



# Tadcaster Cultural Strategy

Executive Summary	1
The Current Situation	2
Market Potential	3
Local Research	8
Recommendations	14
Other Interesting Examples	30
Finance and Fundraising	31



# Executive Summary

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This report is the result of a series of consultations, surveying and research around the current arts and cultural offer in the town of Tadcaster, North Yorkshire and a series of recommendations based on our findings and what we know about the cultural landscape locally, in the region and nationally.

Through this process we have sought to understand:

- The current arts and cultural provision available to residents in the town and immediately surrounding
- Whether there exists an appetite for a further offer which extends and augments that is currently available?
- The elements that would constitute a programme of activity to meet local demand whilst being financially viable in the current economy
- The potential wider benefit to local people and inward investment a programme of arts and culture could offer

The first section of this document is given over to the findings from our research and consultation and highlights a number of key findings:

- 89% of respondents to our online survey live within 2 miles of Tadcaster town centre
- Of these people over 50% attend arts events at least twice a year and over 75% attend cinema/film screenings at least twice a year
- That there exists a potential audience of over 34,000 people who already engage in the arts in some way and would offer a broad target market for a cultural programme for Tadcaster

This information has been interpreted into a series of recommendations around the kinds of artforms and events that could form a cultural programme for the town and practical information around finance and implementation. In summary these are:

## **1. A year-round mixed artform programme that consists of:**

Stand Up comedy

Live music

Film screenings

Family events

Theatre, Plays and Drama

Artistic responses to animating the town centre which support local businesses

Large scale outdoor events

## **2. A consolidated approach to communications and marketing so audiences know how and where to find information**

## **3. Developing partnerships with organisations who can support the delivery of a cultural activity**

## **4. A process of embedding meaningful monitoring and evaluation alongside the cultural activity**

Selby Arts  
December 2016.

**DepArts**



## The Current Situation

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There is a good level of offer and engagement in terms of community events within the town currently. The Carnival is clearly seen as a key cultural highlight and is well supported by the community. The Community programme at the Riley Smith Hall is very strong with a wide variety of community classes taking place on a weekly basis that are well attended by a cross section of the local community. The numbers of people engaged at the Riley Smith Hall would be envied by many a professional venue in much bigger towns / cities and this should be maximised in terms of further engagement with those patrons as potential audiences for professional presentations across the town.

There is a significant lack of any sort of professional offer currently in terms of Arts & Culture events in the town, our enclosed research and subsequent recommendations focus particularly on this offer and we strongly suggest that our recommendations in this report work in conjunction with the existing offer already in place in terms of community events rather than being seen as replacing it.

The key message that came out of our research was that people in the town want more, there is a clear sense that there wasn't enough happening currently in terms of professional delivery and if there was then people would be only too happy to attend.

One caveat we would like to add at this point is that we have not included any specific reference to the Tour De Yorkshire in terms of potential events around the tour coming to the town, on the advice of the CEF and Selby District Council as this is being dealt with via separate channels via Welcome To Yorkshire and the Tour organisers. We would say that there is an obvious and significant opportunity around this event in terms of additional high quality Arts and Culture activity taking place in and around the town during the Tour's visit to Tadcaster.

# Market Potential

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## Questions to answer:

In the development of any approach to developing an arts and culture it is important to first explore the potential market for events, in this instance we sought to understand:

- Is there an appetite for arts and culture from residents within the town and the areas immediately surrounding?
- If an appetite does exist, is this being satisfied with the current programme of events?
- If not, what kinds of events would be of interest?
- What are the likely numbers of people who have a propensity towards these type of events, and how often can we expect they will attend?
- What are the actual and potential barriers to regular attendance to an arts and cultural offer?
- Competitor analysis i.e. is this appetite being satisfied elsewhere?

## Methodology:

We have sought to bring together quantitative and qualitative data from a number of sources to give us the clearest picture of the arts and cultural attendance and appetite in Tadcaster through:

- Individual consultation:  
detailed conversations with a number of people from the town involved in the current offer as delivers/ producers or as audiences
- Postcode and data mapping through Audience Agency:  
the national audience development and data agency for England, through Audience Agency we are able to gather detailed information about people living in the area and their propensity to engage in the arts
- Desk research and our existing market knowledge of the local and regional offer:  
We have augmented our existing detailed knowledge of arts and cultural providers in North Yorkshire with further specific research around proximity to Tadcaster to understand what areas of interest are already catered for, taking into account what most audiences consider an 'acceptable' travel time to an event
- Online survey of potential audiences  
To ensure we have the views of as many people as possible, we initiated a large-scale online survey which provided a host of information about current habits and what people would like to see

## Audience Agency Spectrum mapping

Audience Agency is supported by Arts Council England and provides national data, research and consultancy around audience behaviours.

Audience Spectrum is a new segmentation model created by Audience Agency, based on the most accurate and up-to-date information, which segments entire English population into 10 profiles according to their attitudes towards culture and what they like to see and do. This is then mapped to individual households; so every address in England is categorised into one of these ten segments.

For the purposes of this report, we have focused on 3 key segments that we know:

- Have a propensity towards, and already engage in, some form of arts and culture
- There is high representation of in Tadcaster and the surrounding area
- Are good prospects for developing loyalty and repeat attendance

These are:

- Commuterland Culturebuffs
- Dormitory Dependables
- Trips and Treats

Further in this document, there is a brief 'pen portrait' for each of these segments, but a detailed breakdown (and details of the other seven) can be found at: <https://www.theaudienceagency.org/audience-spectrum>

In order to give some context, the table below shows all 10 Spectrum segments and the numbers of households in Yorkshire and Humber, compared to the national baseline:

Audience Spectrum segment (adults 15+)	Yorkshire and the Humber		England		Index
	Count	%	Count	%	
Metroculturals	12,164	0%	2,040,551	5%	6
Commuterland Culturebuffs	356,939	8%	5,219,090	12%	69
Experience Seekers	279,311	6%	3,402,649	8%	82
Dormitory Dependables	609,598	14%	6,898,423	16%	89
Trips & Treats	843,784	19%	7,230,031	17%	117
Home & Heritage	431,706	10%	4,233,838	10%	102
Up Our Street	472,169	11%	3,445,591	8%	137
Facebook Families	742,053	17%	5,285,075	12%	141
Kaleidoscope Creativity	318,581	7%	4,211,946	10%	76
Heydays	300,349	7%	1,845,686	4%	163
Unclassified	38,444	-	460,141	-	
<b>Adults 15+ estimate 2013</b>	<b>4,366,654</b>	<b>100%</b>	<b>43,812,880</b>	<b>100%</b>	<b>100</b>

When we compare this data for Yorkshire and the Humber with a number of postcodes in and around Tadcaster (as detailed below), we can see that representation is significantly higher. Thus if we develop an arts and cultural offer that is likely to be appealing to these segments, we put ourselves in the position of having a large target audience, in a close proximity who are already positive towards, and actively engaging with, the arts.

In developing a strategy it is helpful to see, the individual postcodes where these audiences are based, in order that we can make a judgement on how likely they are to travel to Tadcaster town centre for events. This is also useful when thinking about marketing and promotional strategies to ascertain the areas where concentrating our efforts is likely to yield maximum return on investment. Below are 12 postcode areas – all within a 25 minute or less travel time from Tadcaster – where there are good numbers of our potential target audiences:

Postcode	Commuterland Culturebuffs		Dormitory Dependables		Trips and Treats		Total households in postcode
	%	# of households	%	# of households	%	# of households	
LS24 8	13	186	23	334	27	390	1448
LS24 9	18	659	27	1030	20	753	3749
YO23 7	54	250	22	100	7	32	461
LS23 7	38	170	24	105	17	75	444
LS23 6	34	1185	19	672	14	501	3458
YO26 7	27	250	35	321	9	84	915
YO23 3	7	177	33	813	7	177	2461
YO19 4	22	131	43	264	6	38	609
LS22 5	59	969	17	284	6	105	1640
LS25 6	6	195	28	838	24	737	3024
YO8 9	11	589	29	1523	25	1308	5293
YO8 5	8	222	27	741	32	895	2792
<b>TOTALS</b>		<b>4983</b>		<b>7025</b>		<b>5095</b>	



This is a total of **17,103 households** who already have some engagement in the arts.

Broken down further,

- If we assume two adults in each household, then this represents potential **audience of 34,206 for events targeted at adults**
- Dormitory Dependables and Trips & Treats both have a propensity to attend as a family, so, acknowledging the diverse make-up of families in the district, a conservative estimate of a 'family' group of 3 people per household for events then we can assume a potential audience of events for children and families of **36,360**



## About the Segments:

### 1. Commuterland Culturebuffs

Attending arts and cultural events form an integral part of the social and family lives of Commuterland Culturebuffs. They have amassed experiences of a wide range of artistic offerings, have a broad cultural frame of reference and are knowledgeable about the arts. They can afford to pay for high quality artistic events which provide them with opportunities to spend time with their families, socialise with friends and peers, and provide learning or self-improvement opportunities for themselves and their children.

Commuterland Culturebuffs enjoy a high standard of living, with 43% of households having an annual income above £50,000, and a further 37% with an income between £25,000 – £50,000. They are:

- Affluent and settled with many working in higher managerial and professional occupations
- Keen consumers of culture, with broad tastes but a leaning towards heritage and more classical or traditional offerings

- Often mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort
- A group willing to travel and pay for premium experiences, their habits perhaps influenced by commuting
- Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children
- Tend to be frequent attenders and potential donors

## **2. Dormitory Dependables**

Dormitory Dependables make up one of the largest proportions of the population and 87% have participated in arts and cultural activities in the last 12 months. They are warm to museums and the arts, and in particular to popular and mainstream events. A small increase in their individual engagement could potentially have a big effect on audiences overall. They are very keen on live music events and have a particular preference for the heritage offer.

Dormitory Dependables tend to be quite comfortably off, being either successful people in senior management positions, or highly experienced in lower managerial, supervisory or technical roles. About two thirds of households have an income of over £25,000 per year.

- 87% have participated in arts and cultural activities in the last 12 months
- A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group
- Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts
- Many are thriving, well off mature couples or busy older families
- Lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle

## **3. Trips & Treats**

While this group may not view arts and culture as a passion, they are reasonably active despite being particularly busy with a wide range of leisure interests. Comfortably off and living in the heart of suburbia their children range in ages, and include young people still living at home. With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites, this group are led by their children's interests and strongly influenced by friends and family.

This group enjoy active lives which involve arts and cultural engagement for predominately social and educational reasons.

Live music, musicals, film, pantomime, circus, carnival, plays/drama, museums, galleries and street arts feature most highly in their choices. Around half have attended museums, galleries or heritage sites in the last 12 months.

With an average level of education for the population, this group are mostly employed in mid-level professions or lower management, with some in supervisory roles in highly skilled trades (having undertaken apprenticeships).

Their salaries while not high, offer them a comfortable standard of living in the main. Some are still paying off mortgages so have higher outgoings, others have paid them off (but may still be supporting older children in one way or another).

## Attendance by Artform:

Audience Agency's Audience Finder Dashboard collects real-time and annual data based on actual attendances, in order to present the most accurate data about the attendance patterns of each of the segments.

Segment	Most popular artforms	Ave frequency of attendances per year	Ave ticket yield	Ave party size
Commuterland Culturebuffs	1. Plays/ Drama (21.9%)	2.8	£25.70	2.56
	2. Live music (19.8%)			
	3. Musical theatre (11%)			
	4. Dance (8%)			
	5. Christmas show (7.7%)			
Dormitory Dependables	1. Live music (18.6%)	2.24	£21.93	2.61
	2. Plays/ Drama (17.7%)			
	3. Musical theatre (13%)			
	4. Christmas show (9.7%)			
	5. General entertainment inc comedy (8.6%)			
Trips & Treats	1. Live music (17.3%)	1.93	£20.72	2.58
	2. Plays/ Drama (15.8%)			
	3. Musical theatre (15.5%)			
	4. General entertainment inc comedy (10.8%)			
	5. Christmas show (10.5%)			

\*Based on Audience Finder 2015/16 figures

From this, we can see that there are a number of key artforms that are frequently attended by our target audiences, these are:

- **Live Music**
- **Plays and drama**
- **Musical theatre**
- **Stand up comedy**
- **Christmas/ Festive shows**

This is largely reflected in our local surveying and consultation data as detailed below.



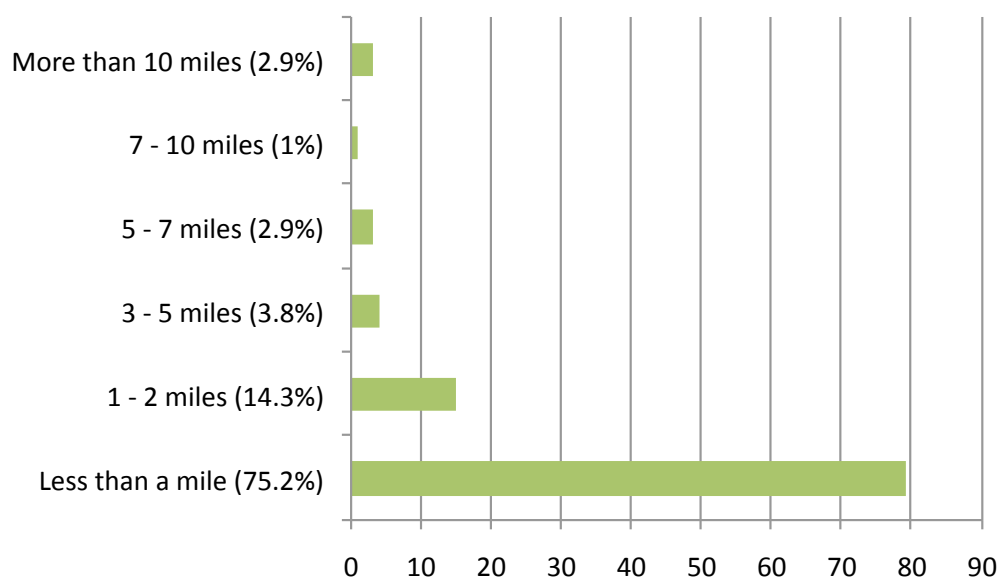
## Local Research

Below is a summary of the results of the online survey created and distributed to Tadcaster residents and surrounding. The survey was active for 3 weeks, and during this time we had 106 responses – it is generally accepted that over 100 responses represents a statistical accuracy and reliability. However, we would recommend that this is repeated annually to ensure an accurate picture and that this is distributed through a wider range of channels so that more opinions can be sought. (please see recommendations for more in this area)

### 1. Location of respondents

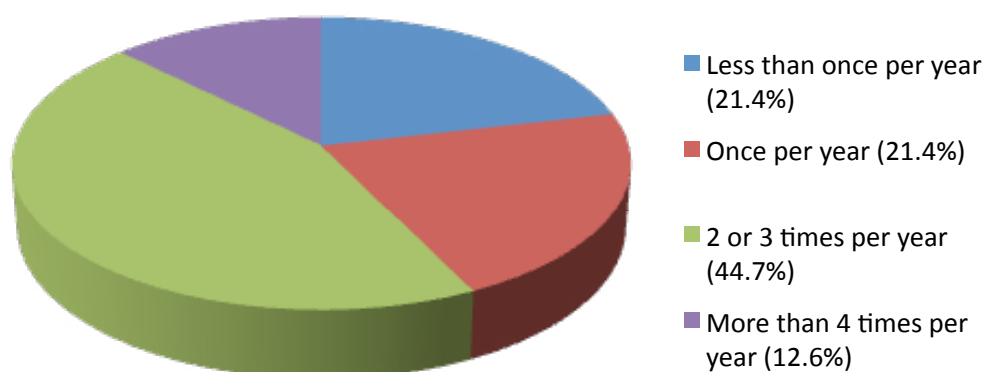
It was important to be sure that we were gathering the responses of people living locally as the primary beneficiaries of any cultural strategy for the town. As can be seen from the chart below, 93% of respondents live within 5 miles of the town centre

- How close to Tadcaster Town Centre do you live?



### 2. Current attendance

How often would you say you attend live events in TOTAL?



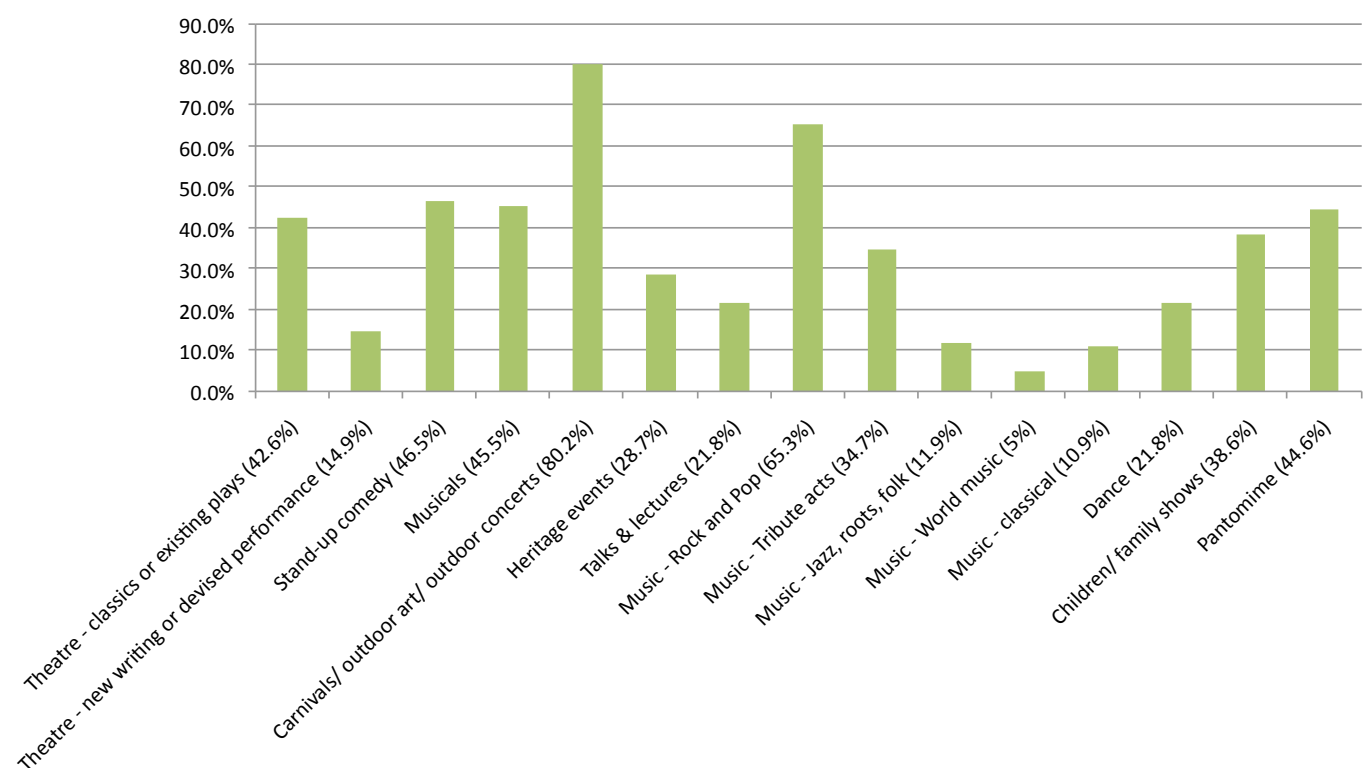
It appears that people who responded survey attend events in line with, or more frequently than, Audience Finder data – which is hugely positive in terms of developing an arts and entertainment programme for the town, as over 50% of people already have this as a part of their leisure time.

### 3. Artform attendance

It is also important to know what kinds of events people are currently attending, as current behaviours are generally the best indicator of future attendance.

In terms of marketing and audience development this is also useful, as if we employ a booking system which is able to track what events people have attended, we can use this to streamline our promotional activities; targeting information to people who it will be most relevant.

- What types of cultural/ live events do you attend ANYWHERE? (select all that apply)



The information provided by respondents generally mirrors the artform attendance patterns of the Audience Agency segments. Types of events attended most frequently are:

1. Carnival/ outdoor arts
2. Live music (rock and pop)
3. Stand up comedy
4. Musicals
5. Pantomime
6. Theatre
7. Children/ family shows

As previously noted, Tadcaster Carnival is a key date in the annual calendar for the town; it is therefore unsurprising that this is the most popular artform.



Any cultural strategy and events programme for the town should be centred around what we know about the interests of the community the strategy should serve, taking into account what we know about national population data – this will ensure that there are healthy numbers of audiences that would support a sustainable and reliable year-round arts programme.

Therefore we would recommend a mixed artform programme that includes:

**Live music**

**Stand up comedy**

**Theatre**

**Children & family shows** (including an annual Festive offer)

We will expand on this further in the programming recommendations section – however, we have not included Musicals in this list. This is largely due to the logistical complexities and financial resources involved in presenting musical theatre; which tends to make them difficult to present for ‘runs’ of any shorter than a week. Additionally, many of the large scale venues locally host a range of visiting West End touring shows and audiences for this type of work are probably better served by these venues.

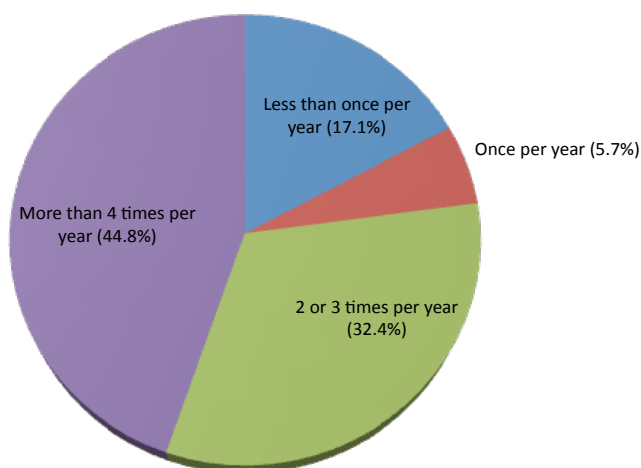
#### 4. Cinema and film screenings

Many building-based cultural organisations run a mixed programme of film screenings and live events – once the initial infrastructure is in place, film screenings are fairly inexpensive to present and can be less resource intensive, due to:

- Most film releases have a national marketing and promotional campaign (including TV advertising) that is financed and delivered by the distributor, thus there is already interest and awareness meaning that a campaign for screenings is more around making potential audiences aware that you are showing it
- Screening fees are often much less than the performance fee for an artist or company (unless you wish to screen the film immediately on release – see recommendations)

Often film screenings can also present a more familiar ‘entry route’ into arts attendance and cultural buildings for first time audiences so are useful in developing loyalty and growing a database of potential audiences.

- How often would you say that you go to the cinema/ attend film screenings?

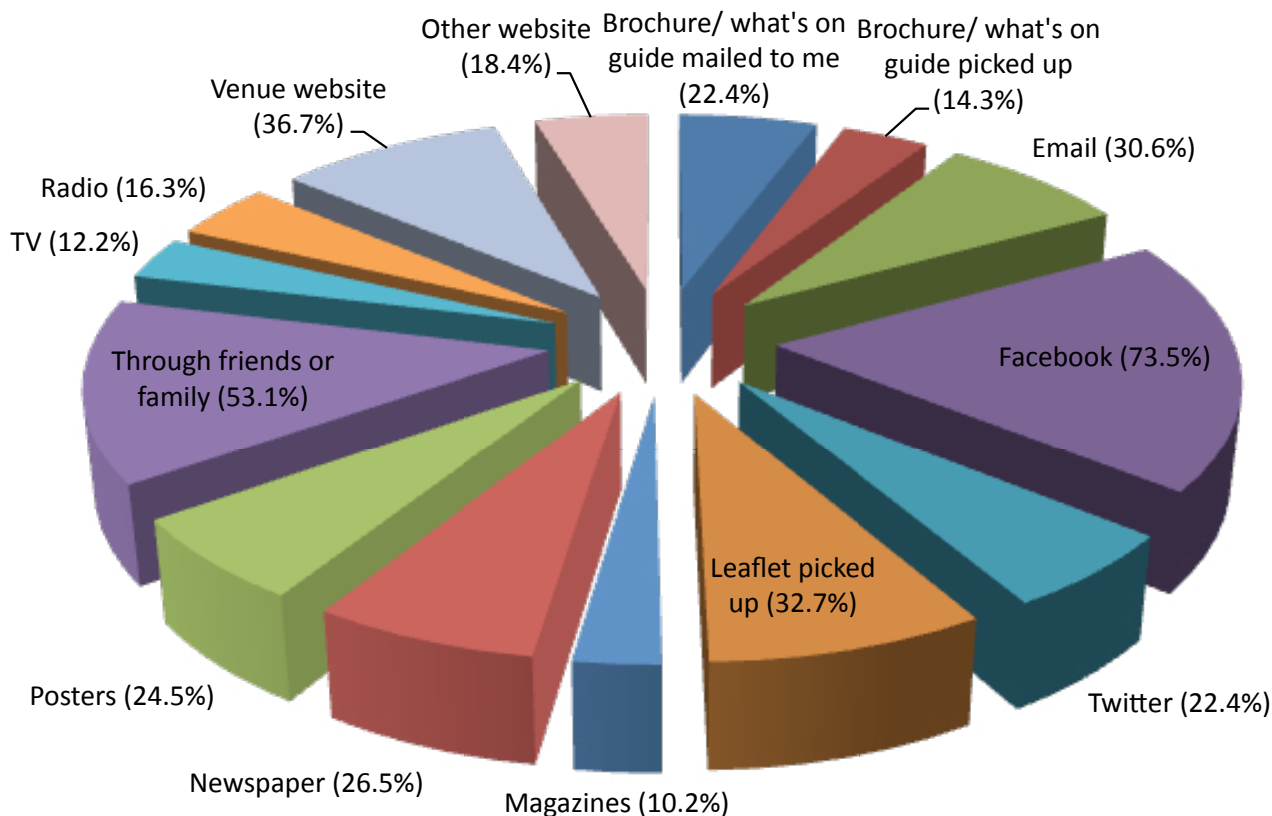


We can see that over **three quarters of respondents (77.2%) attend film screenings at least twice a year** – there is clearly an interest and appetite for film, which could be considered as part of a varied artistic programme.

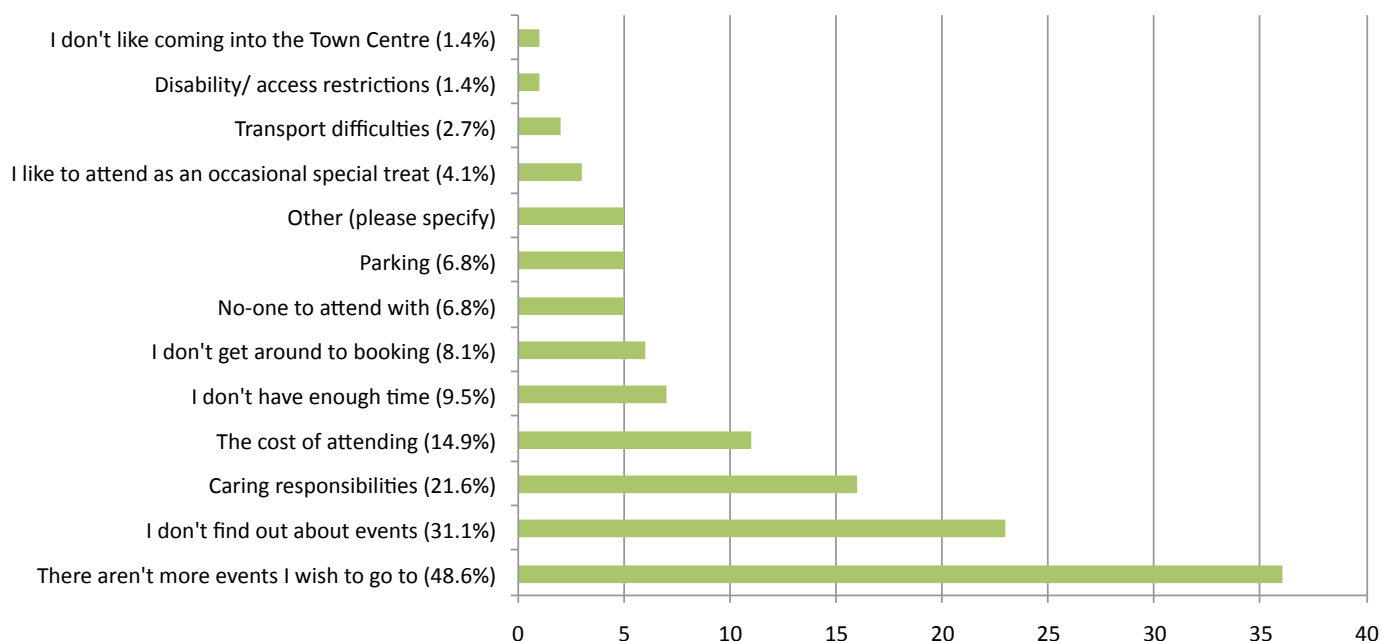
## 5. Communications methods and barriers to attendance

Knowing about the sorts of events people attend and are interested in, we also sought to understand how they find out about events – and if there are any barriers that might prevent them attending more frequently (or at all).

- Where do you usually find out about cultural and entertainment events in your area?  
(select all that apply)



- Are any of the following reasons why you might not attend more cultural events in Tadcaster?  
(select all that apply)





It is clear that people are finding out about events through a range of communications channels – which would be true of most campaigns working across the marketing mix. However facebook and word of mouth are markedly higher than any other methods; this is strong evidence that these comms methods are working, but does potentially present an issue as it is likely that messages are only reaching people who are already engaged in some way and their immediate networks.

This lack of clarity around how and where to find information was reflected in the face to face consultation undertaken in the town, where the general consensus was that marketing is a problem and many people felt they didn't know when things were going on. Responses from the survey suggest a similar picture as almost **a third of people said that they don't find out about events.**

It is also important to note that almost half of people said that their attendance is limited as there aren't more events that they would wish to go along to. We know that of these people, 57.3% are attending live events twice a year more, so we can safely assume that a cultural appetite does exist but that people are traveling further afield to meet this. This is further emphasised in the comments that people left (please see below).

When thinking about a programme of events for the town, we must ensure that this is developed alongside and effective marketing and communications approach which:

- Reaches people who are not already engaged, but have the potential to be
- Is consistent and reliable, so people know where to get information
- Works across a number of online and offline platforms
- Does not just rely on familiarity but contains key messages around why we think people might want to attend i.e. the 'why' is as important as the 'what'

## 6. Age of respondents

For the scale of this survey, we had a good 'spread' of respondents in terms of ages – the largest proportion (approx. 65%) were between 35 and 54; but based on what we know about the high representation of Commuterland Culturebuffs, Dormitory Dependables and Trips & Treats in the area this is unsurprising, and furthermore suggests that we have gathered significant responses from the groups of people likely to be our target audiences.

## 7. Other points to note

The survey also gave respondents the opportunity to tell us anything else they felt about the current arts and culture offer in Tadcaster – it is fair to say that the overwhelming response was that currently the offer is limited and people would very much like to see more happening in their town.

Below is a 'word cloud' based on all the comments people left, the more a word occurs the larger it appears in the infographic – this again reflects the appetite for 'MORE'.







## Recommendations

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### 1. Programming, Events and artform

#### - Comedy Programming -

Research indicates that there is a clear interest in, and appetite for, Stand Up Comedy in the town – therefore this represents a good prospect for reliable attendance and should form a strong part of the Town's annual cultural programme. The ways that stand up are 'booked', presented and promoted also align well with the current situation in Tadcaster.

##### • Technical infrastructure

Stand Up tends to have very basic tech requirements; generally one basic lighting state, a quality PA system with radio mic and sometimes a screen and projector. All of these items can be hired fairly inexpensively and are pretty transportable – therefore the resources required to make a space ready to present comedy are not huge, and along with the Riley Smith Hall, there is the potential to animate other non-traditional venues in the Town through a programme of stand up as well.

##### • Marketing and promotion

We would suggest that for the first couple of years at least that the programme focus on 'known' names which present an easier 'sell' to audiences. This does not necessarily mean the likes of Sarah Millican, Alan Carr or Eddie Izzard – TV programmes such as '8 out of 10 cats', 'Live at the Apollo' and 'Michael McIntyre's Comedy Roadshow' often showcase more up and coming comedy talent, therefore audiences already have an awareness of these artists and whether their individual style of comedy is to their taste.

Equally, these acts who have had some TV coverage tend to have an active online presence and lots of clips of their work on YouTube, so a marketing strategy can focus on directing audiences to what already exists rather than having to create materials.

### • **Relationships with promoters**

There are several large comedy promoters who represent a significant number of artists at all stages of their careers. Traditionally relationships with these promoters take time and effort to establish, but once they have been developed - and artists have had a good time working with a venue/presenting partner – promoters will regularly approach you about a number of artists they represent when putting together tours.

It is also often the case that artists themselves will develop a connection and fondness for a venue and will include a small scale space on their tour – despite being able to sell out arena-sized venues. A good example of this is Alan Carr's relationship with The Ropewalk in Barton-on-Humber who have supported his career from the early days and thus he wanted to include this 150 seat venue in his 2014 tour: <https://www.the-ropewalk.co.uk/newsletter-2/>

### • **Touring patterns**

The pattern for touring comedy is often that artists are on the road for significant periods performing across the country and looking to fill as many nights of the week as possible. Whilst weekends are often allocated to the bigger venues with larger capacities, they will often look to visit newer and less established venues that fit with the geographical route of their tour during the week – therefore it is often possible to secure performances from 'known' names and benefit from the profiling generated around these big scale tours.

### • **Deals and finance**

On the scale we are looking at, generally comedy promoters will ask for a small guarantee against a box office/door split (an agreed % of ticket income, usually around 70%, to the artist) – therefore the financial risk in programming comedy can be lower as the payment to the artist is a proportion of what is actually sold rather than being in a position of having to be certain of selling a specific number of tickets to meet the fee.



### **- Music Programming -**

Like comedy, there is clearly an interest in live music – it is likely that a programme of folk, roots, rock and pop would have broad appeal and draw audiences from all the audience segments listed above.

#### **• Technical Infrastructure**

There is likely to be some initial outlay required to establish a music programme in order to acquire a quality PA which touring music acts would be accustomed to. But, in the early stages this could be hired in for gigs to keep the costs down – and often for a small additional fee hire companies will set it up as well, so that artist and bands can essentially 'plug in and play'.

#### **• Marketing and promotion**

Marketing around music events does require a certain amount of knowledge, which is largely around being able to communicate about the style, genre and influences of a band or artist in a language that is understood and accessible to people interested in that type of music.

However, many bands who tour on the small scale are accustomed to performing in multi-artform venues and supporting them to refine this language. Equally, most will also have a YouTube channel or Bandcamp page where potential audiences can see/listen to them... and will be able to provide useful touchstones/ references of mainstream popular artists that help this process i.e. 'If you like the music of James Taylor or Paul Simon you'll like what we do'. In the initial development/ piloting of a music programme it will be important to work with the right kinds of artist and partner with organisations further along in this journey (see below).

#### **• Finance and resources**

Once the initial PA is in-place presenting music is fairly straight-forward, artists will usually arrive a few hours before to do a sound check, have a break and then will do the gig – meaning that venue where it is happening will still be available for other things that might be happening during the day.

The deals for music performances, tend to be very similar to comedy – again, mitigating significant financial risk.

Audiences are used to the bar being open before, during and after a music gig; therefore music also offers the potential of significant extra income to support the costs associated with the event.





## **- Film screenings and Event cinema -**

As previously noted, many mixed artform programmes will feature film screenings, taking advantage of the potential significant income this can generate and as an accessible entry route for developing audiences.

### **• Technical infrastructure**

Clearly when audiences attend cinema/ film screenings there is an expectation of a good level of image and sound quality – but again, this can be hired on an event by event basis until a reliable and regular income has been established.

### **• Marketing and promotion**

One of the major strengths of marketing films is that the distributors and production companies behind the films will implement a high profile marketing and PR campaign, meaning that audiences are already aware of the film and whether they want to see it – making the approach of marketing much more just being around letting people know that it is on at your venue.

### **• Booking film**

It is likely that the earliest we would be able to screen any new releases is 2 months after the release date – almost all film distributors have an agreement with the big cinema chains (Odeon, Vue, Picture Houses etc) that to have the film on or close to the release date the film must be shown a number of times over a number of days.

After this initial period, the film is then available to be screened by smaller cinemas and independent initiatives – hence most arts centres do not screen titles immediately on release as they do not have the space or resources to commit to the number of screenings required. However, there is evidence to suggest that film audiences are loyal and often will wait to see films in a venue/space where they feel more of a connection and enjoy the ambience rather than the sterilised atmosphere of cinema chains.

Booking of films is generally through the distributor, or many titles are also available through Filmbank UK (<http://www.filmbankmedia.com/>). In both cases screening fees are usually around £100 versus a box office/ door split of around 35-45% to the distributor. Liaison with the distributor is usually done via phone or email, Filmbank is an online ordering service, in either case invoicing and payment is after the screening.

### **• Event cinema**

In recent years the popularity of 'event cinema' has grown significantly; this includes everything from sing-a-long Rocky Horror to films screened in atmospheric, immersive spaces complete with actors, costume and set dressing. There are a number of companies specialising in this, including Leeds-based Sneaky Experience: <https://sneakyexperience.co.uk/> These type of events will appeal to a range of audiences, both for cinema and live events, it is therefore worth considering a number of higher profile event cinema events alongside a regular screening programme.



### **- Family events -**

We know that the target audiences we have identified also have a propensity to attend events as a family and that almost 40% of respondents told us that they regularly attend family shows. Family theatre provides an entertaining and engaging way for families to share social time together.

This also provides an opportunity to connect the large numbers of children and families engaging in participation activities at Riley Smith Hall in a professional programme. These families already access the venue and are interested in performance and creativity so are likely to get a lot out of watching high quality family theatre.

#### **• Technical infrastructure**

Many small-scale family theatre companies develop work that is designed to fit flexibly into a range of spaces and be performed on stages of various sizes and tech capabilities. They would likely expect some basic lighting to be able to create visual effects – and again this could be hired fairly inexpensively on an event-by-event basis.

#### **• Marketing & promotion**

Marketing and communication with families is centred around ensuring that families have all the practical information required to deliver a stress-free day out, coupled with feeling confident that children will enjoy and be entertained by the event. There is much information available around marketing for families and supporting them into arts attendance through Family Arts Standards – a national resource around developing and advocating for family focussed cultural activities: <http://www.familyarts.co.uk/family-arts-standards/>

#### **• Booking children and family shows**

There are many artists and companies making and touring high quality family performance. In the initial development of a cultural programme it is wise to look for more 'familiar titles' such as adaptations of fairy tales or well-known children's stories – helping parents feel confident that their children will enjoy and understand it.

Most companies will work on a fee per performance model – it is worth connecting with those who are based in the region as they will likely have a commitment to touring locally, keeping travel and accommodation costs lower will also benefit this programme as fees will be lower. We have listed below a number of companies who make high quality family performance who are based in the region

Horse+Bamboo - <http://www.horseandbamboo.org/>

Tutti Frutti - <http://tutti-frutti.org.uk/>

M6 Theatre - <http://www.m6theatre.co.uk/>

Tell Tale Hearts - <http://www.telltalehearts.co.uk/>

Whalley Range All Stars - <http://www.wras.org.uk/>

In addition, there are numerous artists and companies who make family work alongside work for adults. We would recommend developing partnerships with other venues and networks programming children's shows, to book work together and benefit from economies of scale this can facilitate.



### **- Theatre, Drama and Storytelling -**

42% of respondents told us that they attend plays/drama, so it would make sense to include a theatre and storytelling element to a programme of arts and culture for the town.

#### **• Technical infrastructure**

Theatre probably has more technical requirements than the other areas of programming we have suggested; most theatre companies, even those working on the small scale, will have a number of sound and lighting effects as part of their plays which would need to be achieved with the equipment in place in the venue. However, most companies will be able to provide a detailed list of the lighting and sound requirements for their work, so this can be taken into consideration at the point of booking. If an ongoing working relationship were to be established with a local Audio-Visual Provider (see below) they could support with this process and providing an accurate estimate for the costs associated with achieving this.

#### **• Marketing & Promotion**

As with children and family shows, familiar titles can be useful in engaging audiences and establishing a theatre programme; and once a dialogue has been developed with audiences more adventurous attendance can be encouraged.

This also provides an opportunity to encourage cross-over from the thriving participation programme at Riley Smith Hall – engaging theatre companies to deliver workshops and engagement activities alongside the performance, introducing potential audiences to the themes, ideas and stories of the play.

#### **• Booking Plays/ Drama**

Theatre companies tend to work on a model of touring where they will identify a period of time and take the same show up and down the country during this time, scheduling performances as close to each other as possible. Financial deals vary significantly – from box office splits where companies will take a percentage of tickets (usually 70% to the company), a fixed fee for performance, a guarantee against a box office split or a 'first call' model wherein 100% of ticket income goes to the Company until an agreed amount is reached then any income above this goes to the venue/presenting partner hosting the performance.

We have identified a number of networks and partners who can support delivery (see below), for Theatre this is particularly useful as these partners are well connected with national touring companies and can help broker bookings.

For illustrative purposes, here are some companies/ shows that could sit within a theatre programme for Tadcaster:

London Classic Theatre – with a 15 year history of touring classic plays to small-scale venues LCT would be a good connection for bringing well-known plays to Tadcaster:  
<http://www.londonclassictheatre.co.uk/index.php/2013/01/the-importance-of-being-earnest/>

Mikron Theatre – with a long history of creating plays for theatres and non-traditional spaces, Mikron Theatre have a loyal following and extensively tour fun and accessible new plays in Yorkshire:  
<https://www.mikron.org.uk/shows>

LipService Theatre – a comedy theatre company who create stage spoofs of everything from Swedish Noir television to the novels of Jane Austen:  
<http://www.lipservicetheatre.co.uk/shows>

The John Godber Company – Wakefield based John Godber company are responsible for the presentation and touring of the works of comedy and socially engaged playwright John Godber:  
<http://www.thejohngodbercompany.co.uk/>

Paines Plough – one of the most prevalent companies developing and touring new writing on the small scale, Paines Plough often have a number of plays on the road at any one time and are committed to reaching audiences outside large metropolitan centres:  
<http://www.painesplough.com/>

Red Ladder Theatre – a theatre company with a 50 year history, recently the Company have developed a number of productions with accessible themes designed to create entry routes into theatre attendance.

Wrong 'Un – a one-woman suffragette musical written by Chumbawamba founding member Boff Whalley: <http://www.redladder.co.uk/whatson/wrong-un/>

Playing the Joker – a play about voice of rugby league, Eddie Waring; his life and his commitment to growing a national profile for the game: <http://www.redladder.co.uk/whatson/playing-joker/>

Some examples of theatre work with opportunities for audience engagement:

'Tiny Heroes' by Dan Bye – a show about everyday acts of 'heroism', absolutely located with a sense of place, in the lead up to the performance Dan spends a number of days in the area meeting people and gathering stories of 'Heroism' – a selection of these will be included in the shows, so potential audiences feel invested and want to see the show:  
<http://www.danielbye.co.uk/tiny-heroes.html>

'Putting the Band Back Together' by Unfolding Theatre – a play with music about being in a band featuring Ross Millard from The Futureheads. For each of the shows a 'guest band' is engage of local amateur and professional musicians who perform in the show, creating local support and attendance at the performance:  
<http://www.unfoldingtheatre.co.uk/puttingtheband.html>





### - Animating the town centre to support local economy -

Clearly it has been a challenging year for traders and businesses in the town centre and surrounding – there are lots of ways that an arts and cultural strategy can animate the town centre, increase footfall and encourage consumer spend. There is also significant potential, with many of the events above, to partner with local eateries, bars and social spaces to offer ‘dinner and a show’ deals supporting the local economy. Below are some suggestions for town centre interventions:

#### **Visual art trail/ temporary gallery spaces**

A partnership project between town centre café shops and spaces for a weekend/ weeklong event where they allocate a section of their premises as a gallery space. Artists are invited to exhibit, and sell, their work in a range of unusual spaces – an information map is created with details about all the works on display and where they can be seen. As well as providing exciting visual content for audiences, they are encouraged to patronise shops and businesses they may not have otherwise.

Saltaire Arts Trail is a key event in Bradford cultural calendar – this weekend event is slightly different as residents in the village open up their homes as gallery spaces (as well as shops and businesses) – drawing significant numbers of visitors as well as strong attendance from local people.

<http://www.saltireinspired.org.uk/saltire-arts-trail/>

#### **Empty premises takeover**

Offering over an empty/disused premises or shop in the town centre to a company or group of artists to create installations, host events and inhabit the space. This is a well tested approach in many locations and can take a number of forms... from handing over a space to create a piece of work that is exhibited in that building to longer residencies where artists make work and share performances.

Bradford Council have offered over a disused shop to Brick Box who have hosted creative conferences, performance and immersive events in the space: <http://thebrickbox.co.uk/projects/ivegate/>

Heart Of Glass are in the process of delivering a similar project in St Helen’s:  
<http://www.heartofglass.org.uk/vacated-landmark-shop-the-focus-of-prototype-project/>

It is important to note that a significant period of residency is probably ambitious for year one, and is likely to be most effective wherein a strategy of fundraising is undertaken in partnership with artists, in order that they can realise the full ambition and potential of this. However a small commission for an installation on a high street shop should be achievable in year 1 and a useful approach to testing the viability of a larger residency project.

### **Promenade or Site-specific Theatre**

There are many companies and artists who are dedicated to telling stories and making theatre outside traditional performance and cultural venues. This can be anything from a performance of an existing play that 'promenades' through specific locations in the town – or a new story that responds to local ideas, stories and place.

In 2014 Halifax Festival commissioned Encounter Productions to develop a new piece for Streets in the Sky – a row of uninhabited terraced houses in the town centre. The Company undertook significant research with local people to create a new play specifically for this location:  
<http://www.encounterproductions.org/The-Streets-In-The-Sky>

Roseville by Alison Andrews & A Quiet Word – led audiences on a walking storytelling piece, bringing to life the history and character of a generally overlooked road on the outskirts of the city centre: <https://leeds-list.com/culture/preview-roseville-at-the-new-roscoe-pub/>

Boy Meets Girl by Zest Theatre is an existing show that the company have already developed, which is adapted slightly to animate the town centre/ space it is being performed:  
<http://zesttheatre.com/boymeetsgirl/>

### **Large-scale outdoor performance**

Drawing large numbers of audiences into the town centre through a large-scale outdoor spectacular – combining visuals, storytelling, music, lighting and impressive sets/structures these events can attract thousands of people for a breathtaking experience that will be talked about for months/years and attract regional and national print and media coverage.

Options range from pre-existing shows which can be bought 'off the peg' to projects where companies will develop a new piece in collaboration with local residents, or with large community choirs.

Leeds-based Slung Low are experts in outdoor event theatre, White Whale was a new version of Moby Dick which played for a week to 400 people a night:  
<https://www.flickr.com/photos/leedsinspired/sets/72157646755892210/>  
<https://www.theguardian.com/stage/2014/sep/08/the-white-whale-review-moby-dick>

England's largest learning disabled theatre company Mind the Gap created Irresistible for the London 2012 Cultural Olympiad – the show premiered at The Cow & Calf on Ilkley Moor and has since been performed at a range of urban settings and festivals nationally and internationally including Centenary Square in Bradford:  
<http://www.mind-the-gap.org.uk/productions/irresistible/>

Tangled Feet created Collective Endeavour as a celebration of the Rugby World Cup, performed in Millennium Square in Leeds on the eve of the first game – the piece featured a community cast of 300 people and was enjoyed by over 2000 people in one night:  
<http://www.tangledfeet.com/productions/27-collective-endeavour>

## 2. Consolidate/ coordinated approach to communications and marketing

Almost a third of survey respondents told us that one of the barriers to them attending more events is that they don't find out what's going on, therefore alongside any arts and culture programme it is important to develop an effective and reliable approach to marketing; ensuring that our potential audiences know where to look to find out about events.

### Consistency of approach

As has been previously noted, there are a number of comms methods that appear to be working well in attracting audiences but run the risk of only reaching people who are already engaged in some way and missing new potential audiences. Therefore, at the same time as developing a new programme, it is well worth thinking a little bit about what an approach to marketing could look like that works across the marketing mix that will reach new and existing audiences and the viability of this across a longer programme of activity.

If we establish a dialogue with audiences through a particular medium, it is not unrealistic that they will expect that they will always find out about events through this channel. It probably makes sense to consider a marketing campaign in 2 'strands':

1. A foundation of core activity which happens for every event, maintaining a reliable consistency
2. More specific/ one off initiatives that target a particular group of people or link very directly to a theme or idea of a specific event

Strand 1 is likely to include:

- Printed promotional materials (posters, flyers, banners etc) with a regular distribution strategy
- Social media posts and sharing of links (facebook, twitter, instagram)
- Email 'newsletters' with what is coming up
- Features in local print media and radio
- Exit flyering at other cultural events
- Multi-buy ticket offers to encourage groups of friends, families etc. to come along together
- Listings on various what's on websites (netmums, dayoutwiththekids, goyorkshire, welcometoyorkshire, skiddle, wherecanwego)

Examples of things that could be part of Strand 2:

- Paid for advertising/editorial in a publication relevant to the event e.g. fRoots for an upcoming music gig
- Direct mailings/ emails to groups who have an interest in the subject matter e.g. for 'Playing the Joker' we would likely contact all the local rugby clubs/ supporters associations
- Family activity sheets/ make at home activities related to a particular children's show
- Exclusive post-show Q&A's for selected groups, early bookers etc
- Dinner and a show deal with a local business
- Posting in specific facebook groups where members share an interest relevant to the show e.g. Al Murray's Pub Landlord show we might choose to post in local CAMRA groups







## **Data capture**

Implementing a robust way of capturing information about people who do attend events will be important for any cultural programme and collecting some key information at the point of booking will be useful for a number of reasons

- Repeat audiences/ building loyalty  
If we have the contact details and preferred communication methods for audiences who have attended before, we can keep them up to date with future events in a way and at a time that suits them – making them more likely to attend other events and develop loyalty towards an arts and culture offer in their town.
- Assessing return on investment  
By asking audiences how they found out about the event we can begin to develop a picture of which marketing initiatives are most effective and where to best devote time and resource
- Ensuring representative engagement  
Through gathering some basic postcode and background information about audiences, it is possible to see whether there are any geographical locations, people from a specific audience segment etc. who are not accessing the current programme and then develop a strategy to address this

## **Coordinated approach to selling tickets**

It is important that we make buying tickets as easy as possible for potential audiences, and that there are different methods for booking that acknowledge the requirements of various audiences. Equally, like the approach to marketing, if the desire is for audiences to view the events as a 'programme' their also needs to be a consistency about how they book.

### **1. Online**

There are a number of ticketing sites such as Eventbrite, TicketSource and Yasody who will provide an online booking service for a small % of ticket income – these sites often also allow you to gather information about people booking.

### **2. Over the phone**

For a further charge TicketSource will also provide a phone booking system managing the process and gathering the same level of information as for those who book online.

### **3. On the door**

Some audiences, particularly those for live music, will expect to be able to pay for tickets on the door; it is therefore important that this is included in the event management planning – and that there is a system in place to gather the same information as for those people who book in advance.

## **Independent information point**

It was particularly noted in the consultations that there are a number of facebook groups/ pages where events and information are shared, and that this can cause confusion around where to access information and who it is coming from. It is worth considering, if not in the initial implementation of a cultural strategy, then in the longer term ambitions establishing a central point of information that is a step removed from a single provider and provides an overview of everything that is going on.

There are various examples of this, a useful one to look at is Leeds Inspired – event organisers upload their own events, the only prerequisite being it must be an arts, entertainment, day out event in Leeds district. Leeds Inspired is supported by the local authority but is not attached to them and serves a wider remit, having a listings website and a presence on facebook and twitter having amassed 13,000 likes and 33,000 followers:

<http://www.leedsinspired.co.uk/>

Facebook: <https://www.facebook.com/LeedsInspired>

Twitter: @LeedsInspired

### **Ambassadors/ word of mouth**

Our consultation has demonstrated the value of word mouth endorsement as a key motivator for arts attendance – this is definitely not unique to Selby and is reflected nationally, particularly around the audience segments we are looking to attract.

It is worth considering the development of an ‘ambassador’/ community advocate/ local engagement specialist scheme alongside a cultural programme, these types of schemes exist in a number of guises, however arts organisation Fuel, created a useful and comprehensive guide to developing an ambassador scheme through their New Theatre in Your Neighbourhood project:

<http://www.fueltheatre.com/news/local-engagement-specialist-handbook>

## **3. Develop partnerships with organisations who can support delivery**

Clearly it is a significant step to go from very little cultural activity to a year round programme of arts events and we would strongly recommend partnering with networks, organisations and consortia who have specific expertise and can support the implementation and delivery of a new arts and cultural strategy.

### **• Film Hub North**

Film Hub North exists to support the development and screening of independent film in the North. They provide support, guidance and resources to members - and have previously administered grants for organisations to seek support for their film activity. Members are also invited to exclusive screening days when a number of films are shown well in advance of national release to support members in planning what they will screen.

<http://www.showroomworkstation.org.uk/info/filmhubnorth>

### **• Rural touring schemes**

Rural touring and non-traditional touring is well-established in England supporting new venues and communities to present work and artists to connect with new audiences. These schemes could provide a rich vein of work to programming and new artists to bring to Tadcaster.

National Rural Touring Forum (NRTF):

Black Country Touring (BCT):

Operating across the Black Country (Dudley, Sandwell, Walsall and Wolverhampton) BCT programme theatre and dance into a range of community venues, village halls and non-traditional spaces. They could be a useful connection in terms of links to artists whose work is more flexible to fit a range of spaces.

<http://bctouring.co.uk/>

#### Small Venues Network (SVN):

A consortia of 11 theatres and arts centres in Yorkshire and North Lincolnshire who programme shows collaboratively, share learning and skills and implement joint audience development initiatives. On 14 and 15 March 2017, SVN will be holding a 2 day conference to talk about the development of the consortia so far and extend an invitation for other venues to join.

<https://www.smallvenuesnetwork.org.uk/about-svn/>

#### Spot On Lancashire:

The rural touring initiative in Lancashire, Spot On put on shows in libraries, theatre venues, community centres etc. and work with a diverse range of artists and again would be a useful link for programming.

#### Creative Scene On Tour

Creative Scene is the Arts Council England Creative People & Places project for North Kirklees (<http://www.creativepeopleplaces.org.uk/>) - they have developed two local touring circuits; one for children and families and one for adult audiences in community centres and pubs respectively. This could be an opportunity to programme collaboratively with Creative Scene, so that artists perform on their circuits and come to perform in Tadcaster whilst they are in the region.

<http://www.creativescene.org.uk/>

#### • **A cultural organisation for the area**

Research and consultation has demonstrated the current lack of provision, however the current perceived gap is unsurprising considering that there aren't currently any established professional arts organisations based from or operating in Tadcaster. Were this the case, we would recommend engaging them as a core delivery partner – who could take a strategic and operational lead in establishing and managing a programme of activity and advocating for further inward investment into the town.

Following a recent successful application to Arts Council for funding to deliver the first inaugural Selby Arts Festival in the summer of 2017– the organisers are in the early stages of establishing 'Selby Arts' a separate entity with a commitment to developing & supporting the year-round cultural ecology across the whole Selby District including Tadcaster. "Selby Arts" will be launched in January 2017. It is important to note that the team behind Selby Arts have also prepared this report and that should be taken into consideration around any decision making in this area – but it would be remiss not to reference these plans here and the logical potential for future partnership working between the CEF, the community of Tadcaster & Selby Arts going forward.

#### • **An Audio-Visual specialist/ company**

As has been detailed in the relevant sections, the implementation of any cultural activity would require an amount of technical expertise and infrastructure – we would strongly recommend engaging a specialist provider in this area on a 'retainer' type arrangement, which would yield a number of benefits including opportunities to: 'buy' the equipment and people to support delivery as a 'package', negotiate preferential rates for regular hires, engage them to assess artists technical specifications at the point of booking in order that this information can be factored into negotiations, have a consistent and reliable provider in order that artists know they will have the best experience when they come to Tadcaster and are eager to return.





#### 4. Embed meaningful evaluation and monitoring

Alongside a new programme of activity it will be important to implement a robust method of evaluation and monitoring which can be done in a standardised way across different events gathering a mixture of qualitative and quantitative data.

Indigo Cultural Consulting's Experience Survey is an approach to capturing feedback from audiences across individual and a series of events. It has been adopted by large and small arts organisations across the country, meaning that results can be compared like-for-like with other cultural providers to give the clearest sense of how audiences are experiencing your events: <http://www.indigo-ltd.com/healthchecks/ukexperiencesurvey/>  
Experience Survey is £500+vat per year.

Embedding feedback and evaluation within the delivery and planning will mean:

- Reporting to funding bodies is easier as there will be a host of information to drawn on
- It is possible to compare different events and programme strands to understand what is working for audiences
- If there are issues with how audiences are experiencing events these will be picked up more quickly and addresses
- The ability to demonstrate the actual and potential value of arts and culture in Tadcaster – which is particularly important in pursuing support and funding from bodies whose priorities aren't around the arts; economic impact, education and skills, wellbeing, addressing social exclusion etc.





## Other Interesting Examples

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Below are examples of a couple of organisations that have positioned arts and culture at the heart of their town and developed a loyal audience base through a varied mixed artform programme.

### **The Met Bury and Ramsbottom Festival**

The Met is a busy arts centre in Bury, with a busy and very well-attended programme of live music, theatre, family shows and comedy. Every year the organisation also delivers Ramsbottom Festival taking the very best of their programme elements outdoors as well as attracting a host of big named acts.

<http://themet.biz/>

<http://ramsbottomfestival.com/about/>

### **Barnaby Festival**

Barnaby Festival is a response to the fact that there is no dedicated performing arts venue in Macclesfield and to a report that referred to Macclesfield as the least cultured place in Britain. The Festival has a very small number of paid roles and the largest part is delivered by dedicated volunteers driven to make arts and culture a part of life in their town.

<https://barnabyfestival.org.uk/>



# Finance and Fundraising

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## 1. Pricing Approach

Pricing for events across the town should be varied, ensuring the ability to generate income to continue to support arts and culture events taking place on a regular basis but also to ensure price does not become a barrier to engagement. We would suggest a dynamic approach to pricing on a event by event basis, some events should remain free to access particularly things like the large outdoor events such as the lantern parade where the sense of community engagement is vital to the overall feel of the event. Other events in venues such as the Riley Smith Hall could range in price with a top ticket price of £20 for high profile music, comedy acts. Pay What You Decide for a number of events may also be a viable option in terms of growing audiences. This model sees patrons give a donation at the end of the event based on how much they feel it is worth, the average donation for arts & culture events national via Pay What You Decide is £10.

## 2. Arts Council

Grants for the Arts is Arts Council England's open access funding programme for individuals, art organisations and other people who use the arts in their work.

They offer awards from £1,000 to £100,000 to support a wide variety of arts-related activities, from dance to visual arts, literature to theatre, music to combined arts. Grants for the Arts falls into two categories

Applications for under £15,000 with a 6 week turn around time

Applications for over £15,000 with a 12 week turn around time

<http://www.artscouncil.org.uk/funding/grants-arts>

All Arts Council Applications must have at least 10% match funding from other sources as a minimum with the average successful application having around 40% match from other sources, which can include potential ticket income

Our recommendation would be that the town via the CEF or other such supportive organisation applies for an initial under £15,000 application to ACE to deliver a pilot project of activity, testing and data gathering, to be closely followed by an over £15,000 application for a year long programme of activity to take place across the town.

## 3. Other sources of Income

There is significant potential for ongoing sponsorship of key events within Tadcaster, our view is that local is the best fit to start with and the breweries should be key targets as potential sponsors for some of the arts and culture programme. We would also recommend looking into other possible community pots of funding that may be available to support arts & culture activity within the town, the below links provide useful information about potential suitable pots of funding to apply for:

<http://www.idoxopen4business.co.uk/northyorkshire/Search?bcr=MTIzNA>

<https://www.biglotteryfund.org.uk/funding/funding-finder>

<http://www.artscouncil.org.uk/funding/other-sources-funding>