

Community Research



Research - Engagement - Empowerment

The Arts Council England's National Engagement Campaign

Collaborative Workshop Research

Final Report

May 2009



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1. Executive Summary

1.1 Introduction

To support the Arts Council England's mission to achieve 'great art for everyone', a major initiative has been proposed for 2008-2011. This takes the form of a national engagement campaign to encourage people across England to enjoy artistic experiences. The Arts Council commissioned Community Research to undertake a research and engagement project that would feed directly into their thinking for the campaign. This report outlines the findings from the resulting one-day deliberative and collaborative workshop held in Birmingham on 13th May 2009.

The workshop engaged two audiences:

- Stakeholders and partners – including Arts Council's regularly funded organisations; regional Arts Council staff and other external stakeholder organisations.
- Members of the public representing the intended target audience for the campaign.

1.2 Workshop Elements

Participants listened to a presentation from Arts Council staff, giving some background to the campaign and outlining the initial thinking about the campaign's vision and values.

The workshop was then designed to give participants the opportunity to collaboratively generate their own campaign ideas, as well as a chance to offer their reactions to some of the ideas that the Arts Council has already developed.

1.3 Key Ingredients and Principles for the Campaign

Discussions throughout the day in relation to both the ideas generated by the participants and the Arts Council's pre-developed campaign ideas led to some clear and conclusive findings regarding the key ingredients and principles that the campaign should seek to follow:

1.3.1 Over-Arching Strategy

Participants had two major concerns about the campaign's scope and ambition, these were:

- The very broad target audience for the campaign – for all participants (stakeholders and members of the public) - there was a clear concern that the broad audience chosen for the campaign could lead to a lack of focus. In trying to appeal to the masses, the campaign could, in fact, appeal to no-one.
- The equally broad scope of the campaign's coverage in attempting to increase engagement with the entire portfolio of 'the arts'. For stakeholders, the clear danger here was the potential pitfall of homogenisation and the consequent loss of what is



special about individual art forms. For the public the concern was more that 'the arts' is a concept that has no meaning for them.

In addressing both of these concerns, the call was for clarity of purpose and realism about what could be achieved. Participants were keen to support an ambitious, all encompassing campaign, but also saw the need for this to be broken down into a number of more targeted individual campaign elements, with clear objectives and outcomes. Targeting would be both in terms of subsets of the audience and in terms of the art forms being promoted.

1.3.2 The Core Brand and Campaign Identity

Notwithstanding the above concerns, an over-arching brand identity for the campaign, bringing together and providing a core reference point for a wide range of more targeted elements was supported. At this level, participants were keen for the Arts Council to think big and appeal to a mass market audience.

When discussing the core identity, participants were keen that it should be simple, easily identified, fun and catchy. The public strongly advised that the term 'arts' should be excluded from the core campaign identity; it should be replaced with more familiar and less threatening words such as entertainment, leisure and learning.

1.3.3 Do's and Don'ts

At a more tactical level and considering potential individual campaign elements, the 'do's and don'ts' identified for the campaign can be summarised as follows:

DO...:

- Bring arts experiences into people's everyday lives, rather than always expecting people to make the effort to go to the arts.
- Mix arts experiences and activities with other activities in order to achieve greater reach and easier acceptance.
- Provide opportunities to participate in the campaign in a 'hands on' way.
- Offer localised and community based activities, supported by national level publicity and awareness raising campaigns.
- Provide choice and flexibility, allowing people to choose the activities they want to participate in, rather than routing them to very specific events.
- Make things more affordable or better value for money.
- Access adults through their children and create family friendly arts experiences.
- Create genuinely sustainable relationships.

DON'T...

- Compromise on the quality of the experience. In this regard stakeholders in particular were concerned about a potential tension inherent in making the campaign locally and community based and upholding quality.



- Allow bringing the arts into people's everyday lives to mean that the experiences become dull.
- Make people feel that the arts are 'good for you' or create a preaching or bullying tone.

1.4 Recommendations

Recommendations arising from this research project are as follows:

- The Arts Council's overall campaign strategy should be ambitious and appeal to a mass market audience; however it will also need to be broken down into a number of more targeted individual campaign elements, with clear and more focused objectives and outcomes.
- The core brand identity should be developed bearing in mind the public participants' strong advice that the term 'arts' should be excluded and replaced with more familiar and less threatening words such as entertainment, leisure and learning.
- The brand identity should be developed in a tone and style that is welcoming and inclusive for everyone, avoiding any sense of worthiness.
- Stakeholders should be closely involved in the campaign as it develops and the Arts Council may best achieve this through its regional network of offices, through liaison with the Audience Development Agencies and through engagement with key industry bodies as well as direct links to arts organisations themselves.
- The Arts Council should also consider the potential ongoing involvement of the members of the public who participated in this workshop as a 'Citizens Advisory Board' to the campaign. Since most participants are willing to be re-contacted, they form a potential resource of the Arts Council as an ongoing sounding board.
- Campaign elements should be tested against the list of 'do's and don'ts', developed through the workshop discussions.



2. Background and Objectives

2.1 Background

To support the Arts Council England's mission to achieve 'great art for everyone', a major initiative has been proposed for 2008-2011. This takes the form of a national engagement campaign to encourage people across England to enjoy artistic experiences.

The campaign will consist of a programme of arts engagement activities, fronted by a media and marketing drive. Whilst the Arts Council will take an overall management role, the campaign will necessarily be delivered in partnership with broadcasters, arts organisations, the voluntary sector, local government and commercial partners.

The Arts Council is now at the early stages of detailed campaign planning. This means generating ideas for the content, format, look and feel of the campaign communications activity, as well as generating ideas for stakeholder activities that will support the campaign at a local and regional level.

Segmentation research has been undertaken to inform the campaign planning and key segments within the English population have been identified for targeting in the campaign. In the preparatory stages of campaign planning in early 2009, two of the identified segments were selected as the core target audience of the campaign: 'Dinner and a show' and 'Family and community focused'. These segments form a suitable target audience for the campaign for several reasons:

- On average, people in these segments currently have low levels of arts engagement, with room for growth.
- The two segments together include around 12.8 million adults, providing a large enough market for potential broadcast or media partners.
- The attitudinal data shows that a good proportion of the people in these segments would be interested in engaging more often with the arts.

The Arts Council wished to commission a research and engagement project that would feed directly into their thinking for the campaign. It was important to gather the views and input both of members of the target audience and stakeholders who might help to deliver aspects of the campaign.

2.2 Objectives and Research Questions

The aims of this project were to:

- Generate insights to inform the planning of the campaign.

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- Explore how stakeholders could be involved with the campaign on an ongoing basis, and gain a better understanding of what would persuade arts organisations to get involved.
- Build shared understanding of the challenges of engaging the target audience further with the arts, enabling the participants to better understand the issues from the perspective of others.

Key research questions posed for the research to answer were as follows:

- What do the public and stakeholders think about the campaign overall? What excites them the most? What do they think the biggest challenges will be?
- What sorts of local, regional and national activities might enable and encourage more people in the target audience to try something new in the arts?
- What could key stakeholders do to engage more people in the target audience with the arts as part of this campaign? Do they need to communicate more effectively about what is already on offer? If so, how? Are new approaches and opportunities required?
- What are the key ingredients that all campaign activities should have in order to be successful in engaging the target audience? Are there any activities that are not appropriate for this campaign?
- How would stakeholders like to be involved in the campaign on an ongoing basis?



3. Methodology

3.1 Approach

In order to meet the research objectives, Community Research and the Arts Council agreed that a one-day deliberative and collaborative workshop approach was most appropriate.

The workshop sought to engage two audiences:

- Stakeholders and partners – including Arts Council’s regularly funded organisations; regional Arts Council staff and other external stakeholder organisations such as Local Authorities and audience development agencies.
- Members of the public from the two identified target segments.

The workshop was held in Birmingham on 13th May 2009. It comprised of a mix of plenary sessions and smaller table discussions. At the start of the day members of the public sat at separate tables from the arts professionals in order to explore some initial issues in homogenous groups. Later in the day the public and arts professionals were mixed together for table discussions in which ideas for the campaign were generated and assessed.

Participants listened to a presentation from Arts Council staff Phil Cave, Director of Public Engagement and Clara Goldsmith, Head of National Engagement Campaign, giving some background to the campaign and outlining the initial thinking about the campaign’s vision and values.

The agenda for the day is provided in Appendix 1.

3.2 Recruitment and Sample.

The target composition of the workshop participants was around one third stakeholders and around two-thirds members of the public from the two target segments. This approach was designed to ensure that members of the public were in the majority in order to facilitate a good collaborative balance and, given the aims of the project, to help to ground the campaign ideas more firmly in the views and experiences of the target audience.

Members of the Public

In order to recruit members of the public from within the identified segments, a sample was initially provided from the 2005/2006 Taking Part survey, used for the original segmentation analysis. Contact details for respondents from the survey who had previously agreed to take part in further research were passed from the original research supplier, BMRB, to Community Research for follow up. Those from the two target



segments living in the West Midlands region were then invited to take part in the workshop with an invitation letter and a follow-up telephone call.

During this recruitment process it became apparent that insufficient contacts were likely to be available to recruit in full the desired number of members of the public required for the workshop. Top-up recruitment was therefore undertaken using a purposive approach. A recruitment questionnaire was developed for each of the two segments and face to face recruitment was completed to fill the remaining recruitment requirements.

Loose quotas were set for the recruitment to ensure that a broad mix of public participants was achieved by age, gender and ethnic origin. The final sample of members of the public achieved on the day was 15 people and the mix achieved was as follows:

- Segment
 - 6 - 'Dinner and a show'
 - 9 - 'Family and community focused'
- Gender
 - 6 - men
 - 9 - women
- Age
 - 5 - 18-34
 - 7 - 35-54
 - 3 - over 55
- Ethnicity
 - 8 - White
 - 3 - Asian
 - 4 - Black

Stakeholders

Stakeholders were identified and approached by national and regional Arts Council staff. Contact details were passed on to Community Research in order to confirm attendance and to provide joining instructions for the event.

In total 8 stakeholders attended on the day and the mix was as follows:

- 1 - Regional Arts Council staff
- 2 – Staff from Local Authorities
- 1 - Audience development agency staff
- 4 – Representatives of other arts organisations



4. Main Findings

4.1 Reactions to the Concept of the Campaign

The concept of the campaign was explained via a presentation from Arts Council staff Phil Cave, Director of Public Engagement and Clara Goldsmith, Head of National Engagement Campaign. This gave participants a broad overview of the campaign, the identified target audiences and the barriers to engagement that the campaign will seek to address.

Following the presentation, participants remained in separated groups with members of the public and stakeholders discussing their reactions separately. As well as discussing their reactions to the presentation, stakeholders went on to discuss the best approach to involve partners in the campaign, whilst members of the public explored some of the barriers to engagement and discussed what might need to happen for these to be overcome.

4.1.1 Public Reactions

The public participants were generally supportive of the idea of the national engagement campaign. They saw particular value in better co-ordination of information about arts opportunities as it was agreed that lack of access to information about where and when arts activities and events are taking place is a key barrier to participation.

The public were very conscious of the immense challenge facing the Arts Council in engaging the wider public in the arts. Participants were keen to emphasise that a wide range of approaches would be needed to ensure that all angles and channels are covered. Whilst the idea of a single website bringing together all of the necessary information and encouragement that target audiences might need was supported; participants warned against relying solely on the online activities and communications, since not everyone has access to the internet. They discussed the need to include leafleting, free newspapers and broader advertising campaigns as well.

Attitudinal Barriers

Public participants were quick to identify some of the attitudinal barriers that the Arts Council would need to address through its campaign. They described feelings of fear, alienation and discomfort with regard to arts experiences:

"Some people are scared of going to the theatre"

"There aren't enough activities that I would feel comfortable doing"

The public were keen to ensure that such activities were made genuinely more welcoming. The barrier of fear of failure resonated with participants – particularly with regard to active participation in the arts. There was an immediate suggestion that some



kind of buddying system might work to draw people in to such experiences. Having no-one to attend events with was a partially practical and a partially attitudinal barrier. For instance, it was recognised that attendance with others could help to reduce fear and feelings of exclusion. Focussing the campaign on group and social opportunities to participate was therefore seen as an important way to address this barrier.

"I would want to go with someone, so I know how to behave"

Fear and lack of confidence were also manifested in terms of people's concerns about dress code for attendance at arts events.

"How do you know what to wear?"

The aspiration of emphasising the fun and entertainment in the arts was seen as very much the right kind of approach:

"You would be far more willing to try it if they made it more entertaining"

Making unfamiliar arts easier to understand was also felt to be part of this process, and the fear of not understanding, for example, the story of an opera was a clear additional barrier.

In addressing attitudinal issues the public also saw a strong need for what they termed a 're-brand' of the arts. Participants felt that the word 'arts' itself needed to be removed from the campaign:

"The word art is an instant turn off – it means it is not for me"

The associations with this word were seen as either relating to school art lessons, which were not a wholly positive experience for many, or as being 'art farty', meaning something too high-brow, intellectual and consequently also too expensive for them. Opera and ballet in particular were associated with this feeling and linked to elitism and feelings of exclusion:

"Upper class people arriving in their Bentley"

Practical Barriers

In addition to attitudinal barriers, participants outlined a number of practical barriers. In this context, lack of access to information about arts activities was seen as a key barrier that the campaign could directly begin to address:



"Just not knowing what is happening. Sometimes you have to go out of your way to find out what is on and you can't be bothered"

Some things you just don't know about until after they have been and gone. You might think. "Oh I would love to have done that" It's knowing about things"

The public immediately saw an opportunity to improve information at a very localised level.

"Having information at local level – it would be brilliant."

A great many other practical barriers were also highlighted and discussed by the public participants. Cost was perhaps the most frequently mentioned of these practical barriers, with a feeling that many arts activities were out of the price range of ordinary people, certainly in terms of regular attendance.

"Cost is one of the biggest barriers to getting involved"

"It's not just the cost of tickets but the food, drink and parking"

Lack of time was also mentioned as a reason for non-attendance. This was mentioned both in the sense of simply not having sufficient time to prioritise arts experiences, and also in terms of arts programming not fitting into the timetable of people's lives.

"Time is a real issue. When I have the time, the events are not happening – and when they happen I don't have the time"

Some of the parents present in the workshop felt particular time pressures. They felt that their leisure time was mostly taken up with activities that all the family could participate in, which also restricted their own ability to engage in the arts:

"I just don't have the time, with the kids. It's something I will probably do later on in life"

"It's the kids. When I want to go to an art exhibition, they want to do something completely different - and guess who wins?"

In addition, transport issues were discussed, with participants decrying a lack of really local opportunities to participate and attend arts activities. Participants were from a variety of locations around the West Midlands and many stated that the effort of making their way into a major city like Birmingham to attend an arts activity would put them off.



4.1.2 Stakeholder Reactions

Stakeholders were also supportive of the campaign's concept. It was felt to be an important step forward for arts organisations actively to co-ordinate their efforts behind a single campaign. One stakeholder pointed to the fact that the Sports Council is undertaking similar campaigning work. With the 2012 Olympics as an additional driver and incentive within the sports arena, it is vital that the arts do not get left behind or forgotten.

Stakeholders recognised and echoed many of the barriers to engagement that the Arts Council presentation had highlighted. The choice of target audience – infrequent attenders of arts events – was discussed and it was agreed that the scale of the audience could potentially mean that the campaign is genuinely transforming for the arts. At the same time, some concerns were expressed about finding the real motivations that might work for these target segments and an analogy was made about the challenge being faced in breaking behavioural habits:

"I have turkey at Christmas because that's what you do. I like turkey, but that doesn't mean that I have it again at any other time of the year"

Equally the breadth and scale of the audience was a concern for some who felt that the scope was potentially so broad as to be unfocussed, with the possible danger that the campaign tries to appeal to such a wide range of people that it ends up appealing to no-one.

A single brand for the arts was seen as potentially helpful, not least as a way of helping members of the public to recognise more easily when they had participated in arts activities – which in turn could help local authorities to improve performance against their engagement targets.

The idea of a single website to co-ordinate information was also welcomed. This was felt to be a major step forward:

"It's astonishing that we don't have it already"

The value of this development for domestic arts tourism was also recognised. If someone goes to a new place in the UK and, for example, wants to attend the theatre, they currently have to investigate the names of local theatres as a first step and then go on to find their individual programme details. A single website would make the process a great deal easier.

Stakeholders were very aware of both perceptions and practical barriers that would need to be addressed by the campaign, for it to be successful. These included both practical and attitudinal considerations ranging from affordability, travel, parking, lighting and



signage issues on the practical side, to entrenched attitudes towards trying new activities on the attitudinal side.

"There's an 'I know what I like and I like what I know' attitude"

Given the profile of those already working in the arts and the potential breadth of the audience there was also some concern to ensure that the tone of the campaign did not become, as one participant put it *"insufferably middle class"* – a danger that it was hoped the Arts Council would be alive to.

Stakeholders were asked explicitly how the Arts Council might best engage and involve organisations like their own in the campaign, and what the difficulties might be in making this a success.

There was a strong call from stakeholders to ensure that they are involved and consulted at all stages of campaign development – both at this early stage and at the more detailed and tactical levels of campaign implementation.

Stakeholders were concerned to highlight the varied agendas and drivers of partner organisations and urged the Arts Council to consider these, and where appropriate to adjust their approach to take these into account.

It was felt that getting partners with different agendas working successfully together might be very difficult. The following were identified as examples of potentially divergent agendas:

- Local authorities have different motivations for arts engagement which might lead them to be less interested in the mass target audience which the campaign is aiming at. For local authorities, arts and culture agendas are much more about giving access to the most excluded in society and this is more likely to be those who are not engaged in the arts at all at present.
- Arts providers have competition drivers – arts venues in a local area will be directly competing for audiences and the Arts Council will need to ensure that it does not alienate some partners, by working exclusively with their competitors on campaigns that give them competitive advantage.
- Arts venues that currently offer free admission will have a different set of drivers and if the campaign is focussed on increased income generation alone, it will be perceived as irrelevant by them.

Concerns were also expressed over whether the arts can really be covered fully by one campaign. There was a sense that the full range of arts activities cannot be homogenised within a single campaign, and that attempting this may result in dilution, generalisation



and the loss of the important and unusual niche offers that are a vital part of the arts' contribution.

Stakeholders also highlighted the need to co-ordinate and make use of existing best practice and resources – including existing local websites. There was a call for the Arts Council to ensure that it does not duplicate or over-ride existing good work.

It is important to note that all of the above concerns were raised within a discussion that was generally and keenly supportive of the campaign's concept:

"They are concerns, rather than reasons not to do it"

4.2 Campaign Ideas Generated in the Workshop

4.2.1 Approach to Idea Generation.

A series of ideas for the campaign were generated by participants. Participants worked in pairs or small sub-groups to develop ideas that would fit within the national engagement campaign.

Participants were given character portraits (see Appendix 2) to aid their thinking and they were asked to develop ideas that might engage a particular character. The character portraits were designed to cover the two main target audience segments. Sub-groups were organised wherever possible to allow the collaborative development of ideas by stakeholders and members of the public working together.

Ideas were then discussed and filtered by the wider groups of participants, and each table chose their best two ideas for presentation back to the workshop at plenary level. The six campaign ideas generated and chosen through this process are described in detail within this section of the report.



4.2.2 The Ideas.

The ideas developed were as follows:

Family Fun Day – Sports and Arts	
Targeted Character	Mick (Dinner and a show)
Promotion Approach	<ul style="list-style-type: none"> ▪ National media campaign promoting the overall concept and programme of local events ▪ Events across the country promoted via schools
Concept	<p>This campaign idea involves a series of free regional or local one day events. Events would be participative (hands on) in nature and would combine opportunities to take part in both sports and arts activities.</p> <p>Opportunities would be on offer to try a wide range of activities. Promotion through schools would mean that Mick is likely to attend the events with his grandchildren.</p>
Rationale	<p>This approach was chosen because it appeals to Mick’s desires and interests. He is keen on keeping healthy and active and likes sport – mixing sports and arts together draws him in to something that he might not have otherwise considered. The event also allows him to spend time with his grandchildren, which he also enjoys.</p> <p>The idea fits with the overall campaign because it seeks to make arts fun and accessible. Mick is enabled to try a range of arts activities that he would never normally think of trying.</p> <p>The label of Family Fun Day was chosen specifically because it did not refer to the arts. The event is free because although Mick does not face affordability issues, free events are still more likely to draw him in when it comes to activities he has not tried before.</p> <p>The national media campaign supporting the local event makes it more likely that Mick will first hear about and then be able to attend the event.</p>



Music, with a Twist	
Targeted Character	Jay (Family and community focused)
Promotion Approach	<ul style="list-style-type: none"> ▪ Local and regional arts organisations outreach campaign ▪ Event would also be promoted via local schools ▪ Local media campaign ▪ Leafleting
Concept	<p>This campaign idea involved arts organisations bringing a free music event to Jay’s local community – with a difference.</p> <p>The hook for the event is that it encompasses music but ‘with a twist’ – for example an orchestra plays hip hop or a gospel choir sings pop. The event would involve music being played at a number of community venues – places that are familiar and ‘safe’ from Jay’s point of view – for example community centres, church halls and parks.</p> <p>This idea is meant to be an activity for all the family, covering music that will appeal to all ages.</p>
Rationale	<p>The participants developing this idea were keen to respond to the fact that Jay is out and about in his community, thus the choice of a community based event.</p> <p>They also recognised that his interest in the annual carnival meant that he is likely to enjoy music.</p> <p>Since Jay thinks the arts are too expensive for his family the event is offered free.</p> <p>The event will also appeal to Jay as a family man, since his child can be involved and it will be promoted through schools.</p> <p>By offering the ‘twist’ element Jay gains the opportunity to learn and try something new in terms of his musical knowledge and experience.</p>



Festival with Tasters	
Targeted Character	Brenda / Mick (Dinner and a show)
Promotion Approach	<ul style="list-style-type: none"> ▪ A wide ranging local campaign – including bus adverts, banners, leafleting in golf clubs, doctors’ surgeries, word of mouth ▪ E-mail and Internet elements to catch Mick
Concept	<p>The central idea here was to run a local, one day festival. Entrance to the event and some elements of the activity offered would be free, others elements may be paid for.</p> <p>The festival would be made up of a series of workshops where people would have an opportunity to participate in hands on ‘taster’ sessions of various arts activities.</p> <p>It was important to the participants developing this idea that the word ‘arts’ would not be mentioned in any of the associated publicity. In any case, the festival would cover activities much wider than arts – including other things that are of interest to Mick and Brenda in order to attract them – for example food tastings, sports activities, bridge workshops.</p> <p>The event would be for adults and children and so Mick or Brenda would be likely to bring their grandchildren along, perhaps seeing the tasters more as fun for the grandchildren than for themselves.</p>
Rationale	<p>This approach was chosen for a number of reasons. Firstly it was felt that the event would appeal to Brenda’s sociable nature. Whilst not totally free, the opportunity to take part in some activities free of charge meant that there would be a degree of cost control – Mick in particular can spend more since he has disposable income.</p> <p>The key rationale was to ensure that the event was not perceived as ‘arty’, drawing Mick and Brenda in by including other activities that they are already interested in. This approach was described almost as ‘tricking’ them into trying arts activities.</p> <p>Making the event appeal to children would be a way of drawing</p>



	Mick and Brenda into activities that they might feel embarrassed or silly doing in only adult company.
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Pritti's Package	
Targeted Character	Pritti (Family and community focused)
Promotion Approach	<ul style="list-style-type: none"> ▪ Through schools and the PTA ▪ Workplaces ▪ Pritti promotes onwards through Facebook and wide social network
Concept	<p>The idea of Pritti's Package was to create a new peer to peer promotion vehicle for existing arts offers.</p> <p>Arts venues local to Pritti would promote family and group discount offers for particular arts events and activities. The offers would be structured so that the bigger the group attending an event, the larger the discount that is available. The scheme would focus on events suitable for families.</p> <p>If Pritti herself signs up to be a promoter of the discount scheme, she gains free entry to the event or activity.</p>
Rationale	<p>This idea was felt to appeal to Pritti's sociable nature. It would give her access to activities that she can experience with her children, which is appealing because she is motivated to provide them with learning opportunities. The scheme also offers real discount advantages to Pritti, for whom money is tight.</p> <p>At the same time, the venues benefit from Pritti's obviously strong organisational skills and they gain access to her wide social network.</p>



Winning Opportunities	
Targeted Character	Mick (Dinner and a show)
Promotion Approach	<ul style="list-style-type: none"> ▪ E-mail campaign – using existing databases ▪ Supported by national media campaign, flagging up the opportunity
Concept	<p>This idea comprised offering volunteering opportunities to Mick, with rewards in return for his time.</p> <p>A scheme would be advertised nationally whereby opportunities to help out at local arts venues, across the country, would lead to rewards of free and discounted tickets for the volunteer and his or her family.</p> <p>Mick might also be targeted by an e-mail campaign since he is likely, as an occasional attender of music concerts, to be listed on existing databases.</p>
Rationale	<p>Participants had noted that Mick had an 'abundance of time, money and skill – he just needs the right opportunity'.</p> <p>The scheme was felt to appeal to his desire to spend time with his grandchildren, by giving him the opportunity of getting discounted tickets to some activities that he might attend with them.</p> <p>It was also felt that the scheme might create a relationship between Mick and his local arts venue, which might ultimately lead him to access new arts events that he may not have otherwise tried.</p>



Family Day Out via the PTA / School	
Targeted Character	Pritti (Family and community focused)
Promotion Approach	<ul style="list-style-type: none"> ▪ Through school PTA and school newsletters ▪ Backed by national campaign to raise awareness of the programme
Concept	<p>A national programme would be developed whereby free days out for the family would be offered at local arts venues.</p> <p>Arts venues would link up to create partnerships with local schools to make this offer. This would give Pritti and her family a risk free opportunity to attend her local arts venue.</p>
Rationale	<p>The offer of free access to arts activities at a local level would appeal to Pritti, who has little available cash.</p> <p>It would offer her the chance to spend quality time with the family and provide an appealing learning opportunity for her children.</p> <p>As a member of the PTA, Pritti would be certain to hear about this promotion and would be very likely to take up the opportunity. It was felt that a positive family experience at the local arts venue might lead Pritti and her family to repeat the experience in future.</p>

4.2.3 Common Elements

There were some very clear common elements to many of the campaign ideas developed by the workshop participants. Particularly strong similarities were apparent between the 'Family Fun Day – Sports and Arts' idea and the 'Festival with Tasters' – two ideas that were developed on different tables but with remarkably similar results.

The key common elements across all the ideas were as follows:

- A number of the ideas included a nationally co-ordinated programme of events and a **national awareness raising campaign, supported by localised activity**. This national to local structure, was an element in three of the six ideas.



- Highly localised and **community based activities** tended to be strongly favoured, with community festival days or events being part of three of the six ideas developed.
- A further recurring element was drawing people into arts activities by holding events that include a mix of other, more familiar, interests and activities – such as sports or food tastings. The concept of **'hiding' arts** activities behind these more immediately appealing and risk-free attractions; was an element of two of the six ideas.
- There was a clear emphasis on **participation and direct involvement**. This manifested itself in two distinct ways:
 - Through arts participation workshops and taster sessions – where the characters were engaged directly in 'hands on' experiences of the arts, rather than as part of an audience ('Family Fun Day – Sports and Arts' and 'Festival with Tasters')
 - Through characters being utilised as volunteers and peer to peer promoters ('Winning Opportunities' and 'Prittis' Package').
- A strong theme emerged in terms of **engaging adults through their children** and grandchildren. Schools were a commonly suggested route of promotion; and adults engaging in arts activities alongside children was an element mentioned in all six of the ideas developed.
- Perhaps unsurprisingly, a further common element was evident in the fact that many of the ideas developed were either **free, low cost or discounted** arts experiences. It was clear that this was seen as an important enticement, particularly when seeking to engage people in trying new arts experiences.

4.2.4 Additional Ideas

A further two ideas were mentioned during the day's discussions but were not formally developed within the idea generation session. These are described briefly below so that these suggestions are not lost and may be considered by the Arts Council during their ongoing campaign development work:

- A discussion arose about how, for the most popular shows and events, tickets can be hard to come by. Under such circumstances less engaged audiences are the least likely to get a hold of a ticket, even if the show is very local to them. It is the most 'arts savvy' who will be alerted to the existence of tickets and will be the first to react when tickets are made available. One public participant suggested that the Arts Council might consider supporting the development of a system similar to that used for big football games, where a proportion of tickets are set aside for the true, local fans. This might mean that tickets are allocated based on home postcode (where local audiences are being encouraged). Similarly, a scheme could be considered which sets aside tickets for those who are new attenders to an arts venue, in a similar fashion to the way that the London Marathon gives a higher weighting to applications from novice runners than to those who have run on many previous occasions.



- During the discussions regarding barriers to arts participation a discussion arose about the feasibility and usefulness of some kind of arts buddying scheme. Such a scheme would help to engage those who are nervous of attending arts venues on their own or for the first time, by providing them with a link to a buddy or companion who would accompany them and make them feel comfortable. Whilst this idea was not returned to as part of the formal idea generation session, it was nevertheless perceived to have some value and might be worthy of further consideration by the Arts Council.

4.3 Reactions to the Arts Council's Proposals

A series of nine pre-developed ideas for the campaign was presented and explained to participants, in order to gauge their reactions. Each table was given three ideas to examine at a detailed level and, at a later stage of the day, all nine of the ideas were explained at plenary level in order that all participants could vote for their favourite campaign suggestions (see 4.4).

Reactions to each one of the nine ideas, as given during the detailed table discussions, are outlined within this section of the report. It should be noted that in each case, only a third of respondents looked at each idea at this detailed level. The nine ideas are presented in order of their eventual popularity with workshop participants following the final vote, with the most popular idea presented first.

4.3.1 Supermarket Loyalty Card Scheme

Participants discussing this idea were presented with the following information about this proposed campaign element:



Activity name	Supermarket Loyalty Card Schemes
How will it reach people?	Via a national supermarket, as a partner to the Arts Council England
How will it work? What will happen?	Loyalty points collected by a supermarket loyalty card could be used to buy tickets to arts events, concerts and plays. The fact that points can be used in this way would be promoted to customers by the supermarket's loyalty card scheme promotions.
How does it help?	Potentially this reaches people in a new way – via their every day shopping habits. Since they are using loyalty points rather than money to pay for the events the cost does not feel as great. Many people have loyalty points saved, which they do not use. This will therefore be seen as a low cost way of going to arts activities.

The group that discussed this idea in detail were extremely positive about its potential. One of the professional stakeholders present at the workshop, representing a national theatre organisation, had experience of setting up and running a similar scheme with a national supermarket chain and was able to provide additional evidence about the viability of the concept.

The scheme appealed because of its potentially broad reach and the fact that access to the arts is offered through an activity that everybody already does – supermarket shopping.

Some possible limitations to the scheme were discussed. The group felt that this idea may work best for family-targeted arts activities and may reach more women than men, since participants perceived that women take more interest and notice of loyalty card points than men do. However, given the almost universal use of supermarkets, there was still felt to be considerable potential for broader appeal.

"I think collecting points is a lady's thing. It wouldn't work for me"

Questions arose over whether this scheme would be likely to attract those who do not (or only very rarely) participate in the arts currently, or whether this will appeal primarily to



those who are already active attenders. Since loyalty points will always be redeemable against other items, as well as against arts activities, there was some doubt as to whether a new audience could be developed via this scheme. To this end, participants pointed out that it will be vital that the opportunity to redeem loyalty points against arts experiences is strongly promoted and publicised amongst relevant loyalty card holders.

Some concern was also expressed, from a participating stakeholder, about whether the values of a national supermarket chain are compatible with the values of some arts organisations:

"Tesco is a capitalist conglomerate and therefore something like the Unity Theatre is unlikely to want to offer tickets"

Participants felt that the campaign idea could potentially be made more effective, and result in a long term sustainable increase in the audience, only if venues were required to follow up people attending arts events accessed through the loyalty card scheme route. This was felt to be vital to ensure that the experience has been positive and to create an ongoing relationship with any new attenders to arts venues.

4.3.2 Text Message Updates

Participants discussing this idea were presented with the following information about this proposed campaign element:

Activity name	Text Message Updates
How will it reach people?	By mobile phone suppliers sending text messages to their customers
How will it work? What will happen?	The Arts Council could create a partnership with a mobile phone operator or operators. The mobile phone supplier would then target text messages, specific to the area where you live, giving you information about forthcoming arts events and activities and any special offers or discount tickets that might be available.
How does it help?	Some people say that the reason they don't attend arts activities is just because they don't know about them. This would be a way of ensuring that more people get to find out about what is going on in their local area.



This received a positive response. Again, the dual benefit of broad, mass audience reach and using a channel that is already an everyday part of people's lives were primary reasons for the enthusiastic support that this idea received from participants.

More detailed discussions on this option covered a range of practical concerns regarding how message recipients would be registered for the service. Participants discussed the need for a sign up process to the texting service and had concerns over whether only those already engaged in the arts would be proactive enough to join. Participants suggested, therefore, that a part of the project design would need to incorporate creative ways of getting less engaged members of the public to agree to receive the messages.

"You'd have to incentivise people to join that list"

Data protection and privacy issues were considered likely to come into play, and public participants in particular were concerned that the service should be perceived as trustworthy, since personal data will be being used. Participants were also concerned that the scheme would have to strike a careful balance in terms of the regularity of messaging, to avoid irritating recipients with messaging that is too frequent. Any such irritation would be likely to result in immediate withdrawal from the service.

The group also discussed how children could be excluded and protected from inappropriate promotions:

"You don't want a 12 year old getting offers about Cabaret Burlesque"

One of the major benefits participants saw for this campaign idea was its potential to 'go viral' – with a word of mouth marketing element coming into play if participants are able to forward text offers on, to their mobile phone contact lists.

Once again, the need to consider the longer term sustainability of any increase in audience created by this intervention was discussed by participants. Venue follow up was considered to be important in this regard, with participants suggesting that the text message channel could also be used for any such follow up communications.



4.3.3 Happy Birthday from the Arts Council

Participants discussing this idea were presented with the following information about this proposed campaign element:

Activity name	Happy Birthday from the Arts Council
How will it reach people?	The scheme would be launched and publicised nationally using press and broadcast media.
How will it work? What will happen?	A scheme where people can get in free to theatres, concerts, galleries and exhibitions on their birthday (they would need to prove date of birth using a passport or driving licence).
How does it help?	It gives everyone the chance to experience theatres, concerts, galleries and exhibitions on their birthday free of charge at least once a year. This removes the barrier of cost and makes people more likely to try the experience. Once they have experienced these things free of charge, they might be more likely to consider paying for the experience next time around. They might also want to attend with friends and family, who would pay – meaning that venues that participate in the scheme could gain paying customers as well as birthday guests.

The concept of this offer was received positively by participants who felt instinctively that its simplicity and warmth would appeal to people. However, when the group began to discuss the idea in more detail, a number of logistical questions and problems became apparent.

The need to present a passport or a driver’s license was the first identified problem – since it was pointed out that many people do not hold either of these documents and would therefore be excluded from the scheme.

The very individualised nature of the offer was also perceived as a problem, since members of the public in particular considered it likely that few would want to take advantage of the offer without being accompanied by friends or family. Whilst people understood that this scheme offered an incentive for people to take other paying customers along with them, there were some suggestions that two tickets might provide for ‘an even happier’ birthday.



"It would attract everyone but you need to have someone to take with you"

The group discussing this idea were keen to emphasise their feeling that an element of choice would also need to be incorporated. The Arts Council should not restrict the offer to a specific show or event, but should allow people to choose what kind of arts activities they wish to participate in.

Stakeholders were concerned that this scheme would create planning difficulties for venues if, as seemed possible from the information supplied, people were entitled to just 'turn up' on their birthday and gain automatic free entry.

Conversely, members of the public suggested that there should be greater flexibility in the scheme for respondents to use the free entry entitlement on dates other than their actual birthday. This suggestion arose from questions being asked about what happens for people whose birthday falls on a Sunday or a Bank Holiday, for example, when fewer activities might be available.

4.3.4 Shopping Centres as Arts Venues

Participants discussing this idea were presented with the following information about this proposed campaign element:

Activity name	Shopping centres as arts venues
How will it reach people?	Through partner shopping centres
How will it work? What will happen?	Art displays within shopping centres. For example a mini-gallery as a taster in vacant shops, or samples of theatre/dance shows in promotional spaces within the shopping centre.
How does it help?	Some people have said that they don't go to arts events because they feel unsure whether or not they will like them. This initiative would allow them to 'try before they buy' in a space where they feel comfortable and are already enjoying some 'me time'. In addition, tickets to the shows people are getting a taster of, could be sold at the shopping centre information desk (to



	<p>make it really easy to buy tickets).</p> <p>For shopping centre owners, this allows them to give their customers something extra (and a reason to stay longer in the centre) whilst making use of any vacant areas in the centre (there are likely to be a number of these at the moment).</p>
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This idea was received particularly positively by members of the public, whilst stakeholders were more cautious and raised a number of reservations about the concept.

Participants liked the clear potential for reaching a new and very broad audience. There was strong support for the ease of access to the 'arts experience' produced by bringing the arts to the people, rather than trying to bring the people to the arts. In addition, this approach was felt to remove the fear and trepidation that some might feel about attending arts performances, by staging events in familiar and comfortable surroundings.

"You're getting something for nothing, without asking for it and without having to commit to it"

Stakeholders' concerns were based on the fact that, from their perspective, the venue is often an important part of the arts experience. Some argued that if attending arts venues is part of the barrier to participation, this barrier is not being removed by this initiative, and those who experience arts in a shopping centre may be no less intimidated than they were before at the thought of going to a theatre, for example.

Stakeholders also pointed to a lack of motivation for venues and artists in supporting an initiative of this kind. It was felt that the kind of performance that could be represented attractively in a shopping centre setting would need to be carefully selected and that there would be a danger of not showing art in its best light:

"You'd have to work very hard as an arts professional to see that you are representing your art fairly"

It was suggested that to maximise the effectiveness of this campaign idea, it would be important to go beyond delivering one performance on one day. It was also suggested that the presence of a performance or exhibition within a shopping centre could attract a larger audience if it were advertised and publicised widely in advance.



When this idea was shared at a plenary level one professional stakeholder, who had not been party to the detailed discussions about this concept, was able to report having successfully implemented a similar scheme for a theatre performance in London. It was reported that the initiative had been extremely effective, attracting large crowds and a good deal of media attention. However, it was also reported that the play in question was actually set in a shop, thus making the setting very appropriate to the specific performance in question.

4.3.5 'Arts Advisor' Website

Participants discussing this idea were presented with the following information about this proposed campaign element:

Activity name	'Arts Advisor' Website
How will it reach people?	Via the Internet
How will it work? What will happen?	<p>People will be able to recommend and review arts activities and performances that they have seen just like the 'Trip Advisor' website does for holidays and hotels.</p> <p>The website would also help people to plan their trips before they go by giving people vital information in one place about things like parking and whether the bar takes credit cards or not.</p>
How does it help?	<p>Some people have said that they don't go to arts events because they feel unsure whether or not they will like them. They also feel uncertain about some of the practical issues about how to attend events.</p> <p>This website will allow people to read about how others like them have felt about arts activities and it will also provide practical information to allow people to plan their activities.</p>

Participants' saw this campaign idea as a positive additional facility, but they were not excited by the likely scale of any impact. Some of the public participants said that they would find such a website useful, whilst others were doubtful and preferred to book by telephone. The continued existence of a digital divide was pointed out, as a limitation on this idea's reach.



Public participants were keen to stress that if the website used the word 'arts' this would be both off-putting, and to some extent confusing:

"Arts, what is that? What would be on the site? Everything?"

It was suggested that the word 'entertainment' would be preferable.

Stakeholders were concerned that this campaign idea would only engage those already engaged with the arts and that it would be highly unlikely to attract anyone new.

The public were keen to express some principles that should be borne in mind when developing a website as part of the campaign. They expressed desire for simplicity, ease of use, no requirements to register personal details, a clear layout with large font sizes and not too many 'pop ups'.

"The web is so long winded – I lose patience"

In addition, participants pointed out that the success of the site would depend very much on people knowing of its existence and extensive promotion of the site would therefore be vital:

"How would they know it exists, why would they go there?"

4.3.6 Vouchers through Shops or Restaurants

Participants discussing this idea were presented with the following information about this proposed campaign element:

Activity name	Vouchers through shops or restaurants
How will it reach people?	Through shops or restaurants that people are already customers at
How will it work? What will happen?	<p>These could be vouchers or discount schemes from restaurants and shops that are linked to local arts events and venues.</p> <p>For example:</p> <ul style="list-style-type: none"> ▪ Free drinks with your meal if you having dinner before seeing a play at the local theatre (just show your tickets at the restaurant). ▪ Spend over £50 in store and get a free ticket for a



	local gallery.
How does it help?	<p>This would appeal to people where the cost of attending arts events is a barrier.</p> <p>It would reach people who don't actively look to attend arts events by catching them in the shops and restaurants that they already visit and that they are comfortable in.</p>

This campaign idea met with a relatively unenthusiastic reception, particularly from public participants. There was knowledge that schemes of this nature already exist at a local level and so part of the lack of enthusiasm sprang from the sense that the idea was 'nothing new'.

Participants tended to feel that such voucher schemes would be enthusiastically taken up by those who already regularly engage with the arts, as a way of increasing their attendance or gaining better value for money. Participants doubted, however, that this campaign idea would successfully reach new or less engaged audiences.

There was a call for any schemes of this nature to be as flexible as possible in terms of the arts experiences that vouchers might be redeemed against. If the offer is limited to a specific show, then even if the voucher is collected it may not be redeemed.

"Being free might not be enough; you've got to want to go in the first place."

From the stakeholder perspective this campaign idea was also seen as limited, in that it offered no solution for drawing in audiences to venues that are already free to enter. They re-iterated that the point that the campaign needs to consider and include interventions that will work for free-to-enter venues as well.

Public participants felt that a scheme of this kind would be better delivered through supermarkets than through other shops and stores, since supermarket shopping is a far more regular activity and this channel would therefore have broader reach. Certainly, the public participants were concerned that using restaurants as a vehicle for such schemes would reach only a very limited audience.

"Eating out is not an everyday activity."

4.3.7 National Free Music Day

Participants discussing this idea were presented with the following information about this proposed campaign element:



Activity name	National Free Music Day
How will it reach people?	A national festival will be held on one day across the whole country, publicised by the media.
How will it work? What will happen?	On one day there will be lots of free music events across the entire country with the opportunity to see and hear a wide range of music in your local area.
How does it help?	<p>Since cost can be a barrier to people attending music events, this day gives a wide range of people a free taste of live music. It would raise the profile of live music as an enjoyable activity.</p> <p>Once they have experienced music free of charge they might be more likely to consider paying for the experience next time around.</p>

The concept of a national festival with local events coordinated right across the country was very attractive to participants and chimed with some of the ideas that they themselves had developed during the previous idea generation session. People liked the idea of a recurring national day and felt that there was a strong opportunity for this concept to build momentum over a number of years.

The main concern expressed about this campaign idea was that it may not result in sustainable behaviour changes.

"I don't buy that it would get people to do it on any other day"

"A one-day wonder"

In addition, the location of existing music and concert venues was considered a potential problem.

"The difficulty with this kind of thing is that it is always centralised and brings people into the centre"

There was a perception that the distances many people have to travel to go to large music venues is what puts them off about attending live music. Even if attendance were free for a day, the effort involved would mean that this scheme would fail to draw in a



new audience. Consequently it was felt that there is a danger that the National Free Music Day would excite existing music fans, but not attract new audiences.

However, the group discussing this idea did feel that it had potential and became animated in offering ideas about how the concept could be adapted to make it more accessible. Participants wanted to make the day about bringing music into people’s everyday lives and suggested that instead of free concerts at traditional music venues the event could comprise delivering live music at supermarkets, parks, train stations and schools.

"Music on the doorstep."

Participants also suggested that the concept could include a participative element – a free chance to try your hand at making music – for example by offering free drumming sessions for children.

4.3.8 'Try Something New' Website

Participants discussing this idea were presented with the following information about this proposed campaign element:

Activity name	'Try Something New' Website
How will it reach people?	Via the Internet
How will it work? What will happen?	The website would generate recommendations of arts activities based on a personal profile of things that you like doing. You might fill in a set of questions about yourself outlining your personality and preferences – e.g. 'I like knitting and Kung Fu Films' and then you would receive a list of recommendations of events and performances that you might enjoy.
How does it help?	<p>People have said that they don't think to try new things unless someone recommends them on a personal basis – 'I think you will really like this'.</p> <p>The website will help people to get recommendations of this kind and it will make personalised suggestions of new things they might like to try.</p>

This campaign idea provoked some quite strong negative and distrustful reactions, particularly from members of the public. People were concerned about the idea of having to provide personal profile information for a number of reasons:



- The amount of effort required would be off-putting and the process would be too time-consuming, particularly for those with a relatively undeveloped interest in the arts.
- There were concerns over data security and the dangers of filling in online questionnaires of this kind. Participants described feelings of insecurity in not knowing who the information was being stored by and quite how it would be used. People would also be wary that filling in their details that could result in them receiving a large number of junk e-mails
- In broader terms there was a sense that people would not trust the recommendations received. When comparing this service to the kind of recommendations people receive from a site like Amazon, participants were quick to point out that Amazon is a trusted site with whom you have completed a number of successful transactions before they start recommending things to you.

Whilst participants understood the conceptual advantages of a personalised set of recommendations, there was further resistance based on the perception that the process would necessarily involve making generalisations about what people will and won't like. This led to concerns that people taking up the service would be 'typed' or pigeonholed which could actually limit the choices they are offered and mean they miss out on experience that they may have enjoyed.

The only suggestion made by participants to improve this campaign idea was the possibility of linking to or 'piggy backing' on to an existing, already trusted, website.

4.3.9 Sponsored Arts Events with 'Added Extras'

Participants discussing this idea were presented with the following information about this proposed campaign element:

Activity name	Sponsored Arts Events with 'Added Extras'
How will it reach people?	Through advertising in national newspapers, which might sponsor such events.
How will it work? What will happen?	<p>A national newspaper might sponsor a special evening, for example, at a theatre or concert hall, where as well as seeing the play or concert there will be a chance for people to meet the cast and have discussions about what they have seen.</p> <p>Examples might be:</p> <ul style="list-style-type: none"> ▪ 'The Times' Special Evening with Dame Judi Dench' where the audience sees the play she is in and then a discussion is held after the play, where all the



	<p>actors answer the audience's questions.</p> <ul style="list-style-type: none"> ▪ Jonathan Ross interviewing the conductor before a classical music concert, to explain the music and give the audience an idea of what the piece is about. <p>People may have to pay extra, in addition to the ticket price, to attend these events.</p>
<p>How does it help?</p>	<p>By working with a national newspaper it will be high profile and could reach new people.</p> <p>By putting on an event that goes beyond the usual experience, it may attract people who might otherwise not have made the effort to come.</p> <p>Such events will also tell the audience more about the work they are seeing, by giving more information and insight than a printed programme could, and in a more interesting way. This will help people to get more from the experience.</p>

This campaign idea received a mixed reaction from the table of participants asked to discuss it. Initially a sub-set of the public participants showed enthusiasm for the concept and expressed that they might be willing to pay extra for such events depending on the celebrity that was involved. For others, however, it was considered to be unexciting and unlikely to be effective at attracting new audiences:

"No real 'wow' factor"

Following further discussion a major concern for some was the fact that people would have to pay extra over and above the normal ticket price to attend an event of this kind. This made the concept exclusive rather than welcoming:

"It is only for people who can afford it"

Stakeholders felt that this did not make sense, arguing that a sponsorship deal should in fact mean that a subsidised or free experience could be offered to the public rather than one for which they would have to pay.



Participants also felt that those who were not already highly engaged in the arts would not feel motivated to pay extra for events of this nature:

"Why would you pay extra for something that you don't know you want?"

Stakeholders tended to see this campaign idea as working against the vision and values of the overall engagement campaign, the approach being seen as elitist:

"This is a privileged scheme and that is what would stop it from being a success"

The idea of drawing people in, using celebrities or personalities also received mixed reviews for a number of reasons:

- The choice of celebrity was felt to present difficulties, since many people either love or hate particular personalities; so whilst some might be strongly attracted by an individual, others might be equally put off by the very same person.
- Those who are attracted to hear or see a particular celebrity would not necessarily be attracted to return to the arts experience again in the future, once the attraction of the personality in question has been removed. This was seen as a flaw in the approach since it will not necessarily create sustainable behaviour change.

However, it should be noted that there was a strong feeling from both the public and stakeholders that this kind of approach, aimed at illuminating and demystifying an arts experience could be of value; however many felt that it should be offered as a free, additional incentive rather than at extra cost.

4.4 Voting on Campaign Ideas

Following a plenary presentation of the Arts Council campaign ideas to all participants in the workshop, summary flip charts of all of the Arts Council campaign ideas were displayed around the room, alongside the summary flipcharts that had already been developed for each of the participant-generated ideas. Participants were then invited to review and consider all 15 ideas and vote for their three favourite ideas.

Participants were provided with a task sheet on which to record their personal choice of three ideas, in order of priority, chosen from the all those on display.

Whilst clearly this was not a robust quantitative polling exercise, the results did highlight a clear order of popularity. By providing participants with individual task sheets, an attempt was made to remove the possibility that participants would have a strong influence on each other's choices. However, it should be noted that some group level thinking was clearly possible. It was clear from the results, that those who had discussed an idea in detail during the earlier session were more likely to vote for it.



Further, it is interesting to consider that since the Arts Council's own campaign ideas were fresher in people's minds than those that had been developed earlier in the day, this may at least in part account for the strong predominance of Arts Council campaign suggestions at the top of the voting order.

The results of the voting exercise are shown in Table 1 and have been calculated using a points system as follows:

- First choice idea – 3 points
- Second choice idea - 2 points
- Third choice idea – 1 point

	Idea origin	Total Points	Stakeholder Points	Public Points
Supermarket Loyalty Card Scheme	Arts Council	35	15	20
Text Message Updates	Arts Council	25	9	16
Happy Birthday	Arts Council	16	9	7
Shopping Centres as Arts Venues	Arts Council	13	5	8
Arts Advisor Website	Arts Council	12	1	11
Family Fun Day (Sports)	Group session	9	1	8
Vouchers at Shops or Restaurants	Arts Council	8	2	6
National Free Music Day	Arts Council	6	0	6
Mix of digital ideas	Individual participants	6	6	0
Music with a Twist	Group session	3	0	3
Festival with Tasters	Group session	3	0	3
Try Something New Website	Arts Council	2	0	2
Arts Events with Extras	Arts Council	0	0	0
Family Day Out with PTA / Schools	Group session	0	0	0
Pritti's Package	Group session	0	0	0
Winning Opportunities	Group session	0	0	0

Table 1 – The results of participant voting on campaign ideas.

The public's and stakeholders' choices were broadly similar in terms of the overall order of preference. The exception to this was in the points awarded to the Arts Advisor Website idea by members of the public compared to stakeholders. This idea got a total of



11 points from the members of the public, but interestingly these came largely from just three public participants, all of whom chose this idea as their favourite (thus allocating 3 points each). All three public participants who chose the Arts Advisor Website as their favourite idea were male and aged between 35 and 44. Only one of the three had been a part of the group that had discussed this idea in detail. The Arts Council may wish to consider whether this specific idea has the potential to be very positively received by a specific sub-set of the target audience, even though it was not one of the best supported ideas overall.

It should also be noted that two stakeholder participants departed from the original list of ideas. They developed a further option, which is shown in Table 1 as 'Mix of Digital Ideas'. These stakeholders allocated their highest priority to a combination of the web and text based campaign ideas.

4.5 Emerging Themes from Reactions to Campaign Ideas and Voting

The discussions about specific campaign ideas highlighted a number of reasons as to why the particular ideas were supported. The ideas that were most popular tended to be those that were perceived to have reach and to resonate with a very broad, mass market audience. For example, the top four ideas were perceived to have almost **universal reach** – everyone goes to the supermarket, has a mobile phone, has a birthday and visits shopping centres. This potential for widespread connection was a key reason why many participants picked out such ideas. As one public participant said, of the text messaging approach:

"It's a brilliant idea because you are targeting everyone"

Linked to this was the strong support, which was apparent both from the discussions and the subsequent voting exercise, for ideas that were perceived to bring **arts experiences and opportunities into people's everyday lives**. Reaching people through their everyday habits and familiar experiences was seen as a very positive way of capturing new audiences. There was strong support for the Shopping Centres as Arts Venues idea which would bring art directly to people, minimising the effort required; and the group discussing the National Free Music Day concept amended the idea as described, to bring live music into more familiar community venues. Equally, even where direct arts experiences were not a part of the concept, making use of communications channels that link into people's everyday habits and lifestyle (as achieved via the supermarket loyalty card scheme and the text message updates) was perceived as extremely positive and effective.

Many of the suggested enhancements to the proposed ideas involved maximising the degree of **flexibility and choice** offered by the campaign activities. People expressed concerns about choices of arts experiences being too restrictive and wished for voucher and discount offers, as well as loyalty points redemption options, to be redeemable



against a range of arts experiences – not restricted to particular shows or events. Indeed, one of the key criticisms of the Try Something New Website idea was that it might limit or restrict people's choices of arts experiences.

"Flexible, it needs to be flexible for what you want to do"

"You need to have a choice. You don't want to be told where to go and what to do."

It is perhaps unsurprising that ideas which incorporated an element of **financial discounting** or even free arts experiences were also welcomed, since the barrier of affordability was certainly seen as strong. It should be noted however that some of the discussions did flag a potential concern about very widespread or indiscriminate use of free offers, since to some degree people will assign more value when they are asked to pay:

"We do tend to value things we pay for, so not everything should be free"

The discussions about the Arts Council's pre-developed campaign ideas also raised some recurring concerns. It was common for questions to be asked about whether the approaches suggested would truly engage with a new audience or whether they would simply constitute *"preaching to the converted"* and lead to further and more regular engagement amongst those already actively participating in the arts. Many of the ideas were questioned in this regard. Participants recognised that both engaging new audiences and deepening the engagement of existing audiences were outcomes that could potentially have value within the context of the overall campaign – it was simply important for the Arts Council to be **clear about what each campaign element was trying to achieve**.

"They must be clear about what they want to achieve, between wanting more people to attend and wanting people that already attend to attend more often"

A further common discussion point surrounded concerns about whether campaign ideas were likely to lead to **sustainable and real behaviour change** and ongoing engagement with the arts. In many cases, participants raised concerns that whilst a campaign idea might lead to one-off engagement it could not be assumed that this would necessarily result in a longer term commitment or to repeating the experience. In this regard, stakeholders in particular were keen to emphasise the importance of ensuring that any arts experiences offered via the campaign must be positive and of very high quality.



"It must be a quality experience, especially if you are trying to engage people for the first time"

It was also felt to be important that any newly engaged members of the public should be welcomed and nurtured. Venues and arts organisations would need to ensure that each new attender is followed up, and that opportunities to build and maintain a relationship are always taken.

4.6 Key Ingredients and Principles for the Campaign

As the day drew towards a close, final discussions were held seeking direct input into the key principles and ingredients that the campaign should work to as it is developed.

4.6.1 Over-Arching Strategy

Participants had **two major concerns** about the campaign's scope and ambition, these were as follows:

- The very **broad target audience** for the campaign. The stated audience – equating to almost 13 million adults – is very diverse and a 'one size fits all' solution will therefore not work. Participants were keen to emphasise that the campaign will need to comprise elements that are targeted by life-stage, lifestyle, current engagement level and other factors. For all participants (stakeholders and members of the public) - there was a clear concern that the broad audience chosen for the campaign could lead to a lack of focus. In trying to appeal to the masses, the campaign could, in fact, appeal to no-one. Whilst the ambitious scope was welcomed by many participants, they called for the Arts Council to be very clear about its targeting.

"It is difficult to try and be all things to all men"

- The equally **broad scope** of the campaign's coverage in attempting to increase engagement with the entire portfolio of 'the arts'. For stakeholders, the clear danger here was the potential pitfall of homogenisation and the consequent loss of what is special about individual art forms. For the public the concern was more that 'the arts' is a concept that has no meaning for them. It was felt that the campaign would necessarily have to address individual art forms and activities in order for the public to understand what it is about.

"Art is such a generic term"

In addressing both of these concerns the call was for a **clarity of purpose and realism** about what could be achieved. Participants were keen to support an ambitious, all encompassing campaign, but also saw the need for this to be broken down into a number of more targeted individual campaign elements, with clear objectives and outcomes. Targeting would be both in terms of subsets of the audience and in terms of the art forms being promoted.



4.6.2 The Core Brand and Campaign Identity

Notwithstanding the above concerns, an over-arching brand identity for the campaign, bringing together and providing a core reference point for a wide range of more targeted elements was supported. At this level, participants were keen for the Arts Council to 'think big' and appeal to a mass market audience – drawing parallels with the kind of reach and attention that the current 'Britain's Got Talent' TV programme has been able to achieve.

When discussing the core identity, participants were keen that it should be simple, easily identified, fun and catchy. The public strongly advised that the term 'arts' should be excluded from the core campaign identity; it should be replaced with more familiar and less threatening words such as entertainment, leisure and learning.

The brand identity should be developed in a tone and style that is welcoming and inclusive for everyone, avoiding any sense of worthiness. In particular, the public saw the main thrust of the campaign as needing to make art more familiar, more comfortable and less alienating for the general population:

"The main thing that needs to be done is to take the posh out of art"

"Don't make it feel as high-brow as some people think it is"

4.6.3 Do's and Don'ts

At a more tactical level and considering potential individual campaign elements, participants were asked to provide suggestions for key ingredients of the campaign; the 'do's and 'don'ts' that should be borne in mind as campaign elements are developed.

These related very strongly both to the common elements identified within the participant-generated ideas and the discussion regarding the Arts Councils' pre-developed ideas. The 'do's and don'ts' can be summarised as follows:

DO...:

- Bring arts experiences into people's everyday lives (through ideas such shopping centres as arts venues), rather than always expecting people to make the effort to go to the arts.
- Mix arts experiences and activities in with other activities (such as sport) in order to achieve greater reach and easier acceptance.
- Provide opportunities to participate in the campaign in a 'hands on' way – through direct participation in arts activities, opportunities for volunteering and peer-to-peer promotion.
- Offer localised and community based activities, supported by national level publicity and awareness raising campaigns. As one stakeholder described it:

"A national campaign that has local currency"



- Provide choice and flexibility, allowing people to choose the activities they want to participate in as far as possible, rather than routing them to very specific events.
- Make things more affordable or better value for money, by including some free and discounted offers.
- Access adults through their children and create family friendly arts experiences.
- Create genuinely sustainable relationships – one-off experiences cannot be assumed to lead to longer-term engagement, follow up should be built into campaign thinking.

DON'T...

- Compromise on the quality of the experience. It was seen as vital that quality should be upheld since newly engaged people must enjoy their experiences, if their engagement is to be sustained. In this regard some stakeholders in particular were concerned about a potential tension inherent in making the campaign locally and community based and upholding quality:

"The problem with being local is that it also needs to be high quality or it gives art a bad name"

"I have a problem with the term local it sounds like it is low quality"

- Allow bringing the arts into people's everyday lives to mean that the experiences become dull. The distinction here was to ensure that art remained a vibrant experience, even when it is brought into day-to-day living. Whilst the campaign should seek to make art less frightening and more familiar, it should never lose its excitement.

"Everyday but not mundane"

- Make people feel that the arts are 'good for you' and participants talked about avoiding any sense of the campaign being too 'worthy'. It was seen as vital that the campaign should neither preach nor bully the public, as a means of trying to get them to engage with the arts.

"I want to go along to be entertained rather than 'cultured'"

"Not about improving yourself"

4.6.4 Principles for working with Stakeholders

There was a call to continue to involve and consult both stakeholders and the public on the campaign as it develops. It was felt that the Arts Council should remain flexible in its approach and be able to amend the campaign as it learns and gathers feedback. This workshop was seen as a good starting point, but stakeholders were keen that their views

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continue to be fed in and that stakeholder consultation is as broad and inclusive as possible.

Stakeholders also reiterated the need for the Arts Council to be clear in its communications with them about the aims and objectives of the campaign overall and the intended outcomes of individual elements of the campaign. Stakeholders may have different agendas and drivers to work to and mutual benefits would need to be explored and explained, with the Arts Council always aware that partners' drivers will be different to their own.

Finally, there was a strong repeated call for the Arts Council to ensure that the work of the campaign does not duplicate or even compete with good work that is already in place to encourage arts engagement. The Arts Council needs to become aware of existing work in this field and co-ordinate the use of existing good practice and resources as part of its campaign work programme.

At a more practical level it was suggested that the Arts Council could most effectively engage stakeholders through the following key routes:

- Links held by the regional Arts Council offices
- The regional audience development agencies
- Industry bodies – such as the Theatrical Management Association.



5. Conclusions and Recommendations

5.1 Conclusions

Whilst there were a number of concerns and questions about the campaign, there was overwhelming support and enthusiasm for the campaign's concept, from both stakeholders and members of the public.

The need for a co-ordinated and over-arching arts engagement campaign and strategy was easily recognised. Although there were concerns about the broad scope of the campaign and the very large and diverse target audience chosen, participants were supportive of an ambitious mass-market approach, as long as elements within the campaign are clearly focussed and targeted.

Some very consistent, clear and strong messages were apparent from both the public and stakeholders about the overall campaign approach and about the key ingredients that should be brought into individual campaign elements.

5.2 Recommendations

Recommendations arising from this research project are as follows:

- The Arts Council's overall campaign strategy should be ambitious and appeal to a mass market audience; however it will also need to be broken down into a number of more targeted individual campaign elements, with clear and more focused objectives and outcomes.
- The core brand identity should be developed bearing in mind the public participants strong advice that the term 'arts' should be excluded and replaced with more familiar and less threatening words such as entertainment, leisure and learning.
- The brand identity should be developed in a tone and style that is welcoming and inclusive for everyone, avoiding any sense of worthiness.
- Stakeholders should be closely involved in the campaign as it develops. The Arts Council may best achieve this through its regional network of offices, through liaison with the Audience Development Agencies and engagement with key industry bodies as well as direct links to arts organisations themselves.
- The Arts Council should also consider the potential ongoing involvement of the members of the public who participated in this workshop as a 'Citizens Advisory Board' to the campaign. Since most participants are willing to be re-contacted, they form a potential resource of the Arts Council as an ongoing sounding board.

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- Campaign elements should be tested against the list of 'do's and don'ts', developed through the workshop discussions (see 4.6.3).



Appendices

Appendix 1- Workshop Agenda

Time	Session type / length	Detail	Stimulus /materials required
9.30-10.00	Registration and pre-event table allocation 30 mins	Registration and coffee Participants are allocated to 3 tables: <ul style="list-style-type: none"> ▪ 2 tables of mixed public participants from 'Dinner and a Show' and 'Family and Community Focused' ▪ 1 table of mixed stakeholders 	Name badges
10.00-10.10 (Flex)	Plenary 5-10 mins	<ul style="list-style-type: none"> ▪ Introduction from Community Research outlining how the day will work, ground rules and explaining make up of participants ▪ Brief introduction of the aims of the day ▪ Provides definition of 'The Arts' to ensure parameters are understood by public participants 	Powerpoint slides (CR)
10.10 – 10.20 (Flex)	Group discussions 10-15 mins	<p>Objective: Warm up discussion and to get participants comfortable and focussed on some of the headline issues</p> <p>Group introductions</p> <ul style="list-style-type: none"> ▪ Public participants <ul style="list-style-type: none"> ○ Brief exploration of their current engagement with the Arts. What sort of activities do you associate with the Arts? ○ What have they done / seen / attended in last 12 months. ○ What stops them from doing more? Probe awareness, cost, taste, don't want to do things on my own, time and location, availability etc) ▪ Stakeholders <ul style="list-style-type: none"> ○ Their role and current activities in increasing arts engagement. ○ What do they see as the key barriers to increasing participation? 	



Time	Session type / length	Detail	Stimulus /materials required
10.20 – 10.45	Plenary 25 mins	<p>Objective: To introduce the campaign, it's rationale and stage of development to date</p> <ul style="list-style-type: none"> ▪ Brief (max 15 minute) presentation from Arts Council representative explaining: <ul style="list-style-type: none"> ○ The aims of the campaign and the thinking developed so far including brand vision and values ○ The segmentation research and chosen target segments ▪ Opportunity for Q&A / Plenary points to be made 	Powerpoint slides (AC)
10.45 – 11.10	Group Discussions 25 mins	<p>Objective: To gauge initial reactions to the campaign overview provided by the Arts Council representative.</p> <p>Still in homogenous groups, facilitators lead group discussions, as follows:</p> <p>What do you think about the idea of the campaign?</p> <ul style="list-style-type: none"> ▪ What do you feel about the vision and values outlined? ▪ What is exciting and good about the campaign? ▪ What would make it successful? ▪ What will be the biggest challenges to success? ▪ Public groups: what more could be done to get you to do more in terms of arts activities? <ul style="list-style-type: none"> - What sort of activities might you consider trying (Prompt with list) - What would make you think about trying them – note difference between different activities? ▪ Stakeholders: What can arts organisations and artists contribute to the campaign 	Handout: List of arts activities to aid thinking (Handout 1)
11.10 – 11.25	Break		
11.25 – 11.30	MOVE PARTICIPANTS INTO MIXED GROUPS (PRE ALLOCATED). EACH GROUP WILL NOW BE AN EVEN MIX OF 2 x SEGMENTS AND STAKEHOLDERS		Group allocations



Time	Session type / length	Detail	Stimulus /materials required
11.30 – 12.30	Group Based Creative Exercise 1 60 mins	<p>Objective: To engage groups in developing specific campaign and activity ideas and approaches.</p> <p>Each group is given a task sheet, it will outline:</p> <ul style="list-style-type: none"> ▪ A challenge to create and develop an element of the campaign, they can choose whether this is a national or local activity ▪ Their idea will be targeted at imagined 'character' portrait modelled on the two target segments, giving some background on this individual / family and their current level of engagement with the arts. ▪ The group will be asked to agree and develop an idea for two characters – one from dinner and a show and one from family and community, and record it for feedback to the wider group, noting down on TWO FLIPCHARTS a summary including: <ul style="list-style-type: none"> ○ The concept / name of their activity ○ What are the barriers to be overcome in reaching this character ○ How it will reach the character (channel) ○ Who will be involved in delivery and how ○ How it will act to address barriers for that character ○ Why they feel this approach would work and be exciting <p>Facilitators encourage the group to be creative and have fun in developing their ideas but will also challenge them with keeping to the overall vision and values of the campaign and to address some of the barriers identified in earlier discussions.</p> <p>Facilitator will ask the group to work in pairs first so that a number of ideas are generated in the first instance for consideration and further development of the best idea by the whole group.</p>	Task Sheet (Handout 2) Character portraits x4+

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Time	Session type / length	Detail	Stimulus /materials required
12.30 – 12.50	Plenary 20 mins	<ul style="list-style-type: none">▪ Feedback of campaign ideas to plenary. As ideas are fed back the summary flipchart is posted up for display on a wall within the room.	
12.50 – 13.35	Lunch 45 mins		



Time	Session type / length	Detail	Stimulus /materials required
13.35 - 14.30	Group based examination of Arts Council pre-developed campaign ideas 55 mins	<p>Objective: To gauge reaction to some of the campaign ideas already developed by the Arts Council</p> <p>NB: Each group will look at 3 different ideas (so, 9 will be examined in total).</p> <p>Each group is given handouts, in turn summarising three ideas that have already been developed for the campaign plus one of the ideas generated from the morning session. Each idea is examined and the group discusses:</p> <ul style="list-style-type: none"> ▪ What do you feel about this approach? ▪ What do you like? ▪ What do you dislike? ▪ How effective will this be at engaging more people? Why? ▪ Who will it attract? (if time allows, could refer to character portraits again and explore whether the idea will work for this character) ▪ What might prevent this being successful? ▪ What could be done to improve the chances of this working well? <p>(15 mins on each idea)</p> <p>Once all of the ideas have been discussed the group is asked to summarise their comments for feedback as follows:</p> <ul style="list-style-type: none"> ▪ Which of the ideas do they feel will be most effective and why? <p>(10 mins)</p>	Handouts summarising Arts Council campaign ideas (Handouts 3 a-i)
14.30 - 14.55	Plenary 25 mins	<ul style="list-style-type: none"> ▪ Feedback of responses to campaign ideas to plenary 	
14.55 - 15.10	Tea break 15 mins		



Time	Session type / length	Detail	Stimulus /materials required
15.10 – 15.30	Plenary 20 mins	<p>Objective: To highlight favourite ideas and activities and to re-energise participants</p> <ul style="list-style-type: none"> ▪ To avoid 'group thinking' each person is asked to note down their favourite 3 campaign ideas, from all of the ideas presented in order of preference ▪ Participants are then invited to walk around the room and re-visit the campaign ideas developed in the morning alongside the pre-developed Arts Council ideas (which will also have been summarised on flip charts). They are given sticky stars to indicate their favourite campaign idea and their second and third choices and post it notes to note down and add additional comments and / or reasons for their choices. 	<p>Individual choice sheets (Handout 4)</p> <p>Sticky stars and post its</p>
15.30 – 16.00	Group Discussions 30 mins	<p>Objective: To bring together and record some of the core principles and key ingredients for the campaign</p> <p>Facilitator leads discussion asking, based on the previous activities</p> <ul style="list-style-type: none"> ▪ What are the ingredients that will be key to the success of this campaign? ▪ Do these differ by target audience and if so how? ▪ Are there any approaches and activities that should not be included? Why? ▪ What kinds of activities will work best at: <ul style="list-style-type: none"> ○ Local/ regional level ○ National level ▪ What 'do's and don'ts' should the Arts Council follow when designing and delivering the campaign? 	

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Time	Session type / length	Detail	Stimulus /materials required
16.00 – 16.25	Plenary Session 25 mins	<p>Final Wrap Up Session</p> <ul style="list-style-type: none"> ▪ Lead facilitator seeks feedback on core principles from each table ▪ Arts Council representative gives reaction and explains next steps ▪ Event is drawn to a close ▪ Evaluation questionnaire and incentives 	Evaluation questionnaire



Appendix 2 - Stimulus Materials

Brenda



- Aged 58
- Married with no kids at home
- Brenda works part time
- Spends time with husband and friends playing bridge and socialising at the golf club
- She likes music and musical theatre
- Goes to the theatre and concerts as a birthday treat, once a year with her husband
- Has been to the West End but doesn't know much about local theatre
- Doesn't think of herself as artistic and isn't very interested in other arts activities



Mick



- Aged 62
- Lives with his wife, their two children have left home
- He has 3 grandchildren who he loves spending time with
- Mick has just retired
- He enjoys going to concerts but has only been twice in the last year. Last time was to see Tina Turner at the NIA
- Tends to book things online and uses the Internet regularly
- Likes sports and wants to keep healthy and active
- He would never think to go to other arts events or activities, but financially he could afford to do more



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Jay



- Aged 46
- He is married with a teenage son
- He works full time and coaches his son's football team
- He loves spending time with his family
- He enjoys meeting new people and being involved with the local community
- This picture was taken at the Birmingham Carnival which Jay and his family go to every year
- Jay has never really been to galleries, concerts or theatre – it is just not part of his life
- He thinks of arts activities as too expensive for his family



Pritti



- Aged 32
- Lives with her husband and two young children – aged 7 and 9
- Works full time and also helps out with the PTA
- She loves cooking for friends
- Most enjoys spending time with the children, doing things that they enjoy and learn from
- She never goes to the theatre or art galleries or concerts – she just wouldn't think of it
- Helps to organise and goes to local Diwali celebrations every year
- Money can be tight, especially at the moment





Appendix 3 - Workshop Evaluation Summary

An evaluation questionnaire was distributed to all participants at the end of the workshop (see Appendix 4). The results in summary were as follows:

- All 23 participants agreed or agreed strongly that they enjoyed taking part (16 agreed strongly)
- All 23 participants agreed or agreed strongly that everyone was given a fair chance to have their say (18 agreed strongly)
- All 23 participants agreed or agreed strongly that the event was well organised and structured (19 agreed strongly)
- 14 of the 15 members of the public are willing to be re-contacted by the Arts Council or a research organisation working for the Arts Council, providing an opportunity for these citizens to be further involved in the campaign's development.

Some comments about the day were as follows:

Public Participants

I didn't think that I would have anything to add to today, but I felt that I had something to contribute after all. I met some lovely people and I am really glad I came

I have been able to add much more than I ever thought – it was good

The campaign is trying to stop people being intimidated or bored. That is a good thing

Sharing opinions has been so good. I didn't know about arts and crafts and things. I have learned a lot today

It is information I didn't know. Today has been an eye opener

Stakeholder Participants

Mixing arts organisations and real people has been good

Good to meet 'the punters'

Great to have the opportunity of meeting real people



Appendix 4 – Evaluation Questionnaire

Arts Council England “getting more people involved in the arts”

Post-workshop Questionnaire

We would like your help to evaluate the event. We would be grateful if you could help us by completing this questionnaire so that we can find out your views.

Q1. Based on your experience today, please indicate whether you **Strongly Agree, Agree, Disagree, Strongly Disagree or Neither Agree or Disagree** with each of the following statements (by placing a tick in the relevant box)

PLEASE TICK ONE BOX ON EACH LINE	Strongly Agree ☺	Agree	Neither Agree or Disagree	Disagree	Strongly Disagree ☹
I enjoyed taking part in the event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Everyone was given a fair chance to have their say	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The event was well organised and structured	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q2. What was good about the day and why?

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Q3. What could have been better about the day and why?

Q4. What (if anything) have you learned, or changed your opinion on today?

Q5. Do you have any other comments or suggestions?

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Q6. Please tick one or both of the following boxes to indicate whether you would be willing to be contacted again:

I am happy to be contacted by Arts Council England (or research companies working for Arts Council England) to take part in future events or research about the issues discussed today	<input type="checkbox"/>
I am happy to be contacted by Community Research to take part in future events or research about other topics	<input type="checkbox"/>

If you ticked either of the above boxes (Q6), please provide your **contact details** below:

Name	
Address	
Telephone number	
Email address	

Please hand this back to your table facilitator