



UNDERSTANDING AUDIENCES FOR JAZZ

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METHODOLOGY

1. Background

The client

EMJAZZ is a consortium of five jazz promoters in the East Midlands:

- Derby Jazz
- Leicester Jazz
- Lincoln Jazzpac
- Northants Contemporary Jazz
- Nottinghamshire Jazz Steps

Members promote a range of jazz styles in formal and informal spaces including multi-disciplinary theatres and arts centres, a lounge bar, the café bars of arts venues, gallery spaces, a cathedral and a nightclub. They each promote in at least two and as many as fifteen different venues over a year.

Some members have developed strong marketing collaborations with the venues they use regularly, many of which have box office computer systems that collect comprehensive data about ticket buyers. Some of these partner venues sell tickets on behalf of the EMJAZZ member for gigs at other venues. This means the member has data about ticket buyers across all of those venues. Some, however, sell the majority of tickets on the door or via a music shop and have no data about these ticket buyers. All members have a mailing list and all collect email addresses either themselves or via their partner venues.

Member organisations are run by volunteers, although Leicester Jazz, which is in itself a consortium, has contracted out its management. This means that there was an enthusiastic team to help carry out research.

All members are funded by at least one local authority. As a result, Leicester Jazz, Lincoln Jazzpac and Northants Contemporary Jazz have a responsibility for programming jazz across their respective counties. In contrast, Derby Jazz has a strong city focus.

2. Research objectives

The stated objectives of this research are to:

- To inform how we can better promote jazz to existing and potential audiences
- To better inform the sponsorship offer
- To better inform core funding applications to Arts Council England and Local Authorities

Discussion with EMJAZZ's co-ordinator identified three additional objectives which impacted on research design:

- To inform the development of a three year marketing and audience development strategy
- To identify the crossover of audiences between different members' events
- To identify the catchment area of each member organisation together with overlaps and gaps where East Midlands residents are not served by EMJAZZ members.

3. Methodology

- Volunteers selling tickets collected the postcode of all ticket buyers at the door of every EMJAZZ member gig at a venue without a box office computer system during the research period. They also collected the postcode of all ticket buyers whose data was not captured at venues with box office computer systems because they purchased their tickets on the door just before the performance
- Volunteers personally handed out questionnaires and pens at all EMJAZZ members' gigs during the research period, collecting them once they had been completed. The questionnaire master is available to download from this website. The specific details of venue, promoter and musicians were inserted for each gig surveyed.
- A link to a brief e-survey was prominent on the home page of all members' websites during the research period. 190 people responded
- Analysis of box office data at those venues collecting at least 85% of customer data. This looked at the purchases of EMJAZZ ticket buyers both EMJAZZ gigs and other events at the venue during 2008 and then compared this to ticket buyers at all events at the venue in the same year
- Analysis of crossover between venues of 1,956 individual ticket buyers for EMJAZZ members' gigs in 2008 using box office computer systems and mailing lists. To overcome matching problems owing to misspellings and different data capture conventions, this involved creating a consistent truncated ID 'code' for each record consisting of the first four letters of the surname, first initial, first two characters of the address and the full postcode.
- Fifty one focus group participants were recruited from relatively infrequent EMJAZZ ticket buyers via data held on box office computer systems
- Analysis of sales figures for 250 gigs promoted by EMJAZZ members between 2006 and 2008

Response rates

Questionnaire research

Promoter group	No of Questionnaires
Derby	138
Leicester	96
Lincoln	110
Northants	33
Nottingham	87
Total	464

Band	Venue	No of Questionnaires
Julian Siegel Trio	Derby Guildhall Theatre	44
Tony Kofi Quartet	Nottingham Bonington Theatre	44
Damon Brown & Steve Grossman Quintet	Lincoln Drill Hall	40
Darius Brubeck Quartet	Lincoln Drill Hall	39
Cameron Pierre Trio	Derby Deda	31
Empirical	Lincoln Terry O'Toole Theatre	31
Steve Fishwick Quintet	Angel Hotel	26
Dave Barry Quintet	Leicester The Y	25
Trudy Kerr and her Trio	Angel Hotel	23
Nikki Iles Karen Sharp Quintet	Northants The Castle, Wellingborough	22
Julian Argelles Trio	Nottingham Djanogly Recital Hall	21
Dog Soup	Derby Buddha Jeas	17
Blink	Derby Deda	16
Garry Potter	Derby Buddha Jeas	13
Curios	Leicester Richard Attenborough Centre	13
Phil Robson Six Strings and The Beat	Nottingham Bonington Theatre	13
Jean Toussaint 4	Derby Darwin Suite	12
Chris Lawrence Quartet	Northants The Castle, Wellingborough	11
Blink	Leicester Richard Attenborough Centre	9
Nick Smart Louis Armstrong Project	Nottingham Bonington Theatre	9
Pat Thomas, Good Anna, Dust Collectors	Derby University	5
Total		464

Box office data analysis

	Castle: all jazz	Deda and Derby Live	Nottingham Lakeside	Lincoln Drill Hall	Total
Unique ticket buyers in 2008	227	351	325	425	1,328
Total events in 2008	14	16	3	9	33



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