



UNDERSTANDING AUDIENCES FOR JAZZ

Heather Maitland

Briefing 4: Where do audiences at EMJAZZ gigs come from?

How to use this briefing:

This is a map showing the postcodes of ticket buyers for EMJAZZ members' gigs in January and February 2009.

Use it to identify the catchment areas for each organisation. The penetration figures show what proportion of the computed jazz attenders actually attended in 2008.

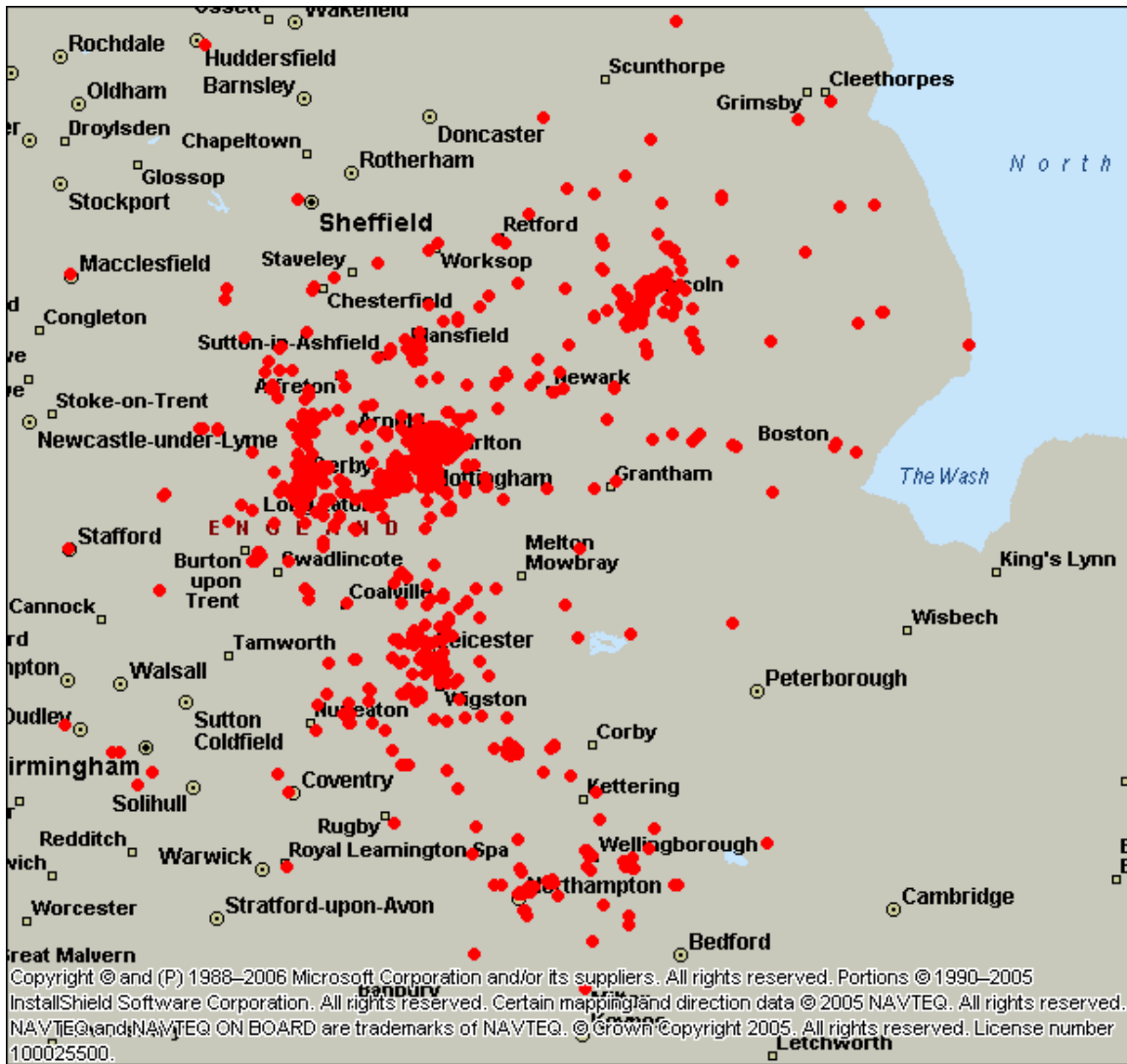
Introduction

A total of 1,207 valid postcodes were collected from ticket buyers for EMJAZZ members' gigs January to February 2009. Microsoft MapPoint was used to generate the maps. In addition to this analysis, the postcodes of ticket buyers for gigs in 2008 at Deda and Derby Assembly Rooms were also mapped.

Individual briefings for each EMJAZZ member, 4a,b,c,d,e show drivetimes and catchment areas for each venue.

Key points

- More than 90% of the audience comes from inside a 30 minute drivetime. This is to be expected as how easy it is to get to a venue is the most important influence on whether someone attends.ⁱ
- A tiny proportion travel for over an hour
- The catchment is strongly influenced by the transport infrastructure and other conurbations but is sharply curtailed towards Birmingham.
- There is plenty of potential to increase audiences for jazz. Between 0.7% and 8% of the potential jazz attenders within a 30 minute drivetime of EMJAZZ member venues actually bought tickets for jazz gigs at those venues in 2008.



What is the potential?

In the Department for Culture, Media and Sport's survey of arts attendance among 24,174 over 16s in England. 5.6% of respondents said they had attended a live jazz performance in the past 12 months.

This compares to 7.7% for classical music and 24.9% for all other live music performance excluding jazz and classical music. 10.6% of the population say they played a musical instrument for pleasure during the past 12 months.ⁱⁱ

Target Group Index is the longitudinal research used by Arts Council England since 1994/5 each year interviewing around 25,000 British adults aged over 15. The latest data available is for 2005/6 in which 9.6% of respondents said they attended jazz at least once in the past year.ⁱⁱⁱ

Of course, different types of people attend jazz, so to get an accurate assessment of the potential audience for jazz in the Lincoln area that needs to be taken into account.

Area Profile Reports are published by the Arts Councils of England, Scotland and Wales and contain data that describes the population in a defined area, usually a drivetime from a town or city centre. They contain computed figures for the number of people attending particular artforms, including jazz. These use census data and Target Group Index. They are based on a detailed socio-demographic profile of attenders and an analysis of how many people that match the profile live in the defined area.

To get a reasonably accurate picture of audience engagement, organisations must collect the names and addresses of at least 75% of their ticket buyers. Within the industry, a data capture rate of over 85% is considered acceptable and over 90% excellent. The following venues surpass the 85% threshold so it is possible to calculate the proportion of the potential audience who actually attend with some degree of accuracy:

- 8% of the potential jazz attenders within a 30 minute drivetime of Lincoln Drill Hall actually bought tickets for jazz gigs at the venues in 2008.
- 1.2% of the potential jazz attenders within a 30 minute drivetime of Wellingborough town centre actually bought tickets for gigs at The Castle in 2008.
- 0.7% of the potential jazz attenders within a 30 minute drivetime of Nottingham city centre actually bought tickets for gigs at Lakeside in 2008.
- 1.3% of the potential jazz attenders within a 30 minute drivetime of Derby city centre actually bought tickets for gigs at Deda and Derby Live venues in 2008

References

ⁱ Brook, O., Boyle, P.J. and Flowerdew, R. (2009). 'Demographic Indicators of Cultural Consumption'. In Stillwell, J., Norman, P., Thomas, C. and Surrige, P. (eds) *Understanding Population Trends and Processes Volume 2: Population, Employment, Health and Wellbeing*. Springer, London

ⁱⁱ *Taking Part, the National Survey of Culture, Leisure and Sport: arts opportunities workbook*, DCMS, consulted at <http://www.culture.gov.uk/images/research/TP-artsOpp0607.xls#!AO14!A2>

ⁱⁱⁱ Sharrock, P. and Sharrock, L. (2008), *Target Group Index 2005/6*, Arts Council England, p27



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