# East Midlands Dance Audience Development Action Plan
# Volume Two: Dance Snapshot
## Audiences for Dance in the East Midlands

## Contents

## Executive Summary

This research project had the stated aim of producing "a piece of audience development research for dance which will further develop the dance ecology within the three cities of Derby, Leicester and Nottingham and the wider East Midlands". The key outcome was to gain an overview of the current audience for dance in the East Midlands.

Phase II analysed 14,445 ticket buyers for 76 dance events in 2007 at 13 venues plus the Dance4 mailing list. Phase III analysed in detail the purchasing patterns of ticket buyers for dance at a sample of venues.

### Key Findings

**What is the crossover between different venues promoting dance in the East Midlands?**

- There is remarkably little crossover. Just 153 ticket buyers out of 14,445 have bought tickets for dance at more than one venue in the East Midlands.
- Not only are the venues promoting dance in the East Midlands not competing, they are not fulfilling their potential in their immediate local area.
- On average, 4.9% of the potential audience for contemporary dance within a 15 minute drivetime of each venue and 3.9% of the potential audience for ballet are actually buying tickets at the venue.

**What are the catchment areas for dance at each organisation, and how do they compare?**

- The participating organisations' catchments each range between a 15 minute and a 30 minute drivetime from the venue but they all appear 'lopsided'.
- Venues seem to have 'psychological' catchments with ticket buyers tending to prefer going to one particular town or city rather than another that may be a similar distance away.
- The catchments are heavily influenced by competition from other towns and cities. This is not competition from other venues programming dance because of the remarkably low levels of crossover. It could, however, reflect the pull of those towns and cities for such activities as workplace, shopping and leisure.

**What is the crossover between different styles of dance?**

- Crossover between dance events is relatively low mainly because most ticket buyers only bought for dance once in 2007.
- Ticket buyers for popular dance forms are significantly more likely to cross over with musicals than with dance events.
- There is very little crossover between different styles of smaller scale contemporary dance unless the audience is very small.
- Contemporary dance attenders are just as likely to crossover with vintage musicals as with ballet.

- Ticket buyers seem to be making their decision to attend based on the kinds of experience offered by each event rather than on the artform of dance

**What is the crossover with other types of arts event?**

- There are significant numbers of ticket buyers who bought tickets for a dance event more than a year ago and haven't purchased tickets for anything at all since.
- Few ticket buyers are only interested in dance.
- More than half of the ticket buyers for dance buy for other artforms – dance accounts for, at most, a third of their purchases.
- The artforms they buy for reflect the whole range of each venue's overall programme. There is high crossover with events for families and children, theatre, classical music and contemporary popular music programme depending on the venue.

**Are there differences in the crossover with other artforms between ticket buyers for different styles of dance?**

- There are some differences between ticket buyers for different styles of dance in the proportion of tickets bought for different artforms. These differences vary between venues and seem to be the result of the overall balance of the programme.

**What are the steps on the journey that people take to dance?**

- More than half of the ticket buyers for the selected dance events were new or recent arrivals at the venue or had been buying ticket for longer but their introduction to the venue was through dance
- These ticket buyers were all from within a 30 minute drivetime showing that there is potential for developing local audiences for dance
- Marketing has an impact on the proportion of first time ticket buyers

**How do audiences crossover between contemporary dance and other contemporary artforms?**

- People who buy tickets for high risk dance events also see mainstream and mass appeal events.
- In two of the three venues analysed, those buying tickets for high risk dance events attend more high risk events overall, but this is not the case in the third venue.
- As with crossover between artforms, ticket buyers' purchases reflect the nature of the overall programme.
- Ticket buyers for contemporary dance do not appear to be making decisions based on perceived risk.

**Do ticket buyers for 'high risk' work attend the venue more frequently than those who don't?**

- Yes, ticket buyers for high risk dance are more likely to be frequent attenders of the venue.

**What are the steps on the journey that people take to high risk work?**

- The first event purchased by a significant proportion of the ticket buyers for the selected high risk and low risk events is either unfamiliar or challenging.
- Previous attendance at an unfamiliar or challenging event in any artform is not a good predictor of propensity to attend high risk dance.
- There appears to be no significant difference between the attitude to risk of the ticket buyers for the low risk event and that of the ticket buyers for the high risk event.

**Do a greater proportion of the ticket buyers for familiar dance brands come from outside a 30 minute drivetime than for unfamiliar dance?**

- Audiences for dance are predominantly local.
- There is no link between the familiarity of the brand and the proportion of ticket buyers travelling for more than 30 minutes.
- The distance people are willing to travel is more likely to be linked to the inherent overall appeal of the event rather than familiarity.

**Segmenting ticket buyers for dance**

The most significant types in terms of numbers of ticket buyers are:

- First Timers
- Occasionals
- Eager Omnivores
- Dance Enthusiasts
- Special Interests (at Lincoln Drill Hall only)

Inevitably, considering the high proportion of ticket buyers that have only recently started buying tickets at the venue, there is a sixth key category of ticket buyers who have not yet made enough purchases to be characterised.

## Methodology

### Aim

This research project had the stated aim of producing "a piece of audience development research for dance which will further develop the dance ecology within the three cities of Derby, Leicester and Nottingham and the wider East Midlands". The key outcome was to gain an overview of the current audience for dance in the East Midlands.

The organisations programming dance in the three cities that provided the focus for the brief do so within a regional context and one hypothesis that needed testing was that their catchments were affected by other venues in the East Midlands. It was therefore decided to expand the scope of the project to include as many organisations as possible within the East Midlands that had collected data about ticket buyers for dance events in 2007.

A consultation meeting was held on 5 February 2008 to identify the key audience development challenges facing organisations programming dance in the region, to which all the organisations identified as programming dance and supporting the programming of dance in the past three years were invited. The research plan was developed in response to the information gathered at this meeting. This can be found in Appendix Two.

### Phase I: overview of dance research

At the consultation meeting, the participants expressed the view that it was important that this research project covered new ground rather than repeating research carried out in the past. Phase I therefore consisted of a review of published and unpublished research reports written between1995 and 2005 into the behaviour and attitudes of attenders of dance styles that the authors had categorised as 'contemporary'. The review covered research into other styles where this offered important insights into audiences not covered by research specifically into audiences for 'contemporary dance'. The overview has been written up in Volume III of the full project report, available to download from www.derbydance.co.uk.

### Phase II: catchment and crossover

Phase I of the research aimed to:

- identify and compare the catchment area for dance at each participating organisation
- identify the audience crossover for dance between different venues programming dance in the East Midlands.

It focused on ticket buyers for performances of contemporary dance, ballet and dance based on classical or other formal aesthetics by professional companies or soloists where an entrance fee was charged. It excluded participatory dance and performances of popular dance forms such as Riverdance and Strictly Ballroom. Events at venues which did not collect customer data in 2007 were, inevitably, excluded. In all, ticket buyers for 76 events were included in the analysis and these events are listed in Appendix One. In addition, the Dance 4 mailing list was analysed.

**Participating organisations**

Buxton Opera House
Dance4, Nottingham
Derby Dance
Royal & Derngate, Northampton
Dmh, Leicester
Guildhall Arts Centre, Grantham
Lakeside, Nottingham
Lincoln Drill Hall
Nottingham Playhouse
Peepul Centre, Leicester
Royal Centre, Nottingham
South Holland Centre, Spalding
Stamford Arts Centre
Trinity Arts Centre, Gainsborough

**Analysing catchment areas**

Catchments were analysed in two ways:

**Drivetime –** i.e. the proportion of ticket buyers from postal sectors from within a standard 15, 30 and 45 minute drivetime of the venue. The definitions of the drivetimes are taken from the Area Profile Report for each venue location. Details of how these standard drivetimes are calculated can be found in Appendix Three. The number of ticket buyers has been compared with the potential audience for dance and ballet. This potential figure comes from the relevant Area Profile Report and estimates the number of people likely to say they attend contemporary dance and the number likely to say they attend ballet within each drivetime. An explanation of how this figure is calculated is also set out in Appendix Three.

**Threshold** – this allows a comparison of each venue's geographic 'reach'. The catchment is defined as all those postal sectors containing at least 1% of ticket buyers (1% being the 'threshold'). We can then compare the percentage of the total number of ticket buyers for dance coming from this catchment. The lower the percentage, the bigger the venues' reach. This methodology was used in research by Dance Consortium in 2004.

**Analysing crossover**

All but one of the participating organisations collects the names and addresses of at least 75% of their ticket buyers on a box office computer system. This means that we can see whether people have bought tickets at more than one venue in the region.

Comparison of full customer records significantly under-estimates the crossover of ticket buyers between venues. This is because different venues have different protocols for entering data, for example, first name or initial; Road or Rd etc. Most transactions are verbal so box office staff members are recording what they hear and this means that spellings may differ, too.

To overcome this, the analysis compared a combination of the first four characters of the surname, the first character of the first name, the first two characters of the first line of the address and the postcode.  10% of the data was checked visually where the postcodes were the same.  Two of the venues, Trinity Arts Centre and the Royal Centre, do not consistently capture either first name or initial so the comparison, excluding the first name character, was repeated for all the data.  In order to comply with the Data Protection Acts, personal data was deleted once the truncated data combination had been generated.

The method used in this analysis may over-estimate crossover: John Adams living at 11 Mayfield Road, LE1 5PT will be counted as the same ticket buyer as Jenny Adamson, 115 Mayfield Road, LE1 5PT (actually, it is unlikely that all the addresses in a road this long would have the same postcode as there are, on average, 15 households per postcode).  In spite of this possible over-counting, the level of crossover between venues in the East Midlands remains low.

The organisation referred to as not collecting data from ticket buyers is Dance4 which promotes events at other venues.  Some tickets for these events are sold by the venues at which it promotes and the majority of these have been included in the analysis as part of those venues' datasets.  Others are sold directly by Dance4 which collects names and addresses on a database but does not record the nature of their involvement with the organisation.  The database is used as a simple mailing list.  Some of its events take place at venues with no box office computer system so no customer data is collected.  The Dance4 mailing list was included in the analysis, but it should be noted that the results are not comparable with those of the other organisations.

## Phase III: Artform crossover and risk taking

Phase III homed in on key issues through an analysis of the purchasing patterns of ticket buyers for dance at a sample of venues.  Although only some venues had the software and expertise to extract the necessary audience data, where possible, the participating venues were chosen to represent the different types of venue programming dance in the East Midlands.  The relatively small number of dance events programmed at many of these venues means that looking at different categories of events results in correspondingly small sample sizes.  These small samples, however, consist of a minimum of 85% of the ticket buyers for each selected event so are relatively comprehensive.

### Crossover between dance styles

The Peepul Centre and The Royal Centre, Nottingham supplied further data about ticket buyers for different styles of dance, including popular dance styles and musicals that had been excluded from Phase II, to enable a more detailed exploration of the crossover between different dance styles. The events are listed in Appendix One.

**Frequency and risk**

Derby Dance; Lakeside, Nottingham; Lincoln Drill Hall; Nottingham Playhouse and the South Holland Centre, Spalding supplied data to enable the analysis of frequency of purchase of ticket buyers for dance events against perceived risk. They extracted data about ticket buyers for events in 2007 they considered their audiences would perceive as having relatively high and relatively low levels of risk associated with them and non-dance events with a high level of perceived risk.

**Travel time and risk**

Assembly Rooms, Derby; Lincoln Drill Hall; the Royal and Derngate and The Royal Centre, Nottingham provided additional data to test the hypothesis that audiences were willing to travel further to familiar events. This analysis compared the postcodes for events categorised as having unfamiliar or familiar 'dance brands'. The categories were defined by whether a company had previously visited the relevant venue or not. The analysis includes all dance events at each of the venues in 2007.

**Tracing the steps on the journey that people take to dance and to risky work**

The marketing and box office teams at Derby Dance; Lakeside, Nottingham; Lincoln Drill Hall and Nottingham Playhouse were asked to select between one and four events that they believed their audiences would regard as high risk and one to four events that they believed would be seen by their audiences as low risk and extract the details of every purchase made by the people who had bought tickets for those events. An analysis was made of the total purchases of each group of ticket buyers and the results compared in order to identify differences between ticket buyers for high risk and low risk dance performances.

The teams at Lakeside, Lincoln Drill Hall and Nottingham Playhouse also undertook the laborious task of allocating a risk category to their entire programme for the past five years. The criteria for these categories can be found in Appendix Four. This enabled analysis in chronological order of the levels of risk embraced by the ticket buyers for the selected dance events in their ticket purchases across all artforms at the venues. Inconsistencies in the Nottingham Playhouse data meant that it was not included in this element of the analysis. The detailed nature of this element of the analysis meant that the numbers of ticket buyers involved were relatively small, however all ticket buyers for each event who had paid for their tickets and were not identified as staff or stakeholders were included. In all, this element of the analysis involved 213 ticket buyers.

Most organisations with box office computer systems categorise each event by artform or type when it is set up. Lakeside, Lincoln Drill Hall and Nottingham Playhouse were asked to select performances that were typical of different styles of dance and to extract data to enable an analysis of the total purchases of the ticket buyers for the performances within each dance style. This enabled a comparison between dance styles of the other artforms purchased by ticket buyers. In all, the purchases of 1,688 ticket buyers were analysed in this element of the research.

In addition, an analysis in chronological order was made of the artform of each event purchased by ticket buyers for the selected high risk and low risk dance events at Lakeside and Lincoln Drill Hall. Again, Nottingham Playhouse's data was unfortunately not able to be included. In all, therefore, 213 ticket buyers were included in this element of the research.

This detailed analysis of each ticket buyer's purchases over five years enabled the segmentation of ticket buyers for high risk and low risk events.

## What is the audience crossover between organisations?

- There is remarkably little audience crossover between different venues. Just 153 ticket buyers out of 14,445 have bought tickets for dance at more than one venue in the East Midlands.
- Not only are the venues promoting dance in the East Midlands not competing, they are not fulfilling their potential in their immediate local area.
- On average, 4.9% of the potential audience for contemporary dance within a 15 minute drivetime of each venue and 3.9% of the potential audience for ballet are actually buying tickets at the venue.
- The participating organisations' catchments each range between a 15 minute and a 30 minute drivetime from the venue but they all appear 'lopsided'.
- Venues seem to have 'psychological' catchments with ticket buyers tending to prefer going to one particular town or city rather than another that may be a similar distance away.
- The catchments are heavily influenced by competition from other towns and cities. This is not competition from other venues programming dance because of the remarkably low levels of crossover. It could, however, reflect the pull of those towns and cities for such activities as workplace, shopping and leisure.

The three key questions for marketers and programmers seeking to develop audiences for dance are: 'where do my audiences come from?', 'where could more ticket buyers come from?' and 'where should we concentrate our audience development and marketing efforts?' This analysis seeks to answer these questions by finding out:

- What are the catchment areas for dance at each organisation, and how do they compare?
- What is the crossover between different venues in the East Midlands?

This analysis looks at 14,445 ticket buyers for 76 dance events in 2007 at 13 venues plus the Dance4 mailing list.

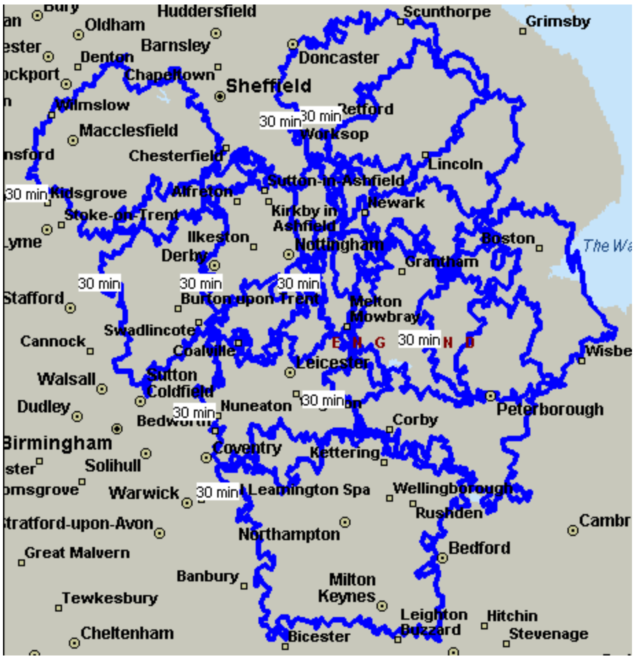
## Catchment area

The audience catchment area for a venue is usually regarded as a 30 minute drivetime as ACGB research identified that over 90% of adults who are interested in attending arts events said that they were prepared to travel for up to 30 minutes to reach them.[1] The East Midlands region is characterised by overlapping 30 minute areas (see map below)

[1] Peter Verwey, *Area Profile Reports and Catchment Area Analysis*, Arts Council England, 2006

**Figure 1: Map of 30 minute drivetimes of participating organisations[2]**

30 minute drivetime




There is even overlap between some participating organisations' 15 minute catchment areas.

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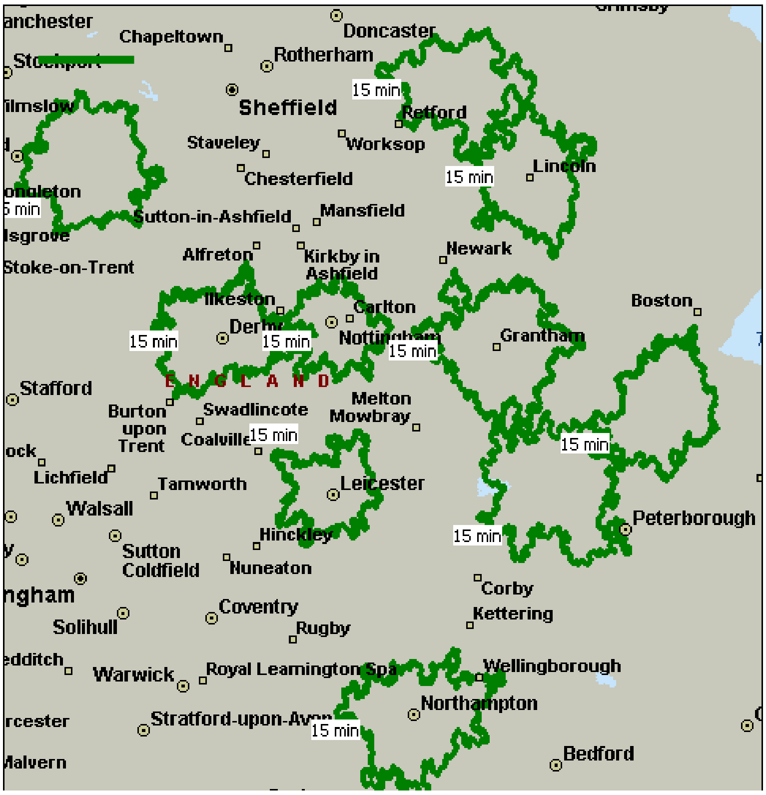
**Figure 2: Map of 15 minute drivetimes of participating venues**




## Drivetime catchments

**Table 1: Percentage of ticket buyers for the selected events from within a 15, 30 and 45 minute drivetime**

| Organisation | 15 minutes | 30 minutes | 45 minutes | outside 45 minutes | Total ticket buyers |
|---|---|---|---|---|---|
| Buxton Opera House | 16% | 42% | 66% | 34% | 1,879 |
| Derby Dance | 52% | 76% | 88% | 12% | 269 |
| dmh | 42% | 86% | 95% | 5% | 1,309 |
| Lakeside, Nottingham | 50% | 82% | 90% | 10% | 271 |
| Lincoln Drill Hall | 68% | 81% | 90% | 10% | 194 |
| Nottingham Playhouse | 40% | 75% | 87% | 13% | 1,148 |
| Peepul Centre, Leicester | 66% | 81% | 87% | 13% | 241 |
| Royal & Derngate | 43% | 74% | 92% | 8% | 1,638 |
| Royal Centrel | 26% | 67% | 84% | 16% | 6,716 |
| South Holland Centre | 62% | 86% | 96% | 4% | 204 |
| Stamford Arts Centre | 49% | 90% | 94% | 6% | 159 |
| Trinity Arts Centre | 37% | 61% | 84% | 16% | 38 |
| Dance 4 mailing list | 25% | 43% | 55% | 45% | 379 |
| | | | | | 14,445 |

See Appendix Three for an explanation of how the drivetimes are derived.

**Is there potential for audience development within the catchment?**

The following tables give a broad indication of the extent to which the organisation has the potential to increase audiences for dance. There may be other venues programming dance within these drivetimes and so competing for the potential audiences.

The penetration figures show the number of actual ticket buyers all the selected dance events, including ballet and contemporary dance where relevant, as a percentage of the number of potential attenders for first dance and then ballet. Note that the data supplied by the participating organisations represents ticket buyers rather than attenders so the penetration figures are broad indicators only. Organisations can multiply the number of ticket buyers by the average party size for their dance events to get an indication of the number of attenders.

See Appendix Three for an explanation of how the potential attender figures are derived.

**Table 2: Comparison of the penetration of computed contemporary dance attenders within a 15 minute drivetime across the participating venues**

| Organisation | % penetration of potential contemporary dance attenders | % penetration of potential ballet attenders |
|---|---:|---:|
| Derby Dance | 1.3% | 1.0% |
| Lakeside | 0.8% | 0.6% |
| Stamford Arts Centre | 3.8% | 2.6% |
| Buxton Opera House | 19.6% | 14.6% |
| Peepul Centre, Leicester | 0.8% | 0.7% |
| Trinity Arts Centre, Gainsborough | 0.8% | 0.5% |
| South Holland Centre, Spalding | 6.7% | 4.2% |
| Royal & Derngate | 7.0% | 8.1% |
| Nottingham Playhouse | 2.8% | 2.1% |
| Royal Centre | 10.7% | 8.1% |
| Lincoln Drill Hall | 1.8% | 1.3% |
| dmh | 3.0% | 2.4% |
| Average | 4.9% | 3.9% |

**Threshold catchment**

This method of defining catchments shows geographic reach in a way that allows comparison between organisations.

Any postal sector that contains at least 1% of ticket buyers at each organisation for the selected dance events is included in the catchment, which is shown in red on the map below.  This catchment could be regarded as the area that would give the best return on any investment of marketing time or money for dance events.

The map also shows a 15 minute drivetime and a 30 minute drivetime.  The catchment of most of the participating organisations looks lopsided compared to these drivetimes.  This could be because the organisations are not focusing as much marketing effort in the areas not included in the catchment but it is tempting to speculate that the catchments are heavily influenced by competition from other towns and cities.  This is not necessarily competition from venues programming dance but could reflect the pull of those towns and cities for such activities as workplace, shopping and leisure.  If this is the case, then it could be argued that venues have 'psychological' catchments with people tending to prefer going to one particular town or city rather than another that may be a similar distance away.

**Figure 3: Maps of the catchments and drivetimes of participating organisations**

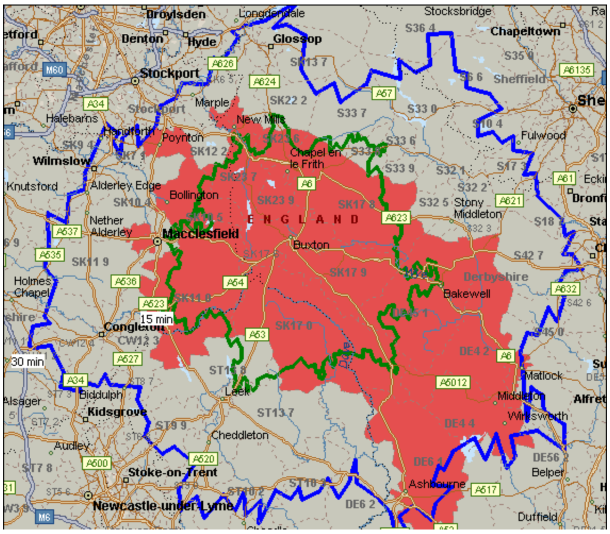
Key

15 minute drivetime

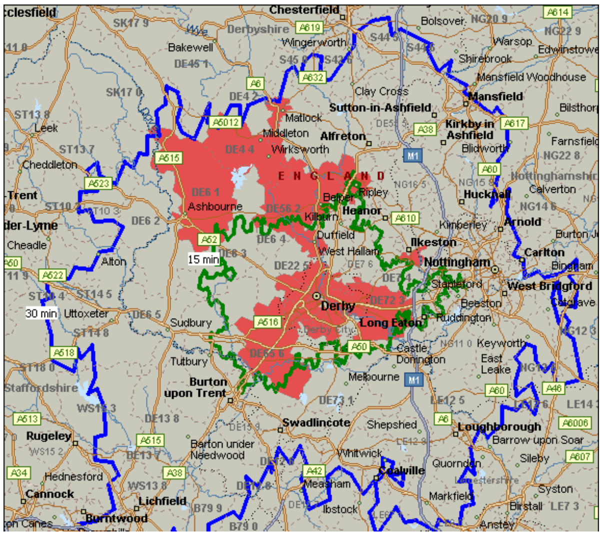
30 minute drivetime

Catchment

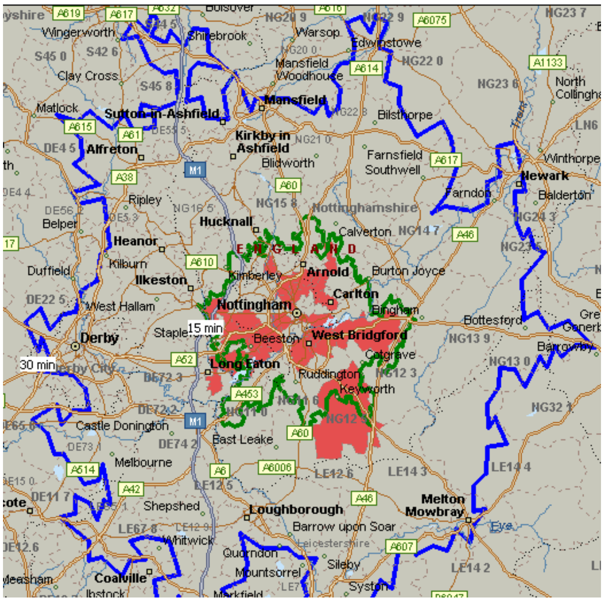
Buxton Opera House



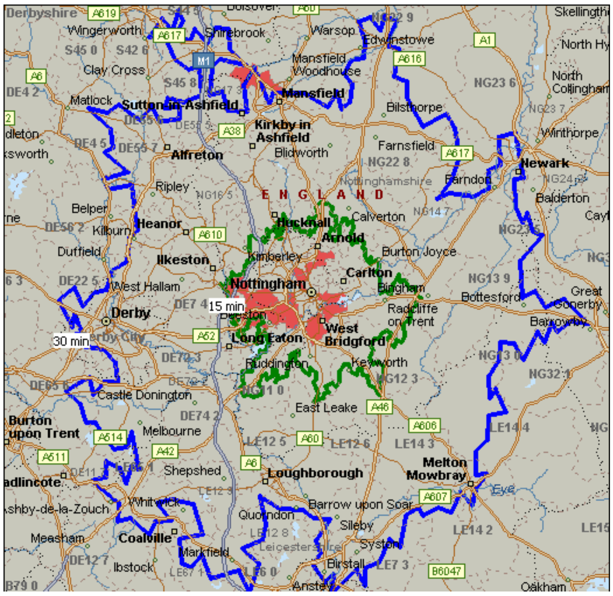

Derby Dance



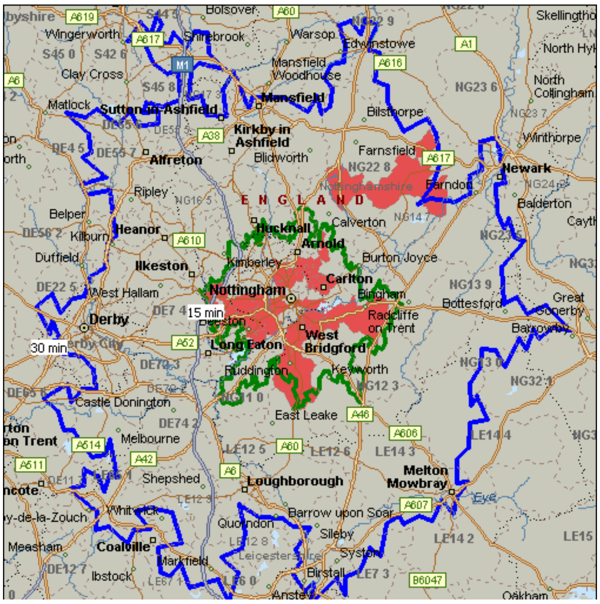
Lakeside



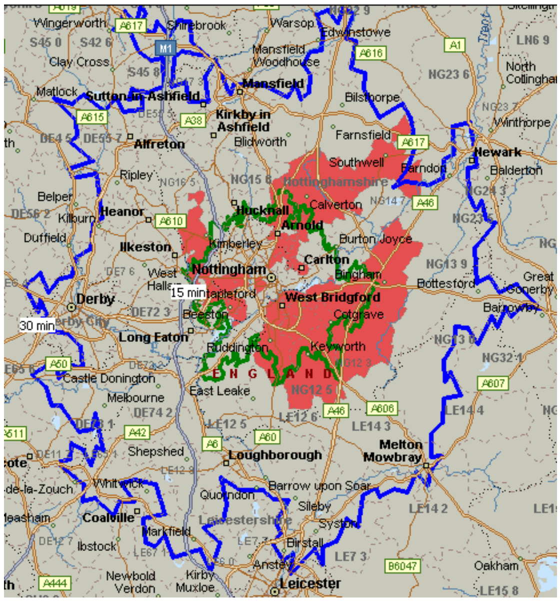

Dance4 mailing list



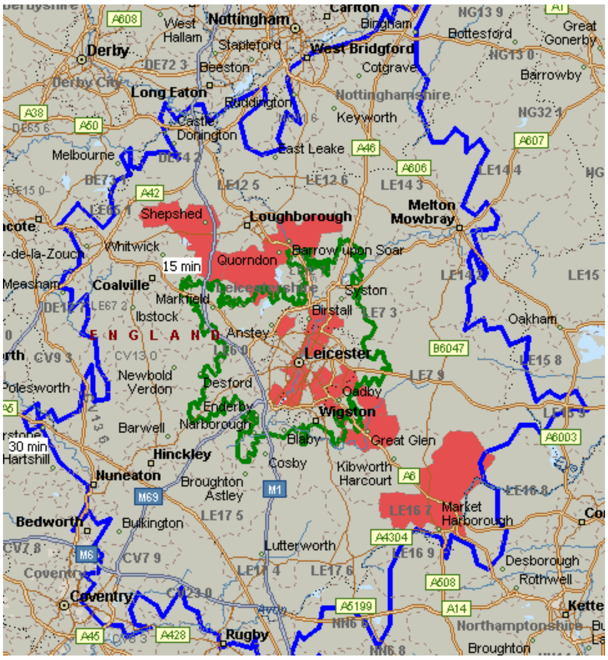

Nottingham Playhouse



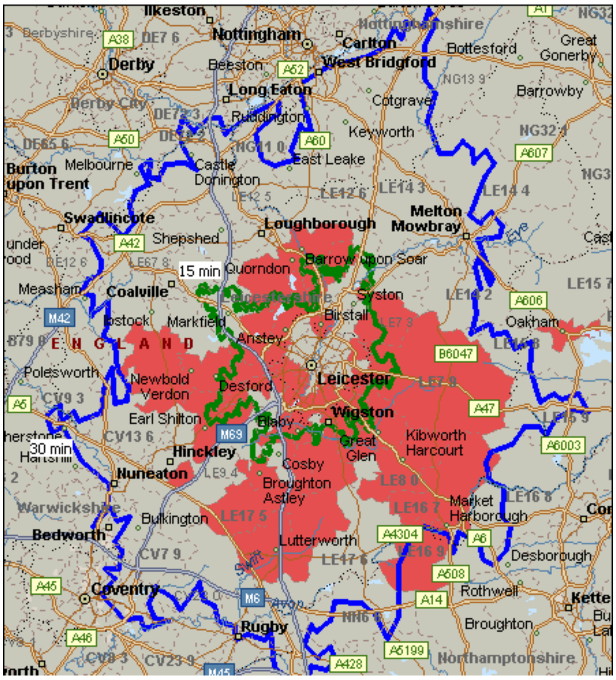

Royal Centre



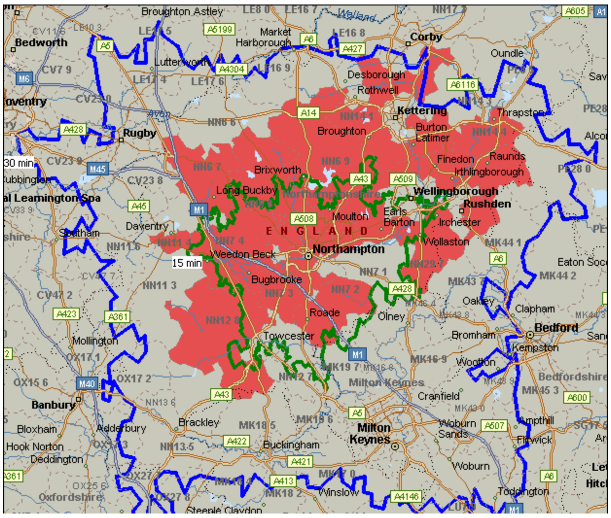
Peepul Centre




dmh




Royal & Derngate



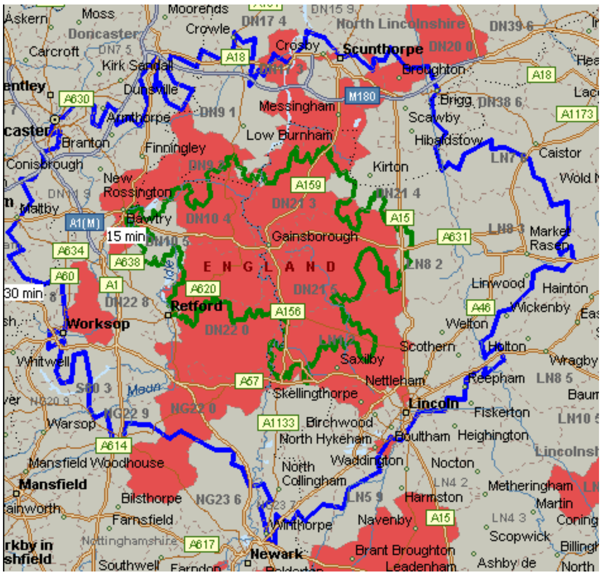

Key

15 minute drivetime

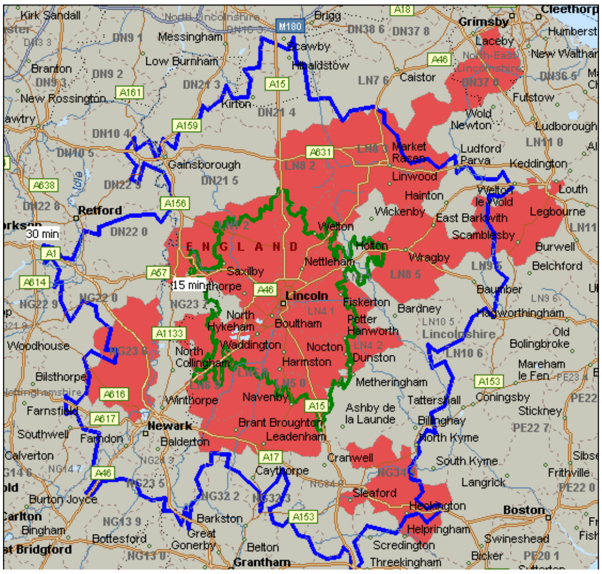
30 minute drivetime

Catchment

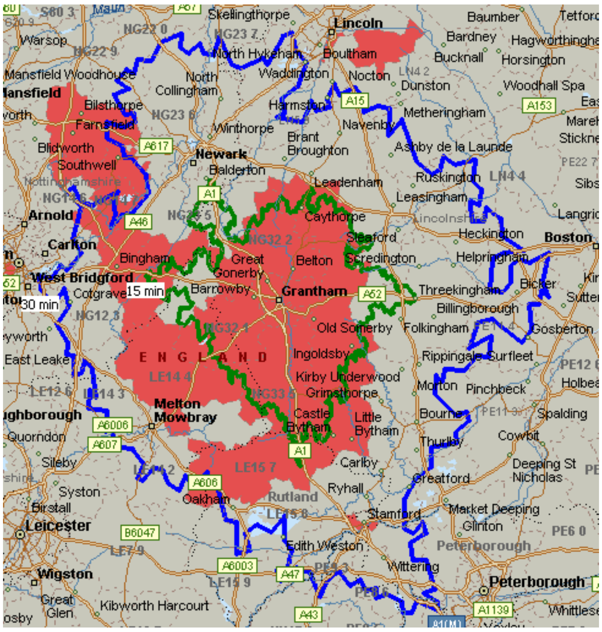
Trinity Arts Centre, Gainsborough




Lincoln Drill Hall



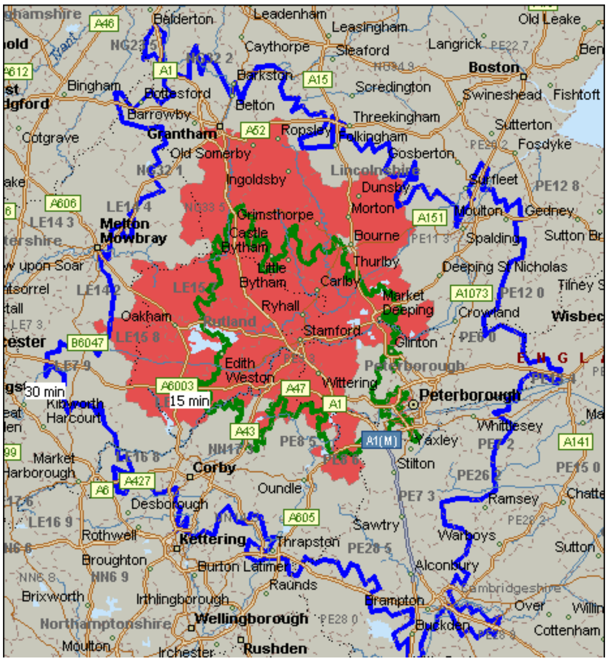

Guildhall, Grantham



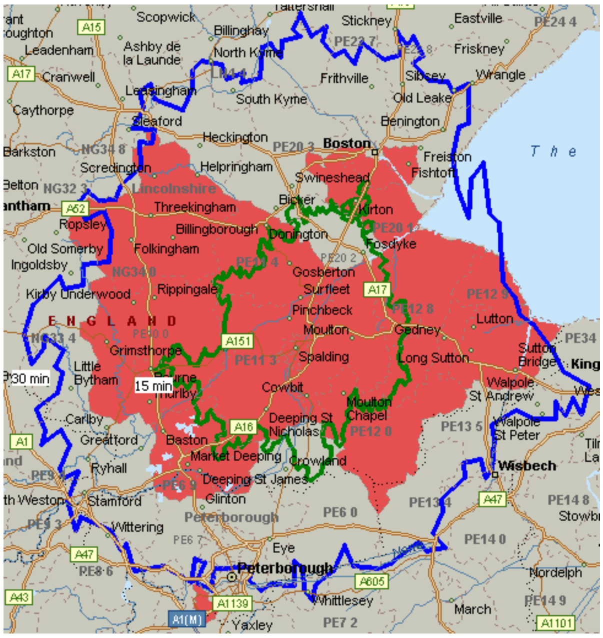

Key

| | |
|---|---|
| (green line) | 15 minute drivetime |
| (blue line) | 30 minute drivetime |
| (red box) | Catchment |

Stamford Arts Centre




South Holland Centre, Spalding




Key

15 minute drivetime

30 minute drivetime

Catchment

**Figure 4: Regional map of catchments - north**

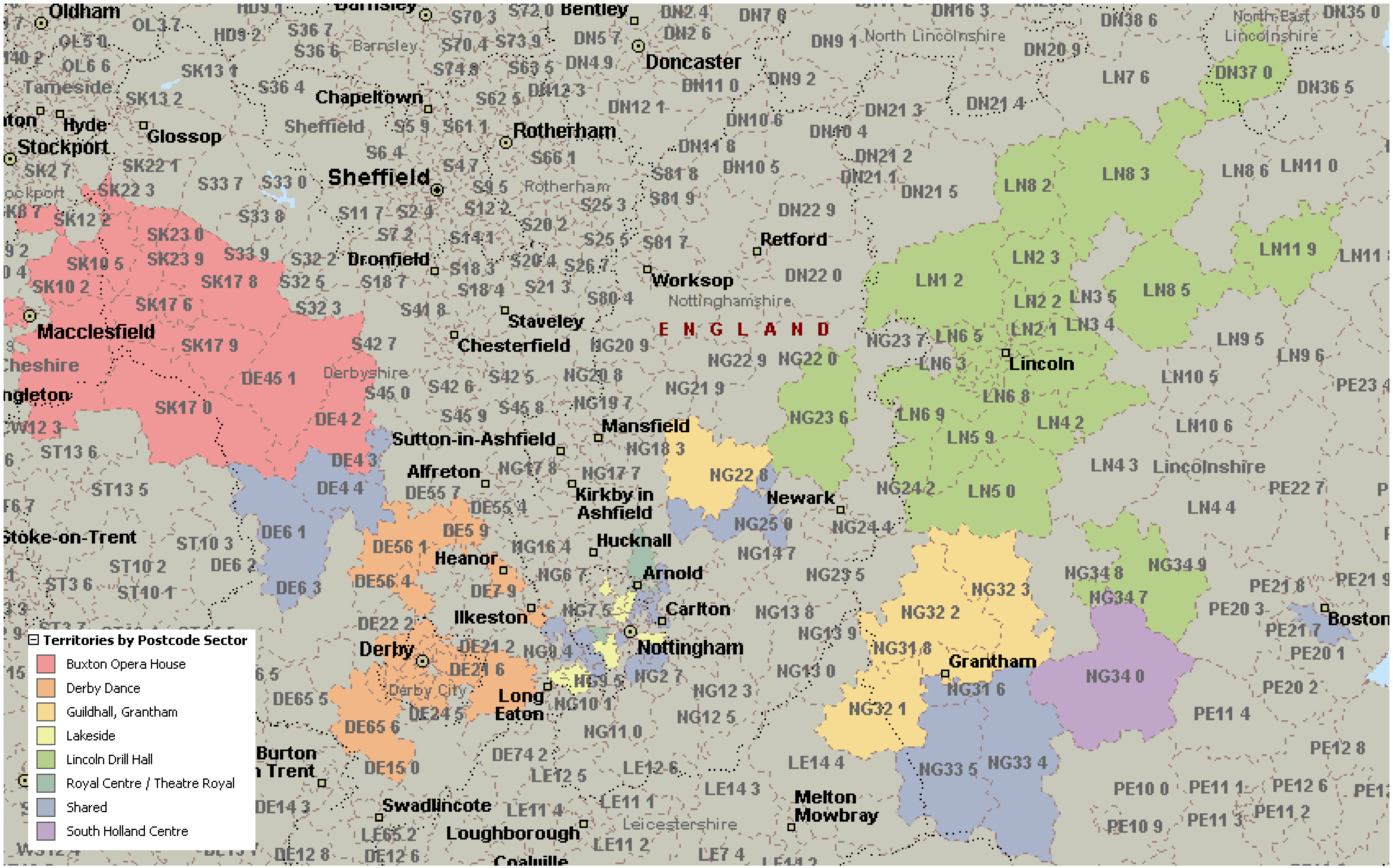


**Figure 5: Regional map of catchments - south**

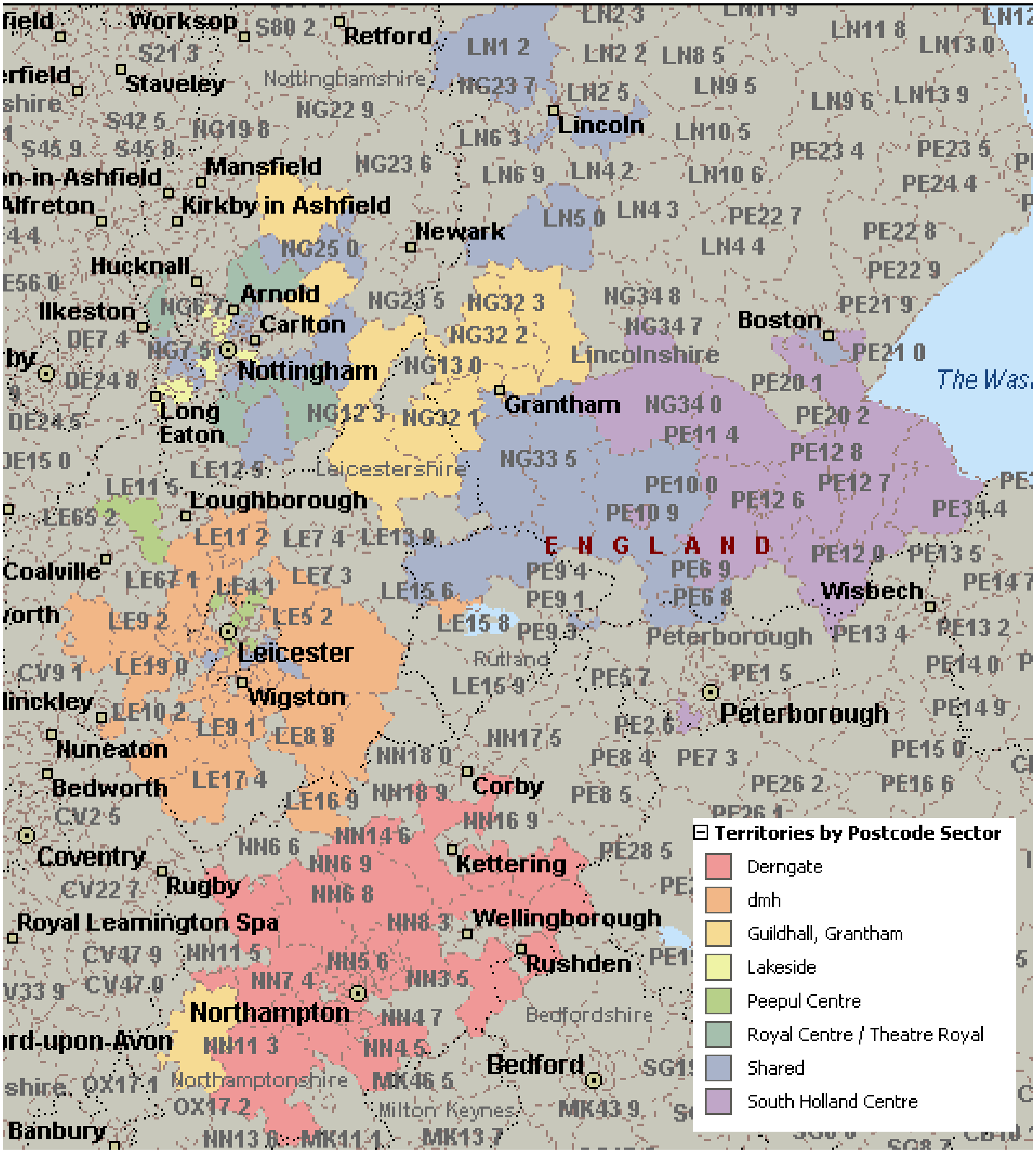
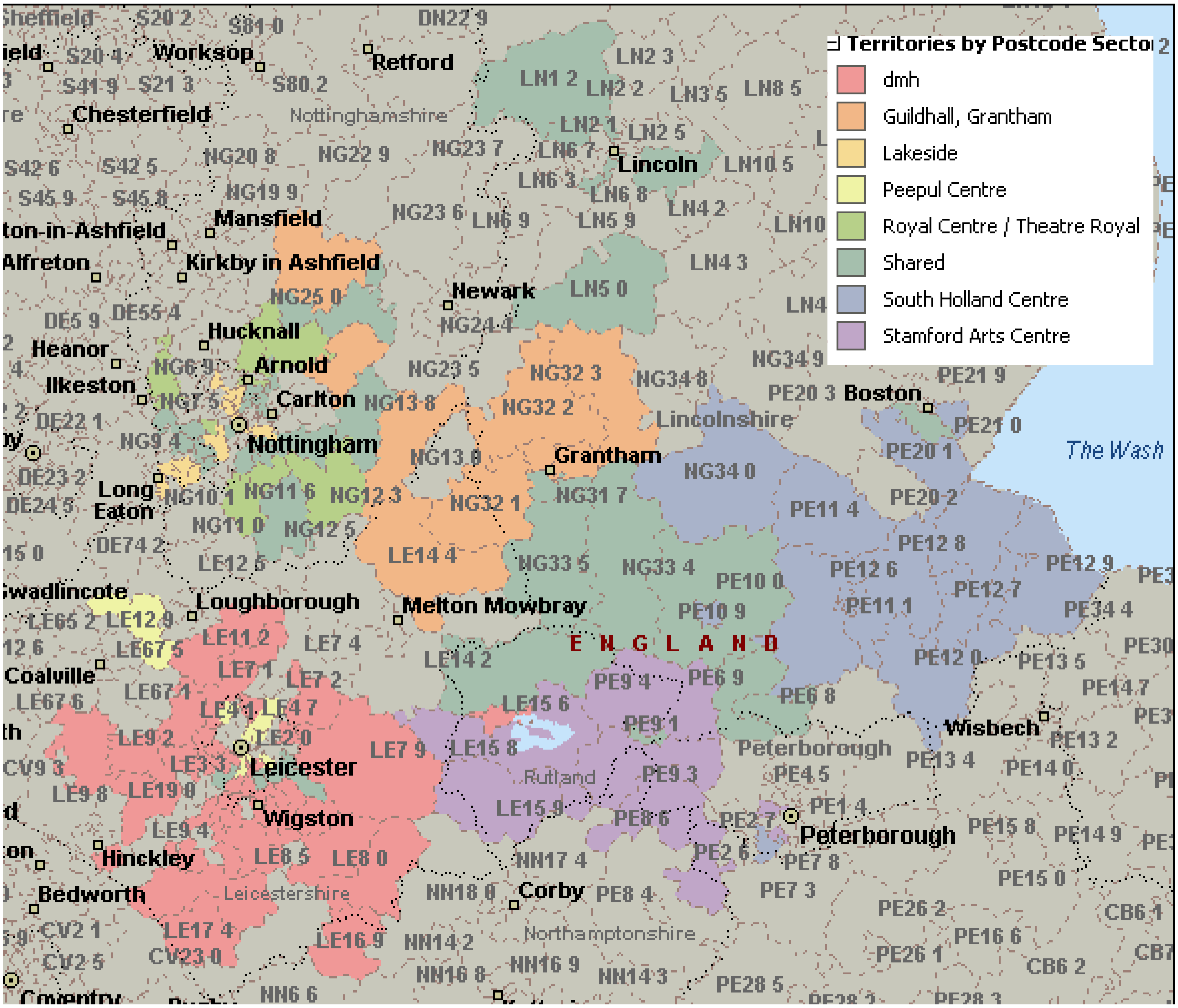


**Figure 6: Regional map of catchments – east**



**Making comparisons**

We can compare these threshold catchments by working out the percentage of ticket buyers for the selected dance events that they contain. The smaller the percentage, the greater the geographic reach of the organisation and the greater the percentage, the more local the audience.

**Table 3: Comparison of threshold catchments**

| Organisation | Threshold |
|---|---:|
| Buxton Opera House | 42% |
| Derby Dance | 70% |
| Dmh | 66% |
| Guildhall, Grantham | 100% |
| Lakeside, Nottingham | 58% |
| Lincoln Drill Hall | 87% |
| Nottingham Playhouse | 45% |
| Peepul Centre, Leicester | 60% |
| Royal & Derngate | 65% |
| Royal Centrel | 34% |
| South Holland Centre, Spalding | 90% |
| Stamford Arts Centre | 84% |
| Trinity Arts Centre, Gainsborough | 100% |
| Dance 4 mailing list[3] | 24% |

Dance Consortium undertook this analysis for its member organisations in 2004.

**Table 4: Dance Consortium threshold analysis for venues in the East Midlands region**

| Organisation | 2004 Threshold |
|---|---:|
| Derngate Theatre | 61% |
| Nottingham Playhouse | 50% |
| Royal Centrel | 40% |

## Crossover

Considering the degree to which the 30 minute drivetimes of participating venues overlap, it would be reasonable to expect that a significant proportion of ticket buyers for dance will have attended more than one venue. This is not the case.

Note that Lakeside and the Playhouse sell tickets on behalf of Dance4 so crossover between the Dance4 mailing list and ticket buyers for dance events, including Dance4 promotions, is inevitable.

[3] Dance4's figure is not strictly comparable as some relatively far flung people have been added to the list for public relations purposes rather than because they have attended events.

**Table 5: Unique individuals buying tickets for dance events at participating venues in the East Midlands**

| Total | No of ticket buyers | % of ticket buyers |
|---|---|---|
| 1 venue | 14,374 | 98.9% |
| 2 venues | 133 | 0.9% |
| 3 venues | 20 | 0.1% |
| 4 venues | 4 | 0.03% |

**Table 6: Percentage of ticket buyers at each organisation attending more than one venue**

| | No of ticket buyers attending more than one venue | % of ticket buyers attending more than one venue |
|---|---|---|
| Derby Dance | 21 | 7.8% |
| Lakeside | 53 | 19.3% |
| Stamford Arts Centre | 4 | 2.5% |
| Buxton Opera House | 0 | 0.0% |
| Peepul Centre, Leicester | 18 | 7.5% |
| Trinity Arts Centre, Gainsborough | 1 | 2.6% |
| South Holland Centre, Spalding | 1 | 0.5% |
| Royal and Derngate | 9 | 0.5% |
| Nottingham Playhouse | 125 | 10.9% |
| Royal Centrel | 67 | 1.0% |
| Lincoln Drill Hall | 4 | 2.1% |
| dmh | 3 | 0.2% |
| Dance4 mailing list | 27 | 7.1% |
| Average | | 4.8% |

**Table 7: Percentage audience crossover between organisations promoting dance in the East Midlands**

This table should be read across e.g. 3% of ticket buyers for the selected dance events at Derby Dance also bought tickets at Lakeside.

| Organisation | Derby Dance | Stamford | Lakeside | Buxton | Trinity | Peepul Centre | Guildhall, Grantham | South Holland | Derngate | Royal Centrel | Nottingham Playhouse | LDH | dmh | Dance 4 mailing list | Total ticket buyers for the selected dance events |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Derby Dance** | | 0.0% | 2.6% | 0.0% | 0.0% | 0.7% | 0.4% | 0.4% | 0.0% | 0.4% | 4.5% | 0.0% | 0.0% | 0.7% | 269 |
| **Stamford** | 0.0% | | 0.0% | 0.0% | 0.6% | 0.0% | 0.6% | 0.0% | 1.3% | 0.6% | 0.6% | 0.0% | 0.6% | 1.9% | 159 |
| **Lakeside** | 2.5% | 0.0% | | 0.0% | 0.0% | 1.1% | 0.4% | 0.4% | 0.0% | 4.7% | 16.0% | 0.0% | 0.0% | 3.6% | 275 |
| **Buxton Opera House** | 0.0% | 0.0% | 0.0% | | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 275 |
| **Trinity** | 0.0% | 2.6% | 0.0% | 0.0% | | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 38 |
| **Peepul Centre** | 0.8% | 0.0% | 1.2% | 0.0% | 0.0% | | 0.0% | 0.0% | 2.5% | 1.2% | 2.9% | 0.0% | 0.4% | 0.4% | 241 |
| **Guildhall, Grantham** | 1.2% | 1.2% | 1.2% | 0.0% | 0.0% | 0.0% | | 1.2% | 0.0% | 1.2% | 4.7% | 0.0% | 0.0% | 0.0% | 86 |
| **South Holland Centre** | 0.5% | 0.0% | 0.5% | 0.0% | 0.0% | 0.0% | 0.5% | | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 204 |
| **Royal & Derngate** | 0.0% | 0.1% | 0.0% | 0.0% | 0.0% | 0.4% | 0.0% | 0.0% | | 0.1% | 0.1% | 0.0% | 0.0% | 0.1% | 1,638 |
| **Royal Centre/Theatre Royal** | 0.0% | 0.0% | 0.2% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | | 1.2% | 0.0% | 0.0% | 0.3% | 6,716 |
| **Nottingham Playhouse** | 1.0% | 0.1% | 3.8% | 0.0% | 0.0% | 0.6% | 0.3% | 0.0% | 0.1% | 7.1% | | 0.5% | 0.1% | 2.1% | 1,148 |
| **Lincoln Drill Hall** | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 1.0% | 3.1% | | 0.0% | 0.5% | 194 |
| **dmh** | 0.0% | 0.1% | 0.0% | 0.0% | 0.0% | 0.1% | 0.0% | 0.0% | 0.0% | 0.0% | 0.1% | 0.0% | | 0.0% | 1,309 |
| **Dance4 mailing list** | 0.5% | 0.8% | 2.6% | 0.0% | 0.0% | 0.3% | 0.0% | 0.0% | 0.3% | 4.7% | 6.3% | 0.3% | 0.0% | | 379 |

Note that Lakeside and Nottingham Playhouse sell tickets on behalf of Dance4 so crossover between the Dance4 mailing list and ticket buyers for dance events, which include Dance4 promotions, is inevitable.

**Table 8: No. of ticket buyers for dance crossing over between organisations promoting dance**

| Organisation | Derby Dance | Stamford | Lakeside | Buxton | Trinity | Peepul Centre | Guildhall, Grantham | South Holland | Derngate | Royal Centrel | Nottingham Playhouse | LDH | dmh | Dance 4 mailing list | Total ticket buyers for the selected dance events |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Derby Dance | | | 7 | | | 2 | 1 | 1 | | 1 | 12 | | | 2 | |
| Stamford | | | | | 1 | | 1 | | 2 | 1 | 1 | | 1 | 3 | |
| Lakeside | 7 | | | | | 3 | 1 | 1 | | 13 | 44 | | | 10 | 7 |
| Buxton Opera House | | | | | | | | | | | | | | | |
| Trinity | | 1 | | | | | | | | | | | | | |
| Peepul Centre | 2 | | 3 | | | | | | 6 | 3 | 7 | | 1 | 1 | 2 |
| Guildhall, Grantham | 1 | 1 | 1 | | | | | 1 | | 1 | 4 | | | | 1 |
| South Holland Centre | 1 | | 1 | | | | 1 | | | | | | | | 1 |
| Royal & Derngate | | 2 | | | | 6 | | | | 2 | 1 | | | 1 | |
| Royal Centre/Theatre Royal | 1 | 1 | 13 | | | 3 | 1 | | 2 | | 81 | 2 | | 18 | 1 |
| Nottingham Playhouse | 12 | 1 | 44 | | | 7 | 4 | | 1 | 81 | | 6 | 1 | 24 | 12 |
| Lincoln Drill Hall | | | | | | | | | | 2 | 6 | | | 1 | |
| dmh | | 1 | | | | 1 | | | | | 1 | | | | |
| Dance4 mailing list | 2 | 3 | 10 | | | 1 | | | 1 | 18 | 24 | 1 | | | 2 |

Note that Lakeside and Nottingham Playhouse sell tickets on behalf of Dance4 so crossover between the Dance4 mailing list and ticket buyers for dance events, which include Dance4 promotions, is inevitable.

## What is the crossover between different styles of dance?

- Crossover between dance events is relatively low mainly because most ticket buyers only bought for dance once in 2007.
- There is very little crossover between different styles of smaller scale contemporary dance unless the audience is very small.
- One in five contemporary dance ticket buyers also bought for ballet.
- One in five contemporary dance ticket buyers also bought for vintage musicals.
- Ticket buyers for popular dance forms are significantly more likely to cross over with musicals than with dance events.
- Ticket buyers seem to be making their decision to attend based on the kinds of experience offered by each event rather than on the artform of dance

Most ticket buyers for dance only bought tickets for dance events once in 2007, for example 96% of ticket buyers for dance events at the Peepul Centre, 90% at Lincoln Drill Hall and 59% for ticket buyers for Alvin Ailey at the Nottingham Theatre Royal. (see
Table 9, Table 10 and Table 11).

**Table 9: Number of dance events purchased in 2007 by ticket buyers for Alvin Ailey at the Nottingham Theatre Royal and Royal Concert Hall**

| No of dance events purchased in 2007 | No of ticket buyers | % of ticket buyers |
|---|---|---|
| 1 | 304 | 59% |
| 2 | 132 | 25% |
| 3 | 47 | 9% |
| 4 | 24 | 5% |
| 5 | 7 | 1% |
| 6 | 4 | 1% |
| 7 | 1 | 0% |
| 8 | 0 | 0% |
| 9 | 0 | 0% |
| 10 | 0 | 0% |
| 11 | 0 | 0% |
| 12 | 0 | 0% |
| | 519 | |

**Table 10: Number of dance events purchased in 2007 by ticket buyers for dance at the Peepul Centre**

| No of events | No of ticket buyers | % ticket buyers |
|---|---|---|
| 1 | 236 | 96% |
| 2 | 7 | 3% |
| 3 | 4 | 2% |
| 4 | 0 | 0% |

| | | |
|---|---|---|
| 5 | 0 | 0% |
| | 247 | |

**Table 11: Number of dance events purchased in 2007 by ticket buyers for dance at the Lincoln Drill Hall**

| No of dance events purchased in 2007 | No of ticket buyers | % of ticket buyers |
|---|---|---|
| 1 | 178 | 90% |
| 2 | 17 | 9% |
| 3 | 3 | 2% |
| 4 | 0 | 0% |
| Total | 198 | |

Nottingham Theatre Royal and Royal Concert Hall was the only organisation with good data capture rates, good quality data and a broad range of dance styles so the main analysis focused on its 2007 programme. The organisation suggested that there was a strong crossover between some styles of dance and musicals so the analysis was expanded to include their fully-staged musical productions. (See Table 12).

**Table 12: Crossover between dance related events at Nottingham Theatre Royal and Royal Concert Hall 2007**

This table should be read across e.g. 26% of ticket buyers for Northern Ballet Theatre's Romeo and Juliet also bought tickets for their production of Sleeping Beauty.

Key:

B = Ballet

C = Contemporary Dance

V = Vintage Musical

M = Modern Musical

P = Popular Dance Forms

| Dance Production | Style | Total ticket buyers | NBT Romeo & Juliet | NBT A Sleeping Beauty | St Petersburg Ballet | Viva la Diva | Alvin Ailey | The Car Man | 42nd Street | Guys & Dolls | Cats | Fame | Footloose | Riverdance | Russian Cossacks | Simply Ballroom | Tango Fire | The Magical Dance of Ireland |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| NBT Romeo & Juliet | B | 1730 | | 26% | 13% | 2% | 5% | 14% | 10% | 10% | 8% | 2% | 2% | 3% | 1% | 1% | 2% | 0% |
| NBT A Sleeping Beauty | B | 1575 | 29% | | 11% | 2% | 4% | 15% | 13% | 12% | 10% | 3% | 4% | 4% | 1% | 1% | 1% | 0% |
| St Petersburg Ballet | B | 2295 | 10% | 8% | | 1% | 2% | 4% | 6% | 6% | 8% | 2% | 2% | 4% | 1% | 1% | 2% | 1% |
| Viva la Diva | B | 449 | 8% | 6% | 5% | | 3% | 5% | 8% | 9% | 8% | 2% | 2% | 4% | 0% | 1% | 4% | 1% |
| Alvin Ailey | C | 519 | 16% | 13% | 9% | 3% | | 19% | 10% | 10% | 8% | 3% | 3% | 3% | 1% | 1% | 5% | 1% |
| The Car Man | C | 1603 | 15% | 15% | 6% | 1% | 6% | | 12% | 16% | 9% | 4% | 5% | 4% | 0% | 1% | 2% | 0% |
| 42nd Street | V | 3478 | 5% | 6% | 4% | 1% | 1% | 5% | | 25% | 13% | 6% | 7% | 6% | 0% | 2% | 1% | 0% |
| Guys & Dolls | V | 3857 | 5% | 5% | 4% | 1% | 1% | 7% | 23% | | 12% | 5% | 6% | 4% | 0% | 1% | 1% | 0% |
| Cats | M | 6072 | 2% | 3% | 3% | 1% | 1% | 2% | 8% | 8% | | 5% | 3% | 4% | 0% | 1% | 1% | 0% |
| Fame | M | 2245 | 2% | 2% | 2% | 0% | 1% | 3% | 9% | 8% | 13% | | 7% | 5% | 0% | 1% | 1% | 0% |
| Footloose | M | 1514 | 3% | 4% | 2% | 0% | 1% | 5% | 15% | 16% | 13% | 11% | | 6% | 1% | 1% | 1% | 0% |
| Riverdance | P | 3517 | 2% | 2% | 3% | 1% | 0% | 2% | 6% | 5% | 7% | 3% | 3% | | 1% | 1% | 1% | 1% |
| Russian Cossacks | P | 151 | 6% | 7% | 10% | 0% | 5% | 4% | 11% | 9% | 11% | 4% | 5% | 15% | | 2% | 4% | 1% |
| Simply Ballroom | P | 537 | 3% | 3% | 2% | 1% | 1% | 3% | 11% | 10% | 7% | 5% | 3% | 6% | 1% | | 4% | 1% |
| Tango Fire | P | 397 | 7% | 5% | 10% | 4% | 7% | 10% | 9% | 10% | 8% | 4% | 3% | 5% | 2% | 6% | | 2% |
| The Magical Dance of Ireland | P | 154 | 4% | 5% | 10% | 3% | 2% | 2% | 6% | 5% | 10% | 3% | 2% | 14% | 1% | 2% | 5% | |

At the Peepul Centre, crossover was higher between the two better known contemporary dance companies than between different styles of dance, although the numbers buying tickets more than once was very small. (See Table 13) At Lincoln Drill Hall, crossover was highest between Motionhouse, Retina and Ricochet, although the audiences for the two latter performances were small and appear to have been restricted to dance enthusiasts. (See Table 6)

Analysis of ticket buyers for individual productions indicated that the crossover was significantly higher between dance events and what has been termed 'vintage' musicals[4] than between dance and 'modern' musicals[5]. The further analysis of styles therefore split the genre in this way.

**Table 13: Crossover between dance events at the Peepul Centre 2007**

This table should be read across e.g. 15% of ticket buyers for Scottish Dance Theatre also bought tickets for Candoco.

| | Total ticket buyers | Henri Oguike | Scottish Dance Theatre | Cando-co | Anima | Waaqt |
|---|---|---|---|---|---|---|
| Henri Oguike | 81 | | 2% | 2% | 2% | 2% |
| Scottish Dance Theatre | 40 | 5% | | 15% | 3% | 5% |
| Candoco | 53 | 4% | 11% | | 6% | 0% |
| Anima | 55 | 4% | 2% | 5% | | 0% |
| Waaqt | 33 | 6% | 6% | 0% | 0% | |

**Table 14: Crossover between dance events at the Lincoln Drill Hall in 2007**

| | No of ticket buyers | Jaleo | Motion-house | Retina | Ricochet |
|---|---|---|---|---|---|
| Jaleo | 77 | | 6% | 4% | 1% |
| Motionhouse | 103 | 5% | | 9% | 6% |
| Retina | 27 | 11% | 33% | | 7% |
| Ricochet | 14 | 7% | 43% | 14% | |

## Contemporary dance

The highest crossover is between contemporary dance and ballet and contemporary dance and vintage musicals at 20%. The crossover is particularly between the two contemporary dance events and the Northern Ballet Theatre productions rather than St Petersburg Ballet – in fact the ticket buyers for the contemporary dance events are more likely to book for the two vintage musicals than the traditional ballet company. Ticket buyers for The Car Man by Adventures in Motion Pictures are at least twice as likely to have bought tickets for the two vintage musicals as for Alvin Ailey. There were fewer performances of Alvin Ailey than The Car Man so the numbers of ticket buyers will be correspondingly smaller. In percentage terms therefore, ticket buyers for Alvin Ailey

[4] 42nd Street and Guys and Dolls

[5] Cats, Fame and Footloose

are more likely to have bought tickets for The Car Man with a 20% crossover. Ticket buyers for contemporary dance are roughly twice as likely to have bought for Cats as for Fame and Footloose but even more likely to have bought for a vintage musical than for Cats.

**Popular dance**

Ticket buyers for popular dance forms are significantly more likely to cross over with musicals than with dance events (3% also bought for contemporary dance and 6% for ballet) and are slightly more likely to have also bought for modern musicals (11%) than vintage musicals (9%). (See Table 15 for the crossover between dance styles)

**Ballet**

Ticket buyers for ballet are broadly just as likely to crossover with any of the other styles with popular dance the lowest crossover at 5% and vintage musicals the highest at 9%.

**Table 15: Crossover between different styles of dance related events at the Nottingham Theatre Royal and Royal Concert Hall**

| | Total unique ticket buyers | Popular | Contemporary | Ballet | Vintage Musical | Modern Musical |
|---|---|---|---|---|---|---|
| Popular | 4,612 | | 3% | 6% | 9% | 11% |
| Contemporary | 2,011 | 8% | | 20% | 20% | 13% |
| Ballet | 5,663 | 5% | 7% | | 9% | 8% |
| Vintage Musical | 6,432 | 7% | 6% | 8% | | 18% |
| Modern Musical | 9,182 | 5% | 3% | 5% | 12% | |

**Conclusions**

Ticket buyers seem to be making their decision to attend based on the kinds of experience offered by each event rather than on the artform of dance. There seems to be a significant proportion of attenders who are looking for events with some kind of story, a highly emotional bond with the characters that is not mediated by formal dance conventions as in traditional ballet, sets and costumes and music that is not based on contemporary popular styles. It is possible that the preference ticket buyers for dance have for the two vintage musicals over Cats is based on the style of music as the production values and overall experience seem to be broadly similar for all three productions.

It should be noted, however, that the highest crossover is not between dance styles but between the two Northern Ballet theatre productions at 29% and 26% and between the two vintage musicals at 23% and 25% - pairs of events where the experiences are highly likely to be similar.

## What is the crossover with other types of arts event?

- There are significant numbers of ticket buyers who bought tickets for a dance event more than a year ago and haven't purchased tickets for anything since.
- Few ticket buyers are only interested in dance
- More than half of the ticket buyers for dance buying for other artforms – dance accounts for, at most, a third of their purchases
- The artforms they buy for reflect the whole range of each venue's overall programme. There is high crossover with events for families and children, theatre, classical music and contemporary popular music programme depending on the venue

Relatively few ticket buyers are only interested in dance. At Lakeside and at Nottingham Playhouse, 10% of all ticket buyers for dance since the box office computer system was installed have bought tickets more than once and only bought for dance.

More than half of the ticket buyers for dance are 'omnivores', buying for more than one artform. At Lakeside, 54% of all ticket buyers for dance since the box office system was installed have bought for other types of event. At Nottingham Playhouse, the figure is 58%.

The remainder, a significant proportion, have bought tickets at the venue just once. The majority of these are lapsed attenders who bought tickets more than a year ago and haven't returned. At Lakeside, 36% of ticket buyers for dance only attended the venue once since the box office computer system was installed. At Nottingham Playhouse, the figure for one time only ticket buyers was 32%.

Of all the tickets bought by ticket buyers for dance in the past five years at Lakeside and Lincoln Drill Hall, only 15% are for dance events which respectively make up 6% and 10% of the events programmed.

**Table 16: % of tickets bought by ticket buyers for dance in the past five years that are for different artforms**

| | Dance | Children's' or Family events | Theatre | Contemporary Popular Music | Jazz | Classical Music |
|---|---|---|---|---|---|---|
| Lakeside | 15% | 36% | 12% | 2% | 2% | 12% |
| Lincoln Drill Hall | 15% | 14% | 10% | 14% | 5% | 11% |

A bigger proportion of ticket buyers at Nottingham Playhouse are dance enthusiasts. 34% of tickets bought by ticket buyers for DV8 are for dance and 39% of the tickets bought by ticket buyers for Richard Alston Dance Company. At this venue, dance makes up 9% of the events programmed. This could be because these ticket buyers are less frequent attenders, however this only appears to be the case for ticket buyers for Richard Alston Dance Company: over five years, the ticket buyers for DV8 have bought an average of 42 tickets each, ticket buyers for Paco Pena have bought 54 tickets each and those for Richard Alston Dance Company have bought 24 tickets each.

**Table 17: % of ticket bought by ticket buyers for different styles of dance in the past five years that are for different artforms – Nottingham Playhouse**

| Artform | DV8 | Paco Pena | Richard Alston Dance Company | No of events programmed in each artform as a % of the total performing arts events programmed |
|---|---|---|---|---|
| Children's | 9% | 16% | 9% | 20% |
| Comedy | 4% | 5% | 4% | 6% |
| Dance | 34% | 16% | 39% | 9% |
| Drama | 38% | 47% | 39% | 41% |
| Music | 4% | 4% | 6% | 10% |
| Musicals | 0.5% | 1% | 1% | 2% |
| Pantomime | 9% | 11% | 2% | 13% |
| Total | 6,248 | 13,651 | 4,255 | 2,529 |

The majority of tickets bought by ticket buyers for dance over the past five years in the three venues participating in this element of the research, between 61% and 85%, were for other artforms. The artforms they buy for reflect the whole range of each venue's overall programme. For example, drama makes up 41% of the events programmed in the past five years at Nottingham Playhouse. Tickets for drama make up between 38% and 47% of the tickets purchased by ticket buyers for the three selected runs of dance performances.

As a producing theatre, a higher proportion of the Playhouse's events are drama at 41% compared to 9% at Lincoln Drill Hall and 15% at Lakeside. It could be that the much wider variety of artforms available at the latter two venues encourages their ticket buyers to be 'omnivorous'. (See Table 17 and Table 19)

At two of the venues, there is a high crossover with events for families and children, 36% at Lakeside and 14% at Lincoln Drill Hall. Events for families make up 27% and 6% respectively of the venues' programmes. There is a crossover with theatre and classical music of between 10% and 12% at both venues. Lincoln Drill Hall has a strong contemporary popular music programme so there is a 14% crossover with the artform. (See Table 16 and Table 18)

## Are there differences in the crossover with other artforms between ticket buyers for different styles of dance?

- There are some differences between ticket buyers for different styles of dance in the proportion of tickets bought for different artforms. These differences vary between venues and seem to be the result of the overall balance of the programme.

There is no consistent pattern in the crossover between different styles of dance and other artforms. At Lincoln Drill Hall, contemporary dance purchasers are less likely to buy tickets for classical music than ticket buyers for other styles. At Lakeside, they are slightly more likely to do so. At Lakeside, contemporary dance purchasers are significantly more likely to buy tickets for family and children's events, a major part of the programme at 27% of all performances programmed. At Lincoln Drill Hall, where children's events make up 6% of the programme, they are slightly less likely to do so than audiences for dance in general.

This seems to confirm the hypothesis that the majority of dance attenders are general attenders at the venue rather than dance enthusiasts.

**Table 18: % of ticket bought by ticket buyers for different styles of dance in the past five years that are for different artforms – Lincoln Drill Hall**

| Artform | All dance | Flamenco | Ballet | Contemporary dance | No of events programmed in each artform as a % of the total performing arts events programmed |
|---|---|---|---|---|---|
| Classical music | 12% | 28% | 19% | 7% | 16% |
| Comedy | 6% | 6% | 3% | 10% | 3% |
| Dance | 17% | 19% | 15% | 24% | 10% |
| Family | 9% | 2% | 12% | 8% | 6% |
| Film | 1% | 2% | 1% | 2% | 2% |
| Folk | 1% | 4% | 1% | 2% | 1% |
| Hire | 1% | 1% | 1% | 2% | 2% |
| Jazz | 6% | 10% | 5% | 4% | 4% |
| Literature | 4% | 3% | 6% | 5% | 10% |
| Misc | 4% | 4% | 2% | 2% | 3% |
| Musical Theatre & Opera | 12% | 6% | 16% | 7% | 4% |
| Rock & Pop | 2% | 3% | 1% | 2% | 2% |
| Talk | 1% | 1% | 1% | 0% | 0% |
| Theatre | 13% | 9% | 10% | 14% | 9% |
| World music | 1% | 2% | 0% | 1% | 0% |
| Totals | 12,018 | 1,496 | 3,298 | 3,306 | 1,821 |

**Table 19: % of ticket bought by ticket buyers for different styles of dance in the past five years that are for different artforms – Lakeside**

| Artform | All dance | Contemporary dance | No of events programmed in each artform as a % of the total performing arts events programmed |
|---|---|---|---|
| Classical music | 13% | 14% | 20% |
| Comedy | 3% | 1% | 3% |
| Contemporary music | 1% | 1% | 1% |
| Dance | 16% | 8% | 6% |
| Family | 38% | 58% | 27% |
| Film | 2% | 2% | 3% |
| Folk | 1% | 0% | 1% |
| Jazz | 2% | 1% | 5% |
| Literature | 2% | 1% | 4% |
| Misc | 0.1% | 0.2% | 1% |
| Music Theatre & Opera | 1% | 0% | 1% |
| Talks | 2% | 2% | 10% |
| Theatre | 14% | 8% | 15% |
| World Music | 4% | 2% | 2% |
| Total | 36,933 | 13,014 | 2,180 |

## What are the steps on the journey that people take to dance?

- More than half of the ticket buyers for the selected dance events were new or recent arrivals at the venue or had been buying ticket for longer but their introduction to the venue was through dance
- These ticket buyers were all from within a 30 minute drivetime showing that there is potential for developing local audiences for dance
- Marketing has an impact on the proportion of first time ticket buyers

The chronological analysis of the previous purchases of individual ticket buyers shows that it is misleading to talk about ticket buyers taking a journey to dance. This is because a significant proportion of ticket buyers for the selected high risk and low risk dance events were new or recent arrivals at the venue or had been buying tickets for over a year but their first ticket purchase was for dance.

Of the first time ticket buyers across all three venues, all but four were from within a 30 minute drivetime. This backs up the finding from the catchment analysis that all the venues promoting dance in the region are reaching a small proportion of the potential dance audience. Most have been promoting dance consistently for at least five years and are still finding new local audiences. (See Table 22)

At two of the venues, a higher proportion of ticket buyers for the high risk events were first time ticket buyers than for the low risk events. At Derby Dance, the opposite was true. The key factor here is marketing: Derby Dance invested resources in encouraging first time attenders from the local college among other target groups.

**In addition to the ticket buyers for whom the selected dance events were their first purchase at the venue, a large proportion of ticket buyers started buying tickets at the venue within the past year. The exception is the low risk event at Lincoln Drill Hall which attracted a high proportion of its loyal classical music audience. (See Table 20 and**

Table 23)

Overall, the first purchase of between a third and a half of ticket buyers was for a dance performance.

Of those who bought tickets for other artforms before they bought for dance, ticket buyers for low risk dance events were more likely to have made their first dance purchase more than half way through their relationship with the venue. Ticket buyers for high risk events were more likely to choose dance earlier on. That said, all the selected events attracted ticket buyers across the whole range of 'early' and 'late' choosers of dance.

**Table 20: Number of performances attended before the first dance performance as a percentage of all events purchased for**

| | Lakeside | | | | Lincoln Drill Hall | | | |
|---|---|---|---|---|---|---|---|---|
| Percentage band | High risk | | Low risk | | High risk | | Low risk | |
| Dance is first performance purchased | 14 | 52% | 23 | 49% | 15 | 52% | 35 | 32% |
| 1% - 25% | 5 | 19% | 5 | 11% | 5 | 17% | 5 | 5% |
| 26% - 50% | 3 | 11% | 5 | 11% | 6 | 21% | 22 | 20% |
| 51% - 75% | 3 | 11% | 7 | 15% | 1 | 3% | 20 | 18% |
| 75% - 100% | 2 | 7% | 7 | 15% | 2 | 7% | 28 | 25% |
| Total | 27 | 100% | 47 | 100% | 29 | 100% | 110 | 100% |

Participation in dance does not appear to interest most ticket buyers for dance performances – even at Derby Dance where classes and workshops make up the majority of the programme. Even here, more than half of the performance ticket buyers have never attended a participatory event. An additional three ticket buyers first got involved with Derby Dance through a performance and subsequently went on to buy workshops or classes, either for themselves or their children.

**Table 21: Ticket buyers who have not bought any classes or workshops since their first involvement with the venue**

| Risk level | Derby Dance | | Lakeside | | Lincoln Drill Hall | |
|---|---|---|---|---|---|---|
| High risk | 13 | 57% | 25 | 93% | 23 | 79% |
| Low risk | 10 | 59% | 36 | 77% | 101 | 92% |

**Table 22: New ticket buyers**

| | Derby Dance | | | Lakeside | | | Lincoln Drill Hall | | |
|---|---|---|---|---|---|---|---|---|---|
| Risk level | Ticket buyers | % | Total | Ticket buyers | % | Total | Ticket buyers | % | Total |
| High risk | 8 | 35% | 23 | 11 | 41% | 27 | 11 | 38% | 29 |
| Low risk | 11 | 65% | 17 | 14 | 30% | 47 | 24 | 22% | 110 |

**Table 23: Length of time since the first purchase at the venue**

| | Derby Dance | | | | Lakeside | | | | Lincoln Drill Hall | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Risk level | More than a year | | Less than a year | | More than a year | | Less than a year | | More than a year | | Less than a year | |
| High risk | 13 | 57% | 10 | 43% | 11 | 41% | 16 | 59% | 12 | 41% | 17 | 59% |
| Low risk | 5 | 29% | 12 | 71% | 26 | 55% | 21 | 45% | 84 | 76% | 26 | 24% |

## How do audiences crossover between contemporary dance and other contemporary artforms?

- People who buy tickets for high risk dance events also see mainstream and mass appeal events.
- In two of the three venues analysed, those buying tickets for high risk dance events attend more high risk events overall, but this is not the case in the third venue.
- As with crossover between artforms, ticket buyers' purchases reflect the nature of the overall programme.
- Ticket buyers for contemporary dance do not appear to be making decisions based on perceived risk.

At Lincoln Drill Hall, tickets buyers for contemporary dance with a high perceived risk are much more likely to cross over with other contemporary artforms than those for contemporary dance with a low perceived risk. In the past three years, 53% of the tickets purchased by the ticket buyers for the high risk dance event were for events categorised as challenging or unfamiliar. For ticket buyers for the low risk dance event, the figure is 16%. At Nottingham Playhouse, the challenging or unfamiliar events represent 26% of the tickets bought by the ticket buyers for the high risk dance event and 20% of those bought by the ticket buyers for the low risk dance event.

At Lakeside, the picture is reversed with 17% of tickets bought by the ticket buyers for the high risk dance event being for challenging or unfamiliar work and 25% of those bought by the ticket buyers for the low risk dance event.

## Do ticket buyers for 'high risk' work attend the venue more frequently than those who don't?

- Ticket buyers for high risk dance are more likely to be frequent attenders of the venue.

Ticket buyers for dance events with a high level of perceived risk tended on average attend the venue more frequently than ticket buyers for dance events with a low level of perceived risk at four out of the five venues participating in this element of the research. There were correspondingly lower levels of ticket buyers attending these venues only once in 2007.

Ticket buyers for high risk dance events also attend on average more frequently than ticket buyers for non-dance events with a high level of perceived risk at three venues. Derby Dance programmes very few non-dance events. At the South Holland Centre, the venue with the higher average frequency for low risk dance compared to high risk dance, the dance event categorised as having a low level of perceived risk was the New

European Contemporary Ballet. It is possible that the inclusion of 'new' and 'contemporary' in the company title signalled a higher level of risk to potential audiences. (See amiliar or challenging purchase)

## What are the steps on the journey that people take to high risk work?

- The first event purchased by a significant proportion of the ticket buyers for the selected high risk and low risk events is either unfamiliar or challenging
- Previous attendance at an unfamiliar or challenging event in any artform is not a good predictor of propensity to attend high risk dance.
- There appears to be no significant difference between the attitude to risk of the ticket buyers for the low risk event and that of the ticket buyers for the high risk event

Again, the concept of a journey is misleading as for all but the low risk event at Lincoln Drill Hall, a significant proportion of the ticket buyers were introduced to the venue through an unfamiliar or challenging performance. (See Appendix Four for the definitions of each risk category).

The detailed analysis of individual ticketing histories focuses on ticket buyers at Lakeside as its programme has been categorised to include a significant proportion of events across the full scope of perceived risk, from mainstream through familiar and unfamiliar to challenging. Lincoln Drill Hall opened mid-2004 and so its first couple of seasons have been categorised predominantly as unfamiliar as almost all the companies had not visited Lincoln before.

The analysis excludes the first time ticket buyers as the level of perceived risk of the particular performance they purchased distorts the overall picture. This means that samples are small, although they include all the known ticket buyers at that performance who had previously bought tickets at the venue.

**Table 24: Continuing ticket buyers whose first purchase for dance was an unfamiliar or challenging performance**

| | Derby Dance | | Lakeside | | Lincoln Drill Hall | |
|---|---|---|---|---|---|---|
| High risk | 10 | 67% | 6 | 38% | 12 | 67% |
| Low risk | 2 [6] | 33% | 8 | 24% | 3 | 3% |

A third of the ticket buyers for both the high risk and the low risk dance performance had not previously attended an unfamiliar or challenging event. All of the remainder, again regardless of the level of risk, made their first unfamiliar or challenging purchase

[6] *Only six of the ticket buyers for the low risk performance had previously bought tickets at the venue

less than half way through their relationship with Lakeside – even if they did not purchase for dance until later on.

A slightly higher proportion of the continuing ticket buyers for low risk performances made their first purchase for an unfamiliar or challenging event.

**Table 25: The average overall frequency of purchase of ticket buyers at dance events with high and low levels of perceived risk**

| | Average frequency in 2007 | | | | Purchasing once in 2007 | | | | No of ticket buyers in 2007 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Venue | All events | Low risk dance | High risk dance | High risk non-dance | All events | Low risk dance | High risk dance | High risk non-dance | Low risk dance | High risk dance | High risk non dance |
| Derby Dance | n/a | 2.2 | 2.8 | n/a | n/a | 65% | 43% | n/a | 17 | 23 | n/a |
| Lakeside | | 7.6 | 8.6 | 7.6 | 17% | 29% | 15% | 17% | 98 | 53 | 47 |
| Lincoln Drill Hall | | 4.6 | 6.7 | 6.2 | 11% | 31% | 37% | 23% | 138 | 138 | 128 |
| Nottingham Playhouse | 1.7 | 4.0 | 5.0 | 3.9 | 69% | 38% | 34% | 37% | 382 | 293 | 17,353 |
| South Holland Centre | | 4.6 | 4.4 | 5.1 | 31% | 31% | 25% | 19% | 122 | 100 | 98 |

**Table 26: Number of performances attended before the first unfamiliar or challenging performance as a percentage of all events purchased for - continuing ticket buyers only**

| | Lakeside | | | |
|---|---|---|---|---|
| Percentage band | High risk | | Low risk | |
| No unfamiliar or challenging events previously attended | 5 | 31% | 11 | 33% |
| First event is unfamiliar or challenging | 2 | 13% | 8 | 24% |
| 1% - 25% | 6 | 38% | 8 | 24% |
| 26% - 50% | 3 | 19% | 6 | 18% |
| 51% - 75% | 0 | 0% | 0 | 0% |
| 75% - 100% | 0 | 0% | 0 | 0% |
| Total | 16 | 100% | 33 | 100% |

## Segmenting the dance audience

- The most significant types in terms of numbers of ticket buyers are: First Timers, Occasionals, Eager Omnivores, Dance Enthusiasts, Special Interests
- There is a sixth key category of ticket buyers who have not yet made enough purchases to be characterised.

The key factors that characterise the different types of ticket buyers for dance at Lincoln Drill Hall and Lakeside are length of relationship with the venue, frequency of attendance and the number of broad artforms purchased. Using these factors, the following typologies emerge, not all of which appear at each venue:

| | |
|---|---|
| **Dance Enthusiast** | Bought tickets for at least four events (three at Lincoln Drill Hall) of which at least three quarters are dance OR bought tickets for three events (two at Lincoln Drill Hall) all of which are dance |
| **Eager Omnivore** | A frequent attender who bought tickets on average for at least five events per year since first purchasing at the venue and including at least four different broad artforms |
| **First Timers** | The selected dance performance was the first time the customer bought tickets at the venue |
| **Loyal Dipper** (Lakeside only) | First purchased tickets at the venue at least four years ago and on average attended no more three times a year. |
| OR | |
| **Mixed bag** (Lincoln Drill Hall only)[7] | A less frequent attender who bought tickets for, on average, between two and five events a year in at least four artforms |
| **Mainly about the kids** | A relatively frequent attender who bought for at least four |

[7] Lincoln Drill Hall has not been open long enough to have acquired any Loyal Dippers who are characterised by a long relationship, even though they attend relatively infrequently

events, more than half of which are for children

**Occasional** First purchased tickets at the venue less than four years ago and on average attended no more three times a year

**Special Interest** Bought tickets for at least six events at the venue and attended on average at least three times a year since first purchasing at the venue including no more than three broad artforms

**Too early to tell** First purchased tickets at the venue less than a year ago and in total bought for two events or fewer

Typical examples of the journeys these ticket buyers have taken in terms of artform and level of perceived risk are set out below. Each box is an event.

**Figure 7: Examples of types of ticket buyer for dance by artform and perceived risk**

**Key**

| **Risk** | |
|---|---|
| *m* | = Mainstream |
| *f* | = Familiar |
| *u* | = Unfamiliar |
| *c* | = Challenging |

| **Artform** | | | |
|---|---|---|---|
| a | = Talks | k | = Children or Family |
| c | = Comedy | l | = Literature |
| d | = Dance | m | = Music |
| f | = Folk | t | = Theatre |
| j | = Jazz | w | = World Music |

Dance Enthusiast

| | | |
|---|---|---|
| *f* | *c* | *f* |
| d | d | d |

Eager Omnivore

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| *u* | *u* | *m* | *u* | *M* | *c* | *f* | *c* | *m* | *c* | *m* | *c* | *f* | *f* | *u* | *f* | *f* | *u* | *f* | *f* | *m* | *f* |
| d | d | c | t | T | d | t | m | c | o | d | j | m | d | w | d | m | w | d | d | t | d |

Special Interest

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| *m* | *f* | *f* | *m* | *M* | *u* | *c* | *m* | *c* | *m* | *f* |
| t | t | t | t | T | m | m | m | f | t | d |

Loyal Dipper

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *m* | *m* | *m* | *f* | *F* | *m* | *f* | *u* |
| c | t | c | t | J | t | d | d |

Occasional

| | | | | |
|---|---|---|---|---|
| *m* | *u* | *m* | *u* | *F* |
| t | d | t | w | D |

Mainly about the kids

| | | | | | |
|---|---|---|---|---|---|
| *c* | *m* | *m* | *m* | *M* | *f* |
| d | k | k | k | K | d |

Too early to tell

| | |
|---|---|
| *c* | *u* |
| t | d |

The most significant types in terms of numbers of ticket buyers are:

- First Timers
- Occasionals
- Eager Omnivores
- Dance Enthusiasts
- Special Interests (at Lincoln Drill Hall only)

Inevitably, considering the high proportion of ticket buyers that have only recently started buying tickets at the venue, there is a sixth key category of ticket buyers who have not yet made enough purchases to be characterised.

**Table 27: Proportion of ticket buyers of each type**

| | Lakeside | | | | Lincoln Drill Hall | | | |
|---|---|---|---|---|---|---|---|---|
| Type | Low risk | | High risk | | Low risk | | High risk | |
| First timers | 14 | 30% | 11 | 41% | 24 | 22% | 11 | 38% |
| Occasional | 5 | 11% | 2 | 7% | 42 | 38% | 3 | 10% |
| Eager Omnivore | 5 | 11% | 2 | 7% | 10 | 9% | 7 | 24% |
| Too early to tell | 3 | 6% | 3 | 11% | 8 | 7% | 4 | 14% |
| Dance Enthusiast | 5 | 11% | 3 | 11% | 8 | 7% | 1 | 3% |
| Special Interest | 3 | 6% | 3 | 11% | 11 | 10% | | |
| Loyal Dipper / Mixed Bag | 7 | 15% | 2 | 7% | 3 | 3% | 2 | 7% |
| Potential Eager Omnivore | 3 | 6% | | | 3 | 3% | | |
| Mainly about the kids | 2 | 4% | 1 | 4% | | | | |
| Potential Dance Enthusiast | | | | | 0 | 0% | 1 | 3% |
| Potential Special Interest | | | | | 1 | 1% | 0 | 0% |
| Total | 47 | 100% | 27 | 100% | 110 | 100% | 29 | 100% |

## Do a greater proportion of the ticket buyers for familiar dance brands come from outside a 30 minute drivetime than for unfamiliar dance?

- Audiences for dance are predominantly local.
- There is no link between the familiarity of the brand and the proportion of ticket buyers travelling for more than 30 minutes.
- The distance people are willing to travel is more likely to be linked to the inherent overall appeal of the event rather than familiarity.

Previous research has shown that the vast majority of dance attenders attend dance events less often than once a year and have little recall of company names and brands.[8]

[8] e.g. Anne Roberts and Tim Baker, Rambert Dance Company Research Report, (unpublished, 2001), Tim Baker and Heather Maitland, *Profile of Dance Attenders in Scotland: Qualitative Research Report* (Scottish Arts Council, 2002), Tim Baker and Heather Maitland, *Profile of Dance Attenders in Scotland: Box Office Data Analysis*

A ‘familiar dance brand’ has therefore been defined as a company that has previously visited the relevant venue.  The exception is *Strictly Come Dancing* which is a familiar brand from TV.  Different venues have different sized catchments to the proportion of ticket buyers from outside a 30 minute drivetime for each event has been compared with the average at that particular venue.

The ten events with the smallest percentage of ticket buyers from outside a 30 minute drivetime include six unfamiliar brands (i.e. companies that had not previously visited the venue) but they also include two familiar brands, Spirit of the Dance and the St Petersburg Ballet.  The ten events with the highest percentage of ticket buyers from outside a 30 minute drivetime include four unfamiliar brands, Tango Fire, Retina, Australian Dance Theatre and Alvin Ailey.  (See Table 28)

The Russian Cossacks at Nottingham Theatre Royal and Ricochet at Lincoln Drill Hall were the events with the smallest proportion of ticket buyers from outside a 30 minute drivetime compared to the average for the venue.  They were also the events with the smallest number of ticket buyers.  It seems likely, therefore, that the proportion of ticket buyers willing to travel further is related to the general inherent appeal of the particular event rather than the familiarity of the brand.

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(Scottish Arts Council, 2002) and Erica Littlewood, *Lapsed Contemporary Dance Attendees,* (Cambridge: Eastern Touring Agency, 1995)

**Table 28: % of ticket buyers from outside a 30 minute drivetime for different styles of dance compared to all 2007 dance events at the same venue**

| | Perceived risk | Total records | No within 30 minutes | % within 30 minutes | % outside 30 minutes | Percentage points more/less from outside 30 minutes compared to all dance in 2007 at that venue | Venue |
|---|---|---|---|---|---|---|---|
| Russian Cossacks | Unfamiliar | 151 | 127 | 84% | 16% | -17% | Nottingham Theatre Royal |
| Ricochet | Unfamiliar | 14 | 13 | 93% | 7% | -12% | Lincoln Drill Hall |
| Breakin Convention | Niche | 119 | 100 | 84% | 16% | -10% | Royal & Derngate |
| Swan Lake | Unfamiliar | 892 | 796 | 89% | 11% | -8% | Assembly Rooms |
| Spirit of the Dance | Familiar | 327 | 289 | 88% | 12% | -7% | Assembly Rooms |
| New European Contemp. Ballet | Unfamiliar | 54 | 47 | 87% | 13% | -6% | Assembly Rooms |
| St Petersburg | Familiar | 2295 | 1634 | 71% | 29% | -4% | Nottingham Theatre Royal |
| Russian Cossacks | Unfamiliar | 188 | 142 | 76% | 24% | -2% | Royal & Derngate |
| Simply Ballroom | Unfamiliar | 385 | 319 | 83% | 17% | -1% | Assembly Rooms |
| Jaleo | Familiar | 77 | 63 | 82% | 18% | 0% | Assembly Rooms |
| NBT Romeo and Juliet | Familiar | 1730 | 1160 | 67% | 33% | 0% | Nottingham Theatre Royal |
| NBT Sleeping Beauty | Familiar | 1575 | 1050 | 67% | 33% | 0% | Nottingham Theatre Royal |
| Moscow Ballet | Familiar | 1150 | 833 | 72% | 28% | 1% | Royal & Derngate |
| The Car Man | Familiar | 1603 | 1051 | 66% | 34% | 1% | Nottingham Theatre Royal |
| Alvin Ailey | Unfamiliar | 519 | 340 | 66% | 34% | 2% | Nottingham Theatre Royal |
| Motionhouse | Familiar | 99 | 78 | 79% | 21% | 2% | Lincoln Drill Hall |
| ADT | Unfamiliar | 214 | 152 | 71% | 29% | 3% | Royal & Derngate |
| Strictly Come Dancing | Familiar | 96 | 82 | 85% | 15% | 4% | Assembly Rooms |
| Jaleo | Familiar | 77 | 59 | 77% | 23% | 4% | Lincoln Drill Hall |
| Tango Fire | Unfamiliar | 210 | 162 | 77% | 23% | 4% | Assembly Rooms |
| Retina | Unfamiliar | 27 | 19 | 70% | 30% | 10% | Lincoln Drill Hall |

## Appendix One: dance events included in the research:

### Phase II

| Venue | Company | Events | Month |
|---|---|---|---|
| Buxton Opera House | St Petersburg Ballet | Nutcracker | Jan-07 |
| | Henri Oguike Dance Co | | Mar-07 |
| | Moscow City Ballet | Don Quixote | Mar-07 |
| | The Big Ballet | | Mar-07 |
| | Ellen Kent | Swan Lake | Apr-07 |
| | Phoenix Dance Theatre | | Apr-07 |
| | Ballet Ireland | Die Fledermaus | May-07 |
| | European Ballet | Coppelia | Sep-07 |
| | New English Contemporary Ballet | | Nov-07 |
| | Russian Cossack State Dance Co | | Apr-07 |
| Derby Dance | Irven Lewis Dance Theatre | 2 Hard 2 Breathe | Feb-07 |
| | Darkin Ensemble | Augustine | Feb-07 |
| | Wendy Houstoun | Desert Island Dances | Mar-07 |
| | Ricochet | Elsewhere / real deal | Mar-07 |
| | Union Dance | Heaven on Earth | Apr-07 |
| | State of Emergency | Mission Re-Position | May-07 |
| | StopGAP Dance Co | Dancer's Syndrome/Portfolio Collection | May-07 |
| | Transitions Dance Co | Repertory | May-07 |
| | Aracaladanza | Pequenos Paraisos | Jun-07 |
| | Sonia Sabri Dance Co | Nisbat | Sep-07 |
| | Mark Bruce Co | Sea of Bones | Oct-07 |
| | Jane Mason | Come On Sun | Nov-07 |
| | Banxy | Busk: Kings of the Sidewalk | Nov-07 |
| | Flamenco Express | Flamenco Express Live | Nov-07 |
| | Rosie Kay Co | The Wild Party | Dec-07 |
| Guildhall, Grantham | Anjali | | Mar-07 |
| | Ballet Central | | May-07 |
| Lakeside | Thomas Lehmen ( Nott Dance) | | Oct-07 |
| | Protein | Big Sale | Jan-07 |
| | Tavaziva Dance | Bophelo | Feb-07 |
| | Darkin Ensemble | | Feb-07 |
| | Motionhouse | Driven | Feb-07 |
| | Mark Bruce Co | Sea of Bones | May-07 |
| | From Here to Maturity Dance Co | | Oct-07 |
| | Stephanie Schober/Matthias Sperling (Nott Dance) | | Oct-07 |
| | Charles Linehan Co | | Oct-07 |
| | Bonachela | Voices | Nov-07 |
| | Banxy | Busk: Kings of the Sidewalk | Nov-07 |
| Lincoln Drill Hall | Ricochet | Elsewhere / Real Deal | Mar-07 |

| | | | |
|---|---|---|---|
| | Motionhouse | Driven | Jun-07 |
| | New European Contemporary Ballet | Coppelia | Sep-07 |
| | Jaleo | | Oct-07 |
| | Retina | This is Not a Body | Nov-07 |
| Nottingham Playhouse | Jonzi D | Tag | Feb-07 |
| | Ultima Vez | Spiegel | Feb-07 |
| | Richard Alston Dance Co | | Mar-07 |
| | Henri Oguike Dance Co | | Apr-07 |
| | Jaleo | | May-07 |
| | Jasmin Vardimon Dance Co | Justitia | May-07 |
| | Breaking Convention | | Jun-07 |
| | Richard Alston Dance Co | Brief Candles | Jun-07 |
| | New English Contemporary Ballet | | Oct-07 |
| | Theatre Rites | Mischief | Nov-07 |
| Peepul Centre | Henri Oguike Dance Co | | Feb-07 |
| | Gauri Sharma Tripathi | Want | Apr-07 |
| | Anima Dance | www. | Nov-07 |
| | Candoco | | Nov-07 |
| | Scottish Dance Theatre | Double Bill | Nov-07 |
| Royal/Derngate | Moscow City Ballet | Three full length | Feb-07 |
| | Australian Dance Theatre | Triple Bill | Mar-07 |
| | Dance Consortium | Breaking Convention | May-07 |
| | Russian Spectacular | | Nov-07 |
| South Holland Centre | Benji Reid and Spearfish | Life of a B Boy | Mar-07 |
| | European Ballet | Coppelia | May-07 |
| | Mark Bruce Co | Sea of Bones | May-07 |
| | Nilima Devi & Co | Urjah | Oct-07 |
| | Tavaziva Dance | Chatzva | Nov-07 |
| Stamford Arts Centre | Alpana Sengupta Dance Co | Dabari | Sep-07 |
| | Ballet Wales | Coppellia / Bride of Flowers | Nov-07 |
| Royal Centrel | Russian Cossack State Dance | | Apr-07 |
| | Alvin Ailey American Dance Theatre | | Oct-07 |
| | St Petersburg Ballet Theatre | | Dec-07 |
| | Northern Ballet Theatre | A Sleeping Beauty's Tale | Mar-07 |
| | The Car Man | | Jul-07 |
| | Northern Ballet Theatre | Romeo & Juliet | Sep-07 |
| Trinity, Gainsborough | Tarab Dance Co | Strictly Belly Dance | Jan-07 |
| | Jaleo | | Jun-07 |

**Phase III**

| Venue | **Company** | **Production** | **Month** | **Risk Status** |
|---|---|---|---|---|
| Assembly Rooms, Derby | Strictly Come Dancing | | May-07 | n/a |
| | Jaleo | | Jun-07 | n/a |
| | New European Contemporary Ballet | Coppelia | Nov-07 | n/a |
| | Simply Ballroom | | | n/a |
| | St Petersburg Ballet | Swan Lake | Jan-07 | n/a |
| | Tango Fire | | Oct-07 | n/a |
| | Spirit of the Dance | | Sep-07 | n/a |
| Derby Dance | Jane Mason | Come On Sun | Nov-07 | High |
| | Probe | | Feb-08 | High |
| | Rosie Kay Company | The Wild Party | Dec-07 | Low |
| Lakeside | Protein | Big Sale | Jan-07 | Low |
| | Darkin Ensemble | | Feb-07 | High |
| Lincoln Drill Hall | Ricochet | Elsewhere / Real Deal | Mar-07 | High |
| | Motionhouse | Driven | Jun-07 | High |
| | New European Contemporary Ballet | Coppelia | Sep-07 | Low |
| | Jaleo | | Oct-07 | Low |
| | Retina | This is Not a Body | Nov-07 | High |
| Nottingham Playhouse | Paco Pena | | Mar-06 | Low |
| | Aurelie Thierree | | Apr-06 | High |
| | Companhia de Danca Deborah Colker | | May-06 | High |
| | Ultima Vez | Spiegel | Feb-07 | High |
| | Richard Alston Dance Co | Brief Candles | Jun-07 | Low |
| | New English Contemporary Ballet | Coppelia | Oct-07 | Low |
| | DV8 | To Be Straight With You | Apr-08 | n/a |
| Peepul Centre | Henri Oguike Dance Co | | Feb-07 | n/a |
| | Gauri Sharma Tripathi | Waqt | Apr-07 | n/a |
| | Anima Dance | www. | Nov-07 | n/a |
| | Candoco | | Nov-07 | n/a |
| | Scottish Dance Theatre | Double Bill | Nov-07 | n/a |
| The Royal Centre, Nottingham | Fame | | Jan-07 | n/a |
| | 42nd Street | | Feb-07 | n/a |
| | Cats | | Feb-07 | n/a |
| | Northern Ballet Theatre | A Sleeping Beauty's Tale | Mar-07 | n/a |
| | Russian Cossack State Dance | | Apr-07 | n/a |
| | Guys and Dolls | | Apr-07 | n/a |
| | Footloose | | May-07 | n/a |
| | Riverdance | | May-07 | n/a |
| | New Adventures | The Car Man | Jul-07 | n/a |
| | Northern Ballet Theatre | Romeo & Juliet | Sep-07 | n/a |
| | Simply Ballroom | | Sep-07 | n/a |
| | Alvin Ailey American Dance Theatre | | Oct-07 | n/a |
| | Tango Fire | | Oct-07 | n/a |

| | | | | |
|---|---|---|---|---|
| | The Magical Dance of Ireland | | Nov-07 | n/a |
| | St Petersburg Ballet Theatre | Nutcracker/Gala/Swan Lake | Dec-07 | n/a |
| | Viva La Diva | | Dec-07 | n/a |
| South Holland Centre | Benji Reid and Spearfish | Life of a B Boy | Mar-07 | High |
| | New European Contemporary Ballet | Coppelia | May-07 | Low |
| | Mark Bruce Co | Sea of Bones | May-07 | High |
| | Nilima Devi & Co | Urjah | Oct-07 | High |
| | Tavaziva Dance | Chatzva | Nov-07 | High |

# Appendix Two: research plan

**A. Tracking audiences' booking history:**

Organisations involved: Nottingham Playhouse, Lakeside, Lincoln Drill Hall and Derby Dance

| Information need | Research question | Method |
| --- | --- | --- |
| How do we persuade an audience to come on a journey with us towards risky work? (origin: from mtg feedback) | What are the steps on the journey that people take to risky work? | Box office data analysis – past booking history of ticket buyers for 'risky' contemporary dance. |
| Can we look at contemporary dance in the context of other contemporary artforms? (origin: from mtg feedback) | How do audiences crossover between contemporary dance and other contemporary artforms? | |
| How do you get people to crossover between artforms? (origin: from mtg feedback) | How do people crossover between artforms? | Box office data analysis – past booking history of ticket buyers for dance. |
| When we communicate with audiences, should we divide up dance into different categories than we do at the moment? (origin: from mtg feedback) | What is the crossover between different styles of dance and other types of arts event? | |
| Typologies | | Box office data analysis – past booking history of ticket buyers for high risk and low risk dance. |

**B. Crossover between different styles of dance**

Organisations involved: Royal Concert Hall/Theatre Royal, Nottingham and Peepul Centre, Leicester

| | | |
|---|---|---|
| Is it generally true that there are audiences for different types of dance that don’t crossover? (origin: Dance4 mtg) | What is the crossover between different styles of dance? | Box office data analysis – ticket buyers who have purchased for more than one (or more?) dance event over a period of time. |

**C. Frequency and risk**

Organisations involved: Derby Dance, Lakeside, Lincoln Drill Hall, Nottingham Playhouse, South Holland Centre

| | | |
|---|---|---|
| Do regular bookers at a venue take more risks with their choice of events (origin: Dance4 mtg) | Do ticket buyers for ‘risky’ work attend the venue more frequently than those who don’t? | Box office data analysis – frequency of attendance of ticket buyers for ‘risky’ work compared to average frequency of attendance of the rest of ticket buyers |

**D. Travel and risk**

Organisations involved: Assembly Rooms, Derby; Lincoln Drill Hall; Royal and Derngate; Royal Centre, Nottingham

| | | |
|---|---|---|
| Is it true that significantly more people will travel over 30 minutes to see a familiar brand than an unknown quantity? (origin: Dance4 mtg) | Do a greater proportion of the ticket buyers for familiar dance brands come from outside a 30 minute drivetime than for unfamiliar dance? | Box office data analysis – extraction of postcodes for ticket buyers of different categories of dance. |

**E. Geography and travel**

Organisations involved: all venues plus the Dance4 mailing list

| | | |
|---|---|---|
| What is the crossover between different venues (origin: original brief) | What proportion of the total ticket buyers at each venue has seen events at each of the other participating venues? | Box office data analysis – extraction of names, addresses and postcodes for ticket buyers for dance |
| Do venues have 'psychological' catchment areas that have little to do with travel time or distance? (origin: Dance4 mtg) | What is the relationship between catchment and distance or drivetime at each venue? | Box office data analysis – extraction of names, addresses and postcodes for ticket buyers for dance |

## Appendix Three:

### Calculating drivetime

The criterion for including particular postal sectors in a drivetime is whether the location of the most densely populated part of the sector falls inside that drivetime distance.

The drivetimes are taken from Area Profile Reports produced by CACI Insite Systems funded by Arts Council England. Area Profile Reports are available free to organisations funded by one of the Arts Councils of England, Scotland and Wales.

CACI uses its *InSite Drivetime Module* to calculate the road travelling times or distance from a selected location on the map and then produce a contour to define the required limit. This method of calculation is designed to standardise driving conditions so that drivetimes for different places are comparable – essential for this kind of analysis of customer data. The standard drivetime is therefore unlikely to reflect any personal experiences of particular journeys.

The basis for this drive-time analysis takes the form of *Links* and *Nodes*. The underlying road network used is from the Automobile Association. Satellite imagery is the initial source of this data; and then every road is driven and checked by the AA to create high quality digital map data at 1:200,000 scale. The map is updated by the AA annually and is then processed by CACI for use within *InSite* in the form of the *Link* and *Node* database. There are sixty two classes of 'links' or roads, ranging from rural through urban to metropolitan. An average speed has been identified for each class of road. In the UK, for instance, there are 432 *Links* representing 'urban motorways' - for which the designated average speed is 85 kmph.

### Calculating potential

The figures for potential attendance at contemporary dance and ballet are calculated from two data sources: BMRB International's Target Group Index survey of Great Britain adults conducted between 1 April 2003 and 31 March 2005[9] and the ACORN geo-demographic segmentation system[10].

The TGI survey undertaken between 1 April 2003 and 31 March 2005 asked people if they attend particular types of arts performance etc 'these days'. The resulting percentages for Great Britain excluding the Greater London and South East standard regions[11] were used alongside the ACORN data for the same areas to estimate the numbers of potential attenders or visitors for all postal sectors within them.

[9] To find out more about the Target Group Index (TGI), visit the BMRB web-site www.bmrb-tgi.co.uk

[10] To find out more about ACORN, visit the CACI web-site www.caci.uk

[11] This is because attendance/visitor levels for the Greater London and South East regions are significantly higher than for other parts of GB.

These figures for potential attenders do not represent the actual numbers of attenders which a particular venue should reasonably expect to attract because there may be other venues in the area that are just as easy to get to.  Not all the potential attenders are therefore necessarily equally 'available' to each venue in that area.

A comparison of the number of actual ticket buyers as a percentage of the potential attenders does give a broad indication of each venue's relative success in developing audiences.

## Appendix Four: criteria for risk categories

| Category | Definition |
|---|---|
| Challenging | Unfamiliar performers with an unfamiliar event and/or difficult subject matter |
| Unfamiliar | Unfamiliar performers, choreographer or company with a familiar event or a familiar event in an unfamiliar format or a more difficult subject matter |
| Familiar | Event, artist or company familiar to audiences with a little knowledge of the artform and in a familiar format |
| Mass Appeal | Familiar event with mass appeal and nothing unexpected |