

 the audience agency

PRS for Music Foundation

Evaluation Report of the

New Music Biennial 2017

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Executive Summary

The Audience Agency was commissioned to undertake the audience evaluation for the New Music Biennial (NMB) for its third edition. Since 2012, 2014 and now in 2017 the NMB has presented its celebration weekends at London`s Southbank Centre (SBC) and in various locations around the country. This year it was also presented in Hull as part of the UK City of Culture.

The audience surveys were delivered in partnership with Hull UK City of Culture and the Southbank Centre as face to face surveys with a representative sample of attenders, with additional data collected by e-survey. A total of 546 surveys were collected from across the two locations providing a robust sample for analysis and reporting. Working in partnership with each location meant that the surveys combined standard questions across the project and tailored questions for each location, so the data was analysed individually, rather than combined.

A summary of findings and conclusions follows. Some comparisons are included to previous editions of NMB where possible. 2014 was a similar format with celebration weekends at Southbank Centre and Glasgow Concert Halls (with the data quoted here an amalgamation of these results), while 2012 was presented all around the country in individual events alongside the celebratory weekend at the Southbank Centre.

Quality of experience and enjoyment

The pieces seen received high ratings for enjoyment and experience, which were the same whether respondents were first time attenders or not.

Enjoyment

- 67% and 69% in London and Hull respectively enjoyed the NMB pieces they saw very much with 79% and 83% enjoying them very much or enjoying them combined.
- This shows an increase from 61% for very much enjoying the pieces seen compared to the 2014 event.

Respondents rated the event '1 - Yes, very much so' or '2':

"A real pleasure to see/hear such high quality musicians and composers. To experience something new"

"Exciting to hear brand new music and share in the creative experience"

"Inspirational performances in stunning locations"

- For first time attenders to new music there was slightly less at 75% with an interest in new music (rating 1 or 2, very much so or interested) compared to 78% in previous attenders to new music.
- Around half of respondents did not have a particular type or style of new music which they were interested in (48% Hull and 51% London). Of those who did declare an interest (around one third) folk, jazz, electronic and classical genres were the most quoted. The remainder were not sure of an existing interest in new music
- 54% of respondents in 2014 quoted that this was their first time to a new music event and a similar proportion said that they considered themselves to be interested in new music - matching the proportions for 2017.

Future intentions

As with previous NMB evaluation in 2014 and 2012 attenders are influenced by the events to seek out more in future, whether they were first time attenders or not.

- 59% of Hull respondents quoted that they are very likely to seek out similar new music events in the future (87% very and likely combined) as a result of their experience at the NMB celebration weekend. The ambition to seek out future such events differed by 10% between those who were first time attenders to new music (82%) and those previous attenders to new music (92%).
- 94% of the London respondents quoted that they will seek out similar new music events in the future as a result of their experience at the NMB celebration weekend at SBC.
- The Hull figures compare to 2014 when 53% of respondents said they would be likely to seek out similar new music events in the future.

Purpose of visit and motivations

Both locations attracted those who were attending specifically for the NMB. While the questions were asked in slightly different ways, Hull appears to have attracted a slightly higher proportion of purposeful attenders. Reasons may be that the Southbank Centre is a year-round cultural destination in itself and is more likely to attract casual users of the centre who then engage with whatever is on offer, in this case NMB. It is also clear that the Southbank Centre is a trusted and its programme is likely to offer something of interest - hence the incidence of a visit to the venue, rather than specific programming, being a motivation. Whereas Hull was perhaps more likely to attract more purposeful

attenders given the more dispersed nature of the performances across the city and a lower likelihood of attracting casual passers-by in the performance locations. There is also the obvious attraction of UK City of Culture with audiences attending according to their interests, some clearly having chosen NMB as a motivation to visit Hull.

- 41% of respondents were in Hull to see a particular NMB performance and 33% to enjoy the NMB generally. For a good proportion of respondents this was in combination with doing other things in Hull.
- For the Southbank Centre, this question was asked slightly differently, but 39% respondents were attracted to NMB events particularly because of the content/theme of the event, 36% by the type and genre of the event, 27% by the artists or performers and 13% for the festival the events they attended were part of (8% quoted they had been to a similar event before at the Southbank Centre). While the largest proportion, 51%, were attracted to the event because of the venue and location.

In 2014 39% went to the venues to see a particular NMB performance indicating comparable results.

Awareness

London respondents were more likely to have seen one particular piece as opposed to Hull respondents who were more likely to be planning to take in a number of performances. In Hull, there was a high level of awareness in advance of the event and nearly half stayed for the whole weekend. This chimes with Hull being a destination in its UK City of Culture Year with people dedicating their time to the experience as opposed to perhaps a greater level of casual attenders in London.

- 71% of respondents in Hull had heard about the New Music Biennial before visiting. 27% were attending for a day and 44% for the whole weekend (the rest for less than a day).
- In London, just over half of respondents had or were planning on seeing one piece (57%), while in Hull 46% had or were planning on seeing four or more.
- 81% of Southbank Centre respondents were fully aware of the wider NMB celebratory weekend, and 19% were unaware the piece they saw was part of a wider festival or series.

Sources of information

While slightly different questions were asked in each location, in both word of mouth was equally significant, and it appears the NMB marketing was perhaps more significant in Hull than for London. This supports the findings that Hull audiences were more likely to be driven by the NMB events than the Southbank Centre audiences - these latter being more likely to be hooked into the venue than the event

- 31% of the Hull respondents had seen or heard about NMB through the New Music Biennial leaflet/brochure, 26% through word of mouth, 26% from another website/blog and 20% from the PRS Foundation Website. With 4% hearing through the Minute of Listening Programme.
- Between 1% and 6% had been involved, or knew someone involved, in one of the residency activities in advance of the NMB weekend in Hull - with 6% involved with Eliza Carthy`s residency and 4% the Sam Lee Residency.
- Similarly, in London 26% of respondents had seen or heard about NMB by word of mouth and 4% via the New Music Biennial direct communications or through the PRS Foundation. The second most used source of information was an email from the Southbank Centre with 20% hearing this way. 13% saw or picked up a leaflet/brochure at the Southbank Centre.

Demographics

Hull respondents were considerably older on average to those in London.

- 66% of respondents were female in Hull and 59% in London, with 32% and 41% male respectively.
 - Compared to previous years this shows a greater bias towards female respondents
- In Hull the age range was 50% 55 or more years, and in London it was 88% under 55
- In Hull 3% 16-24 years, 14% 25-34 years, 9% 35-44 years, 24% 45-54 years, 30% 55 - 64 years and 20% 65+ years
- In London 10% 16-24 years, 31% 25-34 years, 29% 35-44 years, 18% 45-54 years, 5% 55 - 64 years and 8% 65+ years
- 89% of Hull respondents were White: British and in London 50% White British, with 28% White Other and 9% Asian or Asian British
- 14% of Hull respondents identified as having a limiting health problem or disability and 5% in London.

- In 2014 the results are most similar to those outlined here for London in 2017 across age, ethnicity and limiting health problem or disability

Comparisons over the years

Results from 2014 and 2017 show consistent findings - the format was not dissimilar and the findings above show that there are some improvements or increases (and no decreases) on key factors between the two - enjoyment and overall ratings. Results for 2012 are less comparable and in key areas show lower ratings and impacts - indicating that the current format for NMB is more engaging and impactful for audiences overall.

Audience profile

Ticket buyers in Hull fell into the following Audience Spectrum groupings:

- 30% from highly culturally engaged segments
- 46% from medium engaged segments
- 23% from lower engaged segments

Primary segments engaged were Dormitory Dependables and Trips and Treats

Compared to the local population this shows an over-representation of highly engaged attenders and medium engaged and an under-representation of lower engaged attenders. However, it should be remembered that Hull is attracting attenders from beyond its local area as part of City of Culture.

Compared to the profile of those who engage with performing arts across Yorkshire, this profile indicates higher proportions of the segment Trips and Treats - 23% for NMB compared to 18% in the Yorkshire performing arts benchmark (in line with a larger proportion of these in the population at 18%) attending and slightly higher proportion of Facebook Family attenders at 9% for NMB compared to the 6% of the benchmark (again Hull has a large proportion in its local population at 29%)

Respondents in London fell into the following Audience Spectrum grouping:

- 76% from highly culturally engaged segments
- 8% from medium engaged segments
- 16% from lower engaged segments

Primary segments engaged were Metroculturals, Experience Seekers and Kaleidoscope Creativity.

Compared to the population of Greater London this shows over-representation of the highly engaged segments and under-representation of the lower engaged segments.

Compared to cultural engagement benchmarks for London, NMB attracted a higher proportion of Metroculturals - 54% compared to 36% in the benchmark, and a higher proportion of Experience Seekers - 17% for NMB compared to 13% in the London benchmark.

Conclusions

Whether in London or Hull the format and presentation of NMB has real impacts for audiences, which are improving for each NMB since 2012. Audiences are interested in seeking out more and rate the experience very highly.

Whether audiences are first time attenders to new music or previous attenders, with different levels of interest culturally and in relation to new music, the experience is equally highly rated and inspiring. The event also continues to introduce audiences to new music.

The majority of visits were purposeful, but the level of engagement varied - in London over half only saw one piece. Compared to nearly half of Hull attenders seeing more than four pieces and nearly half there for the whole weekend. In London it appears to have been a more casual drop in experience.

As ever, the NMB and PRS Foundation marketing and promotional materials are important, however in both locations in combination with that produced locally or relating to the venue.

Clearly the demographic attending NMB between Hull and London is different considering the differing make-up of the population in each location, but also perhaps reflecting the different contexts the celebration weekend was presented in. Hull as UK City of Culture is half way through the year and is building up engagement across the city, while also attracting those interested from outside the city. NMB was a clear driver for a visit to the city in 2017. The demographic for NMB in Hull was older, but less engaged culturally overall. In London the weekend attracted a wide range of ages and ethnicities, and most were highly engaged culturally with high levels of interest in new music.

Introduction

PRS Foundation approached The Audience Agency to support evaluation of its New Music Biennial (NMB) 2017. This involves the performance of 20 pieces of new music funded through PRS Foundation and its partners. The pieces received public performances in two celebration weekends in Hull 30 June to the 2 July as part of Hull UK City of Culture 2017 and 7 to 9 July at London's Southbank Centre.

Works were approximately 15 minutes in duration. The format of presentation is that each piece of work was performed twice at each event with a discussion or talk taking place between the two performances. This was designed in response to the New Music Biennial's aim to create a pop-up, interactive way for audiences to discover new music and be able to hear the pieces more than once. Some of the work were free, outdoor and/or open access and much of it was free but ticketed.

The Audience Agency (as Audiences London) had also evaluated the 2014 New Music Biennial and the 2012 20x12 commissioned programme of new music, the findings for which are used as a benchmark to bring meaning to the results of the evaluation of the New Music Biennial 2017.

Aims of the project

The main purpose of the evaluation was to assess whether the New Music Biennial reached out to new audiences through the commissions and their presentation:

- Purpose of visit and motivations
- Sources of information
- Awareness of the New Music Biennial and new pieces
- Quality of experience and enjoyment
- Future intentions
- Demographics/postcode
- And for Hull whether audiences had been part of any outreach or participatory activity prior to attending the performances
- Additional questions specific to the experience of Hull UK City of Culture were also asked

Methodologies

The surveys were delivered face to face in each location over the celebration weekends.

In Hull a team of local fieldworkers (working for Hull UK City of Culture) was trained and briefed by a member of The Audience Agency research team. Data was collected on paper surveys and supplied for inputting, analysis and reporting. The data collected was then supplied back to Hull UK City of Culture to incorporate into its ongoing evaluation.

The Southbank Centre had designated the NMB as a significant festival and therefore scheduled the weekend as part of its own ongoing audience monitoring. In this case the relevant questions for NMB were supplied and incorporated into the Southbank Centre's visitor exit questionnaire. Fieldwork was separately commissioned from The Audience Agency and all raw data supplied for analysis and reporting.

Proposed sample frames:

- Approx. 150-200 response from Hull, based on 50 hours of fieldwork and a data collection rate of approx. 4 per hour
- Approx. 250 responses supplied by the Southbank Centre

N.B: Due to this approach which was more cost effective for the project, the surveys delivered in each location differed. The core questions were the same, others comparable and each organisation also asked questions specific to their own purposes.

Sample achieved

Location (unweighted)	Count	%
Hull (Face to face and e-survey combined)	271	50%
London	275	50%
Base	546	

Confidence level (95%): and margin of error $\pm 4.19\%$

Your sample size and overall margin of error

In total 546 responses were received over the two weekends, giving an overall margin of error of $\pm 4\%$ at the 95% confidence interval. Questions with fewer responses will have a larger margin of error.

Understanding margins of error

Margins of error describe what the response would be had we spoken to everybody in our **population**, for example everybody who went to a concert, rather than a random selection of people who attended the concert - a **sample** from the population.

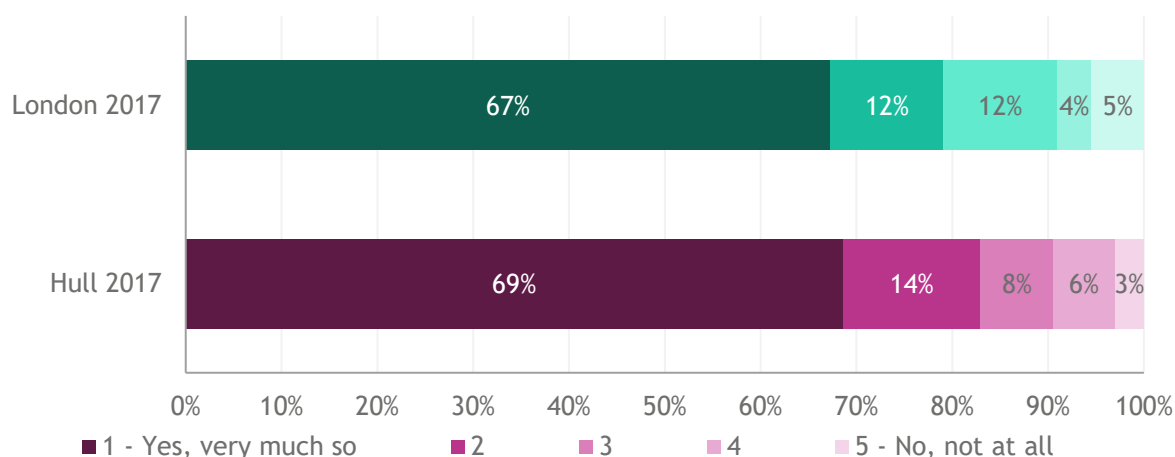
Margins of error are given at the 95% confidence interval. This is to say, if we were to re-survey the same population 100 times, with the same sample size, we would see results coming out within the stated margin of error 95 times out of 100.

Results

The following details the responses from both locations - sometimes in separate charts and sometimes in the same one where data is directly comparable - generally the maroon bars in the charts are for Hull and the green for Southbank Centre.

Quality of the experience of the celebratory weekends

On a scale of 1 to 5, where 1 is very much and 5 is not at all, did you enjoy the New Music Biennial piece(s) you saw?



Base: Hull 264, London 110

Respondents rated '1 - Yes, very much so' and '2':

"A real pleasure to see/hear such high quality musicians and composers. To experience something new"

"Exciting to hear brand new music and share in the creative experience"

"Inspirational performances in stunning locations"

Respondents rated '3', '4' or '5 - No, not at all':

"The format of each concert was excellent, but the choice of music/composers was somewhat predictable and traditional"

"Very accomplished playing but not my cup of tea stylistically"

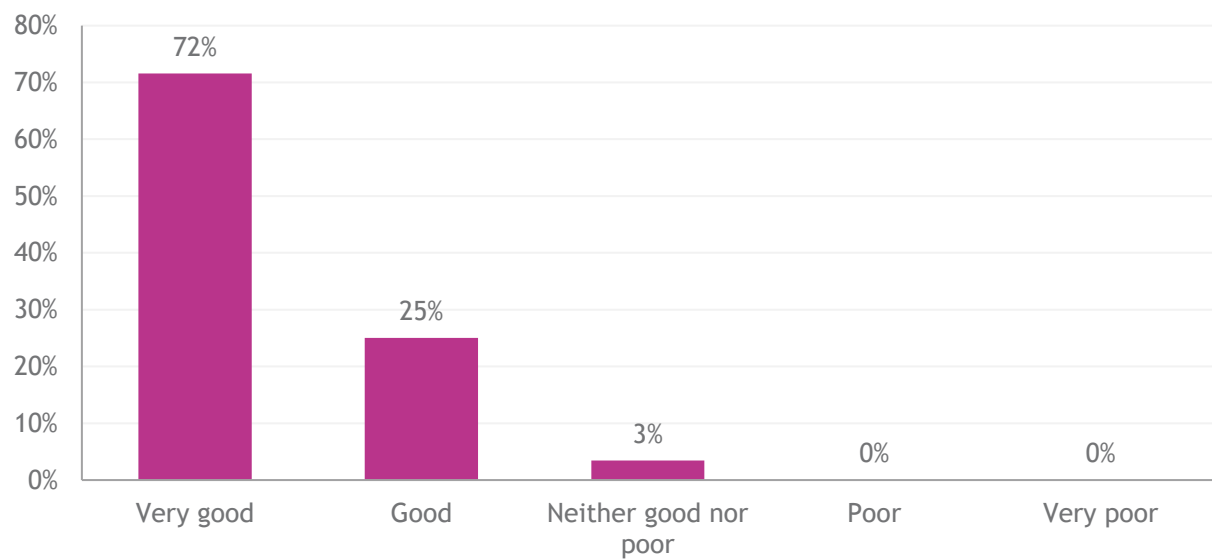
"Too experimental for my tastes"

On a scale of 1 to 5, where 1 is very much and 5 is not at all, did you enjoy the New Music Biennial piece(s) you saw?

	First time attenders to a new music event	Previous attenders to a new music event
1 - Yes, very much so	69%	70%
2	13%	15%
3	5%	9%
4	9%	4%
5 - No, not at all	4%	2%
Base	133	107

Hull only

And overall, how would you rate the New Music Biennial Weekend Celebration in Hull?



Base (Hull paper survey only): 204

Overall, could you give us 3 words to describe what you thought of the New Music Biennial piece(s) that you saw [in Hull]?

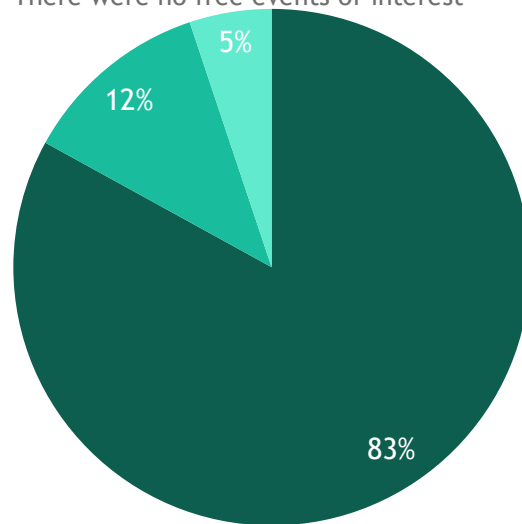


How did the attended events make you feel [at Southbank Centre]?



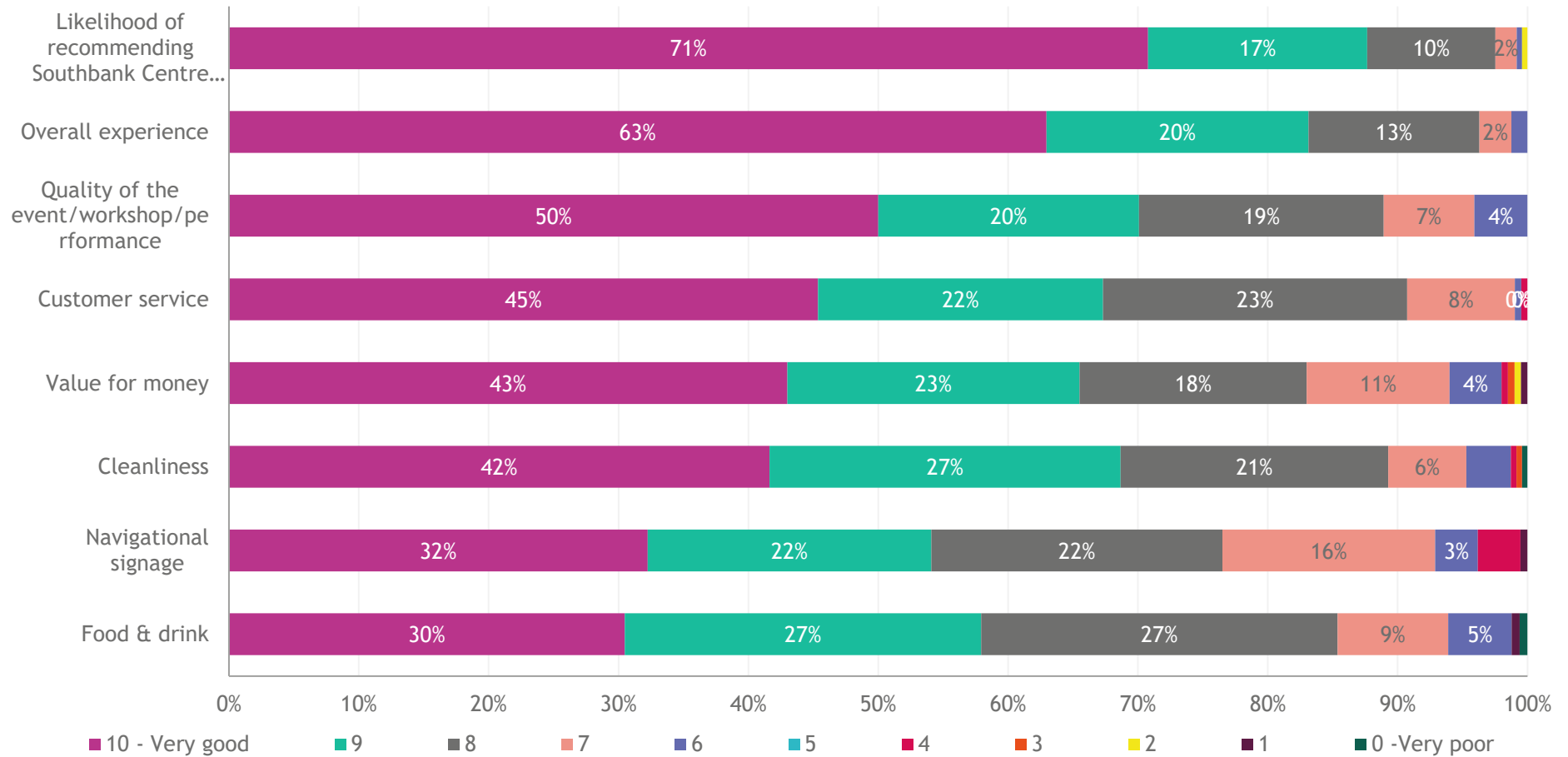
Were any of the events or activities you took part in or attended free [at the Southbank Centre]?

- Yes
- No - I wasn't aware of any free events during my visit
- No - There were no free events of interest



Base (Southbank Centre only): 253

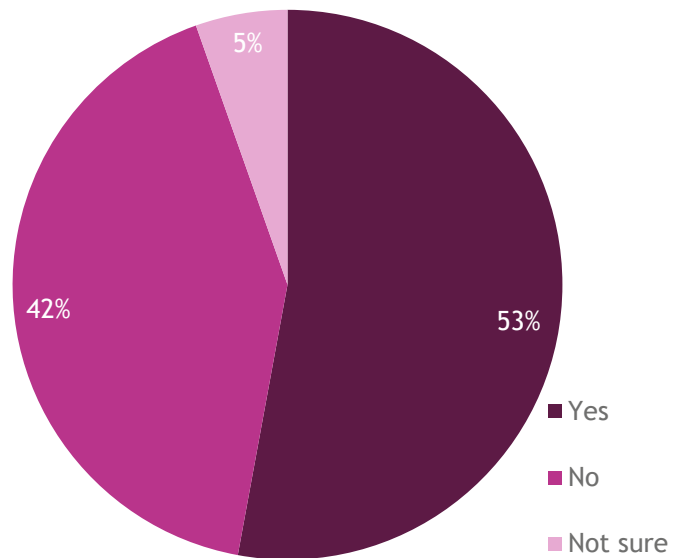
Please rate the following based on your recent visit [to Southbank Centre] (please rate on a scale of 1 - 10 where 0 is Very poor, and 10 is Very good).



Southbank Centre Base 244, 205, 183, 164, 233, 200, 243, 243

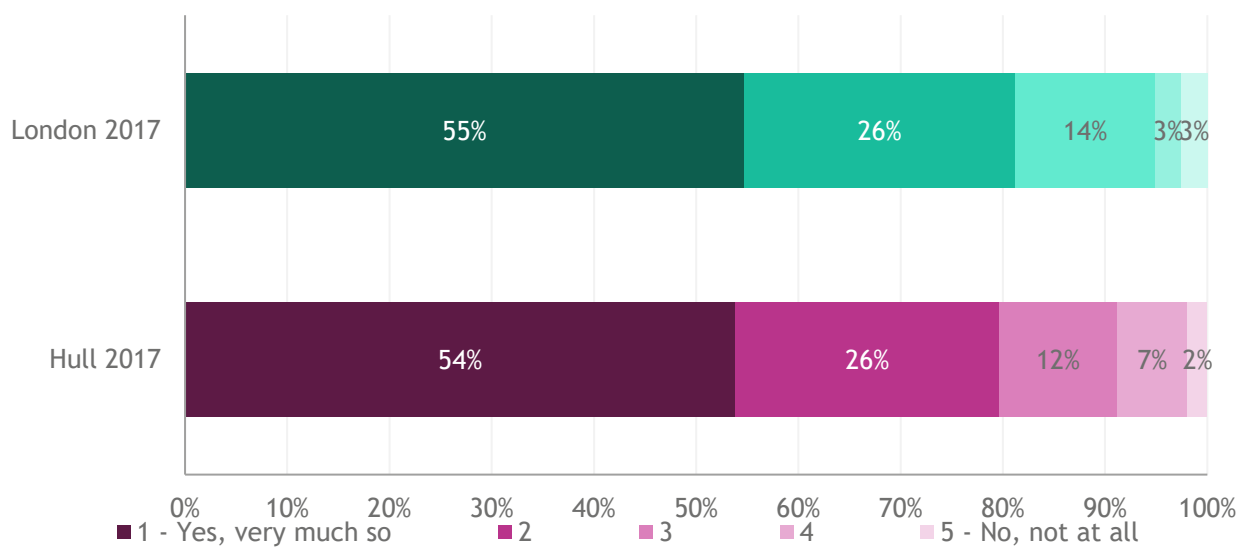
Engagement with music

Is this the first time you've been to a 'New Music' event [Hull]?



Base Hull only: 259

On a scale of 1 to 5, where 1 is very much and 5 is not at all, how interested are you in 'New Music'?



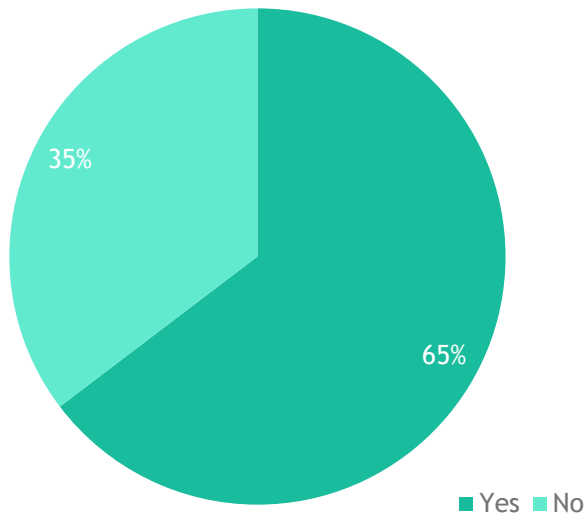
On a scale of 1 to 5, where 1 is very much and 5 is not at all, how interested are you in 'New Music'?

Base: Southbank Centre 217, Hull 260

	First time attenders to a new music event	Previous attenders to a new music event
1 - Yes, very much so	49%	62%
2	26%	26%
3	13%	8%
4	9%	4%
5 - No, not at all	4%	0%
Base	136	108

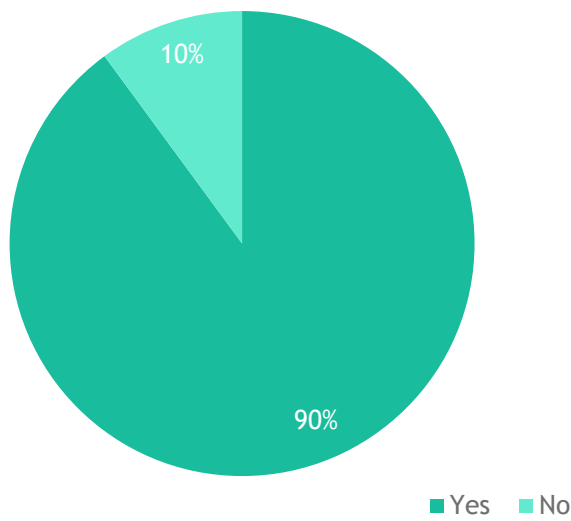
Hull only

Had you ever visited Southbank Centre before your recent visit?



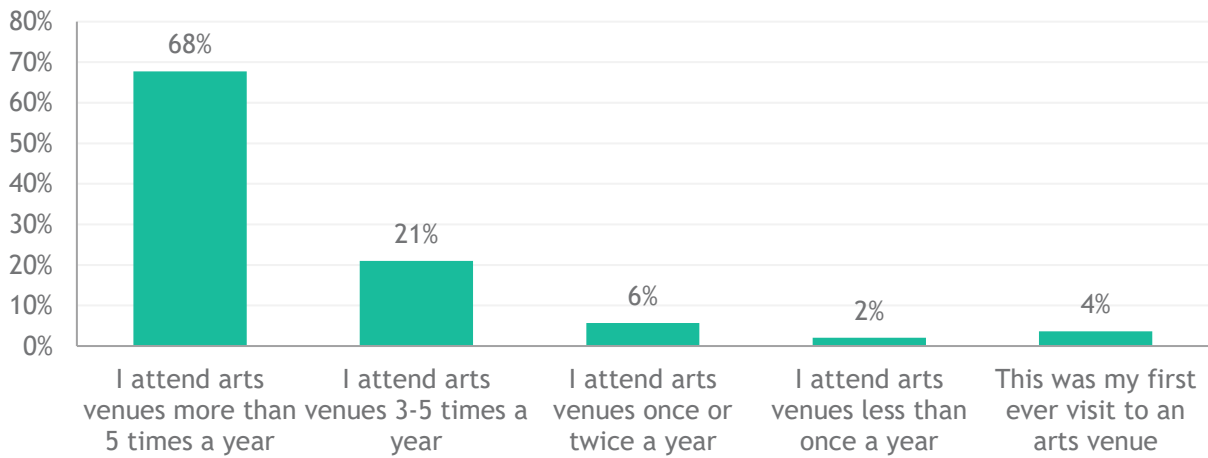
Base (Southbank Centre only): 249

Had you ever attended another arts venue before your recent visit [to the Southbank Centre]?



Base (Southbank Centre only): 248

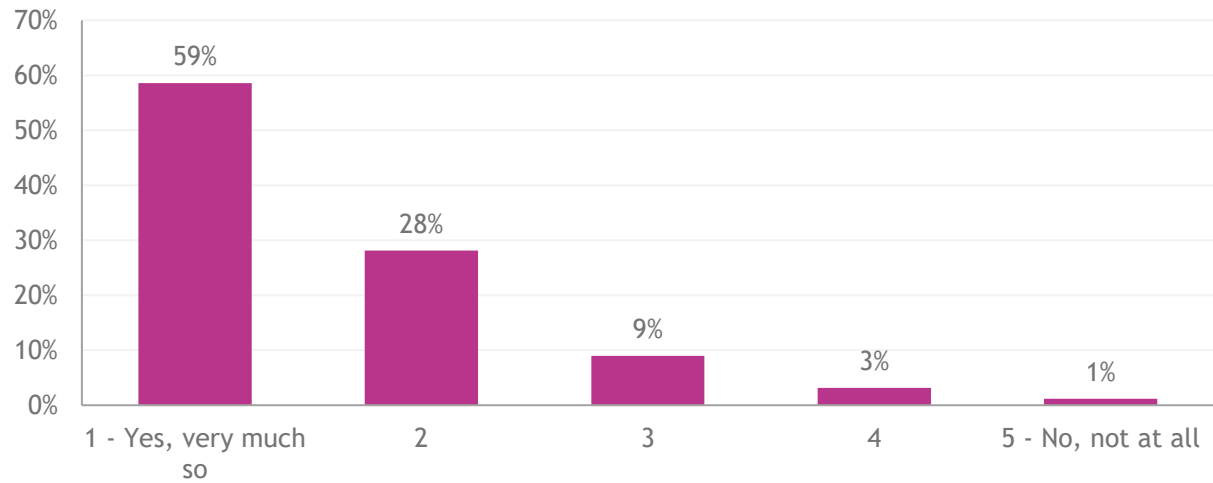
How would you describe your relationship with the arts?



Base (Southbank Centre only): 248

Likelihood to seek out such music again

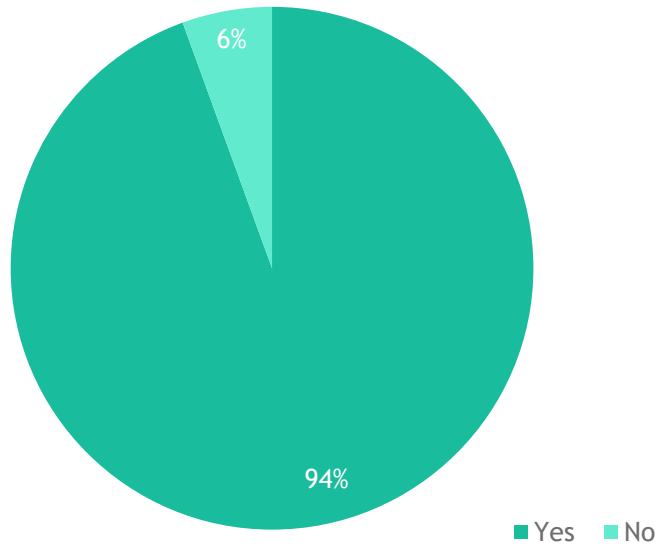
Do you think that your experience at the New Music Biennial Weekend Celebration [in Hull) will encourage you to seek out similar 'New Music' events in the future?



Base: Hull only 256

	First time attenders to a new music event	Previous attenders to a new music event
1 - Yes, very much so	57%	61%
2	25%	31%
3	12%	7%
4	4%	2%
5 - No, not at all	2%	0%
Base	134	107

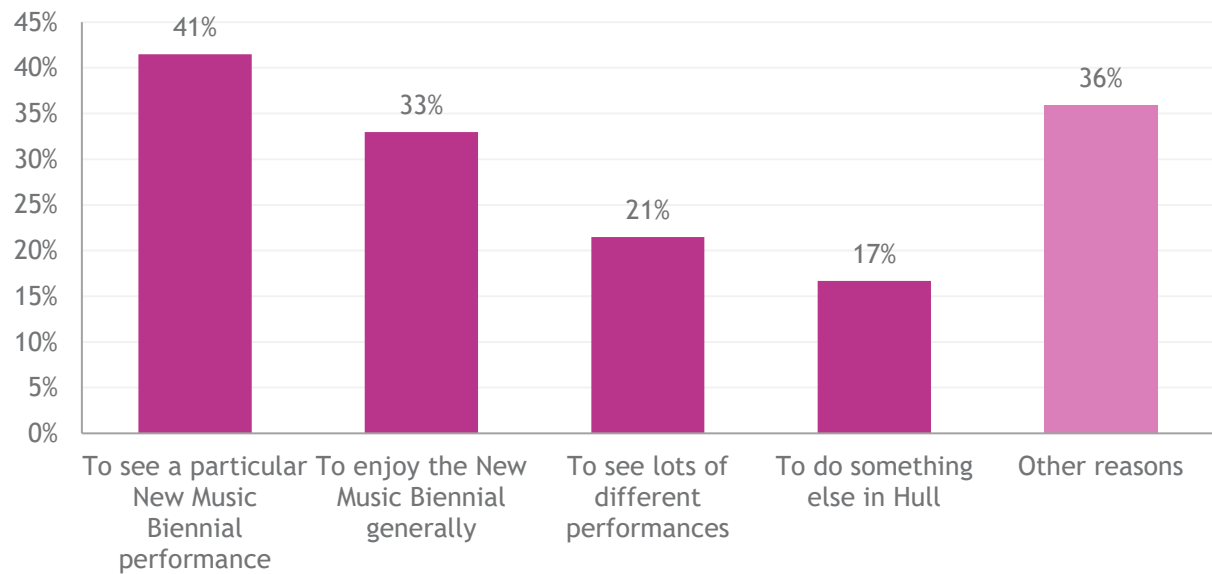
Do you think that your experience at the New Music Biennial Weekend Celebration [Southbank Centre] will encourage you to seek out similar 'New Music' events in the future?



Base (Southbank Centre only): 126

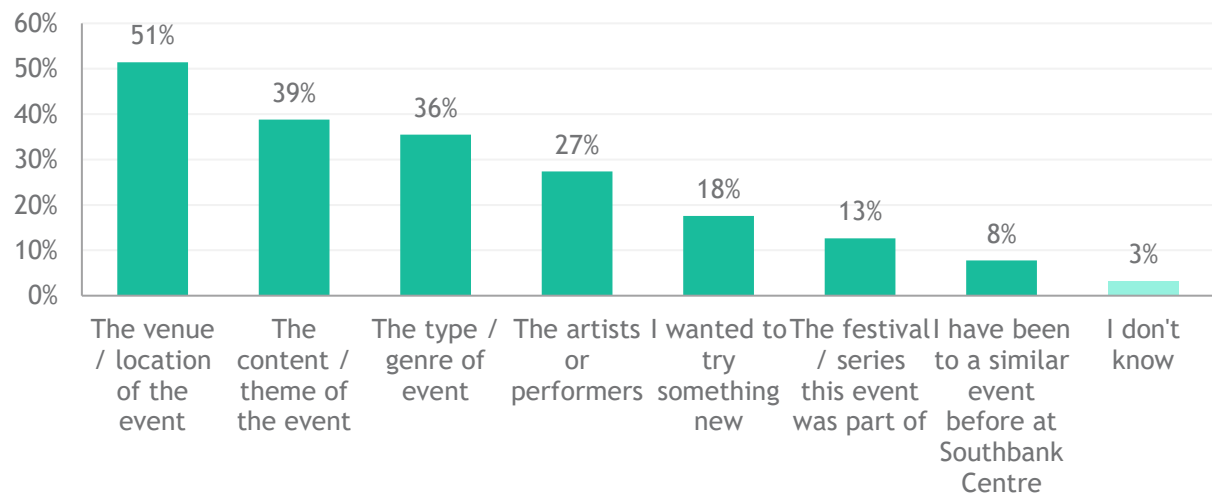
Purpose of visit and motivations

Why did you visit Hull today?



Base (Hull only): 270

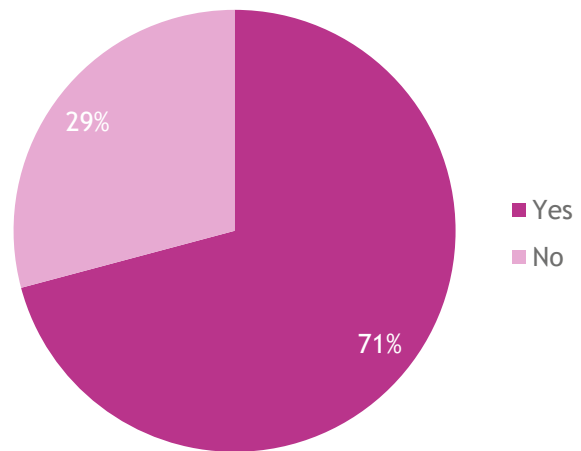
What attracted you to this particular event [At Southbank Centre]?



Base (SBC only): 245

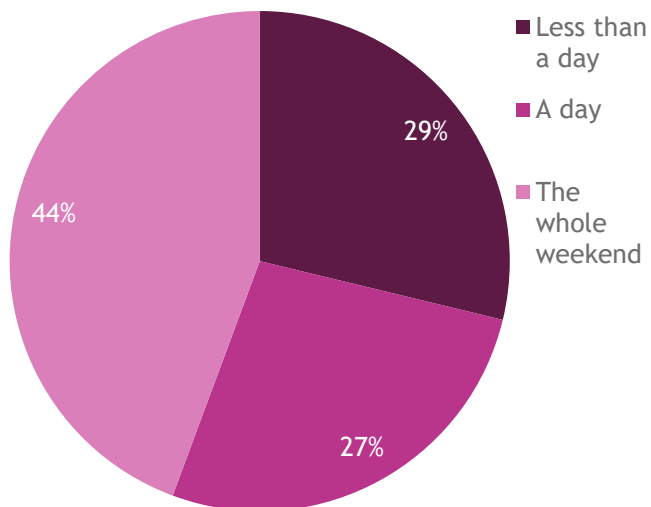
Awareness of the New Music Biennial and the new commissions

Had you heard about the New Music Biennial before visiting [Hull] today?



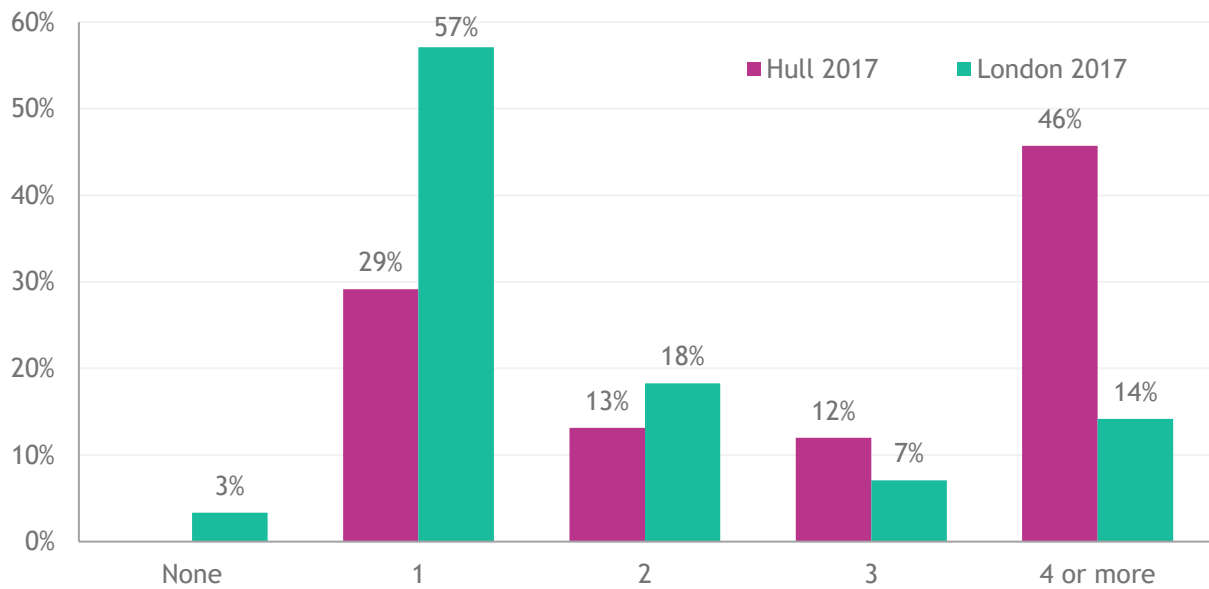
Base (Hull only): 271

For how long are you planning on visiting the New Music Biennial [in Hull]?



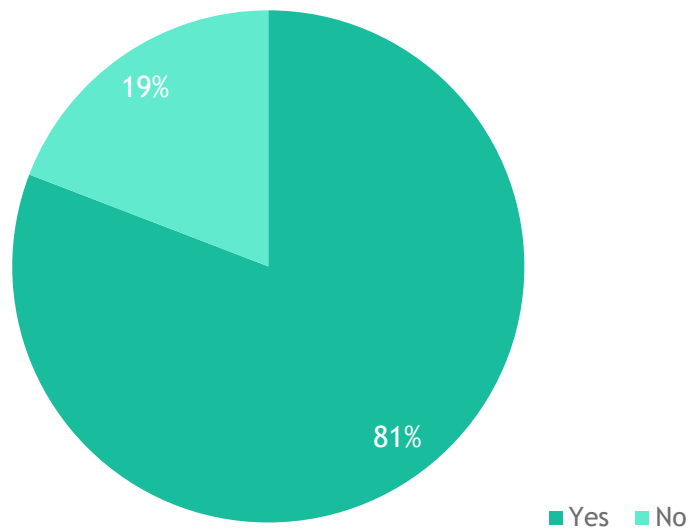
Base (Hull only): 212

How many of the New Music Biennial pieces have you seen or are planning on seeing this weekend?



Base Hull 175, London 268 - note the 'None' option not included in Hull

Was the event you attended part of a wider festival or series at Southbank Centre?



Base (SBC only): 167

Participation

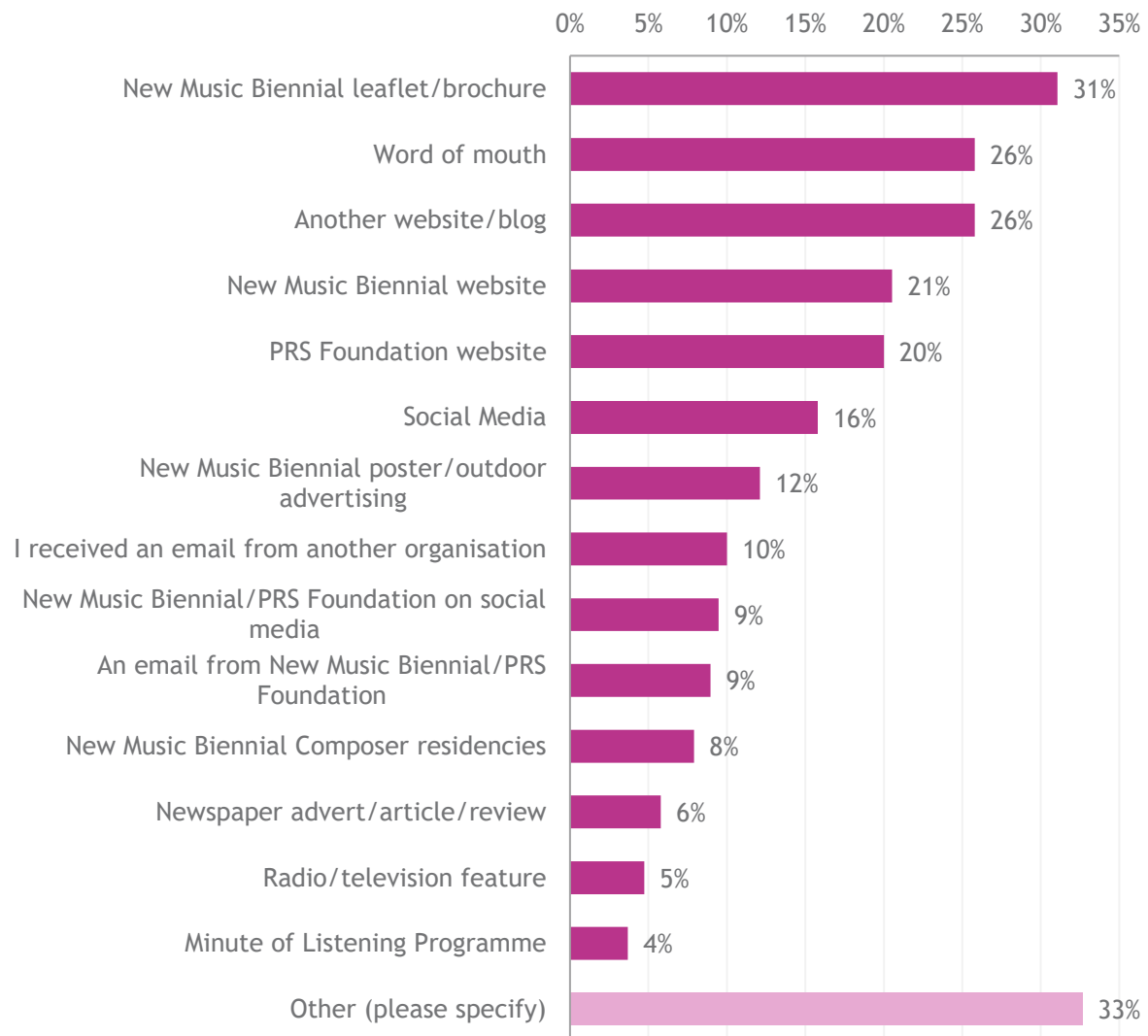
Were you or anyone else you know involved in activities associated with the New Music Biennial in advance of the programme `s weekend [in Hull]?



Base (Hull only): 162

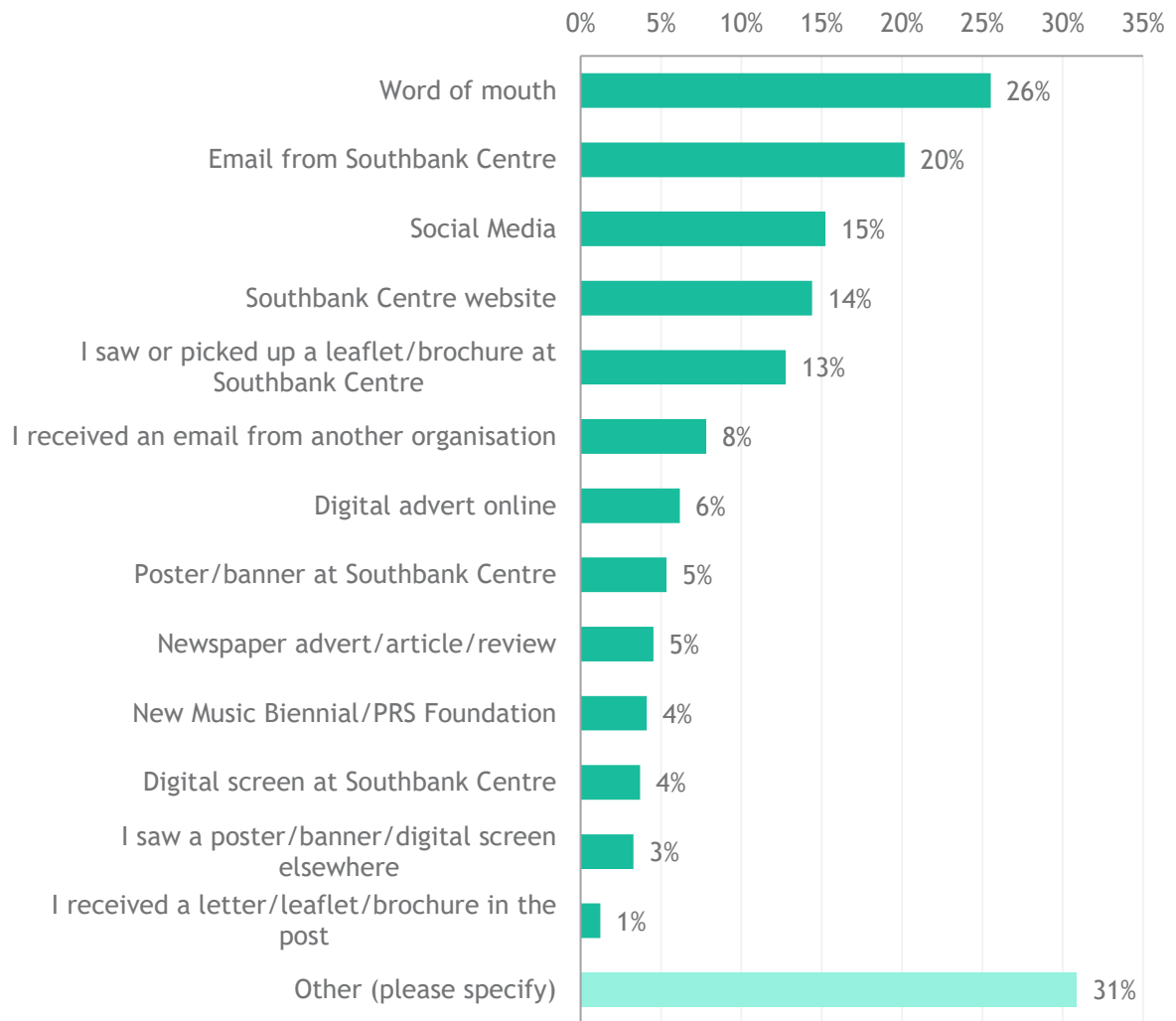
Sources of information

Which of the following had you seen or heard about the New Music Biennial [in Hull] through before your visit today?



Base (Hull only): 190

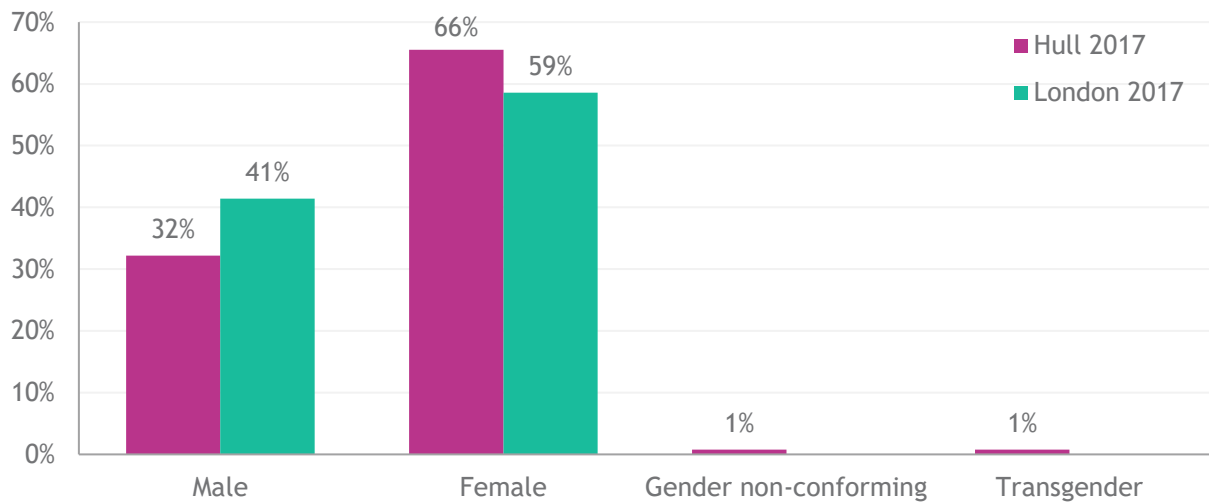
Which of the following had you seen or heard about the New Music Biennial [at the Southbank Centre] through before your visit today?



Base (Southbank Centre only): 243

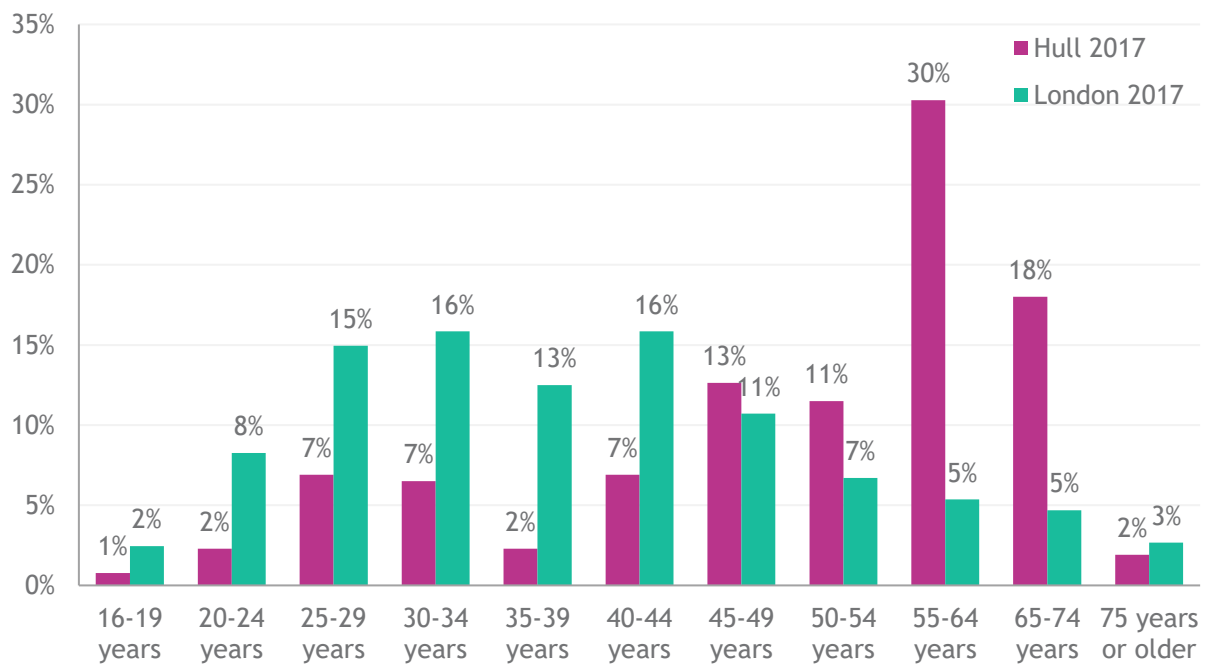
Demographics

Are you...



Base: Hull 258, London 239

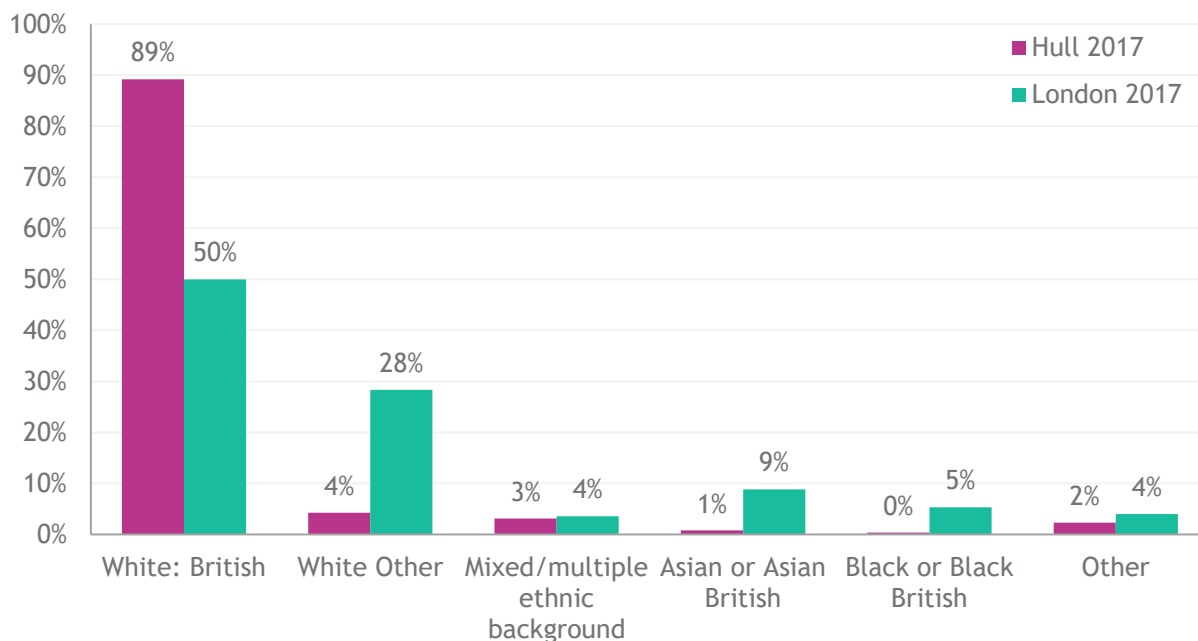
Which of the following age groups do you belong to?



Base: Hull 261, London 448

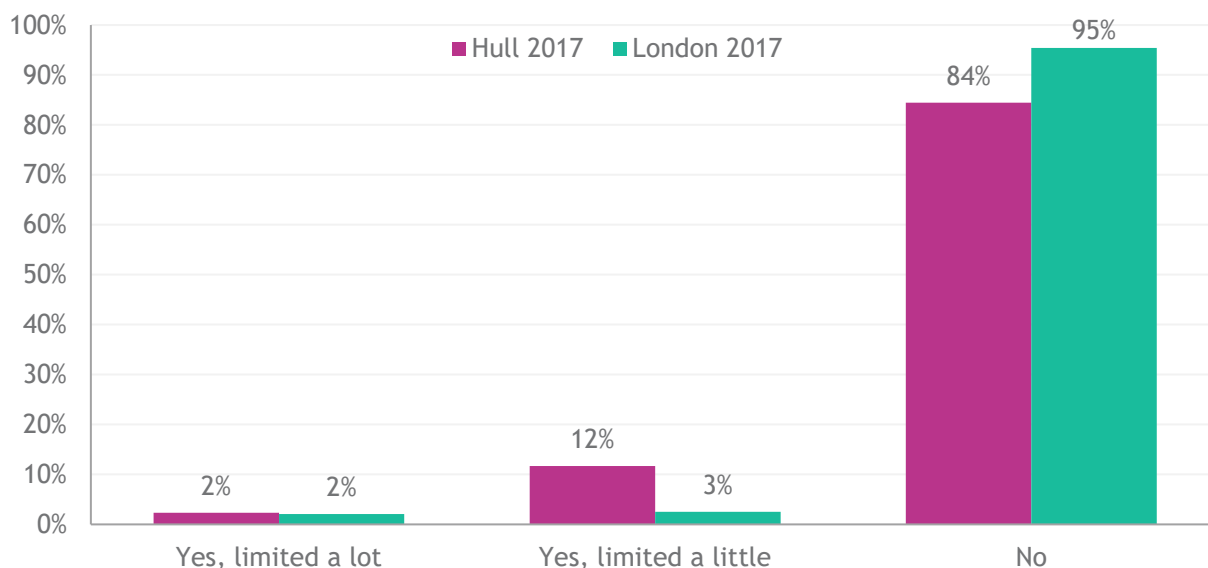
NB This question was not asked to SBC. Data has been derived from the age and group size question.

What is your ethnic group?



Base: Hull 259, London 226

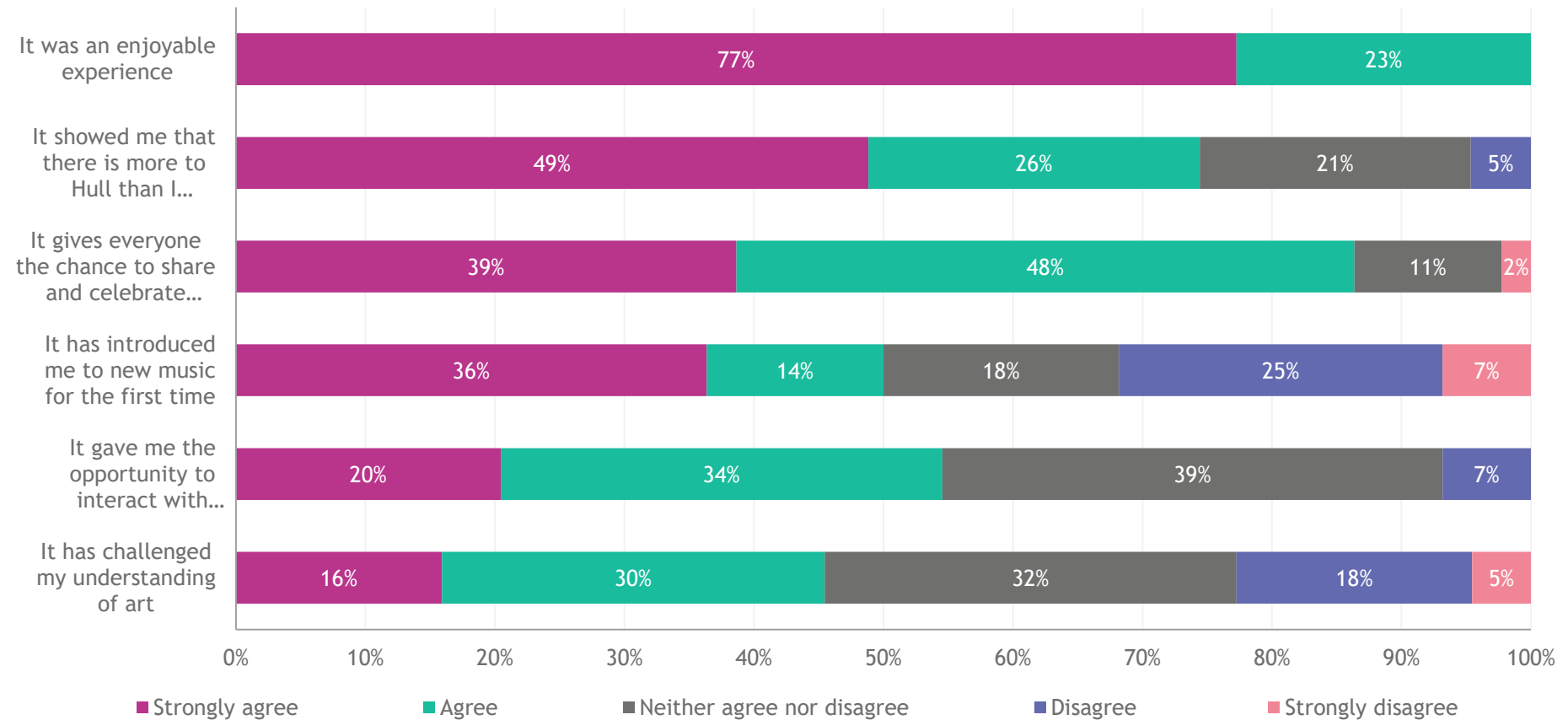
Are your day-to-day activities limited because of a health problem or disability which has lasted, or is expected to last, at least 12 months?



Base: Hull 257, London 239

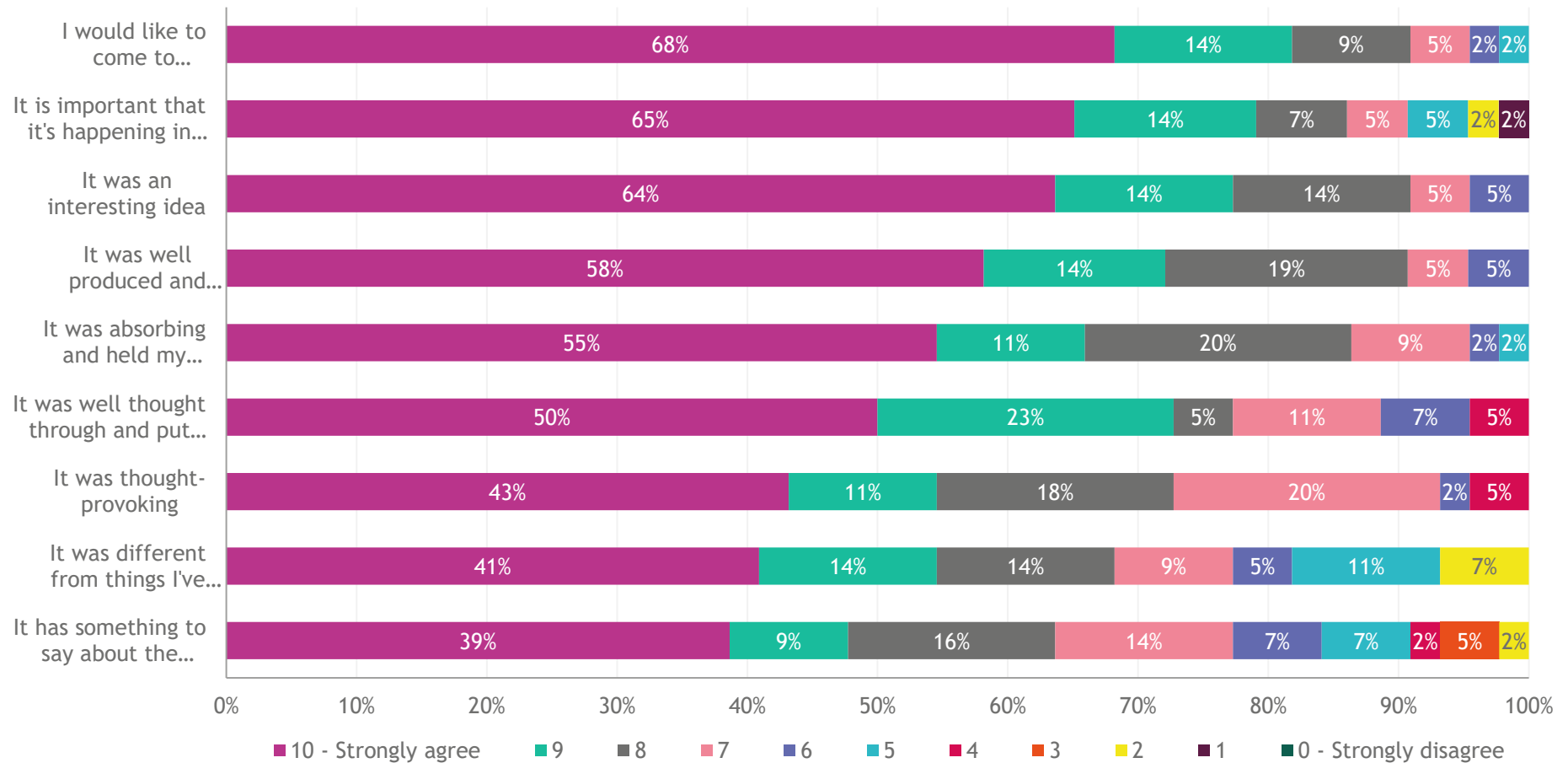
Engagement questions for Hull UK City of Culture

How far do you agree or disagree with the following statements about the New Music Biennial?



Base: Hull e-survey only 44, 43, 44, 44, 44, 44, 43, 44, 44

On a scale of 0-10, where '0' is 'Strongly disagree' and '10' is 'Strongly agree', how much would you disagree or agree with the following statements about the New Music Biennial?



Base: Hull e-survey only 44, 44, 44, 44, 44, 43, 44, 43, 44

Audience Spectrum

For Hull, 395 postcodes were provided, 394 of which were valid and used to inform the analysis. Of these, 387 were matched to an Audience Spectrum segment.

For London, 186 postcodes were provided, 145 of which were valid and used to inform the analysis. Of these, 129 were matched to an Audience Spectrum segment.

Due to the small number of valid postcodes, the profiles in this report should only be taken as being indicative of the true profile of your audience.

How to read the table

The tables show the size of each group, type or segment within your data and compares this to the size of that group, type or segment within the base population. The index figures show whether each is over- or under-represented in the visitor profile compared to the base population. An index of 100 occurs where the proportion of a group in your visitor profile exactly matches the size of that group within the base population.

An index over 100 indicates this group is over-represented in your visitor profile compared to the population of the base area. Indexes of 110 or over are highlighted, with the index being coloured **red**. An index of less than 100 indicates this group is under-represented in your visitor profile compared to the population. Indexes of 90 or under are highlighted, with the index being coloured **blue**.

Audience Spectrum

Audience Spectrum is a population profiling tool which describes attendance, participation and engagement with the arts, museums and heritage, as well as behaviours, attitudes and preferences towards such organisations.

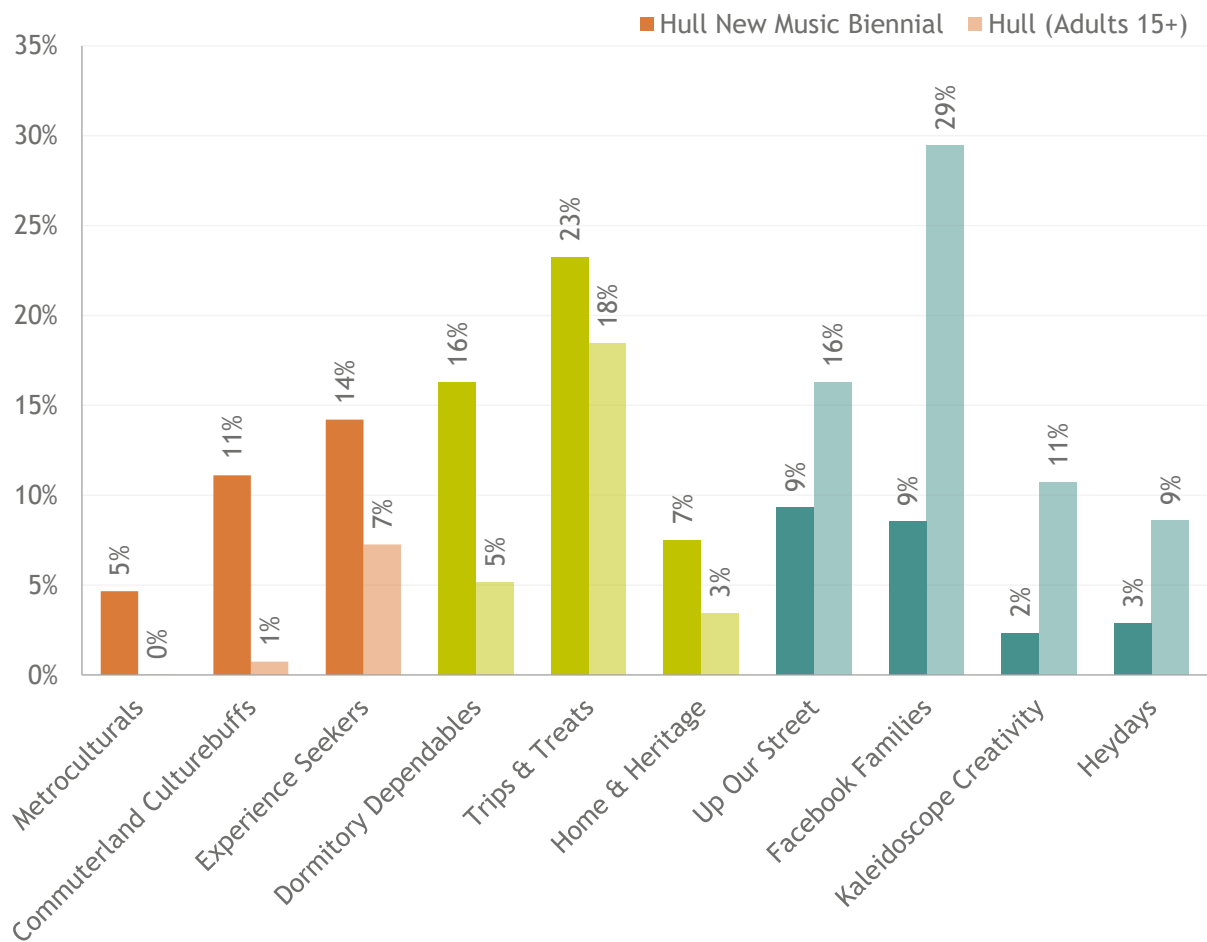
It has been built to meet the needs of small and large scale, ticketed and non-ticketed organisations from across the cultural sector, and is based on a range of arts-specific and general population data.

To find out more and to view the pen portraits for each segment visit:

www.audiencefinder.org/spectrum

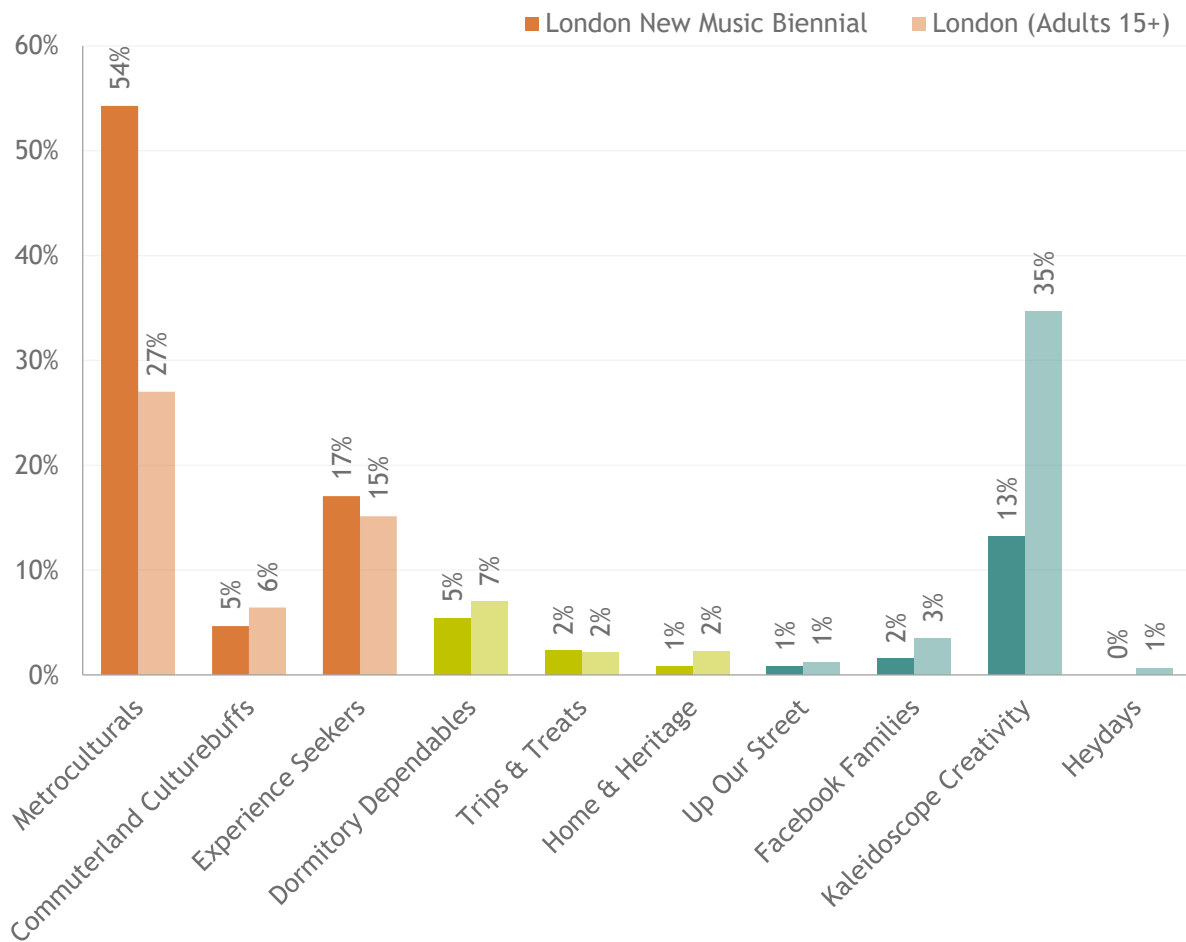
Hull Audience Spectrum profile

Segment name	Hull New Music Biennial		Hull (Adults 15+)	Index
	Count	%		
Metroculturals	18	5%	0%	31,069
Commuterland Culturebuffs	43	11%	1%	1,510
Experience Seekers	55	14%	7%	196
Dormitory Dependables	63	16%	5%	317
Trips & Treats	90	23%	18%	126
Home & Heritage	29	7%	3%	219
Up Our Street	36	9%	16%	57
Facebook Families	33	9%	29%	29
Kaleidoscope Creativity	9	2%	11%	22
Heydays	11	3%	9%	33
<i>Unclassified</i>	0	-	2,011	
Base	387		213,755	



London Audience Spectrum profile

Segment name	London New Music Biennial		London (Adults 15+)	Index
	Count	%		
Metroculturals	70	54%	27%	201
Commuterland Culturebuffs	6	5%	6%	72
Experience Seekers	22	17%	15%	113
Dormitory Dependables	7	5%	7%	78
Trips & Treats	3	2%	2%	110
Home & Heritage	1	1%	2%	34
Up Our Street	1	1%	1%	63
Facebook Families	2	2%	3%	45
Kaleidoscope Creativity	17	13%	35%	38
Heydays	0	0%	1%	0
<i>Unclassified</i>	0	-	138,459	
Base	129		6,795,544	



Comparator Cultural Engagement in Yorkshire

The Audience Finder Comparator Yorkshire Performing Arts 2016-17 is useful in a broad sense to understand who engages culturally across Yorkshire with a selection of venues presenting theatre, dance, music and/or opera.

Segment name	Yorkshire Performing Arts 2016/17	
	Count	%
Metroculturals	1,950	2%
Commuterland Culturebuffs	21,485	18%
Experience Seekers	7,878	7%
Dormitory Dependables	28,865	24%
Trips & Treats	21,961	18%
Home & Heritage	13,843	12%
Up Our Street	9,721	8%
Facebook Families	7,501	6%
Kaleidoscope Creativity	2,526	2%
Heydays	3,005	3%
Base	118,735	

Comparator Cultural Engagement in London

The Audience Finder Comparator London Performing Arts 2016-17 is useful in a broad sense to understand who engages culturally across London with a broad selection of venues presenting theatre, dance, music and/or opera.

Segment name	London Performing Arts 2016/17	
	Count	%
Metroculturals	325,466	36%
Commuterland Culturebuffs	160,579	18%
Experience Seekers	115,891	13%
Dormitory Dependables	104,744	11%
Trips & Treats	45,672	5%
Home & Heritage	36,472	4%
Up Our Street	15,666	2%
Facebook Families	10,070	1%
Kaleidoscope Creativity	95,401	10%
Heydays	3,621	0%
Base	913,582	

Appendices

Audience Spectrum segment descriptions

Metroculturals (Higher engagement)

Prosperous, liberal urbanites, Metroculturals choose a city lifestyle for the broad cultural opportunity it affords. They are therefore interested in a very wide spectrum of activity, but many tend towards their own preferred artform or style. Although active museum attenders, more engage with the arts and many on a weekly basis. Working in demanding but rewarding professions, they are highly educated and have a wide variety of other interests from food and travel to current affairs and architecture.

Commuterland Culturebuffs (Higher engagement)

Affluent and settled with many working in higher managerial and professional occupations. Commuterland Culturebuffs are keen consumers of culture, with broad tastes but a leaning towards heritage and more classical offerings. Mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort, they are willing to travel and pay for premium experiences, their habits perhaps influenced by commuting. Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children. They tend to be frequent attenders and potential donors.

Experience Seekers (Higher engagement)

An important and significant part of urban arts audiences, these highly active, diverse, social and ambitious singles and couples are younger people engaging with the arts on a regular basis. Students, recent graduates and in the early to mid-stages of their careers, they live close to city centres, have easy access to and attend a wide variety of arts, museums galleries and heritage. Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives. They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships and frequent visits to cafes, bars and restaurants. Digitally savvy, they will share experiences through social media on their smart phones.

Dormitory Dependables (*Medium engagement*)

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

Trips and Treats (*Medium engagement*)

While this group may not view arts and culture as a passion, they are reasonably active despite being particularly busy with a wide range of leisure interests. Comfortably off and living in the heart of suburbia their children range in ages, and include young people still living at home. With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites, this group are led by their children's interests and strongly influenced by friends and family.

Home and Heritage (*Medium engagement*)

Conservative in their tastes, this more mature group appreciates all things traditional: a large proportion are National Trust members, while classical music and amateur dramatics are comparatively popular. While this is not a highly engaged group - partly because they are largely to be found in rural areas and small towns - they do engage with the cultural activity available to them in their locality. They look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events.

Up Our Street (*Lower engagement*)

Living reasonably comfortable and stable lives, Up Our Street engage with popular arts and entertainment and museums, and are also visitors of heritage sites. Many are older and have some health issues, living on average or below average household incomes, so access in all its forms can be an issue. Modest in their habits and in their means, value for money and low-risk are important factors in leisure decision making.

Facebook Families (*Lower engagement*)

Arts and culture play a very small role in the lives of this younger, cash-strapped group living in suburban and semi-urban areas of high unemployment. They are the least likely to

think themselves as arty, while less than a third believe that the arts is important. Nevertheless, they do go out as families: cinema, live music, eating out and pantomime.

Kaleidoscope Creativity *(Lower engagement)*

Characterised by low levels of cultural engagement despite living in and around city areas where plenty of opportunities are within easy reach. A great mix of people comprise this segment with a wide range of ages, living circumstances, resources and cultural backgrounds all living cheek-by-jowl. Low incomes and unemployment can present barriers to accessing some cultural provision. Nevertheless, two thirds do engage with more popular and accessible culture annually, some of this in the local community and outside the mainstream. Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events.

Heydays *(Lower engagement)*

Heydays are the group least likely to attend arts or cultural events, believing that the arts are no longer as important or relevant to them as perhaps they once were. Many live in sheltered or specially adapted accommodation for older people, and are excluded from many activities due to a raft of health, access and resource barriers. If they do engage this is likely to be participatory such as craft and knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library.

Questionnaires

Hull Questionnaire

Date of visit (dd/mm/yy) ____ / ____ / ____ Interviewer _____
Interview time _____ (If multi venue/site) Location of interview _____



New Music Biennial
PRS Foundation



The New Music Biennial this year is part of the Hull 2017 UK City of Culture. As a result, the PRS Foundation and Hull 2017 are carrying

out some research to find out what you think about the New Music Biennial, a UK-wide programme, which aims to bring New Music to audiences across the UK presenting 20 new pieces of music at two weekend events in London and Hull. By showcasing new music across all genres - from folk and jazz to contemporary and electronic - it celebrates the breadth of talent making New Music in the UK.

Today's visit

Why did you visit Hull today? (Tick all that apply)

- | | |
|---|---|
| <input type="checkbox"/> To see a particular New Music Biennial performance | <input type="checkbox"/> To do something else in Hull |
| <input type="checkbox"/> To enjoy the New Music Biennial generally | <input type="checkbox"/> Other reasons |
| <input type="checkbox"/> To see lots of different performances | |

Why else are you visiting Hull today?

The New Music Biennial

Had you heard about the New Music Biennial before visiting today?

- | | |
|------------------------------|---|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No - skip to next section, 'What you've seen and done' |
|------------------------------|---|

Which of the following had you seen or heard about the New Music Biennial **before** your visit today?

- | | |
|--|--|
| <input type="checkbox"/> New Music Biennial leaflet/brochure | <input type="checkbox"/> Someone else on social media |
| <input type="checkbox"/> New Music Biennial poster/outdoor advertising | <input type="checkbox"/> New Music Biennial Composer residencies |
| <input type="checkbox"/> New Music Biennial website | <input type="checkbox"/> Minute of Listening Programme |
| <input type="checkbox"/> PRS Foundation website | <input type="checkbox"/> Newspaper/magazine |
| <input type="checkbox"/> Another website/blog | <input type="checkbox"/> Radio/television feature |
| <input type="checkbox"/> An email from New Music Biennial/PRS Foundation | <input type="checkbox"/> Word of mouth |
| <input type="checkbox"/> Email from another organisation | <input type="checkbox"/> Other |
| <input type="checkbox"/> New Music Biennial/PRS Foundation on social media | |



How else did you see or hear about the New Music Biennial?

What you've seen and done

For how long are you planning on visiting the New Music Biennial?

- Less than a day A day The whole weekend

How many pieces are you planning on seeing during your visit? *(Tick one only)*

- 10 or more 9 8 7 6 5 4 3 2 1

On a scale of 1 to 5, where 1 is very much and 5 is not at all, did you enjoy the New Music Biennial piece(s) you saw?

- 1 - Yes, very much so 2 3 4 5 - No, not at all

Please tell us why you answered as you did.

More generally, what has been your favourite thing you've seen or done so far as part of the New Music Biennial at the Hull?

And overall, how would you rate the New Music Biennial Weekend Celebration in Hull?

- Very good Good Neither good nor poor Poor Very poor

Were you or anyone else you know involved in activities associated with the New Music Biennial in advance of the programmes weekend?

- Brian Irvine's Residency Eliza Carthy's Residency
 Errollyn Wallen's Residency Jason Singh's Residency
 Sam Lee's Residency No, neither I nor anyone I know was involved in advance of the New Music Biennial

New Music in general

Is this the first time you've been to a 'New Music' event?

- Yes No Not sure

On a scale of 1 to 5, where 1 is very much and 5 is not at all, how interested are you in 'New Music'?

- 1 - Yes, very much so 2 3 4 5 - No, not at all

Is there a 'genre', 'type' or 'style' of New Music that you are particularly interested in?

- Yes No Not sure

If yes please tell us what genre(s) you are interested in.

Do you think that your experience at the New Music Biennial Weekend Celebration will encourage you to seek out similar 'New Music' events in the future?

- 1 - Yes, very much so 2 3 4 5 - No, not at all

About you

The last few questions are a little more personal, but are really useful to us - by answering these questions, you will help us make sure we're serving everyone in our community. If there are any you'd rather not answer, please choose "Prefer not to say" or skip to the next question.

Are you... (Tick one only)

- Male Gender non-conforming Prefer not to say
 Female Transgender

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

What is your ethnic group?

- White British Asian or Asian British Prefer not to say
 White Other Black or Black British
 Mixed/multiple ethnic background Other - *what other ethnicity?*

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

Thank you!

Southbank Centre Questionnaire

This was devised and delivered by Southbank Centre using their own system.

1. Where on site was this survey taken?
2. How many events or activities did you take part in or watch during your visit?
3. What attracted you to this particular event? (please select all that apply)
 - a. The type / genre of event
 - b. The content / theme of the event
 - c. The venue / location of the event
 - d. The artists or performers
 - e. The festival / series this event was part of
 - f. I have been to a similar event before at Southbank Centre
 - g. I wanted to try something new
 - h. I don't know
4. Were any of the events or activities you took part in or attended free?
5. Was the event you attended part of a wider festival or series at Southbank Centre?
 - a. If yes, please tell us which festival or series it was part of:
6. On a scale of one to five, where one is very much and 5 is not at all, would you consider yourself to be someone who is interested in 'New Music'?
7. Is there a 'genre', 'type' or 'style' of New Music that you are particularly interested in?
 - a. If yes, please tell us more...
8. How did the event(s) you attended make you feel? (please tick all that apply)
 - a. Happy
 - b. Inspired
 - c. Excited
 - d. Relaxed
 - e. Proud
 - f. Connected to other people
 - g. Useful
 - h. Optimistic
 - i. Sad
 - j. Intimidated
 - k. Bored
 - l. Angry
 - m. Confused
 - n. Uncomfortable
 - o. Isolated from other people
 - p. Other (please specify)
9. On a scale of one to five, where one is very much and 5 is not at all, did you enjoy the New Music Biennial piece(s) you saw?
10. Overall, could you give us 3 words to describe what you thought of the New Music Biennial piece(s) that you saw?
11. Do you think that your experience at the New Music Biennial Weekend Celebration will encourage you to seek out similar 'New Music' events in the future?
12. Where did you hear about the event you attended? (Please tick all that apply)
 - a. Southbank Centre website
 - b. Email from Southbank Centre
 - c. Poster/banner at Southbank Centre
 - d. Digital screen at Southbank Centre
 - e. I saw or picked up a leaflet/brochure at Southbank Centre

- f. Digital advert online
 - g. Social Media
 - h. I received a letter/leaflet/brochure in the post
 - i. Newspaper advert/article/review
 - j. I saw a poster/banner/digital screen elsewhere
 - k. I received an email from another organisation
 - l. Word of mouth
 - m. New Music Biennial/PRS Foundation
 - n. Other (please specify)
13. During your visit did you use any of our digital screens for information?
- a. If yes, please tell us what you used them for (eg. directions, timings, to find out more about Southbank Centre)
14. During your visit, approximately how much did you spend on each of the following? (Please round to the nearest £1 without the use of a decimal point or £ sign).
- a. Food and drink
 - b. Retail purchases
 - c. Transport
 - d. Accommodation
 - e. Other
15. Please rate the following based on your recent visit (please rate on a scale of 1 - 10 where 0 is Very poor, and 10 is Very good).
- a. Quality of the event/workshop/performance
 - b. Customer service
 - c. Navigational signage
 - d. Food & drink
 - e. Cleanliness
 - f. Value for money
 - g. Likelihood of recommending Southbank Centre to a friend or colleague
 - h. Overall experience
16. Would you consider visiting Southbank Centre again in the future?
17. What was your favourite thing about your visit?
18. Could anything have been done to improve your visit? If so, what?
19. Had you ever visited Southbank Centre before your recent visit?
- a. If yes, how recently did you visit?
 - b. If no, please tell us in one word what you thought of Southbank Centre:
20. Had you ever attended another arts venue before your recent visit?
- a. If yes, please tell us where you have attended
21. What, if anything, does Southbank Centre do differently to other venues you have visited?
22. How would you describe your relationship with the arts?
23. Please indicate the degree to which you agree or disagree with this statement: “As a result of my visit I have a greater understanding of Southbank Centre past and present.”
24. Including yourself, how many of the people you attended with were in each of the following age groups? If you are unsure, please give your best estimate (e.g. if you are 51 and attended with someone aged 54, select '2' next to '50-54 years'.)
- a. Under 6 years
 - b. 6-10 years
 - c. 11-15 years
 - d. 16-19 years
 - e. 20-24 years
 - f. 25-29 years
 - g. 30-34 years
 - h. 35-39 years
 - i. 40-44 years
 - j. 45-49 years
 - k. 50-54 years
 - l. 55-64 years
 - m. 65-74 years
 - n. 75 years or older

- o. Prefer not to say
- 25. What is your ethnicity?
- 26. 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?
- 27. Which of the following best describes your employment status?
- 28. Please indicate your total annual household income before tax
- 29. What is your gender?
- 30. Do you live in the United Kingdom?
 - a. If you live in London, please let us know which borough you live in:
 - b. If no, please provide your country of residence.
- 31. Please let us know of any further comments you would like to share with us about your visit to Southbank Centre.
- 32. Would you mind if we used your comments in this survey anonymously for promotional purposes?

Contacts

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