

# MK Audiences Report

March- August 2016

## 1 CONTEXT

---

### Aim

To work with six diverse Arts and Heritage association member(AHA-MK) organisations, in Milton Keynes- Festive Road, Milton Keynes Arts Centre, Milton Keynes Museum, Stantonbury Theatre, The Play's The Thing, Theatre Company and Westbury Arts Centre; to support them in understanding their audiences and developing bespoke solutions to engage and widen engagement.

### Approach

As each organisation or venue is unique in terms of its size, resources, staffing (some are led by one person, others a team, some are paid staff others are volunteer-led) and ambitions; it was important that we worked with each of them individually. To understand what audience development does or could look like for them, identifying approaches and priorities that were in response to their objectives, resources and capacity.

At the heart of our approach was the desire to explore the widest understanding of what audience development can incorporate: encouraging taking the time to test and pilot approaches, to highlight that prioritising widening or increases audiences is not a 'quick win' and takes a sustained and joined up approach. To look at how collecting evidence and data and then reflecting upon this, can be part of an ongoing process of understanding and meeting the needs of your audience.

'Audience development is a planned and managed process that involves taking proactive steps to develop audiences and put them centre stage. This can involve: increasing the commitment of existing audiences, attracting new audiences or developing more enriching experiences for all audiences. Audience development can encompass marketing, education, outreach and community development, and often works best when different approaches come together to engage people'<sup>1</sup>

Whilst our approach was individual and bespoke, we set out with some key priorities that framed our engagement with each of the six organisations, these were:

- Review existing data and research collected by organisations as part of MK Audiences project, year one, to understand current levels of audience insight.
- Support each of the six organisations, in exploring: audience ambitions, current audience knowledge, data gathering practices, resources, challenges and opportunities they face.
- Develop with each organisation a bespoke plan to trial activity, that incorporated new ways of working or gathering data for a target audience.
- Review evidence and activity to help support organisations in developing working audience plans, identifying approaches and objectives for audience engagement, over the following year- to eighteen months.

---

<sup>1</sup> Thinking About Audiences, Heritage Lottery Fund guidance, September 2010

## 2 MILTON KEYNES DEMOGRAPHICS

Milton Keynes will be 50 years old in 2017. As it approaches its half-century, there is a wealth of statistical data available about its population that give some insight into the economic environment and potential audiences for arts and heritage organisations<sup>2</sup>. In 2016, Milton Keynes is:

- **Growing:** It grew by 18% from 2004-2014, and it continues to grow.
- **Growing Diverse Communities:** 26% of the population has BAME heritage, growing a very significant 69% between the 2001 and 2011 censuses.
- **Young at present:** 38% of the population are in the 25-49 age group with just 13% in the 65+ group. However, this is changing and by 2024 there is a projected 3% increase in older people and a drop in younger people.

Data provided by the Audience Agency, also gives some insight into the cultural habits and preferences of the Milton Keynes population. The Audience Spectrum Profile of the Milton Keynes Population (below) highlights the significance of three audience segments: Trips & Treats (comprising 30% of the population), Dormitory Dependables (20%) and Facebook Families (16%), who between them comprise 56% of the population of Milton Keynes.

Audience Spectrum Profile				
Audience Spectrum segment (adults 15+, estimate 2013)	Milton Keynes Council		England	
	Count	%	Count	%
Metroculturals	172	0%	2,040,551	5%
Commuterland Culturebuffs	24,516	12%	5,219,090	12%
Experience Seekers	10,267	5%	3,402,649	8%
Dormitory Dependables	41,158	20%	6,898,423	16%
Trips & Treats	60,837	30%	7,230,031	17%
Home & Heritage	8,021	4%	4,233,838	10%
Up Our Street	12,817	6%	3,445,591	8%
Facebook Families	33,070	16%	5,285,075	12%
Kaleidoscope Creativity	4,934	2%	4,211,946	10%
Heydays	5,271	3%	1,845,686	4%
Unclassified	1,197	-	460,141	-
<b>Adults 15+ estimate 2013</b>	<b>201,063</b>	<b>100%</b>	<b>43,812,880</b>	<b>100%</b>

<sup>2</sup> More detailed information is available through the MK Intelligence Observatory ([www.mkiobservatory.org.uk](http://www.mkiobservatory.org.uk)), run by the Research & Development Team of Milton Keynes' Council.

The full descriptions of these segments can be found on Audience Finder, but key factors that describe their cultural engagement include:

- All three segments are likely to attend cultural events in inter-generational family or social groups.
- Culture, forms part of their social life, rather than being 'an integral part of their lifestyle'.
- Good value for money and 'guaranteed enjoyment' is important, often leading to trust and more mainstream choices.
- Free events such as carnival and outdoor arts are likely to be popular with these groups.

Understanding the demographics, attendance patterns, interests and cultural views of specific audience groups will help organisations to build strong and sustainable audiences, communicating with people in a way that instils confidence and encourages relationship building.

## 3 DELIVERY

---

Organisations were supported individually by the Bright Culture team, through face to face meetings, telephone calls, email support and attending events/activities where feasible. Utilising our diverse expertise in the arts and heritage sector, assistance was provided both in an advisory mentoring role and hands on practical support; exploring the day to day issues of engaging with audiences alongside the strategic priorities and visions of the organisations.

After our six months' involvement our aim was to leave the organisations with: greater understanding of their audiences, improved confidence in engaging with new and existing audiences and identified practical steps that can be taken to do this.

### 3.1 MILTON KEYNES MUSEUM

The team at Milton Keynes Museum were keen to understand more about their current audience and potential audiences, in particular to begin to engage with new audiences from Milton Keynes' BAME communities - an audience they felt was under represented in their visitor profile. In order to achieve this, the following aims were agreed at the beginning of the project:

- Develop evaluation to record visitor information and provide the museum with baseline data about their current audience.
- Consider audience development techniques which could be appropriate for the museum.
- Pilot an audience development project which engages the local BAME community with the museum.
- Use the pilot project to gather information about potential new audiences.

#### Activity

The project was started by creating a new visitor survey, to collect usable information from visitors to the museum; this is now active and in various locations around the site. By summer 2017, there will be a year's worth of information which will help the museum measure changes that their future audience development activities make to their visitor profile.

Subsequently a museum school visit was designed, working with the Head-teacher from Jubilee Primary School, Fishermead for sixty of their Year 6 students. The school was selected due to its student demographic – with students speaking more than 40 languages and 55.6% having English as a second language. Museum staff and volunteers provided an exciting hands-on visit, where students learnt about the history of different homes. Twenty students stayed on to take part in an afternoon's filming activities, learning to film and interview on camera. As a follow up to the day, students and their families were invited to enjoy a free family visit to the museum, to be guided by the students and view the films they had been part of. Encouragingly thirty people returned for the weekend visit. During the free event the Museum team informally talked to visiting families about their visiting habits, leisure time and what might encourage them to visit the Museum in the future.



The project enabled the museum to:

- Improve current evaluation methods & begin to collect baseline data.
- Make marketing more inclusive, reviewing current materials, including more diverse representation on the Museum's website.
- Build a strong relationship with a local school whose students and their parents come from backgrounds not currently represented in Museum visitors.
- Understand more about the barriers preventing potential audiences from visiting.
- Create a tool (the film) which can be used to market to other schools and reflects a broad range of backgrounds engaging with the Museum and its artefacts.

Overall, the project has enabled the Museum to begin its audience development journey: improving understanding of engaging with hard-to reach groups and starting to embed a strategic long-term approach- which the audience development plan, devised as part of the project will support them with. As well as identifying that along with activity based at the museum, outreach and having a presence in the community, whether that be taking the film into schools or attending local events will be important for them to achieve their goals.

*“Working with AHA-MK and Bright Culture really gave us the impetus to get started on the audience engagement we are so committed to. We had fun with the pilot, won some new fans among a BAME audience we find hard to reach, and learned a huge amount which we intend to build on.” Jane Matthews, Marketing and Communications Consultant*

## 3.2 MILTON KEYNES ARTS CENTRE

For Milton Keynes Arts Centre, the overarching aim was to support them with developing the audience for their annual family events programme, which is often under-subscribed and has the same families attending. To support this, an audience development pilot project was devised which would include:

- Piloting new marketing techniques.
- Developing user-friendly, non-intrusive evaluation for families attending events, to gather baseline data about current visitors.
- Exploring how MKAC can increase its visibility with local people.
- Gaining an insight into potential audiences and what barriers may be preventing them from visiting MKAC.

For the MKAC – the local family audience is representative of everyone living in Milton Keynes including local BAME communities.

### Activity

The project took place during the Art Centre’s ‘Common Ground’ programme and focussed on widening participation at the ‘Do Good Because Of Tomorrow’ community workshops, which are free, family-friendly and aimed at children aged between 6 & 12. MKAC are keen to develop this audience and engage with local families who have not used the centre before.

New marketing techniques were trialled in the months leading up to the events, including:

- Posters in local corner shops, advertising the opening event.
- Printed postcards with dates of workshops distributed amongst MK Theatre, MK Museum, MK Libraries, Train Station, Bier Garten and neighbouring Parklands.
- Flyers with dates of workshops distributed amongst local Schools & put in children’s book-bags.
- Facebook posts, promoting the free creative family workshops.

During each of the events, an evaluator encouraged people to give feedback and answer some questions whilst taking part in creative activities rather than completing a formal survey.

The project has enabled MKAC to:

- Create marketing materials which will help promote MKAC across Milton Keynes.
- Gather information about their current visitors, where they come from, visiting habits, preferences etc.
- Trial a new method of gathering user feedback.
- Understand more about barriers which might prevent potential audiences from visiting and taking part.
- Develop a new CRM system, recording important visitor information.
- Establish a contact at MK Melting Pot to explore reaching out to BAME communities.
- Explore new ideas in how to reach out to wider audiences as part of future plans.



Families printing on Tote-bags.

MKAC will continue to gather information about their audiences at each of their family programmes via evaluation and the new CRM database, allowing them to measure any change in future audiences. Some of the new marketing techniques had more success than others during the pilot and MKAC will continue to trial and monitor the results of these initiatives for the rest of the year. The light-touch evaluation method worked very well and families were responsive, so MKAC will build on this approach opposed to a more formal survey. They will also be developing their outreach programme and devising next steps for going out into the community to promote the arts centre further.

*'The recent audience development project with Bright Culture has provided Milton Keynes Arts Centre with the tools for better understanding our visitors and knowing the right questions to ask to define areas for audience development. We have also been granted the resources to trial methods of creative evaluation, which has allowed the Arts Centre a new insight into capturing qualitative data, proving successful and a practice we wish to continue.'* Claire Sapsford, Community and Audience Development Coordinator

### 3.3 STANTONBURY THEATRE

(further detail can be found in the supporting case study)

Working closely with SALT's Artistic Director, who has strategic responsibilities for both the theatre and Leisure Centre complex, in which the theatre is located; we identified some key priorities and areas that they would like to explore and develop:

- To understand more fully, who the current audiences are for the theatre and where they are travelling from.
- To gain insight into their family visitor, including why they visit and opportunities to encourage repeat visits.
- To become known and recognised as a quality family offer.
- To develop a strategic framework for ongoing audience development.

#### Activity

To start with, we identified any existing data/evidence the theatre had which could provide information on their current audience. Being a ticketed venue, meant that there was access to invaluable box office data, which could provide information on: ticket sales, trends and geographical visiting patterns. Along with analysing this existing data, further opportunities were agreed to collect evidence on family engagement. Using the theatres' Spring family shows, as an opportunity to both test some marketing approaches to reach audiences, and collect feedback from families on: frequency of visit, marketing preferences, reason for visiting, what they enjoy and how far they travel (further details of results can be found in the case study).

As a result of the analysis of data and evidence collected, Stantonbury Theatre identified some key areas of audience development that they would like to focus on in the next year-18 months, to engage further with a family audience:

- Developing and testing some different marketing approaches to reach families. Additional money for AHA-MK has provided the opportunity to develop a family focussed leaflet (currently in development) to encourage wider family engagement for the next season.
- Raising awareness and engagement with Theatre4Kids scheme, as a means to encourage repeat engagement and more active involvement.
- Build awareness and reputation as a family venue.
- Explore programming opportunities to grow and develop the family offer.

### 3.4 WESTBURY ARTS CENTRE

We worked closely with the Chair and Administrator at Westbury to identify their audience development needs. The Centre is looking to secure its long term sustainability through demonstrating its role as a community asset to the existing and new communities of Milton Keynes, particularly in the Western Expansion Area. Westbury was gathering data through evaluation forms and feedback, but wasn't compiling the findings or using them to determine future strategic direction. We agreed that we would work with them to:

Map WAC's current audiences, creating a baseline statement on what is known about who engaged with the Centre and its work in 2015/16.

1. Establish an on-going mechanism for gathering quantitative data on audiences: how many, who are they, age, location, etc.
2. Start to build an understanding of audiences, with a particular focus on families.
3. Develop a clear statement on audience development ambitions and activity for 2016 onwards as part of developing a sustainable future for WAC.

### Activity

The first step with Westbury was to use the existing qualitative and quantitative data to produce an overview of their audiences for 2015. We provided a template for this, which can be used annually, producing comparative data that can be shown to potential funders and partners.

One of Westbury's major events is the family event over the Easter Weekend. We worked with them to reflect on the successes and challenges of the 2015 survey, and amend the process for 2016. Substantial data was gathered in both 2015 and 2016 and this provides the basis for a really useful understanding of the current and potential family audience.

The Audience Profile and data from the family events are being used to inform an audience development plan that focusses on families, a key audience, developing a programme of high quality family activities that will be consistently delivered at Easter, Summer Holidays and Christmas.

The other two priority audiences identified by Westbury are: professional artists and people engaged in art and culture. Programming for these two groups will continue to focus on 'masterclasses' and opportunities to see and engage with high quality, contemporary visual art and craft.



The analysis of the survey undertaken during the Peter Pan event over the Easter weekend, suggests that:

- There is real appetite for children's and family events at Westbury Arts Centre.
- Westbury had been successful in attracting first time visitors to the event (46% had never visited Westbury before) and the link-up with a local drama school to provide actors for the event, had really supported this.
- The level of repeat family visits was lower than might be expected, with 74% of respondents not having visited last year's Easter event. It will be useful to explore the reason for this further, but an area of development that should be fruitful is targeted marketing, enabling family and children's events to be promoted directly to families who have visited before.
- 47% of respondents had heard about the event from friends or because they had a child in the performance. Westbury now needs to follow up with this group, ensuring that they receive marketing and know about future events.

Westbury Arts Centre is now working on an audience development plan; using the data to inform decision making. Caroline Malone, Chair of Trustees reported that:

'With Esther's support we changed our evaluation forms for the Easter event, included postcodes and designated several volunteers to ensure a good percentage completed the feedback forms- this was successful and we did an analysis of the feedback, 22% of respondents said they would come back for children's events. 24% for family events and 18% indicated they would like school holiday events.'

With additional funding from AHA we developed a full Summer holiday programme- the funding covered design, print and distribution of a flyer for the WEA area and school lunchboxes as well as covering the fees for up to 6 tutors. The programme eventually consisted of 6 workshops, most of which have already sold out and a further 2 have now been scheduled. Feedback from these should help us to establish why our marketing was successful this year and also help design further events for 2016 and plan for 2017.

The focus on this element of our audiences was very helpful and we also addressed the wider issue of the need to develop a set of descriptors across our programme and to use these to define the programme events in order to give a clearer picture to enable our audience to identify the type of events that interests them. This will require a consistent look for all our marketing materials. We also need to further develop our mechanisms for gathering qualitative and quantitative feedback and our database in such a way that we can target mailings more accurately.'

### 3.5 THE PLAY'S THE THING, THEATRE COMPANY

The Play's The Thing, is a successful professional theatre company which has an active repeat audience, who are passionate about the work produced and regularly engage with the company through social media. Currently most of the company's productions are performed in the Milton Keynes areas, at different venues, in particular Stantonbury Theatre. At the beginning of our work together we agreed some key priorities for the company, that we would start to explore:

- To review and understand better the current audience.
- Trial ways of collecting feedback and data at the Spring One Act Plays.

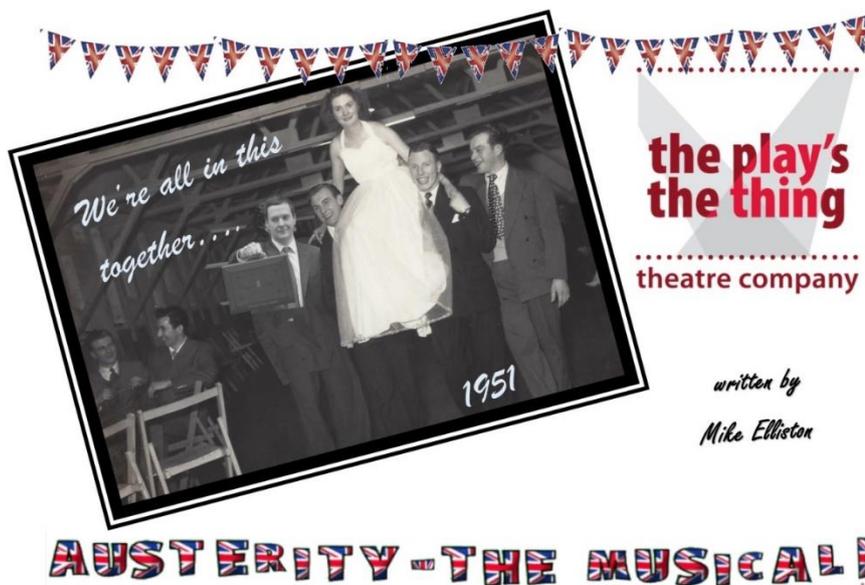
- To encourage new audiences to attend One Act plays and future events.
- To explore different ways of increasing current audience engagement.

### Activity

As performances are ticketed events, we decided to use data recorded from bookings at Stantonbury Theatre, between June 2014- June 2016, to give us some understanding of where geographically people were travelling from. This data was based on ticket sales for 3 different productions and provide some geographical profiling.

To find out more information about existing audiences, we focused on a series of One Act Plays written by new writers and performed over three nights in May. These were produced in a central Milton Keynes venue & offered an opportunity to potentially engage an existing and wider audience. An increased diverse marketing push was undertaken, using all forms of media and ways of gathering audience feedback were discussed. Due to resources the simplest method, was to create a concise feedback form, with an offer of a discount to a future production, if filled in. Rosemary Hill, Artistic Director reported on the company's involvement in the project:

*" It has been very valuable to be part of this project. Working with Bright Culture has been very easy and smooth. Catherine Bloodworth immediately understood the constraints we work under in a small organisation. Her work with us has given us ideas that could be put into practice without massive resources (which we do not have). For instance, we used our One Act Play Festival to look at our audience make up in detail. We gave out a simple survey and we offered an incentive of a discount voucher on our next production. Catherine was able to provide guidance and even a graphic designer to produce the voucher. Catherine then analysed the results. We already knew we had a core following and that these people were very loyal. What surprised us was the number of new people who had attended by recommendation. This formed the basis for our next step which was to set up a "Friends of The Play's The Thing Group". Catherine is helping with this as are AHA. Small steps, but immensely valuable ones. Thank you".*



Initial quantitative & qualitative feedback on audiences, has provided a first step in understanding the theatre company's audiences. It has also confirmed, that there is a real opportunity to capitalise on the already engaged audience. Priorities for the next year-18 months have therefore been identified as:

- Continue to increase awareness of company through marketing & improve database of contacts.
- Develop 'Friends of The Play's The Thing' scheme, offering people incentives and opportunities to engage with the company in a wider way.
- Widen geographical audience, through possibly touring
- Increase resources to undertake audience and company development by taking on staff.

### 3.6 FESTIVE ROAD

Festive Road deliver a variety of carnival and outdoor arts events, ranging from school and community based workshops through to full-scale outdoor events such as Parafinalia. Their events are popular, but as a non-ticketed organisation, they knew little about the details of their audiences and participants. They did have, though, 1200 postcodes gathered through considerable work at Parafinalia, December 2015 and details of the schools workshops that they'd delivered over the last year.

In discussion, it was apparent that the need to diversify their income streams was their primary strategic concern at present. We agreed that a deeper understanding of their audiences and audience motivations would assist this, enabling funding bodies to have confidence that Festive Road could reach their target audiences; and Carnivals, who might buy their services, to see the impact that their work has. Therefore, we agreed that the primary aim for Festive Road would be to create an analysis of their current audiences, using both existing and newly gathered qualitative and quantitative data. This would enable Festive Road to plan their audience development work and to demonstrate to potential funders and clients the reach and impact of their work. Perhaps more importantly, it would also support Festive Road in measuring whether they had met their mission of 'making art relevant, participatory and accessible to all'.

#### Activity

In addition to providing an opportunity for Festive Road to discuss and reflect on their current strategic priorities, we worked with them to produce a detailed audience analysis.

- Liaised with the Audience Agency to have Festive Road's 1200 postcodes analysed and segmented using Audience Finder.
- Used Ofsted data on numbers of pupils with FSM and English as an additional/second language to analyse the make-up of the schools that they are working with.
- Developed a set of questions to ask audiences and participants about their response to the annual Festive Road Walking with Giants event in Milton Keynes. The questions were designed to explore what people felt about Walking with Giants and to capture the 'wow' factor as they walk along with a full-scale moving dinosaur, dragon, elephant or other creature. Volunteers were to be trained to ask the questions and to film/record responses.

The main outcome for Festive Road is that they now have a detailed, segmented analysis of the audience for their main annual event and a breakdown of the schools that they have worked with. This has provided them with evidence that:

- Their outdoor events in Milton Keynes are reaching across the whole community, attracting audiences from across all segments in proportion to the local population. This is an important statement for Festive Road to be able to evidence to funders and supports. It also suggests that they are in line with the wider experience of carnival and outdoor arts organisations which tend to be able to reach more diverse audiences.
- The school's data demonstrated that they work with schools with wide intakes, including schools with higher levels of FSMs and ESL/EAL pupils.
- They are fulfilling their mission and can demonstrate that they are working across communities.

Unfortunately, it was not possible to gather qualitative feedback at Walking with Giants as this was cancelled very late-on<sup>3</sup>. The questions were used when Festive Road ran a promotional event at The South Bank (funded through the additional AHA-MK funding), but this wasn't particularly successful. The questions had been developed for use with a local audience who had come for March of Giants rather than for a London audience. Respondents tended to talk about how good The South Bank, rather than being aware or understanding the role of Festive Road.

## 4 STRENGTHS & CHALLENGES

---

The following strengths, challenges and future opportunities have been identified as a result of discussions with the organisations involved in the project.

### STRENGTHS

- Between just six organisations there is a huge array of exciting and unique events, activities and productions which are attracting audiences across Milton Keynes and beyond to get involved in arts and heritage.
- Being able to work with the organisations in an in-depth bespoke way, was incredibly positive, enabling support to be focussed and tailored to their needs and resources. Providing both a mixture of mentoring/advisory assistance as well, as very hands on practical help.
- Milton Keynes, has a growing population, with a wealth of data available on current & emerging communities which can be used to provide vital understanding of local audiences.
- All organisations have positively used the project to, try new ways of working and as an opportunity to review and reflect on practices & knowledge.
- The project has allowed the opportunity to explore, how often making very small changes to how evidence is recorded or collected, can provide improved insight.
- As a result of the project organisations now have improved understanding of who their current audiences are; and have started to identify practical steps to grow or develop their audiences in the future, with evolving audience development plans.

---

<sup>3</sup> Throughout the time of working with Festive Road, funding requirements and the needs to diversify their sources of income remained the main strategic priority.

- The organisations staff and volunteers, have a wealth of expertise and skills which could be harnessed by working together more closely.
- Understanding what information, a funder/sponsor wants and presenting it in the right way, can make a massive difference to achieving your desired outcome.
- End of project, sharing meeting allowed individual organisations to have a clearer idea of what others priorities are, and any synergies of need or interest.

## CHALLENGES

- All six organisations had challenges with staffing capacity, with often very limited resource to take on additional activity and find time to think or plan developmental work.
- Organisations find adopting the right methods to gather feedback from audiences (both quantitative and qualitative data) tricky.
  - Often undertaking short informal interviews can be effective in gathering data, but requires people resources and skills of being an effective interviewer
  - Surveys (on-line and paper), can be a good method of collecting feedback-from a resource perspective. But unless you already have an engaged audience, return rates can be very low.
  - Asking the right questions, in the right way (both closed and open), can be one of the hardest things to achieve and ensure you get the evidence/data you require.
  - You always need to consider what you are giving an audience in return for sharing their views & time.
- It can be difficult to tell the story of your company/organisation to your audiences, in a way that inspires them or capitalises on your 'wow factor/unique selling point'.
- Due to the short timescale of the project, we weren't able to trail the range of different approaches, for raising awareness or increasing engagement; that a longer period would have allowed.
- Most organisations started the project with very little baseline knowledge of who their current audiences were.
- A lot of data is still captured because 'it's what we do'. There is a need for organisations to be really clear as to what they are gathering, why and what they will do with it.

## 5 OPPORTUNITIES FOR THE FUTURE

---

It is always difficult for small organisations to have the capacity to undertake developmental work, so partnerships and sharing expertise and resources is essential. Below are some suggestions that could be explored through working collaboratively; some of these are Bright Cultures reflections on the projects and others are suggestions from the organisations, discussed at the feedback meeting.

### Marketing

- Agreeing to actively promote other organisations activities and events, on social media, through re-posting/tweeting and including links on websites.
- Displaying other organisations flyers, posters in foyers and public spaces.
- Joining up together to undertake joint marketing, initiatives. This could mean working with a main MK Media outlet as a forum/group, to gain more continual coverage and lessen the burden on everyone approaching them individually. It could entail sharing costs on joint

marketing material, if there was a quorum of organisations who wanted to engage with a particular audience- such as a family audience.

- Linking activity that is suitable for particular audiences, both through marketing and joint discount offers, for attending a series of events/activities.
- Look at ways to share and build marketing and audience databases. Ensuring that audiences have authorised the sharing of this.
- Consider holding a joint event in the community- or at another community event already established as a way of promoting each of the organisations.
- Look at ways that organisations could share marketing resource- by employing someone in a freelance capacity who could give marketing support to a range of different organisations.

#### Other opportunities

- Develop a cohort of volunteers, who would be interested in undertaking different volunteering roles with a range of different AHA-MK organisations- creating a Micro Volunteering project.
- Develop and share creative evaluation ideas that can be used to engage audiences with activities and events. Share learning, on what works well and what doesn't.
- Taking organisations work out into the community and developing outreach activity is of interest to several organisations, work together to develop and trial activity with schools and communities.
- Look at ways of supporting each other to ensure that audience development work continues to evolve and move forwards. This might be meeting in person twice a year as a group or creating a closed social media group to share thoughts and queries.
- Consider holding a taster day at each site for other local businesses/organisations to come and see what each site is about.