

**Report to Audience Data UK**

**THE USE OF CLASSIFIERS IN THE ARTS**

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# CONTENTS

	Page
1. Introduction	3
2. Executive Summary	4
3. How classification systems are used currently	9
4. Requirements for a UK-wide system	12
5. Classifiers used by the four UK Arts Councils	14
6. Categories of arts events etc. covered in annual research surveys	20
7. Extent to which classification systems are used by trade associations and representative bodies for the arts	28
8. Classification systems developed and used by Network marketing agencies	33
9. Classification systems used by individual theatre companies, orchestras and venues etc	37
10. Discussions with other organisations on the use of event classifiers	43
11. Arts ACORN	44
12. Proposals for a UK-wide arts classification system	45
13. Conclusions	51
14. Recommendations	57
 Appendix 1 Organisations and people consulted for this study	 63
Appendix 2 Matrix showing proposed types of event for inclusion within each of the first-tier classifiers	66

# 1 Introduction

- 1.1 This report is one of three commissioned by Audiences Data United Kingdom (ADUK) following the Data Scoping report *The Thirst for Knowledge – Audience Data in the Arts, November 2003* produced by Catalyst Arts.
- 1.2 This report first outlines how information on classifiers is used at present by the four UK Arts Councils, trade associations and representative bodies for the arts, the Network marketing agencies and individual theatre companies, orchestras and venues etc. It lists, in a comparative way, the categories of work covered specifically in the four Arts Councils' annual surveys of regularly funded organisations and grant management systems.
- 1.3 Throughout this report the word 'event' is intended to signify a type of production or performance, a type of concert or recital or a type of exhibition. The term 'regional database' refers to a database set up by a Network marketing agency for the regular collection of data on attendances from venue box offices etc and its analysis by event classifiers.
- 1.4 The report shows, again comparatively, the types of arts event etc that are covered in the population surveys on arts attendance commissioned by each of the Arts Councils and in the BMRB International's (formerly the British Market Research Bureau) annual Target Group Index. It outlines the results of personal or telephone contact with trade associations and representative bodies for the arts, theatre companies, orchestras and venues etc, Network marketing agencies and consultants to ask them whether they had classification systems (or plans for these) and, if so, for what purposes they were used.
- 1.5. The report then proposes the structure for a classification system based on a very small number of top-level classifiers, a set of first-tier classifiers and 'core' classifiers for inclusion in a range of second-tier classifiers.
- 1.6 The specific classifiers proposed in this report for each of the proposed levels are intended to show how an inter-related structure could be developed. The particular classifiers suggested reflect the information obtained in this study, but they are not necessarily presented as being definitive. However there may need to be some changes to them after detailed consideration by officers of the four Arts Councils, the Network marketing agencies, trade associations and representative organisations for the arts, performing companies and venues.
- 1.7 The conclusions of the findings are then outlined and recommendations made for future action.

## 2 Executive Summary

- 2.1 It is important to recognise that there is a difference between the way in which the Arts Councils use classifiers and the way in which trade associations, representative bodies for the arts, the Network marketing agencies, theatre companies, orchestras and venues etc use them. The Arts Councils use them for classifying the *type of work* in which applicants for grant management funds are mainly engaged and for assessing regularly funded organisations. Theatre companies, orchestras and venues etc use them for classifying particular *types of event*.
- 2.2 A UK-wide classification system for the arts should comprise:
- a set of main or, what are referred to in this report as ‘top-level’ classifiers, which identify broad categories of work and broad categories of events
  - a set of first-tier classifiers which identify particular types of event
  - an indeterminate number of second-tier classifiers that identify more precisely different categories of event for direct marketing and other purposes. These should include a small number of agreed ‘core’ classifiers alongside whatever other classifiers that each theatre company, orchestra, venue etc thinks appropriate for its own needs.
- 2.3 Officers from the four UK Arts Councils who are responsible for controlling and monitoring the use of classifiers for regularly funded work and single grant monitoring should discuss the benefits of merging the results from their surveys to produce figures for the UK as a whole for the main categories of funded work and to enable comparisons to be made between the individual nation results. This would necessitate agreement on the common main classifiers and on the types of work covered by each top-level classifier. This would, of course leave each Council free to continue to use its other top-level classifiers for its own purposes.
- 2.4 The only common top-level arts classifiers used by all four UK Arts Councils for funded work are Dance and Literature. Drama and Combined Arts are top-level classifiers for three of the Councils, as is Visual Arts but Arts Council England includes Crafts within it, while the other three have an individual top-level classifier for Crafts. Three Councils have additional top-level classifiers. The Arts Council of Wales has them for Opera, for Film Screenings and for Public Arts. The Scottish Arts Council has classifiers for Cross Media, Architecture, Film/Video, New Media and as well as for a number of others that are not strictly artform e.g. conferences, research and training. The Arts Council of Northern Ireland has classifiers for Traditional Arts and for Film Screenings.

- 2.5 It would be useful for the Arts Councils to explore the possibility of relating the number of annual attendances for each top-level category of work presented by funded clients to the amount of funding for that category. The production of UK figures for this and inter-Council comparisons would then be possible.
- 2.6 Research officers from the four Arts Councils should discuss at one of their regular quarterly meetings the benefits of producing from their regular surveys of the population on arts attendance consolidated results for the UK as a whole and of having the ability to compare results for each nation with those for the others. As the DCMS will be commissioning the 2005 survey in England its research officers should be included in this discussion. This would necessitate agreement on the types of event which should be included in each of the surveys. It would be useful if these included as many as possible of those that correspond to the first-tier event classifiers. There is already a reasonably high degree of similarity between the questionnaires used by each of the four Arts Councils for their national surveys. However there are some differences which need to be discussed and resolved. Agreement on a common set of events would not prevent each Arts Council continuing to include in the questionnaire other types of event in which it had a particular interest.
- 2.7 There is no realistic prospect of being able to obtain UK attendance data at trade association or arts representative body level which reflects the total number of attendances for the types of event which correspond to the top-level classifiers or the first-tier categories. The only way of obtaining information for the top-level categories of event in order to demonstrate their importance as cultural and leisure activities would be to base it on the findings of the four UK Arts Councils' surveys of the adult population (or possibly a centrally commissioned DCMS survey).
- 2.8 The top-level event classifiers and the first-tier classifiers related to them would be:

Theatre: Plays/Drama, Musicals, Children's/Youth Theatre, Entertainment, Other Theatre

Dance: Ballet, Contemporary Dance, Culturally-specific dance, Other Dance

Music: Classical Music, Opera, Jazz, Culturally-specific Music, Popular Music, Other Music

Visual Arts and Crafts: Visual Arts, Crafts

Literary: Live Literary Events, Library Events

## Combined Arts:

In addition consideration should be given to using on regional databases as first-tier events:

Film Screenings (at funded venues)

Museum (non-art) Exhibitions

Other Events

The aim would be to make these first-tier classifiers comprehensive and mutually exclusive. Consequently the "Other Events" classifier would be used for any event that could not be assigned to one of the specific classifiers.

- 2.9 As is clear from Sections 8 and 9 of this report, there are considerable variations in the event classification systems that have been developed to meet the individual needs of companies and venues. These include second-tier classifiers which enable more precise indications to be given of the nature of the event. (For example South Asian Dance would be a second-tier classifier derived from the first-tier classifier, Culturally-specific Dance). Theatre companies, orchestras, venues and marketing agencies etc should be encouraged to include in their range of second-tier classifiers a number of agreed 'core' classifiers which identify particular types of event.
- 2.10 All the Network marketing agencies, whether they already have classification systems or not, and the Arts Councils' audience development officers should meet in early 2006 to discuss the proposed classification system. It will be important to gain their agreement to adopt the agreed first-tier classifiers and 'core' second-tier classifiers for sales analysis and mailing list purposes. Agencies will need to consult their members and/or the main arts organisations in their regions before definitive lists of the first-tier and second-tier classifiers are finally decided.
- 2.11 The first-tier and second-tier classifiers would be of more practical value than the top-level classifiers to theatre companies, orchestras and venues. This is because they can be used more precisely for sales analysis and direct marketing and, possibly, programming decisions. However some venues may want to use particular top-level classifiers for events (for example a repertory theatre presenting only one or two weeks of dance each year may simply want to classify this as 'Dance').
- 2.12 The Steering Group should commission a manual to provide guidance to theatre companies, orchestras and venues on what types of event should be given particular classifications.

- 2.13 The Network marketing agencies' regional databases can offer theatre companies, orchestras, venues etc real practical benefits which include: the comparative analysis of attendances at various types of event; the benchmarking of results; opportunities for direct marketing; and opportunities for making available, on a web site or in print, event-type indicators to guide searchers interested in particular categories of forthcoming events.
- 2.14 Two Network marketing agencies (Arts About Manchester and Audiences London) currently have regional databases. Audiences Central and Audiences Northern Ireland were aiming to establish regional databases in mid-2005. There is no immediate prospect of the Arts Index South East database continuing much beyond April/May 2005.
- 2.15 A greater range of venues in regional databases would increase opportunities to obtain meaningful benchmark indicators that would be useful to the Arts Councils, the Network marketing agencies and to arts organisations in all areas. The Arts Councils should encourage and assist the establishment of additional regional databases.
- 2.16 Each Network marketing agency that is actively considering establishing a regional database should be encouraged to discuss with performing companies and venues in their region and with *Purple Seven* the benefits and practicality of doing this and the estimated setting-up cost and subsequent annual cost.
- 2.17 Meetings should be held in early 2006 between Arts Council officers, the Network marketing agencies and each of the trade associations and representative bodies for the arts to gain their agreement for the proposed sets of event classifiers and, as far as possible, their support in encouraging its use by their members.
- 2.18 Meetings should be held in spring 2006 between Arts Council officers, the marketing agencies with regional databases and officers of the Museums, Libraries and Archives Council and also, separately, with officers of the UK Film Council. The purpose would be to discuss the feasibility of classifiers being applied to their events.
- 2.19 A seminar should be organised in Spring 2007 for Network marketing agency directors and their officers who are responsible for research and for Arts Council audience development officers and research officers. The purposes would be: to review what progress had been made in each region in the adoption of the agreed event classifiers; to assess the value and effectiveness of each of the regional databases; and to decide on a strategy for the further development of the use of event classification particularly through regional databases.
- 2.20 The most practicable course of action to gain the involvement of the commercial sector in the use of the agreed event classifiers would be

to encourage them to provide data for the regional databases so that they can experience the benefits of benchmarking their results for a particular category of event against the corresponding results for that category for all venues in the region.

- 2.21 In addition to this report, ADUK has commissioned two further studies, one exploring the feasibility of developing Standard Box Office System Reports and a second devoted to devising, introducing & implementing Definitions, Protocols and Guides to Good Practice for Audience Data. When all three studies have been completed and accepted by the Steering Group one consultant should be commissioned to prepare an overview report summarising the results and proposals from the three studies and recommending appropriate integrated courses of action. This overview report for the ADUK project should be made available to all arts organisations etc.
- 2.22 The Steering Group should identify a senior officer at one of the Arts Councils and a Network director to be 'champions' to drive forward the whole ADUK project. They would need to gain the support of the arts sector and the agreement of the box office system suppliers to incorporate in their systems the necessary software for event classification and to provide any necessary training for box office staff in using this.

### 3. How Classification systems are used currently

#### 3.1 The Department of Media, Culture and Sport (DCMS)

In its data collection toolkit DCMS discusses standard definitions for the Cultural Sector. It proposes that the 'domains' of the Cultural Sector cover the following: Visual Art, Performance, Audio-Visual, Books and Press, Sport, Heritage, and Tourism.

These domains include the following elements that are relevant to the arts sector:

##### Visual Art

- Architecture ('given that it is a primarily a visual creative medium')
- Crafts ('increasingly is a design-led activity, hence the 'designer-maker' concept that the UK Crafts Council use to define the industry')
- Exhibition of visual art works (paintings, sculpture etc)

DCMS makes the point that there are strong cross-domain links with Cultural Heritage as many of the artefacts that are exhibited, archived, conserved and restored in museums and archives are created and made within the Visual Art domain.

##### Performance

Theatre

Drama

Dance

Live Entertainment

Street Theatre

Circus

Note: Surprisingly, DCMS places Music in the Audio-Visual domain rather than in the Performance domain as, it is argued, Music has much stronger organisational and culture cycle linkages with the functions of the Audio-Visual domain than with the purely performance-based arts. This is contrary to a Leadership Group in Europe (LEG) definition of the cultural domains that places Music in the Performing Arts domain. The latter view would also be that held by the four Arts Councils.

##### Audio- Visual

Cinema

Music

Interactive Media (mainly leisure software, digital art and new media activities)

Television

Radio  
Recordings

### Books & Press

Books  
Periodicals  
Book readings, festival and fairs

### Heritage

Museums - the exhibition function, particularly relating to Visual Art  
Lending libraries - the dissemination function for Books & Press  
Archiving /preservation function undertaken by Museums, Libraries and Archives (particularly relating to Visual Art, and Books & Press)

The categories of work among these which come within the remit of the four Arts Councils are those within the Visual Art and Performance domains plus Music, Digital Art and New Media and also Book Readings Festivals and Fairs.

## **3.2 The four UK Arts Councils**

Classifiers are used in:

- grant management systems
- annual surveys of regularly funded organisations
- the allocation of applications for funding to appropriate artform departments for consideration and making recommendations to Council
- annual reports to show the allocation of funds to clients in each artform
- commissioned market research surveys of the adult population to establish levels of attendance and participation for the various types of arts event

## **3.3 Trade associations and representative bodies for the arts**

Classifiers are used by:

- the Theatrical Management Association (TMA) and the Society of London Theatre (SOLT) for the comparative analysis of ticket sales data by different categories of performance so that members can benchmark their own sales against overall sales for each of these categories
- Jazz Services to show to potential promoters and venues the types of jazz played by performing groups
- the UK Film Council to inform cinemas of the types of film available for screening
- SOLT in publicity material and on the web to help potential attendees find information on the types of event which might interest them
- some Individual Independent Theatre Council (ITC) members to show on the ITC web site their own definitions of the work which they offer to venues

### **3.4 Theatre companies, orchestras, venues etc**

Classifiers are used to:

- compare audience data for different types of work for monitoring purposes, and for reports to Boards and funders
- help in identifying patrons who have attended particular types of work and using direct marketing to encourage them to attend an event of a similar type
- help in identifying patrons who have not attended a particular type of work but, who for other reasons, may merit an audience development approach to encourage them to attend it for the first time
- help potential attenders identify in publicity material or in information available on the web types of event that they might be interested in attending
- help venues identify performing groups which they might want to engage help in achieving a desired balance in programming

## **4 Requirements for a UK-wide system**

- 4.1 Be acceptable to the four national Arts Councils.
  - 4.1.1 Enable each Arts Council to refer applications for funding to the appropriate departments or officers for assessment and advice on whether funds should be allocated to them from the artform budgets.
  - 4.1.2 Enable each Arts Council to control and monitor the balance of funding so that it matches the policies and objectives of the funding organisation.
  - 4.1.3 Enable each Arts Council to report to DCMS/ Scottish Executive/ Welsh Assembly Government on the amount of funding given to identifiable broad types of arts activity and the outcomes of this.
- 4.2 Be acceptable to trade associations and representative bodies for the arts.
- 4.3 Be acceptable to theatre companies, orchestras and venues etc to enable them to make informed decisions about programming and identify the ticket buyers for different types of event so that direct marketing may be used to encourage them to continue to attend and to encourage them to attend other types of performance.
- 4.4 Be based on clear guidelines and mutually exclusive definitions for the various types of arts and cultural events.
- 4.5 Be easy to understand and to apply.
- 4.6 Be capable of incorporation into computerised ticketing systems to enable patron records to be created and maintained in a consistent way.
- 4.7 Be based on a number of inter-related levels comprising:
  - top-level classifiers for a very small number of major arts categories which relate essentially to broad generic types of work rather than to particular types of performance or event. This will be mainly of use to the Arts Councils for management purposes and for demonstrating to the appropriate departments of government accountability in the disbursement of public funds. The top-level classifiers would also be of interest to international agencies making inter-country comparisons for the arts as part of the range of creative industries. Information on the Theatre and Dance categories could also be of interest to TMA but the other top-level categories are probably too broad for the other trade associations and representative bodies.
  - first-tier classifiers for identifying main artforms and other important categories derived from the top-level classifiers

- second-tier classifiers for more precise definitions of particular categories of event within the first-tier classifiers.

4.8 The top-level classifiers would be of some limited use to theatre companies, venues and the Network marketing agencies but the first-tier and second-tier classifiers would be of most practical use to them for:

- decisions on planning artistic programming to meet policy objectives for presenting particular types of performance/event of special interest to specific groups (for example young people)
- assessment of these programmes by funding bodies
- marketing planning
- direct marketing
- 'signposting' in publicity material and on the web, particular types of performance for which potential attenders may be looking

## **5 Classifiers used by the four UK Arts Councils.**

Arts Council England has developed a classification system for the main type of work in which an organisation is engaged. This is being used initially for single grant management but the intention is to use it for all types of funding from October 2005. The new system will enable all aspects of grant management to be related to ACE's core financial objectives. Arts Council England will be able to analyse and report on its funding by six primary artforms. Applicants for regular funding or project funding will be asked to identify which of these represents the main body of its work. The Scottish Arts Council, The Arts Council of Wales and the Arts Council of Northern Ireland also have sets of classifiers that are used for similar purposes.

There is also for each Arts Council a set of cross-cutting classifiers which are related specifically to the type(s) of activity in which applicants or existing clients are engaged but which are not artform-specific and so are not relevant to this study.

### **5.1 Top-level classifiers**

Arts Council England, the Scottish Arts Council, The Arts Council of Wales and the Arts Council of Northern Ireland have developed a set of primary artform classifiers for funded work and these are shown in the table on page 15 below. For this study these have been regarded as 'top-level' classifiers. The Councils have secondary classifiers that give more precise definitions of particular types of work and these are shown in the table in Section 5.2 on page 16.

There could be consistency between the four Arts Councils' top-level classifiers provided they could be combined to form seven 'common' classifiers: Theatre; Dance; Music; Combined Arts; Visual Arts; Crafts; and Literature. However this would depend on The Arts Council of Wales combining its Opera and Music classifiers and dividing its Public Art category between Visual Art and Craft; but if this adjustment is not possible then Visual Arts and Crafts could be combined into a single category, and the number of 'common' classifiers be reduced to six.

As the top-level classifiers should be mutually exclusive, the Scottish Arts Council and the Arts Council of Northern Ireland would need to clarify precisely what work is included in their 'Traditional Arts' categories to enable some of this work to be assigned to one or other of the 'common' classifiers. The Arts Council of Wales and the Arts Council of Northern Ireland have their own additional classifiers for Cinema Screenings, and the Arts Council of Northern Ireland also has one for Film Production.

ARTS COUNCIL ENGLAND	THE ARTS COUNCIL OF WALES	SCOTTISH ARTS COUNCIL	ARTS COUNCIL OF NORTHERN IRELAND
Theatre and Drama			
	Drama	Drama	Drama
	Theatre Entertainment		
Dance	Dance	Dance	Dance
Music	Music	Music	Music
	Opera		
Visual Arts (including Crafts)			
	Visual Arts	Visual Arts	Visual Arts
	Craft	Crafts	Crafts
	Public Art		
			Traditional Arts
Combined Arts	Combined Arts		Combined Arts
		Cross Media	
Literature	Literature	Literature	Literature
	Film Production		
	Film Screenings		Film Screenings

## 5.2 Full ranges of classifiers used by the Arts Councils

These are shown in the table below. Classifiers with identical definitions for types of work are placed in the same rows. Others that are related to them are placed in adjacent rows. The top-level classifiers used by each Art Council are shown in upper case in each column. It should be noted that the wording shown in the table is that used by the Councils.

ARTS COUNCIL ENGLAND	THE ARTS COUNCIL OF WALES	SCOTTISH ARTS COUNCIL	ARTS COUNCIL OF NORTHERN IRELAND
<b>THEATRE AND DRAMA</b>			
Drama	<b>DRAMA</b>	<b>DRAMA</b>	<b>DRAMA</b>
Classical Play	Classical Plays		
Contemporary Play	Contemporary Plays		Contemporary Play
Drama New Writing	Drama New Writing	Drama New Writing	Drama New Writing
Experimental Theatre	Experimental Theatre (including Visual and Digital Theatre)		Experimental Theatre
Physical Theatre and Mime			Physical Theatre and Mime
	Physical Theatre		
	Mime		
			Irish Drama
			Ulster Scot Drama
Youth Theatre/Drama	Youth Theatre		Youth Theatre/Drama
Theatre in Education	Theatre in Education		Theatre in Education
Community Theatre	Community Theatre		Community Theatre
Circus arts	Circus		Circus arts
Street arts	Street Theatre		Street arts
Translation			
Children's and Young People's Theatre	Children's and Young People's Theatre		Children's and Young People's Theatre
	<b>THEATRE ENTERTAINMENT</b>		
Musicals	Musicals		Musicals
Puppetry	Puppetry	Puppetry	
Pantomime	Pantomime		Pantomime
Cabaret/variety/comedy	Variety		
	Cabaret		
	Comedy		Comedy/Comedians
Family Entertainment			Family Entertainment
			Irish Language Theatre
Other Theatre/Drama	Other Drama/Theatre		
		<b>General</b>	
<b>DANCE</b>	<b>DANCE</b>	<b>DANCE</b>	<b>DANCE</b>
Ballet	Ballet		Ballet
Contemporary Dance	Contemporary Dance		Contemporary Dance
Youth Dance	Youth Dance		Youth Dance
	Traditional Dance		
	Other Dance	Traditions of Dance	Irish Dance
			Ulster Scot Dance
Other Dance			
		<b>General</b>	

ARTS COUNCIL ENGLAND	THE ARTS COUNCIL OF WALES	SCOTTISH ARTS COUNCIL	ARTS COUNCIL OF NORTHERN IRELAND
<b>MUSIC</b>		<b>MUSIC</b>	<b>MUSIC</b>
	<b>OPERA</b>		Opera/Music Theatre
Opera	Opera	Opera	Opera
Music Theatre	Music Theatre		Music Theatre
	<b>MUSIC</b>		
Early Music	Early Music		Early Music
	Classical Music	Classical Music	
Orchestral Music	Classical/ Orchestral		Orchestral Music
Chamber Music	Chamber		Chamber Music
	Contemporary Classical		
Experimental/Electronic Music	Experimental and Electronic Music		Experimental/ Electronic Music
Choral			Choral
Gospel			Gospel
	Choral/Gospel		
	Community Music		Participatory Community Music
	Youth Music		Participatory Youth Music
	Traditional Music	Traditional Music	
World Music	World Music		World Music
			Irish Music
			Flute/Accordion and Pipe
	Barber Shop		Barber Shop
Jazz			Jazz
Improvised music			Improvised Music
	Jazz/Improvised Music		
Roots			Roots
Folk Music			Folk Music
	Roots/Folk		
			Country & Western
	Brass and Silver Bands		Brass and Silver Bands
	Contemporary Popular	Contemporary Popular Music	
Pop/Rock			Pop/Rock
			Contemporary Music
		All Other Contemporary. Music	
	Other Music		

ARTS COUNCIL ENGLAND	THE ARTS COUNCIL OF WALES	SCOTTISH ARTS COUNCIL	ARTS COUNCIL OF NORTHERN IRELAND
<b>COMBINED ARTS</b>	<b>COMBINED ARTS</b>		<b>COMBINED ARTS</b>
		<b>CROSS MEDIA</b>	
Carnival and Other Cultural Festivals		Festivals	Carnival, Other Cultural Festivals & Indigenous Festivals
	Carnival		
Community combined arts	Community Arts		
Interdisciplinary Arts			
	Truly Multi-Disciplinary Festivals and Events		
Multidisciplinary Arts			
Sound Art			
Other Combined Arts			
			<b>TRADITIONAL ARTS</b>
<b>VISUAL ARTS (INCLUDING CRAFTS)</b>			
	<b>VISUAL ARTS</b>	<b>VISUAL ARTS</b>	<b>VISUAL ARTS</b>
Fine Arts	Fine Art		
	Sculpture		
Photography	Photography		
Graphic Art/Illustration	Graphic Art Illustration		
Public Art			
Architecture/Landscape/ Environmental Art		Architecture	
	Landscape/ Environmental Art		
			Architecture & Murals
Design		Design	
New Media (including Digital Media)	New Media		
Live Art	Live Art		
	Performance Art		
Moving Image (Artists' Film/ Video)	Moving Image (Artists' Film & Video)		Film and Video
Animation	Animation		
Other Visual Arts			
	Film		
Crafts	<b>CRAFT</b>	<b>CRAFTS</b>	<b>CRAFTS</b>
	Design		
	Applied Art		
			Multi-Media /Mixed Media Crafts
			Ceramics
			Textiles
			Jewellery
			Glass
			Metal
			Wood
	<b>PUBLIC ART</b> (Visual Art & Craft located in a public place)		

ARTS COUNCIL ENGLAND	THE ARTS COUNCIL OF WALES	SCOTTISH ARTS COUNCIL	ARTS COUNCIL OF NORTHERN IRELAND
<b>LITERATURE</b>	<b>LITERATURE</b>	<b>LITERATURE</b>	<b>LITERATURE</b>
Prose Fiction			Prose Fiction
Prose Non-Fiction			Prose Non-Fiction
Poetry			Poetry
Translation			
	Creative Writing		
		General	
		Literature Publishing	
Live Literature	Live Literature (including Performance Poetry)		
Storytelling	Storytelling	Storytelling	
Reminiscence			
			Storytelling/ Reminiscence
Participatory Youth Literature	Youth Literature		
	Publishing (Print and Web-Based Work)		
Other Literature			
	<b>FILM PRODUCTION</b>		
		<b>FILM/VIDEO</b>	
	<b>FILM SCREENINGS (to the public)</b>		<b>FILM SCREENINGS (to the public)</b>
		<b>NEW MEDIA</b>	

## 6 Categories of arts events etc covered in annual research surveys

### 6.1 Surveys by the four UK Arts Councils - on attendance

The types of events covered in the regular research surveys commissioned by the four Arts Councils are shown in the table below. (The Arts Council of Wales had an additional 'Arts in Wales' survey in 2004 with a larger sample but the types of event etc used in this were similar to the Beaufort research omnibus survey.) The names of the types of event are precisely those used in the survey questions (including the use of upper and lower case). As can be seen, there are some differences in wording between the surveys.

ACE - Office of National Statistics	SAC - Taylor Nelson Sofres	ACW - Beaufort Research	ACNI - Northern Ireland Statistics and Research Agency
Play/drama	Plays	Plays	A play or drama
Musical	Musicals	A musical	
Opera/opera	Opera/Operetta	An opera	An opera
Ballet	Ballet	A Ballet	A ballet
Contemporary dance	Contemporary Dance	Contemporary dance performances	A Contemporary dance performance
	Scottish Traditional Dance		An Irish dance performance
Some other dance	Other style of Dance	Other Dance	Other live dance event
Pantomime	Pantomime or Variety show		A pantomime
Classical music concert		Classical music concerts or recitals	A classical music concert or recital
	Orchestral Music		
	Chamber Music or recitals		
Jazz concert	Jazz Music	Jazz concerts or performances	A jazz concert
	Scottish Traditional Music		
	Folk Music Scottish		
		Folk/traditional or world music	A folk/traditional or world music performance
	Country & Western Music		
	Folk Music (including Asian/Armenian)		
Folk or country and western			
Roots or Folk Concert			
World music			
Rock /pop	Rock or Pop Music		A rock or pop music concert
Some other music		Other live music	Other live music event

<b>ACE - Office of National Statistics</b>	<b>SAC - Taylor Nelson Sofres</b>	<b>ACW - Beaufort Research</b>	<b>ACNI - Northern Ireland Statistics and Research Agency</b>
	Art Galleries		
		Art galleries or Art exhibitions	
	Museum		Museum
Museum/art gallery			
Exhibition or collection or art, photography or sculpture			An exhibition of art, photography or sculpture
	Contemporary Illustration		
	Contemporary drawing		
	Contemporary painting		
	Contemporary Printmaking		
	Contemporary sculpture		
	Contemporary photography		
	Contemporary video/multi-media		
	Contemporary installation		
Craft exhibition (not crafts market)	Contemporary crafts		A craft exhibition
Event including video or electronic art			
	Video/Multi-media/ Performance art		
Event connected with books or writing	Literary or Poetry Event		
		Readings, storytelling and other literary events	
			Poetry reading/storytelling
		Buy a book or paperback yourself	
		Finish reading a book or paperback in the Welsh language	
		Buy a book or paperback in the Welsh language yourself	

ACE - Office of National Statistics	SAC - Taylor Nelson Sofres	ACW - Beaufort Research	ACNI - Northern Ireland Statistics and Research Agency
A Film at a cinema or other venue	Cinema	Cinema to see a film	Film (cinema, arts centre, festival)
Carnival			
	Carnival/circus (not involving animals)		A carnival or circus
		carnivals and street arts	
Street arts or circus (not animals)			
Culturally specific festival			
	Arts Festivals		An arts festival
			A community festival
			A museum

## 6.2 The Target Group Index survey on attendance

BMRB International's annual Target Group Index covers frequency and recency of attendance for each of the following types of performance: Plays, Ballet, Contemporary Dance, Opera, Classical Music concerts or recitals, Jazz concerts or performances, Art galleries or Art exhibitions, "Any Performance in a Theatre", Cinema, Rock/Pop and Museums.

## 6.3 The wording used in these surveys for the questions on attendance

Account has to be taken also of the wording of the questions used in these surveys in considering the validity of comparing their results. The way in which the questions in each survey are worded is shown below.

**ACE - Office of National Statistics** by personal interview with an achieved sample in 2003 of 6,025 respondents.

- Which, if any, of these things (types of event or venue listed on a card) you have visited or attended in the last 12 months?
- Thinking about the last 12 months, approximately how many times have you visited or attended (each of the events or places)?

**SAC - Taylor Nelson Sofres** by personal interview with an achieved sample of 2,753 respondents.

- Have you ever attended or visited any (of a list on a card of) events and cultural activities? – an answer sought for each
- Which, if any, events and cultural activities have you attended or visited in the last 12 months?
- How many of each event and cultural activity have you attended in the last 12 months?

**ACW - Beaufort Research** by personal interview with an achieved sample of 1,000 respondents each year.

- (a) About how often these days do you go to each of the things I will now read out?

**ACNI - Northern Ireland Statistics and Research Agency** by personal interview with an achieved sample of 1,293 respondents

- (a) please tell me how often, if at all, you have been to the following, either as a member of the audience or as a visitor, within the last 12 months?
- (b) And how many times in the last 4 months did you go?

**BMRB International - Target Group Index** by self-completion questionnaire, following an interview, with an achieved sample of around 24,000 respondents each year.

- (a) How often do you attend (each of a list of a given list of arts events etc) these days?
- (b) When did you last attend (each of these)?

The question on Museums relates to attendance in the last 12 months.

The Arts Council of Northern Ireland no longer obtains the annual Target Group Index results for Northern Ireland.

#### **6.4 Surveys by the four UK Arts Councils – on participation**

The table below shows the types of participatory activity about which respondents in the survey are asked. The Target Group Index does not include questions on participation in arts activities.

## Participatory activity

ACE - Office of National Statistics	SAC - Taylor Nelson Sofres	ACW - Beaufort Research	ACNI - Northern Ireland Statistics and Research Agency
Rehearse or perform in play/drama			
	Drama	Drama or theatrical activity of any kind	Drama, theatre or dance of any kind
Do ballet	Ballet		
	Contemporary dance		
		Dance activity of any kind	
Dance for fitness such as aerobics			
	Scottish traditional dance		
Other dance	Other style dance		
Rehearse or perform in opera/opera	Opera or light opera		
	Folk/Scottish traditional music		
Sing to an audience or rehearse for a performance (not karaoke)**	Singing in a choir		Singing or playing a musical instrument
	Playing a musical instrument		
Play a musical instrument to an audience or rehearse for a performance**			
Play a musical instrument for your own pleasure**			
** Shown separately for classical, choral, jazz, rock/pop, world music, other music			
Jazz, rock/pop, world music, other music)			
Write any music		Music of any kind including singing, playing or helping out in a choir, operatic society. Brass band, orchestra, folk, rock or jazz group	
	Making films (apart from video)		
	Filming on video (apart from family life or events)		
	Photography (other than family or holiday snaps)	Film and video making or photography other than family, holiday or party snaps	Photography or film making

<b>ACE - Office of National Statistics</b>	<b>SAC - Taylor Nelson Sofres</b>	<b>ACW - Beaufort Research</b>	<b>ACNI - Northern Ireland Statistics and Research Agency</b>
	Printmaking		
	Sculpture		
	Knitting /other textile crafts		
	Wood crafts		
	Any other crafts		
Photography as an artistic activity (not family or holiday snaps)			
Make films or videos as an artistic activity (not family or holidays)			
Use a computer to create original artworks or animation			
			Crafts
Textile crafts such as embroidery, crocheting, or knitting			
Wood crafts such as wood turning, carving, or furniture making			
Other crafts such as calligraphy, pottery or jewellery making			
Buy any original work of art for yourself			
Buy any original/handmade crafts such as pottery or jewellery for yourself	Buying a work of art or craft object		
Write any stories or plays or poetry			
Write any poetry	Writing poetry		
	Writing stories or articles		
		Creative writing, for example poetry or stories	Creative writing ( poetry or stories)
Read for pleasure (not newspapers, magazines or comics)			
	Reading books		
	Buying a work of fiction or poetry		
	Buying any other types of book		
Buy a novel, or book of stories, poetry or plays for yourself			
			Other arts activity
Help with running of an arts/cultural event or arts organisation			Help with the organisation or running of a festival or carnival

## 6.5 The wording in these surveys for the questions on participation

The ways in which the questions are worded as follows:

**ACE - Office of National Statistics** by personal interview with an achieved sample of 6,025 respondents.

Which, if any, of these things have you done in the last 12 months?  
(list of participatory arts activities I on a card)

**SAC - Taylor Nelson Sofres** by personal interview with an achieved sample of 2,753 respondents.

- (a) How often, if at all, do you participate in each of these events and activities in your spare time? (respondent is shown a card)
- (b) Which, if any, you have participated in during the last 12 months?
- (c) How many times have you participated in this activity in the last 12 months?

**ACW – Beaufort Research** by personal interview with an achieved sample of 1,000 respondents each year.

- (a) About how often these days, if at all, do you take part yourself in your leisure time in any of the activities I am going to read out? By 'take part' I mean in your free time in the home, in classes, rehearsals, shows or in workshops, other than as part of your job in full-time education

**ACNI - Northern Ireland Statistics and Research Agency** by personal interview with an achieved sample of 1,293 respondents.

- (a) About how often within the last 12 months have you taken part in any of the following activities as part of your leisure time? This includes in your free time in the home, through classes or membership of clubs or groups.

Note The Target Group Index does not have questions on participation in arts activities.

## 6.6 Use made by the Arts Councils of the event classification research results

Arts Council England Research Department has worked with audience development and diversity specialists to explore what the results mean for their work. The survey results have also been used by the Arts Marketing Association as a national benchmark to help provide a context for venue-specific data analysis, usually in the form of box office or customer surveys.

The Scottish Arts Council uses the results to identify trends in attendance, participation and attitudes.

Arts Council England makes extensive use of the annual Target Group Index survey results and produces each year a report on the GB results and the Country/Regional results. These provide demographic profiles of attenders for each type of performance/event. The TGI information has also been used, in conjunction with ACORN and Population Census data, to produce area profile reports which give estimates of the potential number of adults in each postal sector in a defined drive-time area who attend each type of performance etc and accompany this geo-demographic and Census information which help in understanding the differences in potential between postal sectors. This information is also used to assess the extent to which a venue has achieved sales in each postal sector set against the apparent potential. The Arts Council Wales has also used the area profile reports for this purpose.

DCMS, after discussion with Arts Council England, will be commissioning the 2005 survey on attendance and participation in England because of its interest in the Public Sector Accountability (PSA) targets agreed between DCMS and The Treasury. The attendance target will focus on the percentage of people attending in the last 12 months at least two events from the following:

- a play or drama
- an exhibition or collection of art, photography or sculpture
- an event connected with literature
- a performance of opera or operetta
- a classical music concert
- a jazz concert
- live dance, including ballet, contemporary, African People's dance, South Asian dance, or some other dance
- a craft exhibition

The participation target will focus on the percentage of people participating in the last 12 months in at least two of the following activities:

- writing any stories, plays or poetry
- doing any ballet or other dance
- playing a musical instrument for own pleasure
- writing or composing a piece of music
- performing or rehearsing in a play or drama
- painting, drawing, print making or sculpture
- textile crafts

DCMS has been in discussion with officers in the devolved governments for Scotland, Wales and Northern Ireland to find out whether they might agree to being included in the 2005 survey. However this will not be possible, but possibly DCMS will make another attempt to gain agreement on this in time for a survey in 2006.

## 7 Extent to which classification systems are used by trade associations and representative bodies for the arts

### 7.1 SOLT and TMA

Only the Society of London Theatres (SOLT) and the Theatrical Management Association (TMA) analyse audience data by event categories.

**SOLT** has in membership fifty London theatres plus nine associate members (for example the Almeida and the Lyric, Hammersmith). Audience data is collected and analysed for the main auditoria (but not for studios except for the National Theatre Cottesloe). The SOLT audience data is based on all its member theatres because the regular submission of returns for collective analysis is a condition of membership. The data is analysed by Richard Andrews of *Performance Reports* who previously worked at Goldsmith's College when it had the contract for this work. The results of the event category analysis is given in the annual SOLT Box Office Data Report and in monthly figures for musicals compared with all other categories. (The reason why the data for individual categories is not given for shorter periods than twelve months is that there is a fear that it might be possible to infer the figures for individual productions in categories that have only one or two productions in a short period of time). This data is also available on a web site. This information is used by producers to keep track of ticket sales of different categories of production and to compare their own figures with that for the corresponding figures for that category for all the Society's theatres. SOLT also groups together in the fortnightly *Official London Theatre Guide* the productions in particular categories ie plays, musicals, opera, ballet, comedy/thriller, entertainment.

**TMA** has 159 member theatres in the UK. Not all theatres are TMA members and not all member theatres submit audience returns, so the data is incomplete. The TMA event classification data analysis is undertaken by City University and made available to members for rolling periods of 52 weeks several times a year. It is used by individual theatres to make comparisons between their own work and the overall total for all TMA theatres and also – but probably to a lesser extent - between particular categories of their own productions and the overall figure for these categories.

Neither SOLT nor TMA has yet used the event category data strategically.

The event categories used by SOLT and TMA are shown in the table below

<b>TMA</b>	<b>SOLT</b>
Shakespeare	
Other Classical play*	Classical play
Drama up to 1956* ( <i>Look Back in Anger</i> )	
Drama 1956-1979*	
Drama 1980 onwards*	
	Modern drama
Traditional musical	
Modern musical	
Musical	Musical
Ballet	
<b>TMA</b>	<b>SOLT</b>
Contemporary Dance	
	Ballet/Dance
Folk/Ethnic Dance	
Gilbert & Sullivan	
Opera/Other Operetta	
	Opera/Operetta
Children's show	Children's show
Family Show	
Pantomime	
Thriller	Thriller
Comedy	Comedy
Revue/Variety/One Person show	
	Performance (only 1 or 2 performances)
	Entertainment - all types except those above

\*Note: These are shown separately for British Drama, European Drama and Non-European Drama

## 7.2 Independent Theatre Council (ITC)

ITC has around 600 members of which 15% - 20% are venues. 'Performing' members span Drama, Mime and Physical Theatre, Young People's Theatre, Puppetry, Dance, Opera, Music Theatre, Street Arts and Circus.

ITC is firmly opposed to any attempt to introduce or develop any form of standard classification for members' work and could see no benefits of this to individual members or to ITC as an organisation. It is not aware of any of its performing members or venues using event classifiers for their own productions. However members are able on the ITC web site to apply their own description for their work, but some consider that they would feel 'confined' by this. ITC is strongly in favour of "the hybridisation of artforms".

### **7.3 Association of British Orchestras (ABO)**

ABO does not have any form of classification for members' work. However individual members use classifiers, which, in some cases, are related to those of the main venue for their performances.

ABO has not considered the collection of audience data from members to be its responsibility. With a very small current staff, it would not in any case have the resources to do this.

### **7.4 Jazz Services (JS)**

JS does not collect audience data from performing groups or venues and, like ABO, it does not at present have the resources to do this.

JS has a set of classifiers for the various Jazz 'styles' which is used to indicate the type of work presented by the various groups and available for engagements at venues. This comprises: African, Big Band, Contemporary, Modern/ Bepop, Experimental, Fusion, Hot Club, Free/Improvised, Latin/Salsa, Mainstream, New Orleans, Hip Hop, Rap, Rhythm & Blues, Soul, Traditional (Trad), Vocal, World, Dixieland, Acid Jazz, Funk, and Blues.

### **7.5 Museums, Libraries, Archives (MLA)**

MLA uses the term 'domain' for each of the three major areas for which it is responsible. It does not have a membership but instead has registered museums. It does not collect attendance data from museums nor from libraries and archives.

In order to have a better understanding of the various activities within each of its domains MLA asked PLB Consulting Ltd to produce a classification method to create 'sub-domains' which would apply consistently across the three domains. The domain breakdowns that PLB Consultancy recommended were based on governance arrangements and were: Central Government-funded, Local Authority Museums, Government Agency, Higher Education, Independent Museums owned by charitable trusts, and Private Museums. The deficiency of this form of classification for the purposes of this study is that it does not identify museums with art galleries.

However the European Group of Museum Statistics (EGMUS) has proposed a set of classifiers for museums that is based on the nature of their collections. The definitions for the different types of museums are:

Art museums: museums for the display of works of fine art and applied art. Within this group fall museums of sculpture, picture galleries, museums of photography and cinema, museums of architecture and also art exhibition galleries permanently maintained by libraries and archives centres.

Archaeology and history museums: the aim of history museums is to present the historical evolution of region, country or province over a limited period or over the centuries. Museums of archaeology are distinguished by the fact that they owe all or part of their collections to excavations. Within this group fall museums of collections of historical objects and relics, memorial museums, museums of archives, military museums, museums of historical figures, museums of archaeology, museums of antiquities, etc.

Natural history and natural science museums: museums for the display of subjects related to either one or several of the disciplines such as biology, botany, zoology, palaeontology and ecology.

Science and technology museums: museums in this category relate to one or several exact sciences or technologies such as astronomy, mathematics, physics, chemistry, medical science, the construction and building industries, manufactured articles, etc.

Ethnography and anthropology museums: museums displaying materials on culture, social structures, beliefs, customs, traditional arts, etc.

These categories could be used to classify special exhibitions at museums.

## **7.6 UK Film Council**

The UK Film Council has a set of genre classifiers. These are listed in its annual report and are also shown on a web-site giving for each for the previous year the number of releases and the gross box office income. The genres are: Comedy, Action, Drama, Animated, Adventure, Fantasy, Sci-fi, Horror, Musical, Crime, Thriller, Documentary, Biopic, War. However, it was explained, that they are on the web essentially for the benefit of the distributors and cinemas rather than for the public.

The Film Council distinguishes between mainstream films and 'specialised' films. The latter category denotes those which are also sometimes described as 'art-house'. The Council makes this distinction because of two of its funding schemes: the P&A Fund and the Digital Screen Network. The over-riding purpose of these schemes is to provide potential film-goers with diversity of choice.

The P&A (Specialised Prints and Advertising) Fund was launched in 2003 to supplement distributors' own investment in release and

marketing costs for new films. The Film Council aims to encourage wider releases and enhanced promotion for the films that it supports in an effort to reach audiences that might not be aware of, or have an opportunity to view, these films. It does this by encouraging distributors to apply for grants for this purpose.

The Digital Screen Network is described as “the cornerstone of the Council’s strategy to bring a broader range of films to a wider range of UK cinemas”. The initiative increases opportunities for audiences to see specialised and art-house films by equipping cinemas in the UK with the latest digital cinema equipment” In return recipients of funds are expected to show an agreed proportion of specialised films.

The Council classifies for its own purposes a particular film as “specialised” on the basis of two factors. The first is that the film should not score highly against the following criteria, which are considered to characterise a mainstream film: Popular Genre, Buzz or Word of Mouth, having a “ Hook” (ie a reason for attendance which someone could use to persuade a partner to see that film, such as star names), and a Known Source (such as a book) on which the film is based. There are also some positives which the Council considers characterises a specialised film, ie that it is foreign language/subtitled or an ‘archive’ film or has an unusual style or method of storytelling.

The Council emphasises that the characteristics that it uses to regard a film as ‘specialised’ are largely based on market research. (The research asked for the reasons why people would want to see a particular film and also the reasons why they would not want to see it).

## **7.7 National Campaign for the Arts**

It has 600 members comprising individuals and organisations. It tends in its work to use only the top-level categories: such as Theatre/Drama, Dance, Music and does not want to look at each of these in more detail as “it represents all the arts”.

## 8 Classification systems developed and used by Network Marketing Agencies

### 8.1 Marketing agencies with systems linked to sales data collection

Arts about Manchester and Audiences London have regional databases. Ticket sales data is sent daily to *Purple Seven (Vital Statistics)* for analysis by event categories. The sales information is used by venues for benchmarking results for a particular category of event against the consolidated results for similar events for the region. When future productions etc go on sale they carry an event classification code that can then be used for direct marketing to previous ticket buyers for that category of event. The classifiers for these agencies are shown below.

Arts About Manchester	Audiences London
Artform classifiers	
Plays/Drama	Plays/Drama
	Comedy
	Cabaret
	Entertainment
Ballet	Ballet
Dance	
Opera	Opera
	Music Theatre
Musicals/Other theatre	
	Children/Family
Classical music	
Chamber	Chamber/Recitals
	Choral
	Popular Classical
World music	World Music
Jazz	Jazz
	Folk
	Pop/Rock
Miscellaneous music	
	Visual Arts
Live literature/Poetry	Literature
Digital/New Media/ Multimedia	Digital/New Media/ Multimedia
	Diverse
Additional) Style Classifiers	
Shakespeare	Shakespeare
	18th Century
	19th Century
Contemporary/Modern (1900-1950)	Modern – 20 <sup>th</sup> Century (Pre 2 <sup>nd</sup> world war)
Contemporary/Modern (1950-present day)	Contemporary (Post 2 <sup>nd</sup> world war)
	Newly created- written in last 5 years
Classical	
Comedy/Farce	
Culturally Diverse (four sub-categories)	
Family/Children's	
Festival	

Arts About Manchester	Audiences London
Popular/Mainstream	
Classic Pops	
Seasonal/Pantomime	
Traditional Classical (Chamber Music)	
Traditional Classical (Choral music)	
Traditional Classical (Orchestral Chamber Music)	
Traditional Classical (Recital)	
Traditional Classical (Serious Orchestral Rep)	
Traditional Classical (Standard Orchestral Rep)	
Traditional Folk	
Mixed Bill/Spectacular	
Original language	
	Poetry
	Fiction
	Site-specific

### 8.1.1 Arts About Manchester

All venues in the Greater Manchester participate including the three Clear Channel theatres – the Palace Theatre, the Opera House and Tameside Hippodrome. The database was set up in mid 2002, using *Data Crunch* initially but then *Purple Seven's Vital Statistics*.

### 8.1.2 Audiences London

At present only the subsidised theatres are involved. The annual subscription per organisation varies between £95 and £950. Venues send data electronically each night or each week to *Purple Seven*. The Ambassador Theatre Group (ATG) theatres in London did originally send the data manually but Ticketmaster, its system supplier, has stopped doing this and has not agreed to send the data electronically. *Purple Seven* is hoping to develop a system covering all ATG theatres in GB.

## 8.2 Other Network marketing agencies which have developed classification systems which are not yet linked to continuous sales data collection

### 8.2.1 Audiences Central (formerly Birmingham Arts Marketing)

It developed a classification system which has one hundred and eighty one categories. This included: eight for Theatre (Drama), five for Ballet, five for Dance, eight for Opera, four for Youth Theatre, six for Classical Music, five for Jazz, six for Musicals, eight for Variety/Comedy/Cabaret, five for Family shows, four for Brass/Military Bands, thirty one for Popular Music, nine for Literature. In addition there were six classifiers for Ethnic work, seven for Education, twenty for Sport, seven for Talks, nine for Trade/Public Exhibitions and three for charity and other events.

However this was found too detailed for practical purposes and recently was only being used by the Symphony Hall and the Midlands Art Centre for analysing their own data and direct marketing. Audiences Central is developing with *Purple Seven* a new system for the regular collection and analysis of box office with a revised set of classifiers. This will be set up by the end of 2005 for around 12 venues in the West Midlands region for the first year of operation. It is hoped to extend the coverage of the database eventually to 24-30 venues. The classifiers to be used will be based on those finally agreed as a result of this study.

### **8.2.2 Arts Index South East**

This is a project run by amh (formerly Arts Marketing Hampshire) in association with Sussex Arts Marketing and SMART (for Surrey) and financed by ACE South East. It has analysed box office data on ticket buyers who lived within one of the main catchment areas five 'hub' cities/towns (Southampton, Guildford, Brighton, Canterbury and Milton Keynes). Venues were asked for patron sales data for the period from 1 October 2001 to 30 September 2002. This was then category -coded by amh using the standard TGI categories: Plays, Opera, Ballet, Contemporary Dance, Classical Music, Jazz, Pop/Rock, "Any Performance in a Theatre" which would include the first four categories and also Musicals (which is not a standard TGI category). Data is currently being analysed for the whole three-year period to September 2004.

amh has had meetings with venues in the five centres to discuss with them how they can use the data and aims to classify venues' forthcoming performances so that they use direct marketing for them.

There has been some discussion with *Purple Seven* and also with Morris Hargreaves McIntyre (MHM) on the development of a system for continuously obtaining data from venues and using a revised classification system for this in the light of the outcome of this study. However at present there are no plans for a continuation of the project.

### **8.2.3 Audiences Yorkshire**

Audiences Yorkshire in 2004 was not successful in obtaining special funding for engaging *Purple Seven* help to set up an attendances regional database with classification data on attendances. This would have had similar features to the system used by Arts About Manchester. There is at present no immediate prospect of sufficient finance being available to set up a system, although efforts are being made to find this.

### **8.2.4 Audiences Northern Ireland**

*Purple Seven* are in discussion with this newly established marketing agency. Thirty five venues will regularly submit sales data for analysis to *Purple Seven*. This will be a condition of funding by ACNI. The classifiers to be used will be based on those finally agreed as a result of this study.

### **8.2.5 Audiences North East**

The possible development of a ticket sales analysis system using event categories is being considered, following the appointment of a Director in February 2005.

### **8.2.6 Other UK Network marketing agencies**

Other agencies without sales databases use classifiers for mailing list purposes.

## **9 Classification Systems used by individual theatre companies, orchestras and venues etc.**

Marketing staff at a range of individual theatre companies, orchestras and venues etc were asked whether they used classifiers for different types of performance and, if so, for what purposes. Here are notes on the information provided by them.

### **9.1 Royal Shakespeare Company**

The Royal Shakespeare Company has a set of classifiers which has a generic dimension, a time -period dimension and also a further 'Europe' dimension. The classifiers are:

Shakespeare, Classical, Historical, Tragedy, Comedy, New Writing and Family, Renaissance, Restoration, Spanish Golden Age, Nineteenth Century, and Modern.

The audience analysis data on classifiers is used for targeted direct marketing. It can influence the timing, the number of performances and the choice of venue for particular plays.

### **9.2 Royal National Theatre**

The National Theatre does not have a classification system for different types of plays or musicals. It bases its sales targets and direct marketing for forthcoming productions on ticket buyers for what it considers to be 'comparable' productions in the past. Its view of 'comparability' takes account not only of the type of work but on cast and writer etc.

### **9.3 The Royal Exchange Theatre**

The Royal Exchange did in the past classify events by the Morris Hargreaves McIntyre (MHM) *Climbing Frame* ie 'Difficult', 'Moderate', 'Easy'. However the Royal Exchange does not use these now and instead bases attendance projections on previous similar types of work.

### **9.4 Theatre Royal Norwich**

The Theatre Royal has developed its own system of classifiers and does not use the TMA categories. Its classifiers include the following categories: Quality Drama, Popular/Comedy Drama, Musicals, Opera, Dance, Family/Children's, Pantomime, Stand-up Comedy, Concerts, Personality Concerts, Big Band Orchestral, Country/Irish, Amateur. It uses the comparative data for each of these categories to guide direct marketing, to inform programming. The comparative category figures are shown in the annual report.

### **9.5 The Lowry**

The original classifiers used by The Lowry were those developed for *Data Crunch*, but it found that these did not suit its purposes so it is currently working with *Purple Seven* and Arts About Manchester to develop another set of sub-categories. The categories of all

forthcoming performances are placed on the box office system so that potential attenders may be informed of the nature of performances about which they enquire. The new classification data will be used for comparative analysis and the results of this might influence programming.

#### **9.6 Chapter Arts Centre**

The classifiers used are: Dance, Drama, New Music and Film (separating Specialised and Mainstream). There is also a classifier for performances etc in the Welsh Language. They are mainly used for direct marketing. "It would be going too far to say that the data influences programming." It is trying to address the difficulty of capturing the names of cinema attenders by introducing loyalty cards.

#### **9.7 Warwick Arts Centre**

The classifiers used are: Drama, Dance, Comedy, Opera/Music Theatre, Classical Music, Jazz/Popular and World Music, Jazz Coventry Events, Student Theatre, Visual/Live Art, Student Theatre, Student Music, Amateur Music & Dance, Literature, Christmas.

#### **9.8 King's Theatre, Glasgow**

The Kings does not have a structured classification system as it does not want to be constrained by this. It wants the flexibility to look for particular types of previous productions that would be appropriate for planning or direct marketing purposes. It might include other companies' print in mailings that it sends to those who have previously attended particular types of production at the King's. It was not aware of ATG management wanting to analyse ticket sales at Group theatres by particular categories of production - when the group was achieving 20% increases in audiences over the past two years.

#### **9.9 Ambassadors Theatre Group (ATG)**

ATG has twenty-four theatres in GB including twelve in Greater London. Each of these has a Ticketmaster box office system except for the New Victoria Theatre in Woking, which has Pass. ATG uses the *Profile Master* system that has world-wide event classifiers. The particular classifiers used in GB are: Ballet and Dance (together), Opera, Drama, Musicals, Comedy (whether Comedy Plays or Stand-up Comedy), Family Shows, Pantomime, and Ice Shows. The ATG Sales Manager decides on the category for each show when it goes on sale on the box office system. The analysis by category information is mainly used for direct marketing, but ATG also selects targets on the basis of particular types of show that patrons have attended in the previous two years. It is possible that the category analysis would influence programming decisions.

#### **9.10 Macrobert Centre, Stirling**

The classifiers used are: Theatre (ie Drama), Dance, Comedy, Family/Children's, Local (ie Amateur), Music (which includes Classical, Jazz, Traditional, Pop). They are used for direct marketing and for

grouping events in the brochure to enable potential attenders to look for the type of work that might interest them.

### **9.11 Royal Albert Hall**

It has recently started to use a new set of classifiers that have been developed since Tessitura was acquired in September 2004. The Classifier data is used for direct marketing and for help in understanding audiences. It is possible that in future it could have some influence on programming. The classifiers used are: Classical Music, World Music, Rock & Pop, Jazz & Blues, Musicals, Opera, Dance, Comedy Variety, Cirque du Soleil, Children's and Family Events, Christmas, plus Community Events, Sport, Awards and Exhibitions.

### **9.12 South Bank Centre (SBC)**

SBC includes the following classifiers on its *Artifax* box office system:

Classical Music: Chamber Orchestra, Choral/Concert Performance, Early Music, Ensemble Chamber, Ensemble Contemporary, Orchestral Foreign, Orchestral London, Orchestral Regional, World Music.

Jazz/Pop etc: Ambient/Techno, Country, Folk, Innovative/Cutting Edge, Pop, Rock, Soul, World Music (non-classical)

Dance: Ballet, British Dance, International Dance

Opera, Music Theatre

International Mime/Theatre

Literature

Film, Film with live music

Cabaret

Stand-up Comedy

### **9.13 The Barbican**

The Barbican has two main levels of classification:

Artforms: Classical Music, Contemporary Music, Dance, Theatre, Art, Cinema, Literature, Education.

Genres: Art House, Orchestral, Recital, Comedy and Potential for Combined Art forms (eg dance and music).

In addition there is a 'style' analysis of genre to enable a niche market to be targeted. This includes Sub-titled; Performance Language; Violin. Further classifications include Country of Origin and Degree of Accessibility (evidently using the special *Audience Builder*

classifications developed by MHM to indicate the degree of 'challenge' which an event is likely to have for potential audiences: easy, intermediate, and advanced).

The total number of analysis options for identifying very precisely particular types of work is very large.

#### **9.14 Birmingham Symphony Hall**

The Symphony Hall continues to use the Birmingham City codes developed in the mid 1990s. Information on these is given in Section 8 above in the Audiences Central sub-section. These codes may have to change because BOCS will no longer be providing support for them on their system.

The classical music categories include: Chamber Music, Early Music, Symphonic Music, Contemporary, Choral Works, Recitals, Classical Vocal (soloist), Classical Spectaculars, Popular Classics, Symphonic Film Music, Male Voice Choirs, Star (Household names) etc.

There are separate sets of classifiers for Jazz and for Popular Music.

The Classical Music data has been used for fund-raising. In fact a promotion using *The Phone Room* won an award. It also has been used to tell potential sponsors attend classical music at the Hall.

#### **9.15 Bridgewater Hall**

Bridgewater Hall, in conjunction with Arts About Manchester, has used *Data Crunch* and *Vital Statistics*, both of which can analyse data by event classifiers. Bridgewater Hall currently classifies performances by artform genre and series. It uses the data for direct marketing, general trend analysis, year-on-year analysis and crossover analysis. Its suggestions for classifiers for music would: Classical (Early Music, Orchestral, Recital, Organ, Church, Popular Classical, Youth, and Film Connections) and Non-Classical (Pop, Rock, World Music, Folk, Blues, Ambient Electronic, Contemporary, Singer/Songwriter etc). It suggests that the value of a commonly agreed system would be for benchmarking, support for funding applications, and audience development. It made the point that there is a need to consider, as well as event category, repertoire, the profile of any soloist, whether performances are repeats, the proximity of events. In addition it suggested that the timeliness of classifications should be considered because events may be given a certain classification because they were 'of the moment' or 'of the time/place'.

#### **9.16 Halle Orchestra**

The Halle has developed its own classification system based on each of its subscription series concerts which are distinguishable by the type of music presented. These are the Thursday series, *The Collection*, *Opus One*, and *Pops*. 95% of Halle concerts in Manchester come

within these series. The Halle uses these to identify patrons for direct marketing and for comparative analysis of sales results for concerts and for forecasting earned income etc. It is possible that the results of the comparative analysis could have some influence on programming.

#### **9.17 The London Symphony Orchestra (LSO)**

For its concerts at the Barbican LSO has up to now based its direct marketing activity on identifying people who have attended a concert similar to a forthcoming concert. However soon it aims to use the new classification system that has recently been developed for the Barbican. This new system classifies performances by artform, performer, season, genre, style, country or region of origin and accessibility. LSO will use the sales data by categories to make more informed projections of attendance and income. It is very unlikely that LSO would expect to share the analysis data with other orchestras.

#### **9.18 Bournemouth Symphony Orchestra**

The classifiers which it uses are: Romantic, Classical, Baroque, Twentieth Century up to 1945, Contemporary (ie post 1945), Opera Concerts, Popular Classical, Choral, 'Last Night of the Proms', Fireworks concerts. Forthcoming concerts are shown on the web site against the appropriate classification so that the public can access this information easily. The box office records of 60,000 people who have booked particular categories of concert within the last three years are used to identify targets for direct marketing. The analysis of the data informs income projections and does influence programming.

#### **9.19 Dundee Contemporary Arts**

It does not use classifiers for its art exhibitions. Nor does it use the UK Film Council's classifiers or any others for its cinema screenings. However it will shortly be discussing with MHM the possibility of using *Audience Builder* to classify its events. It presents temporary exhibitions, for which no admission charge is made and therefore no comprehensive data is collected on attenders. A count is made manually of visitors to the Gallery. Interviews are conducted with around 10% of visitors to establish their frequency of attending the Gallery and to identify the area where they live. The Gallery tends to focus on trying to encourage visitors to 'stretch' their interest and visit a different type of exhibition type of exhibition. It is not selective in sending out to people on the mailing list information on forthcoming exhibitions. In mailings to previous cinema attenders it sometimes tries to encourage them to try something that is a little more challenging than they have previously attended.

#### **9.20 National Galleries of Scotland**

It has at present three classifiers for different types of temporary exhibition which it uses for setting income and sponsorship targets. It will shortly adopt a new set of classifiers as a result of a consultancy project with on pricing for admissions. As all temporary exhibitions have

an admission charge the Galleries are able to obtain patron data on exhibition attenders.

### **9.21 Edinburgh International Festival**

The Festival controls all events and hires venues for performances etc and takes all the ticket income. It has a classification system including up to forty categories at present (although some of these are not applicable every year) but may change some of these. It makes use of the returns by category in comparing attendances, income and average ticket yield between years and between categories for the same year and also in preparing forward projections of attendances and income basing the estimates for each category on the data from previous years. The data could have some influence on decisions on programming. It is also used in direct marketing. Its present categories are:

Theatre: English Language Play; English Language New Writing; Foreign Language Theatre; International Theatre; Variety Theatre; Play Reading; plus Storytelling

Dance: Classical Dance; Contemporary Dance; Ethnic Dance; Flamenco

Music: Large Orchestral Concert; String Quartet/Ensemble; Contemporary Chamber; Choral Concerts; Contemporary Choral/Chamber; Organ Music; Scottish Traditional; Non-Classical Music; Children's Concert; Ethnic Traditional; Orchestra/Chorus; 20th Century Orchestral/Choral; Early Music; Fireworks Concert; Chamber Ensemble; Piano Recital; Vocal Recital; String Recital; Concert Performance Opera; Music Theatre; Staged Opera; Contemporary Opera.

Film

### **9.22 Tyneside Cinema**

Tyneside Cinema set up a classification system before the UK Film Council. Tyneside Cinema uses the following classifiers: Historical, Horror, Science Fiction, Documentary, Hollywood, Hollywood Classics, US Independent, UK Independent, Comedy, Mainstream British, Black Comedy, Black Classics, French, German, Italian, Spanish, World Cinema, Music, Gay/Lesbian, Children's Films, Short Films.

A major problem in attempting to collect patron data by film category is the high proportion of tickets sold for cash on the day only a few minutes before the performance. In recognition of this problem Tyneside tried to create a database that had information on the categories of film interests of attenders who were joining the mailing list.

## **10 Discussions with other organisations on the use of event classifiers**

### **10.1 Purple Seven (Vital Statistics)**

It does not have a 'preferred' classification system that it recommends to the organisations that approach it for analysis purposes. However it emphasises that each performing company or venue should have an event classification system based on classifiers that are meaningful and appropriate for its own purposes. It said that there was virtually no limit on the number of categories that *Vital Statistics* could handle in analysis.

### **10.2 Morris Hargreaves McIntyre**

MHM does not have any preferred system of 'genre classifiers' that it would recommend to an organisation for which it was working. It considers it to be far more important to classify a particular event by the degree of challenge or accessibility that it offers to potential attenders. MHM has developed with *Catalyst Arts* the following classifiers for this purpose:

- Difficult: for example New Writing
- Moderate: for example a Shakespeare tragedy
- Easy: for example a popular play or a popular classical concert
- Family: for example a Pantomime or a carol concert
- Special One-Offs: for example a play dealing with a specialist topic or a one - person event involving a 'personality' which would attract people who do not normally attend arts performances.

MHM say that when this type of classification has been linked to frequency of attendance data, it has produced responses to targeted mailings two or three times better than average.

## 11 Arts ACORN

Reference should also be made in this report to a previous, unsuccessful, attempt to set up a common classification system for arts performances.

A set of Standard Event Categories was developed by Roger Tomlinson and Duncan May for CACI in 1992 when CACI was considering the establishment of an Arts ACORN segmentation system. Arts ACORN, however did not meet with a favourable response from arts organisations at that time partly because of the cost for buying the names and addresses of ticket buyers for particular types of work. As a result of those doubts and also changes in senior staff at CACI this project was dropped. That set of event categories was used by Roger Tomlinson in the series of Box Office Marketing Guides which he was commissioned to produce by the (then) Arts Council of England. This was a three-dimensional system identifying:

- the performance space description (eg. Theatre 800-1,199 seats)
- the event type (e.g. orchestral music)
- the content (e.g. mainly classical)

The 'Event' Types included:

### Plays/Drama/Theatre:

Shakespeare, Classic Drama, 20<sup>th</sup> Century Drama pre 1956. Drama post 1956, Comedy Drama, Tragi-Comedy, Mime/Physical Theatre, Thriller, Revue/Variety/Light Entertainment, Children & Family, Pantomime, Musical, Music Theatre, Opera, Operetta, Ballet, Contemporary, and Modern Dance.

### Music:

Orchestral music, Chamber music/recital, Chamber Orchestral, Choral music, Jazz, Folk Music, Rock, Pop, World Music, Light Music/Big Band, Country & Western.

### Poetry/Literature/ Dramatised Readings

These event categories should be considered in the discussions on 'core' second-tier classifiers

## **12 Proposals for a UK-wide Arts Classification System**

### **12.1 Difference in use by the Arts Councils from that by performing companies and venues etc**

The Arts Councils use classifiers to denote the main type of work in which a client organisation or an applicant for funding is engaged. Jazz Services also use them for this purpose to enable promoters to select groups for engagements, and some of ITC 's members use their own definitions of their work for the same reason. However all the classification systems used by the Network marketing agencies and by individual arts organisations are used to denote particular types of event. While it is clearly desirable that all systems in the UK arts sector use the same top level classifiers, whether for work or for specific events, it is not necessary for the Arts Councils to extend their range of classifiers for work so that they correspond to all the first-tier event classifiers, particularly as some of the first-tier classifiers would not be applicable to the main element in a funded client's work.

There should be consistency in the precise scope of each the Arts Council's top-level 'common' classifiers. It would be useful also if each of them was capable of identifying distinctive categories of work that correspond to certain first-tier event classifiers. These would include Drama/Plays, Ballet, Contemporary Dance, Culturally-Specific Dance, Classical Music, Opera/Music Theatre, Culturally-Specific Music (including World Music), Jazz, Visual Arts and Crafts. Seven of these ten types of work correspond to the types of arts performance/event covered in the annual Target Group Index and eight of them correspond to the types of performance/event covered, for example, in the Arts Council of England's most recent adult population survey of arts attendance.

### **12.2 Overall Structure for a classification system for events**

There should be:

- a set of top-level arts classifiers which identify broad categories of event
- a set of first-tier classifiers which identify particular types of event
- an indeterminate number of second-tier classifiers to identify more precisely different categories of event etc for direct marketing and other purposes. These should include a small number of agreed 'core' classifiers. But alongside these would be, in individual cases, whatever other classifiers each theatre company, orchestra, venue etc considers appropriate for its own needs.

To illustrate the relationship of the three classification levels for a performance of South Asian Dance: Dance would be the top-level classifier, Cultural-Specific Dance the first-tier classifier and South Asian Dance the second-tier classifier.

### 12.3 Top-level classifiers for events

The top-level classifiers for events should be: Theatre, Dance, Music, Visual Arts and Crafts, Literary events and Combined Arts.

### 12.4 First-tier classifiers for events

The twenty-three first-tier classifiers (related to the top-level classifiers) would be:

#### Theatre

- Drama
- Musicals
- Children's/Youth Theatre
- Entertainment (note this is a relatively new category introduced by SOLT and which ACW has included within its range).
- Other Theatre

#### Dance

- Ballet
- Contemporary Dance
- Culturally-specific Dance (a clearer definition than 'Traditional Dance')
- Other Dance

#### Music

- Classical Music
- Opera<sup>1</sup>
- Jazz
- Culturally-specific Music (including World Music and Traditional Music)
- Popular Music
- Other Music

#### Visual Arts and Crafts

- Visual Arts
- Crafts

#### Literary

- Live Literary Event
- Library Events (eg a reading group) and Talks about books or authors, provided that they are ticketed

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<sup>1</sup> Although the Arts Councils have always had Opera assessed by the Music department; and funding for it has been shown in annual reports under Music, a case may be made for considering it as part of Theatre. Many mixed programme receiving theatres would regard fully-staged opera performances as Theatre (while accepting that opera concert performances in concert halls would be regarded as Music). Also, both TMA and SOLT include Opera within their range of 'Theatre' classifiers for audience data analysis purposes. However this uncertainty as to whether Opera would be seen by theatres as coming within the top-level Theatre classifier rather than within Music need not be a major issue. The most important and useful set of classifiers for arts performances for operational and analysis purposes are those at the first-tier level because they identify each of the main types of performance. So for practical purposes an individual theatre may use an Opera classifier without being concerned as to whether it comes within the top-level 'Music' classifier or the top-level 'Theatre' classifier)

### Combined Arts

- First-tier event classifiers to be determined.
- This top-level classifier would cover events that involve more than one artform. Plays, music, opera or dance performances or art exhibitions etc included in a festival programme should not be classified as Combined Arts. For example a play should be classified at the top-level as Theatre, then at the first-tier as a play and then further by the appropriate second-tier classifier. (On the other hand the work of a multi-artform festival would be classified by the appropriate Arts Council as Combined Arts.)

Consideration should also be given to using on regional databases the following as first-tier classifiers for events:

### Film Screenings (at funded venues)

### Museum Exhibitions (non-art)

### Other Events

The aim should be to make these first-tier classifiers comprehensive and mutually exclusive. Consequently the 'Other Events' classifier would be used for any event that could not be assigned to one of the specific classifiers.

While it is clearly desirable that all systems in the UK arts sector to use the same top-level classifiers, whether for work or for specific events, it would not be necessary for the Arts Councils to agree to use specific codes in grants management to correspond to the first-tier event classifiers.

However, it would be useful if each Arts Council (or DCMS) could include in its research surveys questions on attendance at as many of the first-tier event categories as is practicable. These should include drama/plays, ballet, contemporary dance, culturally-specific dance, classical music, opera, culturally -specific music (including world music), jazz, visual arts and crafts. Seven of these ten types of work correspond to the types of arts event covered in the annual Target Group Index. Also, at least eight of them correspond to the types of event covered in each of the Arts Councils' attendance and participation surveys of the adult population.

It should be added that some venues may want to select people who had attended a top-level category event in order to increase their direct marketing reach.

## **12.5 Second-tier classifiers**

As is clear from the information given in this report, particular classification systems have been developed to meet the individual needs of companies, orchestras and venues. Although most systems include some of the proposed second-tier classifiers shown below they also include others which are of particular relevance to the company or venue concerned. However it would be hoped that theatre companies, orchestras and venues etc would at least be prepared to include in their range of second-tier classifiers a small number of specific agreed 'core' categories which identify particular types of event.

Examples of these might be:

**Classic Drama:** Shakespeare; Other Classic Plays up to 1945 (SOLT) or 1956 (TMA), Classic Plays from 1945/1956 eg by Alan Bennett, Simon Gray, David Storey; New Writing ie first performed in the previous 3-4 years (moving date) etc.

**Culturally-specific Dance:** South Asian Dance, African Dance, Scottish Traditional Dance, Irish Dance, Welsh Dance etc.

**Entertainment:** Pantomime, Comedy/Comedians, Variety, Family Entertainment etc.

**Classical Music:** Early Music, Baroque, Orchestral, Choral, Concert repertoire, which is mainly: Classical Music to mid-twentieth Century, Classical Music from mid-Twentieth Century, Classical Work first performed in the last 3-4 years etc

**Culturally-specific Music:** World Music, Gospel, Scottish Traditional Music, Irish Music etc.

**Jazz:** Trad, and Contemporary or sub-divisions of these to identify the types of Jazz given in Section 7.4

**Visual Arts:** Painting, Sculpture, Drawing, etc.

**Crafts:** Ceramics, Textiles, Jewellery, Glass, Metal, Wood etc.

Note: The time distinctions suggested for these second tier definitions are intended to be illustrative of the kind of distinctions which need to be made between different types of performance/event/exhibition. Obviously they can be amended/refined after discussions with those with specialist knowledge and experience of these genres.

Obviously the second-tier categories used by theatre companies, orchestras, venues etc would continue to include others which are relevant to their own individual needs.

## 12.6 Possible Classifiers for Cinema

Decisions on possible first-tier classifiers for Cinema would, of course, be the responsibility of the UK Film Council. As stated above, the Council makes a distinction between specialised/art-house films and mainstream films, and so these two categories might usefully be included in the classifiers used at arts centres with cinemas. Of course the difficulty of obtaining patron data on attendance severely restricts opportunities to use data based on categories of film. However some venues are intending to introduce loyalty cards that may go some way to overcoming the problem.

### **12.7 Possible Classifiers for Museums**

Decisions on possible classifiers for non-art exhibitions in Museums would, of course, be the responsibility of MLA. However, it should be said that of the two systems which have been developed for Museums, the “type of collection” classification system developed by EGMUS would be more useful for direct marketing than the system based on governance arrangements. If this view is acceptable both to MLA and to its individual registered museums, the five Museum intermediate classifiers would be:

- Archaeology and history museums
- Natural history and natural science museums
- Science and technology museums
- Ethnography and anthropology museums
- Art museums (galleries)

Since the main focus of this study is on the classification of events (which in the case of museums could be applied to particular types of temporary exhibition) these museum collection categories may be used in regional databases as first-tier exhibition classifiers. Second-tier classifiers may then be used to indicate more precisely the nature of each exhibition. For example an archaeology exhibition would be the first-tier classifier and, say, Roman Britain the second-tier classifier.

There is a case for having an additional top-level classifier for ‘non-art’ exhibitions at museums to cover the first four classifiers above. Art exhibitions at museums would of course be already covered in the Visual Arts top-level classifier.

### **12.8 Classifiers for Participatory activities**

Attention in this study has been essentially focused on the classification of funded work and the classification of arts events. However there may be a need also for classifiers for participatory activity where the names of those engaged in it are recorded, enabling cross-analysis against participants’ possible patterns of attendance etc. It is proposed that these should be kept as simple as possible with the emphasis on first-tier participation classifiers for: drama, dance, music, visual arts, crafts, film and video. If necessary these can then be linked to a set of second-tier participation classifiers to indicate more precisely the type of activity involved.



## 13 Conclusions

13.1 It is important to recognise that the way in which the four national Arts Councils use classifiers is different from the way in which classifiers are used by the Network marketing agencies, theatre companies, orchestras and venues etc. These latter organisations use them to indicate a particular *type of event* (whether production, concert, recital, performance or exhibition etc.). The Arts Councils use them to classify the *type of work* in which funded clients are mainly engaged.

13.2 It would be useful if the results of the four UK Arts Councils' annual surveys of regularly funded organisations could be merged to produce figures for the UK as a whole for the top-level categories of funded work and to enable comparisons to be made between the individual nation results. This would necessitate agreement on the common top-level classifiers and on the types of work covered by each of these. But it would, of course, leave each Council free to continue to use its other 'top-level' classifiers for its own purposes.

There are small differences between the types of work covered by each of the Arts Councils that may, to some extent, be due to differences in definition.

13.3 Merged data from the four Arts Councils' annual surveys of funded clients would make it possible to show for all UK, as well as for the individual nations, the relationship between the number of annual attendances for each top-level category of work presented by clients to the amount of funding for clients in that category.

13.4. It would be useful also to have as much consistency as possible between the questionnaires used in each of the four Arts Councils annual national surveys of the adult population on attendance and participation particularly for what correspond to the first-tier event classifiers. It would then be possible for the results from the four surveys to be combined to show results for these for the UK as whole, with which each Arts Council can compare its own results. The survey questions would be most usefully be based on 'attendance at events in the previous twelve months'. As already stated above, it is possible that by 2006 DCMS may succeed in gaining agreement for a single UK-wide survey which would achieve the benefits suggested. An issue that will, of course, need consideration is the possible loss of trend comparisons with the survey results for earlier years if changes are made in the survey questionnaire.

13.5 There is no realistic prospect of being able to obtain UK attendance data at trade association or representative body level which reflects the total number of attendances for the types of event which correspond to the top level classifiers or the key first-tier categories. Even though the SOLT data provides comprehensive data for the London theatres, the TMA data does not provide this for theatres outside London. There

are no attendance figures available centrally for Music nor for the Visual Arts or Crafts. There would anyway be a problem in obtaining reliable attendance figures for galleries (and museums) where, except for some temporary exhibitions, admission is free and no reliable data on attenders is obtained. There is no prospect of any improvement in this position without a considerable increase in the resources of the membership organisations, and even then – as in the case of the TMA – there is no certainty that anything like comprehensive audience returns for that section of the industry will be obtained.

- 13.6 The only way of obtaining information for the top-level categories of event in order to demonstrate their importance as cultural and leisure activities would be to base it on the findings of the DCMS/Arts Councils' surveys of the adult population in the four nations. This could show the estimated total number of adults who have attended particular categories of event in the previous twelve months (based on the percentage levels obtained in the research).
- 13.7 The first-tier and second-tier classifiers would be of more practical use than the top-level classifiers to theatre companies, orchestras venues and Network marketing agencies. This is because they can be used more precisely for sales analysis and direct marketing, and possibly programming decisions. However, as is evident from Section 9 above, there are considerable variations in the range of classifiers used by individual organisations for their own analysis, programming and direct marketing needs, particularly at the second-tier level. Consequently these arts organisations need to be persuaded to include in their range at least the appropriate top-level, first-tier and 'core' second-tier classifiers. The four Arts Councils and the Network marketing agencies would have an important role in this by direct influence. However there is a strong case for the individual Arts Councils organising seminars at national level on the general theme of the value of using market and sales data. The programme for these should include the presentation of the findings of this study and also of the studies on Standard Reporting and on Protocols. The seminars should include a presentation on the new area profile data for all postal sectors. It would be valuable also to have the support of the trade associations etc in endorsing the adoption of a commonly agreed set of classifiers and in encouraging their members to use them. It has to be recognised that ITC are not in favour of a formal classification system for events.
- 13.8 Network marketing agencies' regional databases with event classifiers can offer to theatre companies, orchestras, venues etc real practical benefits which include:
- the comparative analysis of attendances at various types of event
  - the benchmarking of the results for each performing company or venue for a particular category of work against the overall figures on the database range attendance per performance, average ticket yield, frequency of attendance, the drive-time distances which attenders live from the venue etc

- opportunities for direct marketing to attract previous attenders at particular categories of event at that venue (or at other venues in the region also where permission for this has been obtained from ticket buyers at those venues)
- opportunities for making available, on a web site or in print, event-type indicators to guide searchers interested in particular categories of forthcoming events.

- 13.9 Two Network marketing agencies (Arts About Manchester and Audiences London) currently operate regional databases for the continuous analysis of attendance data by event category. Arts Marketing Hampshire, in a specially funded three-year project, has collected and analysed box office data on a retrospective basis for three twelve-month periods for five 'hubs' in Arts Council South East's region; but the funding for this project was due to run out at the end of October 2005 and there are no immediate plans for any continuation beyond that. Audiences Central and Audience Development Northern Ireland aim to establish regional databases in mid-2005. Other marketing agencies have classifiers that they use for mailing list purposes.
- 13.10 It will be important to gain the agreement of all the Network marketing agencies to adopt the proposed top-level classifiers and the first-tier classifiers for sales analysis and mailing list purposes. The agencies will also need to agree what the 'core' second-tier classifiers should be. Agencies will need to consult their members and/or the main arts organisations in their regions before definitive lists of the first-tier and second-tier classifiers are finally decided.
- 13.11 A greater range of venues and catchment areas represented in regional databases than at present would increase opportunities to obtain meaningful benchmark indicators which will be useful to the Arts Councils, the Network marketing agencies and to arts organisations in all areas. The aim therefore should be to establish an additional regional database in one or two more regions by autumn 2006. It is possible that the Arts Councils might be able to provide some of the funding for this provided there is a clear commitment by the performing companies and venues etc in the region to help cover the cost and a willingness to pool their sales data for analysis in order to benefit all organisations in the region.
- 13.12 All Network marketing agencies with regional databases should provide for performing arts organisations and venues training and guidance on using the information effectively.

- 13.13 By the end of 2007 the benefits to theatre companies, orchestras and venues of event category analysis should be apparent, and so it would then be opportune to increase the number of Network marketing agencies with this facility, provided there is a commitment by arts organisations etc in the regions where this is contemplated.
- 13.14 An increased number of regional databases should enable consideration to be given to establishing a virtual data warehouse. This would give venues access to more extensive information on attendances at the various categories of event. It should then be possible to base benchmark comparisons on events at different types of venue, or on venues in different types of location or on venues with seating capacities within selected ranges. It should be possible then for a company or venue to ask for comparisons of their data against a consolidated group of 'peer' companies or venues (provided this group was of sufficient size to preserve the confidentiality of the individual results for each company or venue within it)
- 13.15 This study did not explore the views of computerised box office system suppliers on the availability of event classification codes on their systems. Roger Tomlinson will be reporting on this in his study. However it is clear that there will need to be discussions with each system supplier to gain their agreement to provide users of their system with the necessary help in coding sales by the top-level, first-tier and second-tier event classifiers and in analysing the results.
- 13.16 The brief for this study asked for strategies to involve the commercial sector in agreeing a common set of classifiers'. Presumably there were two possible reasons for this. The first reason could have been to try to produce consolidated figures for annual attendance for the major artforms/top-level categories for the whole of UK. The purpose presumably would be to demonstrate the importance of these artforms as cultural and leisure activities. This could help in lobbying for more government support for the arts. However, as has been explained above, the only audience data that is collected centrally for UK venues is that analysed regularly for theatres by City University for TMA. Theoretically this might be merged with similar data from SOLT in an attempt to represent the UK audience for Plays/Drama, Dance, Opera etc individually. But the TMA data is incomplete and there is no centrally collected audience data for Music or for visitors to Art galleries or for Art or for Craft exhibitions. Fortunately there is an alternative way of featuring information on arts attendance. The Arts Councils' commissioned market research surveys for the four countries using commonly agreed event categories etc (or a centrally commissioned DCMS survey) will provide a means of estimating the number and percentage of adults who attend each of the top level categories of arts or cultural event in the previous 12 months.

The second reason could have been to provide a means of integrating sales data for commercial venues with that from subsidised venues for

specific categories of performances in consolidated sales databases in order

- to enable more informed and complete analysis of audience data to be undertaken
- to improve targeted direct marketing
- to have more comprehensive publicity particularly on the web for forthcoming arts performances presented by each type/category of event to make publicity information on it more accessible to potential attenders.

However three Clear Channel venues participate in the pooling of data for the Arts about Manchester database. Presumably these commercial venues provide data because they gain from having access to the consolidated sales information from all the venues in the region. Consideration should therefore be given to adopting this approach to the commercial sector in other regions when regional databases are established there.

13.17 It has to be recognised that not all venues have computerised box office systems to enable them to create records of the types of events attended by particular patrons. Marketing agencies and Arts Council audience development officers should discuss with these venues how they might use a simplified manual classifier system for monitoring and direct marketing purposes. This might be done through regional training sessions.

13.18 The value of using data based on event classifiers will obviously depend on three factors:

- the ability of companies or venues to communicate clearly and correctly in their publicity material and to searchers on the web the nature and appeal of the event
- the choice of the right patrons as targets for direct marketing
- the use in the analysis of the right classifiers to enable appropriate benchmark comparisons to be made.

A reference manual would help promote correct and consistent event classification coding particularly at the second-tier level. This should include definitions of the various types of event and specific examples of plays, operas, ballets, art exhibitions etc within particular categories.

13.19 This study does not, of course, stand in isolation. Particular issues that have emerged here relate also to the studies on Standard Reports and on Protocols The findings and proposals in this report have implications for each of those reports, just as their findings and proposals have implications for the effective use of classifiers for events.

13.20 Several qualifications have to be added to the findings of this report. First, information on attendances or on individual attenders for

particular categories of event are obviously not the only factor to be considered for monitoring and forecasting and direct marketing.

Account has to be taken also of the potential appeal of an individual event, the writer or composer(s), the scale, the performers, the directors or conductors, the venue, the timing etc. As has been said above, the National Theatre takes more account of these factors than of the category of the event *per se* for its programme planning, sales forecasting and direct marketing. Secondly, the point was made by one of those consulted in this survey that some potential attenders may have a different perception of certain kinds of event, for example contemporary dance, from that of a performing company or venue. In the experience of that informant around four-fifths of the audience for an event were not regular attenders at that type of event, consequently it might be misguided to focus direct marketing activity for a particular type of event largely on the more frequent attenders of it. Like the National Theatre, that informant considered it important to look at each forthcoming event in the particular way that a potential attender might look at it rather than simply as a generic category.

## 14 Recommendations

## 14 Recommendations

The programme of work that forms Audience Data UK (ADUK) is overseen by a Steering Group whose membership is made up of representatives of each of the four UK Arts Councils and individuals working for a range of arts organisations. The Steering Group's responses to the recommendations made in this section of the report are contained in boxes such as this to distinguish them from the main report.

### 14.1 The ADUK Steering Group

14.1.1 When, along with this report, the Standard Box Office System Reports and Definitions, Protocols and Guides to Good Practice studies have been completed and accepted by the Steering Group, one consultant should be commissioned to prepare an overview report summarising the results and proposals from the three studies and recommending appropriate integrated courses of action. In preparing that report he/she should obviously consult the authors of the three reports. The target date for the completion of this overall report should be by the end of December 2005.

The ADUK project steering group do not feel it necessary to compile one overview report on the three studies. It has been agreed that each report will be available from ADUK website at [www.aduk.org](http://www.aduk.org).

14.1.2 The Group should commission a manual to provide guidance to theatre companies, orchestras and venues on what types of event should be given particular classifications. It should be available for distribution in Spring 2006.

A guidance manual will not initially be produced. The recommendations in the report are clear and concise and should be sufficiently detailed for most requirements. However, the project steering group will gauge response to the proposals and publish guidance if they are felt to be necessary. In future individual organisations, including funders, may choose to produce guidelines for their own members/clients.

14.1.3 The Group should identify a senior officer at one of the Arts Councils and a Network director to be 'champions' to drive forward the whole ADUK project. These two people would need to work closely together in their efforts to:

- gain acceptance for the integrated recommendations by the Arts Councils, the Network marketing agencies, the trade associations and representative bodies, the performing companies and venues etc
- initiate discussions between the four Arts Councils to discuss and agree on a consistent definition of the categories of work within each of the top-line classifiers
- initiate and manage discussions between the Network marketing agencies to agree the first-tier event classifiers and the second-tier 'core' classifiers
- gain the agreement of the box office system suppliers to incorporate in their systems the necessary software for event classification
- gain acceptance for the courses of action recommended in the other two studies.

Members of the steering group will take joint responsibility along with the project management team for advocacy and implementation of the project throughout the arts sector

## 14.2 The four UK Arts Councils

14.2.1 Officers from the four UK Arts Councils who are responsible for controlling and monitoring the use of classifiers for regularly funded work and single grant monitoring should meet in late 2005 to discuss the benefits of producing consolidated results from the four annual surveys of regularly funded organisations. If a positive decision is taken on the principle of merging the results of the 2005/6 surveys then agreement will be needed on what the common top-level categories should be and what types of work are within each of these. Each Arts Council would, of course, be free to add to the common top-level categories of work any other categories which was of particular interest to it.

The Arts Councils have agreed in principle on the use of the 6 top-level classifiers proposed. Discussion on the benefits of consolidating results from annual surveys of Revenue/Regular/Core Funded Organisations will be included on the agenda of the next UK Arts Councils Research meeting.

14.2.2 If the merging of the results of the 2005/6 surveys is agreed, these officers should meet again in late 2006 when the results of all four

annual surveys of regularly funded organisations become available to discuss combining the four sets of attendance data to produce a UK total for each common 'top-level' classifier.

See 14.2.1 above

- 14.2.3 Meetings should be held in early 2006 between Arts Council officers, the marketing agencies with regional databases and officers of SOLT, TMA, ITC, ABO and Jazz Services to gain their agreement for the use of an event classification system and to encourage their members to use it.

There are a number of issues that need discussing with the marketing agencies, industry bodies and key players in the sector, for this and other ADUK projects. It is therefore proposed to hold a round table meeting with the above bodies early in 2006 to discuss the findings of this and other ADUK reports further.

- 14.2.4 Meetings should be held in early 2006 between Arts Council officers, the marketing agencies with regional databases and the major commercial theatre companies (including ATG and Clear Channel) to gain their agreement for the provision of attendance data etc by their venues to regional databases.

The establishment of regional databases is outside the original brief and scope of this project. However, it is an issue that will be discussed by the steering group and industry representatives at the proposed meeting in 2006. (See 14.2.3 above)

- 14.2.5 Meetings should be held in early 2006 between officers of the Arts Councils and the marketing agencies with regional databases and the computerised box office system suppliers, together with Roger Tomlinson, to discuss:
- the feasibility of applying classifiers to different types of event
  - and how best to give guidance and training to venues on how to use this.

(See 14.2.3 above) Once classifiers have been agreed and piloted more detailed discussions can take place with system suppliers.

14.2.6 Meetings should be held in spring 2006 between Arts Council officers, the marketing agencies with regional databases and officers of the Museums, Libraries and Archives Council. The purpose would be to discuss the feasibility of classifiers being applied to agreed categories of museum exhibitions and of exhibition attendance data being provided by its registered member museums for incorporation in regional databases. A series of meetings should also be held in spring 2006 with officers of the UK Film Council to discuss classifications for film screenings in arts centres and art-house cinemas.

See 14.2.3 above

14.2.7 Research officers from the DCMS and the four Arts Councils should at a forthcoming quarterly research meeting discuss the benefits of achieving more consistency between their surveys of the population on arts attendance and how the most effective use might be made of consolidated results for the UK as a whole . The questions on attendance should cover as many as possible of the types of event that correspond to the top-level and first-tier event classifiers. If there is no agreement on a single UK-wide survey commissioned by DCMS in 2006 consideration should be given to using, as far as possible, the same methodology and event categories in each of the individual country surveys. This should then enable consolidated results to be produced for the UK as a whole and reliable comparisons to be made between the results for the individual countries.

All four Arts Councils have recently completed population surveys where similar questions have been utilised although survey methodology is not always comparable. It is unlikely that a UK wide survey will be commissioned in 2006. However, this will be added to the agenda for discussion at the next UK Arts Councils Research meeting.

14.2.8 The Arts Councils should consider the possibility of providing funds to assist in the establishment of regional databases. The aim should be to establish one or two new regional databases by the end of 2006, provided that there is from the performing companies and venues in the region a sufficient financial commitment to this and a willingness to share data with other organisations.

The establishment of regional databases is beyond the scope of this project into art form classifications. However, the recommendation will be discussed at the proposed round table meeting with key industry players and the steering group. (See 14.2.3 above)

### **14.3. The Network marketing agencies**

- 14.3.1 All the Network marketing agencies and the Arts Councils' audience development officers should meet early 2006 to discuss the proposed classification system for different categories of events in order to agree on the three levels for events. The classifiers have an application for mailing list purposes as well as for the analysis of sales data and so should be of interest to all marketing agencies irrespective of whether they have, or are aiming to have, a regional database.

Network will be asked to formally respond to the recommendations made within this report and the ADUK steering group will seek to take forward any comments. Network will also be key players in the round table discussions proposed for early 2006 (See 14.2.3 above).

- 14.3.2 Each Network marketing agency which is actively considering establishing a regional database should be encouraged to discuss with performing companies and venues in their region and with a data-processing agency the benefits and practicality of doing this and the estimated setting-up cost and subsequent annual cost. Then, if this appears to be a realistic option, the agency director should submit a development plan to the appropriate Arts Council. This plan should make clear how much of the necessary annual cost would be met from within the region.

See 14.3.1 above

- 14.3.3 A seminar should be organised in Spring 2007 for the directors and officers responsible for research at each Network marketing agency and for Arts Council audience development and research officers. The purposes would be to:
- review what had been achieved in each of the regions with databases through the use of data based on a consistent structured event classification system

- discuss the potential benefits to theatre companies, orchestras, venues and marketing agencies of similar developments in other regions
- identify the marketing agencies which then want to explore a possible regional database development through consultation with the theatre companies, orchestras, venues and local authorities in their region (Development might involve merging with an adjacent agency's existing regional database rather than setting up a new database).
- gain indications of the level of potential level of interest in the establishment of a virtual data warehouse, possibly in 2008/9.

See 14.3.1 above

- 14.3.4 Following the seminar, Network marketing agencies which want to set up regional databases should consult the theatre companies, orchestras, venues and local authorities in their region in order to prepare a development plan and submit it to their Arts Council by mid-2007. This might then enable consideration to be given to helping fund the establishment of two new regional databases by mid-2008.

See 14.3.1 above

- 14.3.5 If a decision is taken in 2007 to increase the number of regional databases the Arts Councils and the Network marketing agencies should consider the establishment of a virtual data warehouse in 2008/9.

See 14.3.1 above

## APPENDIX 1

### Organisations and people consulted for this study

Association of British Orchestras	Rebecca West, Membership Services Manager
Ambassador Theatre Group	Pat Westwell, Group Head of Marketing
Arts About Manchester	Ivan Wadeson, Chief Executive Robin Barton, Strategic Marketing Manager
amh (formerly Arts Marketing Hampshire)	Leo Sharrock, Market Intelligence Officer
Audiences Central	Paul Kaynes, Chief Executive
Audiences Northern Ireland	Andrew Muir, Head of Audience Development
Audiences London	Orian Brook, Research and Intelligence Manager
Audiences Yorkshire	Kate Wafer, Deputy Director Eric Hildrew, Senior Researcher
Barbican Centre	Lucy Conlan, Senior Marketing Manager, Direct Marketing & Membership
Birmingham Symphony Hall	Mary Coles, Marketing Manager
Bournemouth Symphony Orchestra	Anthony Brown, Head of Marketing
Bridgewater Hall	Fay Chapman, Marketing Manager
Chapter Arts Centre	Carol Jones, Marketing Manager
Dundee Contemporary Arts	Jeni Lanetta, Head of Marketing
Edinburgh International Festival	Joanna Baker, Marketing and Public Affairs Director
Halle Orchestra	Andy Ryans, Marketing Director
Independent Theatre Council	Charlotte Jones, Director
Jazz Services	Chris Hodgkins, Director
King's Theatre, Glasgow	Duncan May, Head of Marketing and Development
London Symphony Orchestra	Karen Cardy, Head of Marketing
Macrobert Centre, Stirling	Lisa Campbell, Senior Marketing Officer
Museums, Libraries and Archives Council	Simon Matty, Data Manager
National Campaign for the Arts	Rachel Marsh, Campaigns Officer
National Galleries of Scotland	Martin Reynolds, Head of Marketing
National Theatre	Christopher Jones, Marketing Manager
Royal Albert Hall	Tracy Cooper, Head of Business Development & Marketing
Royal Exchange Theatre	Clare Simpson, Marketing Director
Royal Shakespeare Company	Kate Horton, Director of Marketing and Christopher Hill, Head of Marketing
Sainsbury Centre, Norwich	Kate Carreno, Head of Public Services and Administration

Society of London Theatre	Paul James, Commercial Manager; and Emma de Souza, Development Manager
South Bank Centre	Jodi Myers, Director of Performing Arts
South West Arts Marketing	Shirley Kirk, Director
Theatrical Management Association	Kathleen Hamilton, Principal Officer
Theatre Royal, Norwich	Mark Hazel, Marketing & Publicity Director
The Audience Business, Edinburgh	Ros Lamont, Chief Executive
The Lowry	Rita Mulvey, Head of Marketing
Tyneside Cinema	Mark Dobson, Chief Executive; and Jonny Tull, Marketing Manager
UK Film Council	Pete Buckingham, Head of Distribution and Exhibitions; Jim Barratt., Head of Research and Statistics Unit; and Alex Scholtz, Distribution and Exhibitions Executive
Warwick Arts Centre	Katie Anderson, Marketing Director
Valleys Arts Marketing	Lynfa Protheroe Marketing Information Manager
Department of Culture, Media and Sport	Ian Wood, Chief Statistician

### **CONSULTANTS**

ACT Consultant Services	Roger Tomlinson
Stephen Cashman Consultancy and Training	Stephen Cashman
Catalyst Arts	Kieran Cooper Heather Maitland
Matthews Millman	John Matthews
Morris, Hargreaves McIntyre	Andrew McIntyre
Purple Seven	Stuart Nicolle

### **ARTS COUNCIL ENGLAND - National**

Philip Cave	Director, Audience & Market Development
Michael Clarke	Director, Information
Mark Allen	Grants for national touring and companies team
Lucy Hutton	Research Officer
Rachel Koursal	(then) Assistant Grants Officer
Megan Skinner	Research Officer

### **ARTS COUNCIL ENGLAND - West Midlands**

Julie Eaglen	Development Officer Audience Development
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**THE ARTS COUNCIL OF WALES**

Ann Kellaway

Daffyd Meredith

Senior Research & Audience  
Development Officer

Research Officer

**SCOTTISH ARTS COUNCIL**

Tanya Hutchinson

Fiona Sturgeon

Research Officer

Head of Audience and Organisational  
Development

**ARTS COUNCIL OF  
NORTHERN IRELAND**

Nick Livingston

Graeme Stevenson

Director of Strategic Development

Research & Policy Officer

## APPENDIX 2

**Matrix showing proposed types of event for inclusion within each of the first-tier classifiers.**

	Drama	Theatre 'Entertainment'	Children's /Youth Theatre	Musicals	Other Theatre (Not Dance or Opera)
Play	X				
Drama -New Writing	X				
Contemporary play	X				
Experimental Theatre					X
Physical Theatre & Mime					X
Youth Theatre/Drama			X		
TIE			X		
Children and Young People's Theatre			X		
Community Theatre					X
Irish Language Theatre	X				
Musical				X	
Pantomime		X			
Circus arts					X
Street arts					X
Variety		X			
Family entertainment		X			
Comedy/Comedians		X			

	Ballet	Contemporary Dance	Culturally-specific Dance	Other Dance
Ballet	X			
Contemporary dance		X		
Youth dance				X
Community dance				X
Traditional dance			X	
Irish Dance			X	
Scottish Traditional Dance			X	
South Asian Dance			X	
African Dance			X	

	Classical Music	Opera /Music Theatre	Jazz	Culturally-specific Music	Popular Music	Other Music
Early music	X					
Orchestral music	X					
Chamber music	X					
Opera		X				
Music Theatre		X				
Experimental/Electronic music						X
Choral	X					
Gospel				X		
Barber Shop				X		
Irish Music				X		
Flue/Accordion and Pipe				X		
Traditional music				X		
Participatory community music						X
Participatory youth music						X
Brass and silver bands					X	
Jazz			X			
Improvised music			X			
Roots				X		
Folk music				X		
World music				X		
Pop/Rock					X	

	Visual arts	Crafts
Fine arts	X	
Painting	X	
Sculpture	X	
Drawing	X	
Photography	X	
Graphic arts/ illustration	X	
Print –making	X	
Public art	X	
Architecture/ landscape	X	
Installation./site specific art	X	
Environmental art	X	
New media/digital media	X	
Multi-media art	X	
Sonic art	X	
Computer-generated art	X	
Artists' Film	X	
Artists' Video	X	
Live Art/Time –based art	X	
Murals	X	
Design		X
Applied art		X
Ceramics		X
Textiles		X
Jewellery		X
Glass		X
Metal		X
Wood		X
Thatching		X
Multimedia/Mixed media craft		X

	Literary Events/ Activities	Cinema	Museums- Non art exhibitions
Live literature	X		
Poetry Readings	X		
Storytelling/Reminiscence	X		
Library events- reading groups	X		
Literary Talks	X		
Mainstream Cinema		X	
Art-house Cinema		X	
Museum Exhibitions			
Archaeology/History			X
Natural History/ Natural Science			X
Science/technology			X
Ethnography/Anthropology			X
Other type of non-art exhibition			X