



# **CREATIVE SCENE AUDIENCE REPORT**

**A DATA-DRIVEN APPROACH,  
MAY 2021**

## **STAY IN TOUCH**

[creativescene.org.uk](http://creativescene.org.uk)  
01924 437966



[/creativescene.uk](https://www.facebook.com/creativescene.uk)



[@creativescenewy](https://twitter.com/creativescenewy)

# 1. WHAT WE COLLECT AND HOW WE USE IT

Our data collection approach helps us to generate a deeper understanding of experience and impact beyond numbers and anonymised statistics.

We collect and use data, both quantitative and qualitative, to help us understand what who is taking part and attending events and activities, and to provide insights into motivation and interests.

This includes demographic information and postcodes from surveys at events, and through online bookings, as well as feedback gathered during and after events. This gives us evidence and insights to inform programming, commissioning and new initiatives. We and we also use this data in our local evaluation.

It is also a requirement of our finding agreement with ACE that we do this and we report this a quarterly basis to the Audience Agency who analyse it against our Audience Agency Spectrum Profile on an annual basis and provide this to us.

Creative Scene will receive an updated Audience Spectrum area profile in June 2021, which will help us assess the impact of activity during Covid-19 on our area profile.

## 2. THE TOOLS WE USE

### 1.1 Audience Spectrum

Audience Spectrum is a tool provided by The Audience Agency for the cultural sector. It segments the whole UK population by their attitudes towards culture, and by what they like to see and do. It profiles the population at household and post-code levels and assesses if they are high, medium or lesser engaged.

We map the postcodes in our area against these segments so we can understand who lives in the local area, what are current audiences and participants are like, and what we could do to build new ones.

This provides a significant and valuable benchmark against which to assess what impact our activity is having on the lesser-engaged groups.

### 1.2 Digital

We collect data from:

- Google Analytics, Facebook Analytics, Twitter Analytics and Instagram Insights, measuring our levels of engagement with our online audience. This enables us to evaluate our online marketing activity and identify key trends and behaviours on each social media channel and website to enable the growth of our online audience;
- online engagement for our creative content (short films, tutorials and articles), looking at impressions, reach and engagement - as well as any conversation that emerges due to the content through comments;
- our website and social media, measuring reach through collecting and analysing data on website traffic and followers on our channels.

### 1.3 Capturing the broader story

To get the bigger picture, when looking at the data for particular projects, we analyse factors that might have affected engagement and participation, such as timings, locations, previous experience. We do this through de-briefs and reflection sessions with the programming and producing team, artists and partners.

We collect more in depth reflections on the audience experience through our Arts Adventurers, a team of local people trained to record observations and collect feedback on:

- how audiences found out about the event;
- if they'd attended a Creative Scene event before;
- what motivated them to book or attend;
- what they enjoyed or didn't enjoy about the event;
- what impact it had on them.

### **3. COVID IMPACT ON DATA COLLECTION**

During the pandemic in 2020 and into 2021, we adapted our practices to collect data either through digital feedback forms, comments on social media or Zoom chat transcriptions, depending on the event and the participants.

For ticketed online events – such as BANK: Artists' Network and Creative Scene's webinar series – audiences were happy to provide demographic data as a condition of booking. However, they rarely filled in the online evaluation form after the event.

We increased targeted participation activities, in partnership with grassroots community groups, schools and third sector agencies. Working with new partners enabled us to collect rich demographic data.

However, being at an arms-reach away from participants meant that the qualitative insights decreased – with a lack of face-to-face interaction with participants and low capacity from community groups to collect this feedback.

## 4. WHO ARE OUR AUDIENCES AND PARTICIPANTS? WHAT DOES THE DATA TELL US?

### 1.4 Audience Spectrum area profile for North Kirklees, 2017-19

Audience Spectrum Segment		Creative Scene			Creative Scene Participants (2017-19)	National CPP participants (2017-19)	North Kirklees adult population	Index CS 2017-19 vs Adult population
		2017	2018	2019				
High engagement	Metroculturals	0%	0%	0%	0%	2%	0%	9,999
	Commuterland Culturebuffs	6%	6%	9%	7%	5%	4%	150
	Experience Seekers	3%	2%	2%	2%	8%	1%	173122
Medium engagement	Dormitory Dependables	14%	14%	13%	13%	11%	11%	122
	Trips and Treats	24%	24%	22%	24%	17%	20%	121
	Home and Heritage	8%	15%	12%	11%	6%	10%	113
Low engagement	Up Our Street	13%	13%	11%	12%	12%	11%	117
	Facebook Families	13%	13%	17%	14%	17%	15%	97
	Kaleidoscope Creativity	14%	11%	8%	12%	17%	22%	55
	HeyDays	5%	2%	6%	4%	5%	7%	62
Base		927	584	531	2,042	69,885	153,134	

### 1.5 Key Findings

- 42% of our audiences are coming from the lower-engaged Audience Spectrum segments.
- Kaleidoscope Creativity: our most populous segment, is under-represented – and has fallen from 11% in 2018 to 8% in 2019. We believe this is due to reduced large-scale, free, outdoor events that attract this audience.
- In 2019, we improved our penetration in low engagement segment Facebook Families, which is now over-represented at 17% (+4% from 2018) and Hey Days at 6% (+4% from 2018).
- This is due to better understanding our Facebook Families audience and more robust sampling.
- We have over-penetrated medium engaged segments in North Kirklees (Dormitory Dependables, Trips and Treats, Home and Heritage) in 2017-19.
- This is due to our mixed-model aiming to attract audiences from across an area.

## 1.6 Audience and participant numbers per phase/year

### Phase 1: 2014-17 Audience and Participants

Year	2014	2015	2016	2017	TOTALS
Events	22	56	58	52	188
Audience	22,418	40,092	19,065	25,284	106,859
Participants	583	4,350	901	1,044	6,878

### Phase 2: 2018-21 Audience and Participants

Year	2018	2019	2020/21	TOTALS
Events	42	36	28	106
Audience	15,479	10,713	729	26,921
Participants	1,016	1,506	1,915	4,437
Digital	3,981	31,818	24,667	60,466

### 2020-21 Audience and Participants during COVID-19

Physical Participants / Audience	Digital Participants	Digital Audience
2,239	302	26,400

### 1.7 Online Participants in 2020/21

- We delivered the Batley and Spen Youth Theatre Company Summer School online, with 20 young people taking part in a series of workshops with arts professionals.
- We set up The Creativity Connection, a group of community leaders from voluntary organisations in Kirklees, who value the arts and what it brings to their activities, and want to share knowledge and resources and develop their activities.
- We formed and facilitated BANK Artists' Network, a virtual meet-up for artists in Kirklees to come together, present and listen to monthly talks and share, learn and grow.
- We developed and hosted a series of webinars that attracted 150 arts professionals, students and researchers, and expanded our reach across the UK and internationally

## 5. ANALYSIS AND INSIGHTS

1. A 50% decrease in funding from Phase 1 to Phase 2 of the programme meant that we were unable to produce larger scale, free, outdoor events.; such as There Will be Fire, The Batley Picture Show, The Togetherring, Savage Hart at Oakwell Hall, Batley Variations.
2. The restriction on live events during COVID has meant that our regular partnerships with voluntary groups, such as Cleckehaton Folk Festival, Batley Festival and Heckmondlight did not go ahead.
3. Changes within the 'On Tour' network - community and social venues in which we develop and programme performances - reduced overall capacity. As a result, our total live audience numbers dropped significantly from Phase 1 to Phase 2.
4. Of those who gave their postcode data, 80.7% of respondents are based in Kirklees; 70.3% of respondents are based in North Kirklees.

5. Some neighbouring postcode areas outside of Kirklees are also represented in our audience - these include towns and cities that are adjacent to our delivery area, such as Morley, Leeds and Ossett, Wakefield and Bradford. These tend to be from higher engaged segments and frequently attend our family-friendly shows, free festivals and events drawing on the heritage of Kirklees.
6. Drawing audiences from the surrounding area has an economic impact on our events – at Batley Festival and HeckmondLIGHT, drawing in new from outside our project area benefits stallholders who report a higher income from the event.
7. Free, large-scale events programme: the majority of our audiences attended arts events as part of the voluntary and community events and free festivals programme (Batley Festival, Cleckheaton Folk Festival, Togethering or HeckmondLIGHT).
8. Arts programming and participation with community events and festivals draw lesser-engaged audiences: In 2019, HeckmondLIGHT drew an audience 4,000, 29.4% attended an arts event less than once a year, and 20% were attending for the first time.
9. Voluntary-led events and festivals draw an audience from outside Kirklees: although the majority of audiences are from the immediate area, between 10-20% of audiences travel from outside of Kirklees to attend the festivals – demonstrating that investing in community programming on a large scale draws an engaged audience from neighbouring areas.
10. Our digital audiences and reach increased, as we commissioned and co-produced more digital content.
11. Short films by and for the people of our area are very popular with a new, hyper-local Facebook audience in Dewsbury and Batley.
12. Webinars for Arts Professionals: Creative Scene's webinar series in November 2020 drew a new national audience of 150 arts professionals, researchers and students, who were interested in Creative Scene's research and experience in engaging lesser-engaged audiences.
13. BANK Artists' Network: Creative Scene's monthly meet-ups for artists working in Kirklees have a loyal, engaged following of 15 artists. The group enjoys the online meetings, citing transport issues, long-term medical conditions and other responsibilities that prevent them from travelling into Dewsbury.
14. Arts Adventurers; training local people to speak to audience members in a conversational manner to collect demographic data and feedback, by emphasising the importance of this data to help lobby for more funding and events in the area. This led to an increase in audience members returning qualitative data in 2019.
15. Consistent activity and brand: Our programme of consistent activities, an inclusive brand that is now being recognized, along with brand recognition, is converting into regular attendances at the same time as attracting first time attendees. An average of 48% of audiences had attended a Creative Scene event before, with 52% attending for the first time.
16. During 2020-21, we worked more closely with grassroots community groups, third sector and community partners to create opportunities, for lesser-engaged participants.
17. We partnered to distribute activities to groups or engage people on their doorsteps and this increased our reach into lesser-engaged segments and our digital participation.

18. Online activities supplemented by visit and activities in safe outdoor spaces, maintained participation during COVID and lockdowns. The impact of these activities was an increase in participation in 2020 from lesser-engaged audience segments.
19. Working with these partners had led to increased insights of the needs of different communities and this has enabled us to develop wider-reaching new projects with targeted groups.



**Visit our website: [www.creativescene.org.uk](http://www.creativescene.org.uk)**

Creative Scene is the Creative People and Places programme for Kirklees, West Yorkshire, funded by Arts Council England.

Creative Scene is led by a consortium of The Batley Festival, Kirklees Council, 6 Million+, Heckmondwike Community Alliance and Spark Skills.

Creative Scene is a project of Brigantia Creative, a new organisation formed in April 2021 that supports positive social change through arts and culture.



LOTTERY FUNDED



Supported using public funding by

**ARTS COUNCIL  
ENGLAND**