018/19

Here follows the full *Audience Finder* "core" mandatory question set:

[Organisation name] questionnaire *This is an example survey to be used for reference only*.

We're carrying out this survey to help us learn more about our audiences/visitors and how we can give them the best possible experience. The survey should take around five minutes to complete. Anything you tell us will be kept confidential, is anonymous and will only be used for research purposes. The information you provide will be held by [Organisation name] and The Audience Agency, who are running the survey on our behalf.

1. Have you visited [Organisation name] before? *(Tick one only)*

❑ Yes, in the last 12 months   ❑ Yes, between three and five years ago

❑ Yes, between one and two years ago   ❑ Yes, but more than five years ago

❑ Yes, between two and three years ago   ❑ No, this is my first visit

1a. *(If yes in the last 12 months)* **Including** today, how many times have you visited [Organisation name] in the last 12 months?

[   ]

2. Are you visiting with other people today? *(Tick one only)*

❑ Yes   ❑ No

2a. If yes, how many of those you are visiting with are aged... *(this does not include yourself)*

Under 16 _____   16 or older _____

3. Which of the following best describes the performance/event you saw? *(Tick one only)*

❑ Plays/Drama   ❑ Dance   ❑ Contemporary Visual Arts

❑ Christmas Show   ❑ Music   ❑ Film

❑ Musical Theatre   ❑ Workshops   ❑ Museum/exhibition

❑ Children/Family   ❑ Literature   ❑ Outdoor arts

❑ General entertainment ❑ Traditional Visual Arts

4. Which of the following describe your motivations for visiting [Organisation name] today? *(Tick all that apply)*

4a. And which of these was your **main** motivation? *(Circle one only)*

❑ To spend time with friends/family   ❑ For reflection

❑ For a special occasion   ❑ [Artform] is an important part of who I am

❑ For peace and quiet   ❑ To escape from everyday life

❑ To be intellectually stimulated   ❑ For academic reasons

❑ To be entertained   ❑ For professional reasons

❑ To be inspired   ❑ To entertain my children

- ❏ To do something new/out of the ordinary
- ❏ To learn something
- ❏ To enjoy the atmosphere
- ❏ To educate/ stimulate my children
- ❏ Other – *please specify*

_____

5. How would you rate the following? *(Please give one rating for each item)*

	Very good	Good	Neither good nor poor	Poor	Very poor	Don't know/Not applicable
Quality of the performance/exhibition/event	❏	❏	❏	❏	❏	❏
Value for money of tickets (if applicable)	❏	❏	❏	❏	❏	❏
The whole experience	❏	❏	❏	❏	❏	❏

6. On a scale of 0-10, how likely is it that you would recommend [Organisation name] to a friend, family member or colleague, with 10 being extremely likely and 0 being not at all likely? *(Tick one only)*

❏ 10   ❏ 9   ❏ 8   ❏ 7   ❏ 6   ❏ 5   ❏ 4   ❏ 3   ❏ 2   ❏ 1   ❏ 0

7. Is there anything else you would like to say about your visit? *(Please describe below)*

About You
This final section is about you. It's a little more personal but is really useful to us. The questions have been designed to align with the way the UK Government collects Census data. This enables us to compare our visitor profile to the general population. By answering these questions, you will help us to see the extent to which we're serving everyone in our community. If there are any questions that you'd rather not answer, please select "Prefer not to say" or skip to the next question.

8. What is your sex? *(Tick one only)*

❏ Male   ❏ Female   ❏ Prefer not to say

9. Which of the following options best describes how you think of your gender identity? *(Tick one only)*

❏ Male   ❏ Female   ❏ In another way*

❏ Prefer not to say

*How would you describe your gender? [   ]

You can choose to just ask the sex question, ask both the sex and gender identity question or the just the gender question by itself. The gender question is mandatory for organisations with Band 2 or 3 funding.

10. Which of the following age groups do you belong to? *(Tick one only)*

❏ Under 16	❏ 30 – 34	❏ 50 – 54	❏ 70 – 74	❏ Prefer not to say
❏ 16 – 19	❏ 35 – 39	❏ 55 – 59	❏ 75 – 79	
❏ 20 – 24	❏ 40 – 44	❏ 60 – 64	❏ 80 - 84	
❏ 25 – 29	❏ 45 – 49	❏ 65 – 69	❏ 85 or older	

11. What is your ethnic group? *(Tick one only)*

White   **Mixed**   **Asian or Asian British**

- ❑ English/Welsh/ Scottish/Northern Irish/British
- ❑ Irish
- ❑ Gypsy or Irish Traveller
- ❑ Other White background*

- ❑ White and Black Caribbean
- ❑ White and Black African
- ❑ White and Asian
- ❑ Other Mixed/multiple ethnic background*

- ❑ Indian
- ❑ Pakistani
- ❑ Bangladeshi
- ❑ Chinese
- ❑ Other Asian background*

Black or Black British

- ❑ African
- ❑ Caribbean
- ❑ Other Black/African/ Caribbean background*

Other

- ❑ Arab
- ❑ Other*
- ❑ Prefer not to say

What other?

---

12. Are your day-to-day activities limited because of a health problem or disability which has lasted, or is expected to last, at least 12 months? *(Tick one only)*

❑ Yes, limited a lot   ❑ Yes, limited a little   ❑ No   ❑ Prefer not to say

---

13. Do you live in the UK? *(Tick one only)*

❑ Yes   ❑ No

13a. If you live in the UK, what is your full postcode?
This information will only be used for research

13b. If you live overseas, what is your country of residence?

Thank you for your help.

Here follows the full *Audience Finder* "premium" optional question set.

Audience Finder 2018/19 survey

Premium Questions List

Contents

About Visit

Arrival and departure	First Tier	ID: AV1	Score: 2

At approximately what time did you arrive at [org/event], and what [time do you anticipate that you will leave/is the current time]? *(HH:MM)*

Arrival ☐ : ☐   Departure ☐ : ☐

Average visit frequency	First Tier	ID: AV2, AV2a	Score: 2

Have you visited [org/event] before? *(Tick one only)*

❑ Yes   ❑ No

If yes: On average, how often do you come to [org/event]? *(Tick one only)*

❑ Less than once a year   ❑ 2 – 3 times a year   ❑ 6+ times a year

❑ Once a year   ❑ 4 – 5 times a year

Answer codes fixed

Annual event visit frequency	First Tier	ID: AV12	Score: 2

Including this year's festival, how many times have you attended [org/event] before? *(Tick one only)*

❑ Once   ❑ Between four and five times

❑ Twice   ❑ More than five times

❑ Three times

Answer codes fixed. AV12 has to be asked in addition to compulsory CQ3, CQ4

Actions

Actions during visit	First Tier	ID: AV3, AV3a	Score: 3

Which of the following have you done on your visit to [org/event] today? *(Tick all that apply)*

❑ Saw a performance/event   ❑ Looked at the building/site itself

❑ Saw an exhibition/display   ❑ Used the [shopping facilities]

❑ [Attended/participated in] a [talk/workshop/class]   ❑ Had a general visit

❑ Used the [food/drink facilities]   ❑ For something else – *what else?*

_____

TAA topline and secondary artform classifiers

TAA topline artform classifications	Second Tier	ID: AV8	Score: 3

Which of the following best describes the performance/event you saw? *(Tick one only)*

- ❑ Plays/Drama
- ❑ Christmas Show
- ❑ Musical Theatre
- ❑ Children/Family
- ❑ General entertainment

- ❑ Dance
- ❑ Music
- ❑ Workshops
- ❑ Literature
- ❑ Traditional Visual Arts

- ❑ Contemporary Visual Arts
- ❑ Film
- ❑ Museum/exhibition
- ❑ Outdoor arts

TAA secondary artform classifications – performing arts	Third Tier	ID: AV4 Score: 3

Which of the following best describes the performance/event you saw? *(Tick one only)*

Plays/Drama

- ❑ Classical Play
- ❑ Community/Amateur Theatre
- ❑ Contemporary Play
- ❑ Drama New Writing
- ❑ Experimental Theatre

- ❑ Indoor Circus arts
- ❑ Mime/Puppetry
- ❑ Other Language
- ❑ Other Theatre

- ❑ Physical Theatre
- ❑ Plays/Drama Talks
- ❑ Theatre in Education
- ❑ Youth Theatre/Drama

Christmas Show

- ❑ Christmas Show
- ❑ Pantomime

Musical Theatre

- ❑ Musical Theatre
- ❑ Mainstream Musicals
- ❑ Community/Amateur Musical Theatre

Children/Family

- ❑ Children/Family Branded
- ❑ Children/Family Community/Amateur

- ❑ Children/Family New Writing
- ❑ Children/Family Plays/Drama

- ❑ Children/Family Concerts
- ❑ Children/Family Outdoor Arts

General Entertainment

- ❑ Comedy & Comedians
- ❑ Variety/Cabaret Entertainment
- ❑ Family Entertainment

- ❑ TV Personality/Reminiscence/Talk
- ❑ Magician/Hypnotism/Supernatural

- ❑ Sing-a-long
- ❑ Ice Shows

Dance

- ❑ Traditional Ballet
- ❑ Contemporary Ballet
- ❑ Community/Amateur Dance
- ❑ Contemporary Dance

- ❑ Dance Talks
- ❑ Ballroom
- ❑ Latin Dance
- ❑ Street Dance
- ❑ Jazz/tap dance

- ❑ World Dance
- ❑ UK & Ireland Traditional dance
- ❑ Show/freestyle Dance
- ❑ Dance Theatre
- ❑ Youth Dance

Music

- ❑ Brass & Silver Bands
- ❑ Chamber & Recitals
- ❑ Classical Choral

- ❑ Modern Classical Music
- ❑ Gospel
- ❑ Jazz & Blues

- ❑ Popular Classical
- ❑ Rock & Pop/Hip hop
- ❑ Roots

❑ Club night	❑ Male/Female Voice Choir	❑ Swing/Big Bands
❑ Community/Amateur	❑ Music Talks	❑ UK & Ireland Traditional Music
❑ Contemporary Classical	❑ Opera	❑ World Music
❑ Country & Western	❑ Orchestral	❑ Youth Music
❑ Early Music	❑ Orchestral Non-classical	
❑ Electronic Music	❑ Other Choral	

Workshops

| ❑ Workshops - Adult | ❑ Workshops - Child | ❑ Workshops - Family |

Literature

| ❑ Poetry | ❑ Story Telling | ❑ Literary Talks |
| ❑ Author Readings | ❑ Library Events/Reading Groups | |

Delete as appropriate to offer

TAA secondary artform classifications – visual arts	Third Tier	ID: AV5	Score: 3

Which of the following best describes the exhibition where you spent the majority of your time? *(Tick one only)*

Traditional Visual Arts

| ❑ Fine Arts/Painting/Drawing | ❑ Sculpture | ❑ Craft & Design |

Contemporary Visual Arts

| ❑ Fine Arts/Painting/Drawing | ❑ Craft & Design | ❑ Photography |
| ❑ Sculpture | | |

TAA secondary artform classifications – museums/non-art exhibitions	Third Tier	ID: AV6	Score: 3

Which of the following best describes the exhibition where you spent the majority of your time? *(Tick one only)*

| ❑ Archaeology | ❑ Science/Technology | ❑ Other type of non-art exhibition |
| ❑ Natural history/Natural science | ❑ Ethnography/Anthropology | |

Delete as appropriate to offer

TAA secondary artform classifications – film	Third Tier	ID: AV10	Score: 3

Which of the following best describes the film you saw? *(Tick one only)*

Film

❑ Mainstream Film		❑ Streamed Performing Arts		❑ Film Talks
❑ Art-house/Specialist Cinema		❑ Documentary		
❑ Film in Other Language		❑ Film Production		

Delete as appropriate to offer

TAA secondary artform classifications – Outdoor Arts	Third Tier	ID: AV9	Score: 3

Which of the following best describes the event/performance you saw? *(Tick one only)*

Outdoor arts

❑ Aerial	❑ Festivals/Multi-disciplinary Festivals	❑ Theatre
❑ Carnival	❑ Light Art	❑ Visual Arts
❑ Children/Family	❑ Magic	❑ Other
❑ Circus Arts	❑ Participatory	
❑ Community/Amateur Combined Arts	❑ Street Arts	

Delete as appropriate to offer

TAA artform classifications – other artforms	Third Tier	ID: AV11	Score: 3

Which of the following best describes the event/performance you saw? *(Tick one only)*

Other artforms

❑ Other Talks	❑ Heritage	❑ Other artforms

Delete as appropriate to offer

Participation

Participation	First Tier	ID: AV7	Score: 1

Have you, or do you intend to participate in the event(s) today? *(Tick all that apply)*

❑ Yes, as a member of an audience	❑ Yes, online
❑ Yes, in a workshop	❑ Yes, other - *please specify*
❑ Yes, as part of a performance	_____
❑ Yes, as an event volunteer	❑ No

Answer codes fixed

Cultural Activity

<u>Tourism</u>

If doing EIA there is no need to include EI questions twice.

Reason for local area visit	First tier	ID: EI1	Score: 1
Did you plan your trip to [insert your Geographical Area of Interest here], particularly to visit [org/event]? *(Tick one only)*			
❑ Yes ❑ No ❑ Not applicable, I live in the area			
Answer codes fixed			

Overnight stay	First Tier	ID: EI2	Score: 1
Is your visit part of a stay away from home? *(Tick one only)*			
❑ Yes ❑ No			

Overnight stay – type of accommodation & number of nights	Second tier	ID: EI4	Score: 3
If yes, which of the following types of accommodation are you staying in and for how many nights? *Please tick and state the number of nights spent*			
❑ With friends or family for [ ] night(s)			
❑ In paid accommodation (e.g. hotel) for [ ] night(s)			
❑ Other – *where?* [ ] for [ ] night(s)			
Not compulsory as part of EIA, can be asked in place of EI3 if you wish to collect data on number of nights stayed			

<u>Other local activity</u>

Other local activity	First tier	ID: CA1	Score: 2
Which of these have you done or intend to do in [insert your Geographical Area of Interest here] on this visit to [org]? *(Tick all that apply)*			
❑ Visit a restaurant/café ❑ Visit a historic site			
❑ Visit a pub/bar ❑ Other arts/cultural activity – *which?* _____			
❑ Shopping ❑ Other – *what else?* _____			
❑ Work/study			
❑ Attend a sporting event ❑ None of the above, I'm only visiting the organisation/event			
Answer codes fixed			

<u>Cluster Crossover</u>

Cluster crossover	First Tier	ID: CA2, CA3	Score: 4

Which of the following have you visited within the last **three years**? *(Tick all that apply)*

And of these, which have you visited in the last **12 months**? *(Circle all that apply)*

❑ List of other orgs	❑ List of other orgs	❑ List of other orgs
❑ List of other orgs	❑ List of other orgs	❑ List of other orgs
❑ List of other orgs	❑ List of other orgs	❑ List of other orgs
❑ List of other orgs	❑ List of other orgs	❑ List of other orgs
❑ List of other orgs	❑ List of other orgs	❑ List of other orgs
❑ List of other orgs	❑ List of other orgs	❑ List of other orgs
❑ List of other orgs	❑ List of other orgs	❑ None of these

If the total number of agreed cluster orgs listed does not exceed 18, each individual can add up to 3 organisations of interest

Cultural attendance and participation

Cultural attendance	First Tier	ID: CA11/CA12	Score: 3

Which of the following types of arts/heritage events have you attended within the last **three years**? *(Tick all that apply)*

And of these, which have you attended in the last **12 months**? *(Circle all that apply)*

❑ Art gallery or art exhibition	❑ Pop/rock concert	❑ Cinema screening
❑ Museum exhibition	❑ Jazz performance	❑ Visited a historic/heritage site
❑ Theatre performance	❑ Outdoor arts event/festival	❑ Visited a library
❑ Classical music concert	❑ Ballet	
❑ Opera	❑ Contemporary dance performance	❑ None of these

Answer codes fixed

General cultural participation	First Tier	ID: CA6/CA7	Score: 4

Which of the following activities have you done within the last **three years**? *(Tick all that apply)*

And of these, which have you done in the last **12 months**? *(Circle all that apply)*

❑ Dance (not for fitness)	❑ Learned or practised circus skills
❑ Played a musical instrument or sang for a performance/rehearsal	❑ Painting, drawing, printmaking or sculpture
❑ Written music	❑ Made films or videos as an artistic activity
❑ Rehearsed or performed in a play / drama	❑ Used a computer to create original artworks or animation
❑ Rehearsed or performed in an opera / operetta or musical theatre	❑ Crafts (including textile, wood, & pottery)
❑ Taken part in a carnival	❑ Read for pleasure (not newspapers, magazines or comics)
❑ Taken part in street arts	❑ Written any stories/plays/poetry
❑ Photography as an artistic activity	❑ None of these

Professional involvement in arts & culture

Professional involvement in arts & culture	First tier	ID: CA8	Score: 1

Are you **professionally** involved with arts and culture as any of the following? *(Tick all that apply)*

❑ Teacher

❑ Student

❑ Artist (e.g. painter, musician, director, actor, writer)

❑ Other professional role

❑ I'm not professionally involved with arts and culture

Cultural visits elsewhere

Cultural visits elsewhere	First tier	ID: CA9/CA10	Score: 2

On average, how often have you attended [art form] in [insert your Geographical Area of Interest here]? *(Tick one only)*

How often do you work/study in [insert your Geographical Area of Interest here]? *(Tick one only)*

❑ Most days

❑ At least once a week

❑ At least once a month

❑ At least once a year

❑ Less often / never

Non attendance

Organisations not visited	First tier	ID CA13/CA14	Score: 4

Which of the following [organisations/events] have you **never** been to? *(Tick all that apply)*

And of these, which are you **least likely** to attend? *(Circle one only)*

❑ List of other orgs

❑ List of other orgs

❑ List of other orgs

❑ List of other orgs

❑ List of other orgs

❑ List of other orgs

❑ List of other orgs

❑ List of other orgs

❑ List of other orgs

❑ I've been to all of these

Reasons for non-attendance	Second tier	ID CA15/CA16	Score: 4

We'd love to understand why you're unlikely to attend that particular organisation/event. Please tick all the statements which apply:

And which of these is your main reason? *(Circle one only)*

❑ I haven't had the time

❑ Childcare difficulties

❑ It's too expensive

❑ It's difficult to access by public transport

❑ Car parking is a problem

❑ There's not been anything on that I've wanted to see

❑ It's for older people

❑ It's for younger people

❑ I don't have anyone to go with

❑ I'm not into that type of art/cultural offer

❑ I have never got round to visiting

❑ I've never heard of it

❑ I feel intimidated by the venue

❑ I don't think I would fit in

❑ Other reason(s)

Reasons for non-attendance - other	Second tier	ID CA17	Score: 4

Are there any other reasons why you're unlikely to attend [org/event]?

Culture as a visit driver

Culture as a visit driver	First tier	ID: CA18	Score: 2

Thinking about your decision to visit [insert your Geographical Area of Interest here], how important was attending cultural events/venues in that decision? *(Tick one only)*

❑ Very important   ❑ Important   ❑ Somewhat important   ❑ Not very important   ❑ Not at all important

Answer codes fixed

Community

Community impacts	First tier		ID: CY1-4		Score: 1 (per row)
To what extent would you agree or disagree with the following statements? *(Please give one rating for each item)*					
	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
[Org/event] is welcoming for the whole community	❑	❑	❑	❑	❑
[Org/event] encourages participation in community life and events	❑	❑	❑	❑	❑
[Org/event] enhances the sense of community in [insert your Geographical Area of Interest here]	❑	❑	❑	❑	❑
[Org/event] is good for [insert your Geographical Area of Interest here]'s	❑	❑	❑	❑	❑
Choose appropriate rows					

Learning Outcomes

Generic Learning Outcomes	First tier			ID: ED1		Score: 5
How would you rate [org] for the following? *(Please give one rating for each item)*						
	Very good	Good	Neither good nor poor	Poor	Very poor	Don't know/Not applicable
As a place where you can learn	❑	❑	❑	❑	❑	❑
For building your knowledge, understanding, skills and expertise	❑	❑	❑	❑	❑	❑
For inspiring you to use what you've done or seen here in other aspects of your life	❑	❑	❑	❑	❑	❑
For building pride in this local area	❑	❑	❑	❑	❑	❑
For encouraging you to participate in community matters	❑	❑	❑	❑	❑	❑
As a place for the whole community	❑	❑	❑	❑	❑	❑
As somewhere that all sorts of people can mix and understand each others' cultures	❑	❑	❑	❑	❑	❑
Collections that are relevant to you	❑	❑	❑	❑	❑	❑
Giving you good access to collections either on display or through computer or other technology	❑	❑	❑	❑	❑	❑
Having knowledgeable and responsive staff	❑	❑	❑	❑	❑	❑
Making you feel welcome and comfortable	❑	❑	❑	❑	❑	❑
Giving you a good quality experience	❑	❑	❑	❑	❑	❑
Being responsive to your needs	❑	❑	❑	❑	❑	❑
Must ask all rows						

Family

Children	First tier	ID: FA1	Score: 1

Are there any children (under 16s) in your household? *(Tick one only)*

❑ Yes   ❑ No

Children's ages	Second tier	ID: FA2	Score: 3

If yes, how many are aged…

Under 5 [   ]   5 - 11 [   ]   12 - 15 [   ]

Answer codes fixed

Family ratings	First tier	ID: FA3-8	Score: 1 (per row)

How would you rate the following for families at [org/event]? *(Please give one rating for each item)*

	Very good	Good	Neither good nor poor	Poor	Very poor	Don't know/Not applicable
Facilities	❑	❑	❑	❑	❑	❑
Programme content	❑	❑	❑	❑	❑	❑
Timing of events	❑	❑	❑	❑	❑	❑
Communications about events and facilities	❑	❑	❑	❑	❑	❑
Pricing	❑	❑	❑	❑	❑	❑
Shop	❑	❑	❑	❑	❑	❑

Choose appropriate rows

Family ratings - improvements	Second tier	ID: FA9	Score: 4

(If ticked 'Poor' or 'Very poor') What could we do to improve anything you rated poorly? *(Please describe below)*

```
[                                                    ]
```

Fundraising

Charity/social enterprise status	First tier	ID: FG1	Score: 1

Do you think [org/event] is a [registered charity/not-for-profit organisation]? (*Tick one only*)

❑ Yes ❑ Don't know ❑ No

Current organisation support	First tier	ID: FG2	Score: 2

Do you currently support [org/event] in any of the following ways? (*Tick all that apply*)

❑ By making a one off donation ❑ By joining the membership scheme

❑ By making a regular donation ❑ By attending a fundraising event

❑ By leaving a legacy ❑ Other – *please specify*
_____

❑ By volunteering ❑ None of the above

Can remove non applicable codes

Potential organisation support	Second tier	ID: FG3	Score: 2

Would you consider supporting [org/event] in any of the following ways? (*Tick all that apply*)

❑ By making a one off donation ❑ By joining the membership scheme

❑ By making a regular donation ❑ By attending a fundraising event

❑ By leaving a legacy ❑ Other – *please specify*
_____

❑ By volunteering ❑ None of the above

Answer codes fixed

General Communication: Awareness and encouragement

Awareness of comms	First tier	ID: GC1	Score: 4

Which of the following had you seen or heard **before** your visit today? *Please tick all which you had seen or heard about [org/event] prior to your visit*

Our communications ('our' refers to [org/event name])

❑ Our leaflet/brochure/other print picked up   ❑ Our Facebook

❑ Our leaflet/brochure/other print posted   ❑ Our Twitter

❑ Our poster/outdoor advertising   ❑ Our other social media channels

❑ Our website/blog   ❑ Our other communications

❑ Our email

Other communications

❑ Other website/blog – *please specify*

_____

❑ Mobile app – *please specify*

_____

❑ Newspaper/magazine – *please specify*

_____

❑ Radio/television feature/review – *please specify*

_____

❑ Email from another organisation   ❑ From another person or organisation on Facebook

❑ From another person or organisation on Twitter   ❑ Other social media

Other

❑ Word of mouth   ❑ None of these – I did not see or hear any information about the organisation/event before my visit

❑ Other – *please specify*

_____

Can remove non-applicable codes from 'our communications' section.

In the event that the 'our' prefixed answer codes do not work for your venue or event survey, it can be replaced with your organisation's name

Encouragement comms	Second tier	ID: GC2	Score: 4

And which of these gave you the strongest **encouragement to visit**? *(Tick one only)*

Our communications ('our' refers to [org/event name])

❑ Our leaflet/brochure/other print picked up   ❑ Our Facebook

❑ Our leaflet/brochure/other print posted   ❑ Our Twitter

❑ Our poster/outdoor advertising   ❑ Our other social media channels

❑ Our website/blog   ❑ Our other communications

❑ Our email

Other communications

❑ Other website/blog   ❑ Other mobile app

❑ Newspaper/magazine   ❑ Radio/television feature/review

❑ Email from another organisation   ❑ From another person or organisation on Facebook

❑ From another person or organisation on Twitter	❑ Other social media

Other

❑ Word of mouth

❑ Other – *please specify*
_____

Can remove non-applicable codes from 'our communications' section.

In the event that the 'our' prefixed answer codes do not work for your venue or event survey, it can be replaced with your organisation's name

Digital communications & social media

Digital Communications	**First tier**	**ID: GC3**	**Score: 3**

In which of the following ways have you **ever** used [org/event]'s website? *(Tick all that apply)*

❑ To find out what's on before visiting	❑ To find out about membership
❑ To find out how to get here	❑ To use the online shop
❑ To check opening hours	❑ To see or hear artistic content
❑ To check prices	❑ To interact with the organisation/artist
❑ To book tickets	❑ To share my opinions/ideas
❑ To find out more about an exhibition/event	❑ Other - *please specify* _____
❑ To find out more about the organisation	❑ I have **never** used the organisation's website

Answer codes fixed

Social Media use	**First tier**	**ID: GC4**	**Score: 2**

Do you use social media? (e.g. Facebook, Twitter)? *(Tick one only)*

❑ Yes	❑ No

Social Media channels– general	**Second tier**	**ID: GC6**	**Score: 3**

Which of the following social media channels do you use? *(Tick all that apply)*

❑ Facebook	❑ Google+	❑ Pinterest
❑ Twitter	❑ Instagram	❑ Other
❑ You Tube	❑ Tumblr	

Social Media use in relation to arts & culture	**Third tier**	**ID: GC5**	**Score: 4**

How do you use social media in relation to arts and culture? *(Tick all that apply)*

❑ To find information out about events/exhibition	❑ To interact with the organisation/an artist
❑ To share information about events/exhibitions	❑ To contact the organisation to ask a question
❑ To see, hear or share examples of artistic content	❑ To find out news about the organisation

- ❑ To decide whether to visit
- ❑ To arrange who to attend/participate with
- ❑ To find out /share opinions about an event/exhibition
- ❑ To promote an event/exhibition

- ❑ To get offers/discounts
- ❑ Other

- ❑ I do not use social media in relation to arts and culture

Answer codes fixed

Social Media channels– org specific	Third tier		ID: GC7	Score: 3

Which of the following social media channels do you use to follow [org]? *(Tick all that apply)*

- ❑ Facebook
- ❑ Twitter
- ❑ You Tube

- ❑ Google+
- ❑ Instagram
- ❑ Tumblr

- ❑ Pinterest
- ❑ Other
- ❑ I do not use social media to follow the organisation

Social Media use – org specific	Third tier	ID: GC8	Score: 4

How do you use social media in relation to [org]? *(Tick all that apply)*

- ❑ To find information out about events/exhibition
- ❑ To share information about events/exhibitions
- ❑ To see, hear or share examples of artistic content
- ❑ To decide whether to visit
- ❑ To arrange who to attend/participate with
- ❑ To find out /share opinions about an event/exhibition

- ❑ To promote an event/exhibition
- ❑ To interact with the organisation/an artist
- ❑ To contact the organisation to ask a question
- ❑ To find out news about the organisation
- ❑ To get offers/discounts
- ❑ Other

Answer codes fixed

Group composition

Age breakdown

Attend with others	First tier	ID: GP1	Score: 1

Are you visiting with other people? *(Tick one only)*

❑ Yes   ❑ No

Answer codes fixed

Ages of group (Child/adult split)	First tier	ID: GP2	Score: 1

If yes, how many of those you are visiting with are aged… *(this does not include yourself)*

Under 16 [ ]   16 or older [ ]

Categories fixed

Ages of group (Child breakdown/adult split)	First tier	ID: GP3	Score: 1

If yes, how many of those you are visiting with are aged… *(this does not include yourself)*

Under 5 [ ]   5 - 11 [ ]   12 - 15 [ ]   16 or older [ ]

Categories fixed

Ages of group (Full age breakdown)	First tier	ID: GP4	Score: 3

If yes, how many of those you are visiting with are aged… *(this does not include yourself)*

Under 5 [ ]	25 – 29 [ ]	50 – 54 [ ]	75 – 79 [ ]
5 - 11 [ ]	30 – 34 [ ]	55 – 59 [ ]	80 – 84 [ ]
12 - 15 [ ]	35 – 39 [ ]	60 – 64 [ ]	85 or older [ ]
16 - 19 [ ]	40 – 44 [ ]	65 – 69 [ ]	
20 - 24 [ ]	45 - 49 [ ]	70 - 74 [ ]	Prefer not to say [ ]

Categories fixed

Ages of group (Reduced age breakdown)	First tier	ID: GPX	Score: 3

If yes, how many of those you are visiting with are aged… *(this does not include yourself)*

Under 5 [ ]	16 – 24 [ ]	45 – 54 [ ]	
5 - 11 [ ]	25 – 34 [ ]	55 – 64 [ ]	
12 - 15 [ ]	35 – 44 [ ]	65 or older [ ]	Prefer not to say [ ]

Type of group

Type of group	Second tier	ID: GP5	Score: 3
If yes, are you visiting as part of an organised group? *(Tick one only)*			
❑ Yes ❑ No			
Answer codes fixed			

Booking

Booking	Second tier	ID: GP6	Score: 3
If yes, who booked your ticket? *(Tick one only)*			
❑ I booked my ticket			
❑ Tickets were booked on my behalf			
❑ Tickets were not booked in advance of this visit			
Answer codes fixed			

Intentions

Motivations

Motivations for visit	First tier	ID: IN1 & IN2	Score: 2
Which of the following describe your motivations for visiting today? *(Tick all that apply)*			
And which of these was your **main** motivation? *(Circle one only)*			

- ❏ To spend time with friends/family
- ❏ For a special occasion
- ❏ For peace and quiet
- ❏ To be intellectually stimulated
- ❏ To be entertained
- ❏ To be inspired
- ❏ To do something new/out of the ordinary
- ❏ To learn something
- ❏ To enjoy the atmosphere

- ❏ For reflection
- ❏ [Artform] is an important part of who I am
- ❏ To escape from everyday life
- ❏ For academic reasons
- ❏ For professional reasons
- ❏ To entertain my children
- ❏ To educate/stimulate my children
- ❏ Other - *please specify*

_____

Answer codes fixed
Must ask both parts

Motivations – for outdoor arts only

Motivations for visit (outdoor arts only)	First tier	ID: IN3 & IN4	Score: 2
Which of the following describe your motivations for visiting today? *(Tick all that apply)*			
And which of these was your **main** motivation? *(Circle one only)*			

- ❏ To spend time with friends/family
- ❏ For a special occasion
- ❏ For peace and quiet
- ❏ To be intellectually stimulated
- ❏ To be entertained
- ❏ To be inspired
- ❏ To do something new/out of the ordinary
- ❏ To learn something
- ❏ To enjoy the atmosphere
- ❏ For reflection

- ❏ [Artform] is an important part of who I am
- ❏ To escape from everyday life
- ❏ For academic reasons
- ❏ For professional reasons
- ❏ To entertain my children
- ❏ To educate/stimulate my children
- ❏ Other - *please specify*

_____

- ❏ None, I just happened to be passing

Answer codes fixed
Must ask both parts

Drivers of choice

Drivers of choice	First tier		ID: IN5-8	Score: 1 (per row)	
How important were the following factors in your decision to visit [org/event] today? *(Please give one rating for each item)*					
	Very important	Important	Somewhat important	Not very important	Not at all important
The reputation of [org/event]	❑	❑	❑	❑	❑
The venue location	❑	❑	❑	❑	❑
The theme or subject matter	❑	❑	❑	❑	❑
The artist/performer(s)	❑	❑	❑	❑	❑
Answer codes fixed *Choose appropriate rows*					

Future intentions

Future intentions	Second tier	ID: IN9	Score: 1
Has this visit made you more or less likely to attend [artform] in the future?			
❑ Much more likely ❑ More likely ❑ Made no difference ❑ Less likely ❑ Much less likely			

Membership

Member	First tier	ID: MB1	Score: 1

Are you a [membership type] of [org]? *(Tick one only)*

- ❑ Yes, I'm currently a [membership type]
- ❑ No, but I used to be a [membership type]
- ❑ No, I've never been a [membership type]

Answer codes fixed

Why joined membership	Second tier	ID: MB2	Score:3

Which of the following are/were your main reasons for being a member? *(Tick up to three)*

- ❑ Someone bought it for me
- ❑ Ticket discounts
- ❑ Discounted/no booking fees
- ❑ Priority booking
- ❑ Access to special events
- ❑ [Org] magazine/publications
- ❑ Food and drink discounts at [org]
- ❑ Member emails/newsletters
- ❑ Discounts at partner organisations
- ❑ To support the organisation
- ❑ To be affiliated with/part of the organisation
- ❑ It encourages me experience things that are new/out of the ordinary
- ❑ To learn more about the arts
- ❑ Other benefits – *please specify*

Can remove non-applicable answer codes.

Place

Location	First tier	ID: PL1	Score: 1

Which of the following describes you? *(Tick all that apply)*

- ❑ I live near the [site/building]
- ❑ I work near the [site/building]
- ❑ I study near the [site/building]
- ❑ None of the above

Answer codes fixed

Opinions

Ratings

Ratings	First tier			ID: OP1-10		Score:1 (per row)
How would you rate the following? *(Please give one rating for each item)*						
	Very good	Good	Neither good nor poor	Poor	Very poor	Don't know/Not applicable
How welcoming the staff were	❏	❏	❏	❏	❏	❏
Ticket booking experience	❏	❏	❏	❏	❏	❏
Finding your way around the [site] (i.e. directions)	❏	❏	❏	❏	❏	❏
Ease of physical access in and around the [site]	❏	❏	❏	❏	❏	❏
Quality of the [performance/event/exhibition]	❏	❏	❏	❏	❏	❏
Information about the [artform/artists/performers]	❏	❏	❏	❏	❏	❏
Value for money of [paid element]	❏	❏	❏	❏	❏	❏
[Food &/or drink] facilities	❏	❏	❏	❏	❏	❏
[Shopping] facilities	❏	❏	❏	❏	❏	❏
The whole experience	❏	❏	❏	❏	❏	❏
Answer codes fixed						
Ask rows as appropriate						

Ratings - improvements	Second tier	ID: OP11	Score: 4
(If ticked 'Poor' or 'Very poor') What could we do to improve any elements you rated poorly? *(Please describe below)*			

Recommendation & experience

Net promoter score (default recommendation question)	First tier	ID: OP15	Score: 2
On a scale of 0-10, how likely is it that you would recommend [org/event] to a friend, family member or colleague, with 10 being extremely likely and 0 being not at all likely? *(Tick one only)*			

❏ 10 ❏ 9 ❏ 8 ❏ 7 ❏ 6 ❏ 5 ❏ 4 ❏ 3 ❏ 2 ❏ 1 ❏ 0

Answer codes fixed

Recommendation	First tier	ID: OP12	Score: 2

How likely are you to recommend a visit to [org/event] to a friend, family member or colleague? *(Tick one only)*

❑ Very likely   ❑ Likely   ❑ Neither likely nor unlikely   ❑ Unlikely   ❑ Very unlikely

Answer codes fixed

Describe experience	First tier	ID: OP13	Score: 3

Which three words would you use to describe your experience of today's visit?

1	2	3

Other comments	First tier	ID: OP14	Score: 3

Is there anything else you would like to say about your visit? *(Please describe below)*

Profile

Education

Education	First tier	ID: PR1	Score: 2
Which of the following best describes your highest educational qualification? (*Tick one only*)			
❑ Degree & professional/vocational equivalents ❑ Other Higher Education below degree level ❑ A levels, vocational level 3 & equivalents ❑ Trade Apprenticeships	❑ GCSE/O Level grade A*-C (5 or more), vocational level 2 & equivalents ❑ GCSE/O Level grade(less than 5 A*-C), other qualifications at level 1 and below ❑ Other qualifications: level unknown ❑ No qualifications		
Answer codes fixed			

Occupation

Occupation	First tier	ID: PR2	Score: 2
Which of the following best describes your current occupational status? (*Tick one only*)			
❑ Employed: Full-time ❑ Employed: Part-time ❑ Self-employed ❑ Unemployed ❑ Full time student	❑ Retired ❑ Looking after home or family ❑ Long term sick or disabled ❑ Other		
Answer codes fixed			

Level of knowledge

Level of knowledge - art form	First tier	ID: PR3	Score: 1
How would you describe your knowledge of [artform]? (*Tick one only*)			
❑ Specialist ❑ General ❑ Little or no knowledge			
Answer codes fixed			

Level of knowledge - topic	First tier	ID: PR4	Score: 1
How would you describe your knowledge of [museum/collection type – e.g. natural history]? (*Tick one only*)			
❑ Specialist ❑ General ❑ Little or no knowledge			
Answer codes fixed			

Quality of exhibition experience

Quality of exhibition experience	First tier			ID: EE1	Score: 4

Thinking about the exhibition where you spent most of your time, to what extent would you agree or disagree with the following statements? *(Please give one rating for each item)*

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know/Not applicable
It made me want to see more things like this	❑	❑	❑	❑	❑	❑
There was a lot to talk about	❑	❑	❑	❑	❑	❑
I learnt/discovered something new	❑	❑	❑	❑	❑	❑
It deepened my understanding	❑	❑	❑	❑	❑	❑
It was memorable	❑	❑	❑	❑	❑	❑
I enjoyed it	❑	❑	❑	❑	❑	❑
It was emotional/moving	❑	❑	❑	❑	❑	❑
I felt inspired	❑	❑	❑	❑	❑	❑
It was fun	❑	❑	❑	❑	❑	❑
It was relaxing	❑	❑	❑	❑	❑	❑
I could relate to it easily	❑	❑	❑	❑	❑	❑

Answer codes fixed

Rows fixed

Sales

Ancillary services	First tier	ID: SA1	Score: 1

Have you visited any of the following during your visit today? *(Tick all that apply)*

❑ Shop ❑ Café/bar

Amend answer codes to reflect org offer
Broaden out question name to anything paid for
You may be able to use actions (AV3) to answer this question

Itemised in-venue spend	First tier	ID: SA2	Score: 4

How much have you spent or intend to spend on the following during your visit to [org] today? *Please indicate spend to the nearest pound*

[performance/exhibition] ticket £ ___   Shop £ ___

Class/workshop £ ___   Programme/Guide £ ___

Café/bar £ ___   Other £ ___

Total spend during visit: £ ___

Can add new answer codes or remove those that are not applicable

Bought work	First tier	ID: SA4	Score: 1

Have you ever any bought any contemporary art including prints? *(Tick one only)*

❑ Yes   ❑ No, but I'd consider it   ❑ No, and I'm unlikely to any time soon

Answer codes fixed

Transport

Mode & miles

Mode	First tier	ID: TR1	Score: 2

How did you travel here today? *(Tick all that apply)*

❑ Car – *how many people were in the car (including you)* _____

❑ Bus	❑ Taxi	❑ Tram
❑ On foot	❑ Train	❑ Motorcycle
❑ Bicycle	❑ Coach	❑ Other – *please specify* _____

Answer codes fixed

Mode (London based orgs only)	First tier	ID: TR2	Score: 2

How did you travel here today? *(Tick all that apply)*

❑ Car – *how many people were in the car (including you)* _____

❑ Bus	❑ Train	❑ London Overground
❑ On foot	❑ Coach	❑ London Underground/DLR
❑ Bicycle	❑ Tram	❑ Other – *please specify*_____
❑ Taxi	❑ Motorcycle	

Answer codes fixed

Miles	First tier	ID: TR3	Score: 2

Did you travel to [org/event] from home today? *(Tick one only)*

❑ Yes   ❑ No - *approximately how many miles did you travel to get here today?* _____

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