O the audience agency

CPP Participant Profiling 2022/23

General guidelines and measuring digital engagement

Introduction

As part of the national evaluation of CPP, Arts Council England have commissioned The Audience Agency to provide Audience Spectrum and Mosaic profiles of project participants – the people who see, hear and take part in the events and activities you are delivering.

This work has been carried out for each year of CPP activity so far and has been instrumental in helping show the success of the project and highlighting the activity which has led to this success.

Understanding CPP participants in 2022/23

As usual, we need you to send us **postcodes** of as many of your **participants or audience members** as possible for activity during the 2022/23 financial year (April 1st 2022 to March 31st 2023). By participants or audience members, we mean people who have had an interaction with your programme (i.e. not people who have only signed up to a mailing list). This could include people who have taken part in workshops, attended events, listened to a podcast, or watched a livestream of a performance.

Postcodes could come from questionnaires or feedback cards, the ticket booking process, from e-surveys, registers, or they may have been collected for this specific purpose.

For each event or activity for which you're providing postcodes, we also need to know the **number of participants/audience members at that event** (or an estimate if you don't have an exact number to hand), and the method of data collection. Finally, we also need to know the **total number of participants and audience members** your activity reaches each year. This will be the same as the number you provide to Arts Council.

Arts Council England May Payment Condition

It is a requirement of Arts Council England's May Payment Condition that each programme submit *'data monitoring and quality evaluation monitoring reports for previous financial year in the format Arts Council England requests'*.

ACE have advised that the submission of this postcode data relates to the **'Data Monitoring'** component of this condition. When you submit your completed postcode data form for 2022-23 financial year, you will receive a confirmation email from The Audience Agency confirming receipt once your data has been checked. ACE have advised that this confirmation email may be used as proof of meeting the **'Data Monitoring'** component of your payment condition and uploaded to Grantium.

If you have any questions about the May Payment Condition, please speak to your ACE Relationship Manager.

Data Submission

The submission process is very simple; just paste all your postcodes into the postcode data submission spreadsheet (more detail in the next section) and send it to peta.cooke@theaudienceagency.org by **Friday May 12th 2023**. Within three weeks of receiving your spreadsheet we'll send you your 2022/23 Participant Profile report so you can see how your participants compare to your Place's population. Your postcodes will also feed into the national profile, which tends to be published in June or July each year.

Postcode Data submission form

The form used to submit this data has three tabs. The first is a summary of the guidance in this document, and the second and third are where you put your data, as follows:

Participant Postcodes

Use this tab to submit all the participant postcodes you collected in 2022/23.

Enter or paste your postcodes in the first column. By 'Participants', we mean people who have had an interaction with your programme – not just people who have signed up to your mailing list or visited your website. In 2022/23, 'Participants' also includes people who have engaged with your digital or online programme. Note, this relates to your online artistic programme, not e.g. online listings, marketing, general social media, or visits to your website (unless artistic content which is part of your programme is experienced on the website visit).

For each postcode, please also indicate the event, activity or content this postcode was collected in relation to, the date (if the activity took place on a single day) or date range (if it took place over multiple days, or was available for more than a day), and whether the event/activity was delivered in person or online. If an activity was delivered both online and in person, note the manner in which this participant engaged. If they engaged both online and in person, write "Both".

Unique instances of event names, dates and type are pulled through on to the next tab, so try and be consistent in how you name your events/activity.

The final piece of information we need is how each postcode was collected. This is so we can distinguish whether all participants for a given activity were asked for a postcode (or could have been asked), or only a selection of participants. Methods which cover 'All participants' would include postcodes collected when booking, or if all bookers/participants were sent a follow-up e-survey or asked a follow-up question at the end of the stream. It could also mean that, at a physical event, whilst not all participants were asked for a postcode, everyone *could* have been approached – so the sample of postcodes is incomplete but random – and therefore representative. Methods which cover 'Some participants' would mean the sample does not draw from all participants – for example, if postcodes were only collected via an e-survey publicised through your social media channels – in which case only those who took part in the activity *and* follow you on social media would have the opportunity to give a postcode.

Programme information

Use this tab to tell us how many physical and/or online participants your activity reached in 2022/23, and how many participants you reached at each of the events/activities for which you provided participant postcodes.

In cell D2, tell us the total number of participants or audience members you reached through physical activity in the 2022/23 financial year. In cell D4, tell us the total number of participants or audience members you reached through online/digital activity in the 2022/23 financial year. These figures should be the same as your total across your quarterly Arts Council reports.

Each event or activity listed on the 'Participant Postcodes' tab will be shown on the 'Programme information' tab. Please tell us:

> 1. Audience size. This should be a whole number, covering all audience members/participants for this event or activity. Your best estimate is fine if you do not have concrete data.

> 2. Notes. If there's anything else you would like to tell us about the event, please let us know here. For instance, if it was a mix of online and physical activity, or if postcodes only came from a certain subset of participants.

Please get in touch if you're unsure of how to submit your data, of if you think you will struggle to do so.

Guidelines for data collection

Representativeness

In order for your profile to be as accurate as possible, try and ensure the postcodes you submit are representative of your whole audience. This means considering your entire range of activities, collecting data throughout the year, and covering all sorts of participants/audiences.

It's worth considering data collection when planning your programme. This is particularly the case for online work, where registration or booking processes can be a low impact way of both quantifying your reach and collecting postcodes for profiling. Some guidance to different online data collection approaches is given in the next section.

Quality

Only full UK postcodes can be used for profiling. These will have between six and eight digits, including the space in the middle; incomplete postcodes (or rather postal areas, districts or sectors only) will not be profiled.

E1 6LA - good

E 1 6LA - good

E16LA – ok (will be converted to E1 6LA)

E1 6 – no good (this is a postal sector)

E1 – no good (this is a postal district)

E1 6L – no good (this is incomplete)

Exact figures vs. estimates

Exact figures are preferred; where it's possible to count the number of participants for a particular activity, please do so. Where this is not possible, please provide an estimate, and note that this is the case in the relevant part of the data submission spreadsheet.

Some guidance on using digital metrics to define number of participants is given in the next section.

Marketing metrics vs. engagement metrics

It's important to note that although a range of digital metrics are widely used in a marketing context, a more nuanced approach is required in order to facilitate comparison of participant/audience figures between physical and online programming.

Quantifying online participants

Online activity offers a variety of methods for recording or estimating the number of participants. The best approach will depend on the type of activity, how (or whether) it is a pre-booked activity or if anyone can engage with it, and on what platform it is delivered.

Fundamentally, the definition of a Participant is "an individual who has experienced part of your programme". Exactly how this joins up with different types of activities and platforms is explored in the table below.

Event or activity	Measure	Method	Limitations
Participatory events held remotely (e.g. Zoom) – may include workshops, conferences, talks/symposia, or other activities including those designed for families	Participants	Participants – measured via booking or sign-up process (paid for and free) Generally assumes 1 booking = 1 participant	For activities which are aimed at groups or families, it is recommended to request the estimated number of participants during signup, or require one 'ticket' per participant rather than per 'screen'
Online exhibitions	Unique page views	Via web analytics such as Google Analytics Installing IP address filters can be useful to minimise internal (employee) traffic skewing data	1 view does not necessarily = 1 visitor Impacted by a range of factors including ad blockers and private browsing modes. If a user revisits during a different browsing session they will most likely be counted multiple times Does not account for multiple individuals viewing together
Livestreamed videos through YouTube	Concurrent views/bookers	If access is ticketed, then record number of bookers If access is open, then record number of concurrent views Generally assumes 1 booking/view – 1 audience member	Neither method accounts for multiple individuals watching during the same session
YouTube pre-recorded videos (or reposts/archived livestreams)	Views	YouTube Studio Analytics	1 view does not necessarily = 1 audience member Dependent on length of video, a threshold needs to be passed to count as a view

			Therefore, incomplete views may incorrectly count towards total, or may be missed
			Video can be viewed multiple times, across multiple devices, by the same user
			Does not account for multiple individuals watching during the same session
Videos shared to Facebook	X-second views* * dependent on account level	Facebook Analytics The number of times your video was watched for a particular length of time	1 view does not necessarily = 1 audience member Dependent on length of video, a threshold needs to be passed to count as a view Threshold used does not necessarily equate to meaningful engagement
Facebook Posts	Overall reach	Facebook Analytics Number of account newsfeeds the post appeared in	Figure is an estimate based on sampled data Does not necessarily mean a person viewed this content Note: Facebook posts should only be considered part of the CPP programme if they themselves constitute the artwork/activity
Instagram Posts	Overall reach	Instagram Insights Number of account feeds the post appeared in	Does not necessarily mean a person viewed this content Video can be viewed multiple times, across multiple devices Does not account for multiple individuals watching during the same session Note: Instagram posts should only be considered part of the CPP programme if they themselves constitute the artwork/activity
Instagram Stories	Overall reach	Instagram Insights Number of accounts which viewed your story	1 person reached does not necessarily = 1 audience member No threshold for amount of Story viewed before counting towards Reach
Audio via download	Unique downloads	Number of unique downloads Dependent on platform - e.g. in-app downloads from same	1 download does not necessarily = 1 audience member. Could be multiple listeners

		app, IP address over 24 hour period considered same listener, downloads from CPP website via Google Analytics	Downloads could be forwarded/re-uploaded to different sites/services Does not necessarily mean the audio file was listened to One user can downloaded across multiple devices
Streaming audio via podcast service	Number of streams	Number of streams Defined by Spotify as >60 seconds listened to	1 stream does not necessarily = 1 audience member. Could be multiple listeners Does not necessarily mean the audio file was listened to One user can downloaded across multiple devices Threshold for counting as a stream may inflate/deflate your figures, depending on nature of your content. Episode performance data may help show if/what % of streams have meaningful engagement (e.g. minimal skips)

Please use whichever definition is most appropriate to the activity at hand, and note where figures you submit are estimates or don't strictly relate back to the previous definition of 'Participants'.

Collecting online participants' postcodes

If possible, build postcode collection into the administration of your event or activity. For instance:

- Require a postcode as part of the booking or registration process
- Automated post-event survey. These can be automated within Zoom and Eventbrite. It's worth mentioning the value of these surveys at the end of the event or stream, so participants know what you'll do with their feedback.
- Post event e-survey sent to bookers/pre-registered attendees. Ensure you obtain permission during sign up/registration to send a follow up survey. Responses rates will increase if the survey is mentioned at the end of the event/stream. If using a platform such as Mailchimp or Dotmailer, these invites can be automated to go out as soon as an event has finished.

- Include a pop-up or a link to a short survey on the page where the content is hosted, with a call to action and explanation of why you would like the participant to complete it

If you're unable to reach participants either within the content itself, where it's hosted, or via email shortly after participation, you could use some indirect routes to gain postcodes and other feedback about your activities:

- Website banner or pop-up – invite visitors to complete a short survey, including postcode. Make sure you ask which of your events/activity they've engaged with. If they haven't participated, do not include their postcode in your annual profiling submission. Note, this is likely to produce a somewhat biased sample, and will not include informal participants who may have just stumbled across your activity.
- Similar to above, ensure you ask a screener question which filters out respondents who have not engaged with your programme, and ensure you know what event(s)/activity(ies) their engagement relates to. This may also produce a non-representative sample, with those with less of a relationship with your organisation likely to be under-represented.

Please note the methodology for data collection for each event/activity in your programme in the notes section of the submission form.

What you'll get in return

After submitting yearly postcode data you will receive an **Audience Spectrum profile** of your participants, compared to your local population. This will enable you to understand the underlying arts and cultural behaviours, attitudes and preferences of you audience, and how this compares to the wider population.

You will also receive a **Mosaic profile** for these participants, which will describe your audience in terms beyond arts and culture, such as employment, family status, marketing preferences and other leisure choices.

Timings

Each year there's a six week window for submitting postcodes which opens shortly after the end of the financial year. The timings for upcoming activity are as follows:

- April 2022–March 2023: Postcode collection for activity in this period
- 1st April 2023 - 12th May 2023: Postcode submission
- Jun-Jul 2023: Reporting on 2022/23 postcodes

You're more than welcome to send your postcodes to us before the window opens if you're ready to do so, however we won't analyse them until May each year. Postcodes returned after the submission window closes may not be profiled or included in the national report.

Each year, we'll send you your participant profile report within **three weeks** of receiving your postcodes. This will compare your participants with the population of your local are, so you can see which types of participant your work is reaching (and who it's not.)

Please send your data to peta.cooke@theaudienceagency.org

The national analysis

Your postcodes will be added to the national analysis, which describes the audience for the national CPP programme and the extent to which target audiences have been reached. Just like your own reports, this will be produced for each financial year of activity. Only topline results and figures will be shared in this report; **individual postcodes will not be shared** at any point and will be held securely by The Audience Agency.

Audience Spectrum and Mosaic

[Audience Spectrum](#) is a segmentation of the population based on people's cultural habits and preferences. There are 10 segments that have distinct profiles, with different demographics and levels of arts and cultural engagement. If you are familiar with Mosaic or ACORN, Audience Spectrum works in a similar way – you can use it to describe your audience in terms of their segments based on just a list of their postcodes. You can also use it to describe the population of the area in which your project is based in order to understand which segments your activities are reaching most effectively.

[Mosaic](#) is a segmentation of the population based on a wide variety of factors, including age, employment, home ownership, media preferences and other consumer and household data. There are 15 groups and 66 types, meaning you can understand your audience and local population in a lot of detail, and target specific sorts of individual or area. As with Audience Spectrum, all this insight is available from a list of your participants' postcodes.

Extra options

You can order additional extras with your standard reports, either before or after you have received them from us. The following reports are all based on participant postcodes, but analysed in a different way; get in touch with us if you'd like to discuss what these might be able to do for you.

- Location analysis – tables showing the number and percentage of participants per:
  - postal sector
  - postal district
  - postal area
  - local authority
- Distance analysis - average drive time, drive distance and straight line distance of all participants from the events they attended, overall and for each event.
- Mapping, either of participants or events - for example:
  - Pinpoint map, showing each participant/event as a dot on a map
  - Count map, showing the number of participants from each postal sector in your area
- A written summary of your profiles, picking out key figures, trends and comparisons from the analysis
- Comparisons with benchmarks – i.e. how similar are your participants to the 'average' audience in your area, or the 'average' visual arts audience?

Contacts

If you have any questions, please contact Peta Cooke, Research Officer at The Audience Agency on 0207 3670 814 / peta.cooke@theaudienceagency.org.