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THE JAZZ SERVICES
GUIDE TO
GETTING BIGGER
AUDIENCES FOR JAZZ
BY HEATHER MAITLAND



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FOREWORD

Getting bigger audiences is the Holy Grail that we all search for. Heather Maitland, working for Jazz Services and EMJAZZ, has produced here a first class document where clearly her comprehensive research has demonstrated a real need to work hard at understanding the current and future audience; save the scatter gun approach and be focused. There is an audience out there, it is just a matter of doing the work to find them and then tempting them into your circle.

Whether you read it on your next long train journey or tucked up in bed, I strongly recommend this guide to any promoter, club organiser and festival manager out there. Whether it be Folk, World, Jazz, Choral or any other genre of live music, this is a very good read packed full of valuable information, good ideas and pointers.

Steve Heap, Director, Association of Festival Organisers and Mrs Casey Music

INTRODUCTION

Specialist programming for specialist audiences? Not at all! With the right programming and marketing, jazz goes mainstream. Read on for a host of no-nonsense ideas for maximising your audiences. And they also work for folk and blues and indie and gospel and country and ...

Getting Bigger Audiences for Jazz is for promoters of music beyond the mainstream who have got a handle on the basics of programming and marketing and want to get bigger audiences for their events. It is not a beginner's guide to publicity: if you want to know how to write a press release or what to put on your flyers then download the Guide for New Promoters by Joan Morrell and Dan Somogyi from:

www.jazzsite.co.uk/documents/ombr/GuideForNewPromoters.pdf

It's all based on research commissioned by EMJAZZ, a consortium of five jazz promoters in the East Midlands: Derby Jazz, Leicester Jazz, Lincoln Jazzpac, NC Jazz (aka Northants Contemporary Jazz) and Nottinghamshire Jazz Steps. The project was funded by Arts Council England with funds from the National Lottery.

About the author

Heather Maitland is an arts consultant, researcher and Associate Fellow at the Centre for Cultural Policy Studies at the University of Warwick. She worked with over 100 organisations on audience, business and art form development as head of two of the UK's audience development agencies. Heather has written eight books on arts marketing and audience development including the Marketing Manual which has been translated into Mandarin Chinese. She has delivered seminars and training programmes throughout the UK and worldwide, most recently in Colombia and Syria.

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HOW TO USE THIS GUIDE

This book is in four sections: a guide to audiences, worksheets to help you create your own audience development plan, practical hints and tips for getting bigger audiences and how to find out about your own audiences step-by-step.

The topics in each section conclude by summarising the things you can do to get bigger audiences in boxes like this:

Key Idea

- **example bullet point 1**
- **example bullet point 2**

Case Study

Case studies look like this. They show how the EMJAZZ members put the ideas into practice and what happened as a result.

You can start anywhere so take a look at the Contents page and find the issues that interest you. But do read the first section about audiences – they confound our expectations in so many ways that I guarantee you'll be surprised.

And I'd love to hear what works for you. If you change anything about what you do as a result of reading this guide, tell me all about it, especially whether it worked. Just email education@jazzservices.org.uk with Bigger Audiences in the subject line.

About the research

EMJAZZ members promote a range of jazz styles in formal and informal spaces including multi-disciplinary theatres and arts centres, a lounge bar, the café bars of arts venues, gallery spaces, a cathedral and a nightclub. They each promote in at least two and as many as fifteen different venues over a year. Until 2011 three were funded by at least one local authority. As a result two had a responsibility to programme across their respective counties. In contrast Derby Jazz has a strong city focus.

We used a wide range of research methods to look into audiences at 23 concerts and gigs in January and February 2009 at 14 venues ranging from Trudy Kerr to Dog Soup via Darius Brubeck. This was backed up by an overview of research into music audiences across the English-speaking world.

You can download ten briefings on the research results and their implications for how we should programme and market jazz at http://www.derby-jazz.co.uk/audience_research.htm

Happy reading

Heather Maitland

WHO ARE THEY?

“It’s an audience, Jim, but not as we know it”

Beards, bellies, beer and banjos: what are jazz audiences really like?

If we understand who our audiences are and what motivates them, we can go out and get more of the same. We can also see who’s missing and fill the gaps. But there’s a problem.

We all link positive stereotypes with people who like the music we like and negative ones with people who love the music we hate.ⁱ Even at nine or ten years old, children are able to associate stereotypes with fans of different musical styles. In research commissioned by Jazz Services, jazz enthusiasts are stereotyped as:

“Beards, bellies, beer and banjos - Superannuated, white, male, finger-clicking, head-nodding hippies who ought to get out more”ⁱⁱ

Even the focus groups involved in our EMJAZZ research felt that these stereotypes were true to some extent:

“The demographics of the audience speaks for itself - it’s older men.” Jazz attender, Leicester

But they couldn’t be more wrong.

Unlike other types of music, roughly equal numbers of men and women say they like jazz.^{i, ii, iii} The age of the audience at EMJAZZ gigs simply reflected the age of the audience at the venue as a whole. OK, across all the venues four out of five people were aged over 45. But this isn’t necessarily ‘old’. In a big study in the East Midlands, the average age of people who said that jazz best represented their current taste in music was 42. The average age of people who preferred classical music, 60s pop, musicals, opera and country and western was between five and ten years older. The researcher even talks about ‘the relatively young age’ of jazz fans.

The study goes on to show how diverse jazz fans are. Ticket buyers at EMJAZZ gigs were proof of this, coming from a wide range of social groups and life stages.

Overall, jazz audiences are just like arts audiences: they tend to be well-educated or live in an area where lots of their neighbours have degrees. Their home or workplace is likely to be within easy reach of the venue so that the journey is convenient and familiar.^{iv} At least four out of five attenders of EMJAZZ gigs came from within a 30-minute drive.

More than half of jazz attenders work in the public sector, with a quarter involved in the education sector.ⁱⁱ

All this is good news: anyone who goes to arts events and lives within reach of the venue is a potential jazz attender.

Personality-wise, people who like jazz, classical or folk music tend to:

- be inventive
- have active imaginations
- value aesthetic experiences
- consider themselves to be intelligent
- be tolerant of others
- reject conservative ideals

What lovely people we are! But does our publicity really make us sound interesting, welcoming and friendly?

Love affair or brief encounter: just how much do they like jazz?

Our research shows that a lot of our ideas about jazz audiences are wrong.

Very few see themselves as jazz enthusiasts. Just 15% of the audience see a lot of live music most of which is jazz. Almost half are musical omnivores who see as much live music as they can but jazz is not their main interest. Another 17% are jazz focused musical omnivores, frequently going to music gigs of all sorts, with jazz as a particular but not exclusive interest. The rest just dip into live music, sometimes choosing jazz.

“I wouldn’t class myself as a jazz fan at all. There are bits of music that might be described as jazz that I like.” Jazz attender, Leicester

Most have a favourite venue, usually the most convenient one. Around a quarter are loyal to this venue, buying tickets for as many events as they can, with jazz making up fewer than one in five of the tickets they buy. What else they attend depends on the venue’s programme.

Our audiences are much more likely to see jazz in London or Birmingham than at another venue in their region. It takes around 20 minutes to drive between Derby and Nottingham but in 2009 only 12 people bought tickets for EMJAZZ gigs in both cities.

Overall, ticket buyers see fewer than two jazz gigs a year with four out of five coming just once. Our research showed that the bigger the audience, the smaller the proportion of jazz enthusiasts. The same is true for other musical genres beyond the mainstream.

So all this means that most of our audience attends a lot less frequently and knows a lot less about jazz than we think. To be successful, we have to reach the non-specialists.

“It’s about attracting the waverers not the die-hards. The die-hards will come anyway.”
Jazz attender, Lincoln

“I don’t know where to start”: how do they choose what to listen to?

There is so much music out there and the majority of our audiences have such wide musical tastes that they find it almost impossible to keep track.

They have limited time for research so rely on coming across interesting music in their everyday lives. They talk of “a web of discovery” with one lead following on from another. This means they rarely have a broad understanding of any one genre. Rather than systematically exploring music, they jump from recommendation to recommendation, often missing out whole areas of the genre:

Get more musical omnivores to include jazz on their menu

- **Write copy that doesn’t assume a high level of knowledge**
- **Get your information into places, real and online, where other styles of music are played and discussed**

“I’m forever searching for chicken skin music, you know, where the hairs on the back of your neck stand up. It could be rock ‘n’ roll, gospel, country, rock – anything that motors. I like blues, but not any blues. It has to be Chicago electric blues.” Potential jazz attender, Grantham

Recommendations are important, including ‘if you like this, you’ll also like this’ features. Newspapers, magazines, national and online radio, friends and colleagues are all important sources of information.

I found out about them because there’s a website radio station called last.fm and if you put bands in there it tells you lots of other bands that are similar and it gives you all the touring information so you can find out where they are playing.” Frequent jazz attender, Nottingham

“It’s music that gets to you”: why do they go to gigs?

Our existing and potential audiences have one thing in common: music is an important part of their lives. If they don’t have music accompanying their everyday lives, they are not up for jazz.

I don’t have music on as background, I’d rather have a talk show on the radio.” Potential jazz attender, Wellingborough

The vast majority are not motivated by the ‘jazz’ label because it covers such a huge range of styles. Even enthusiasts find the label unhelpful, because it is too specific and their tastes are much broader or they have strong likes and dislikes within the spectrum of jazz styles:

“For me, jazz starts with Mozart and ends with Thelonious Monk. I’m up for anything in between as long as it’s good ... [as long as] they are putting something of their own, of the atmosphere, into it.” Jazz attender, Leicester

They struggle to find a way of describing jazz that covers the whole spectrum:

“I think the problem with jazz is that there are so many elements from A to Z with all those things in the middle - blues, rhythm ‘n’ blues, gospel...” Jazz attender, Leicester

On the whole, they don’t like musical categories as they aren’t helpful in describing their own musical tastes. This is even more marked among the under 30s:

“I know what music I like when I hear it but, as far as genres go, I couldn’t even begin to say what I like.” Jazz attender, Derby

Case Study

In the postcard below, Derby Jazz targets musical omnivores by avoiding pigeonholing the music, giving a sense of what it sounds like and making sure they use references that will be familiar to non-specialists.

**LIVE at
EDEN GARDENS**
Queen Street, Derby
(formerly known as Buddha Jee)

SAM CROCKATT QUARTET
Friday September 11th 8.30

LED BIB
Friday October 23rd 8.30

JIM HART'S GEMINI
Friday November 20th 8.30

MOTIV
Friday December 11th 8.30


www.derby-jazz.co.uk

LIVE at EDEN GARDENS
Queen Street, Derby DE1 3DJ
Tickets from the venue and on (01332)370911
This lounge bar (formerly known as Buddha Jee) has been restyled over the summer and given a new name. £2 off the new £12.95 buffet for each jazz ticket holder.

SAM CROCKATT QUARTET
Friday September 11th 8.30 £10
Sam's tenor sax was getting a lot of attention even before he released his award winning album "Howard". His quartet has the very exciting Kit Downes on piano.

LED BIB
Friday October 23rd 8.30 £10
Mercury Prize nominated for their first album "Sensible Shoes" This post-punk two sax front line are a must see item.

JIM HART'S GEMINI
Friday November 20th 8.30 £10
Their first CD was packed with great tunes and on this tour they will be playing music from their second album "Narrada". Jim Hart's vibes are so mellow.

MOTIV
Friday December 11th 8.30
"...low slung funk with a top horn section blowing free and funky, way ahead of most sampladelic outings." Time Out

   **Derby LIVE**

The accessibility of the music and the status of the performers within the jazz world had no impact on the size of the audience at EMJAZZ gigs. How recognisable the performers were to a local audience (as opposed to audiences in London who have access to much more jazz) had some influence on how well gigs sold, but not much.

All this proves that people decide on a gig by gig basis whether they want to go. So how we describe each of our events is crucial.

“It’s music you feel”

People use music to regulate their emotions in the same way as caffeine and alcohol. This emotional response to music is real. Neuroscientists have measured the changes in the brain when people listen to music – they cause the tingle factor that so many people experience when they listen to pleasurable music.

People in a state of unpleasantly high arousal tend to prefer quiet, relaxing music and people in a state of pleasantly high arousal will prefer loud, energising music.^{vi} Many people know how to choose the sort of music that will have the effect they need simply because they have listened to a lot of music. Less experienced listeners need more help so how we describe our gigs becomes even more important:

“I hate it when I’m coming to jazz and I feel like talking to the people with me and chilling and it’s one of those ones when you can hear a pin drop. I need to know what I’m buying into so my mood’s right before I go.” Jazz attender, Lincoln

Our research showed that people say they find what they call ‘modern jazz’ challenging because the way their brains process music means they can’t easily respond to it in an emotional way (see page 11 for more about music and the brain).

“Appreciating isn’t always the same as enjoying”

Much of our audience doesn’t even listen to music in the same way as us: MRI scans show that they may be using different parts of their brain, depending on their personality and the way they think.^{vii}

We found two different types of response to jazz: analytical and emotional.

Analytical listeners say things like:

"I'm listening to a lot of Polish jazz at the moment and it seems to be quite influenced by Scandinavian bands. It's mostly regarded as jazz but it's mixed in with DJ stuff and kind of synths and new sounds ... and elements of rock." Frequent jazz attender, Nottingham

They concentrate on the music, analysing their perceptions. They are motivated by:

- Discovering unfamiliar music
- Seeing a favourite musician
- Musical/historical context
- Technical excellence
- Specific instruments or a combination

In contrast, emotional listeners say things like:

"I wouldn't say I know much about jazz, I know popular jazz musicians, but I've got an ear for music and a lot appeals to me and really gets me" Frequent jazz attender, Lincoln

They don't want to know about the musical or historical context. Instead, they are motivated by:

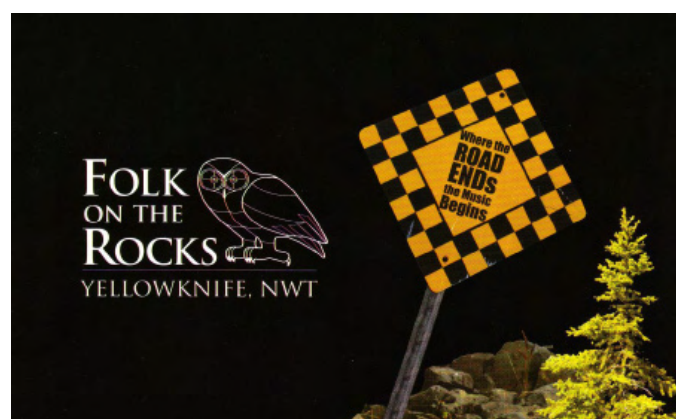
- feeling the music
- the whole experience of the gig, not just the music
- atmosphere
- the people they are with

Emotional listeners are just as likely to be frequent jazz attenders as analytical listeners. But they have very different levels of knowledge and so they are often put off by the way jazz is described in publicity material:

"I wouldn't go if you gave me a free ticket because it doesn't explain itself enough to me. I've no idea what sort of music it would be." Occasional jazz attender, Wellingborough

Case Study

Folk on the Rocks in Yellowknife, Canada summarises the whole experience of this wonderful festival in the back of beyond in just seven words in the flyer below.



Case Study

Generally we've made few changes to New Jazz 5's programming at Lincoln Drill Hall because of this research. There's already a good balance of styles across the year. I just think we have to work harder to communicate 'the experience' through copy, images, website etc. And by experience I don't just mean what the music sounds like and how it will make you feel, but the other elements of the evening – the night out with friends, great food, fairly-priced booze, good range of real ales and so on.

We had thought that by programming more Trad Jazz ourselves, we would encourage a broader audience to NJ5 gigs generally. Certainly we do attract larger audiences for Trad gigs on the whole but I'm not sure that Trad jazz is a simple stepping stone to the more difficult stuff.

Gavin Street, Lincoln Drill Hall

Attract Emotional Listeners

Produce publicity material that:

- **elicits responses rather than give information**
- **describes what the music is like**
- **uses vivid verbal imagery**
- **talks about influences**
- **talks about the musicians as people**
- **offers recommendations from people they can connect with**

“If the music's good and the company's good...”

Social groups are often formed around musical tastes and so one way of managing social relationships is to go together to live music gigs. An important part of our audiences' enjoyment is being part of a group of people focused as one on the music.

This means that their choice of what to attend is affected by the knowledge that they are going to share the experience with friends and acquaintances.^{vi} But audiences tell us that we don't give them enough information about a gig to persuade other people to give it a go:

“As a single person that's the problem with getting other people to come with me. I don't know what it's like so they say let's go to the cinema.” Jazz attender, Lincoln

Case Study

The Milwaukee Irish Fest leaflet overleaf cleverly focuses on the social experience, both in the image and copy.



Celtic, Inc. on behalf of Milwaukee Irish Fest

“It’s live. It’s real”

Three aspects of the live experience are essential in creating emotional and social responses to the music:

- the anticipation
- that you can’t predict what’s going to happen
- the interaction between the musicians and between the musicians and the audience

Spontaneity was particularly important to newcomers to jazz:

“I didn’t feel they were like taking any risks really in the music. I felt it was all very controlled and rigid.”

“Jazz isn’t meant to be like that, it’s meant to be improvised.”

“They were improvising but it all felt very clean and nothing new about it.”

Potential jazz attenders aged under 30, Derby

Audiences love the role that the audience can play in creating a great gig and they want musicians to engage with them:

“I think the band should say more about the music, tell people what the music is about, how did this tune come about, what have we done before, where have we been - talk to people more. They come on, play their music and walk off.” Jazz attender, Nottingham

“Where everyone’s got to hush”

Audiences’ prefer venues where they feel they belong:

“If it’s at a venue you think you don’t fit into or you don’t want to go to or it’s too far then it doesn’t matter who’s playing.” Frequent jazz attender, Nottingham

Audiences generally agree that venues needed to strike a balance between informality and formality. Where that balance lies depends on the type of music and individual preference.

“I’m interested in the music and I don’t want somewhere that’s filled with people who ... just want to drink. I want people there who are interested in the music. But what I don’t want is to go somewhere it feels like ‘Oh, we’re going to church now.’” Frequent jazz attender, Nottingham

Most audiences feel that cabaret-style tables, low lighting and food and drink help create an intimate and informal atmosphere.

Create Atmosphere

- Relaxed, friendly venues
- Informal seating layout
- Low lighting
- Food and drink
- Interaction with the musicians
- Interaction between audience members
- Interaction with you!

“Sit there and be jazzed”: what stops them coming to gigs?

The potential attenders that we spoke to as part of our research didn't go to jazz because:

- they had narrow and negative perceptions of the music
- they had negative perceptions of who else might be in the audience
- they believed that you had to know a lot about jazz before you could enjoy it

And the publicity we produce about our jazz gigs reinforces these negative preconceptions – when they can find any.

So how can we persuade them to give jazz a go?

We need to rely much less on the jazz label and compete with other opportunities to see live music on a gig by gig basis. Our images should convey how the music will make them feel and include pictures of the audience, not just the artists. Giving potential attenders opportunities to sample the music will also help a lot. But is this enough?

Music and the brain

Neuroscientists are fascinated by our response to music. They believe that responses to music are partly inbuilt and partly learned – but learned very early in life. We tend to like music that is familiar but not too familiar and strikes a balance between simplicity and complexity. We prefer music that is similar to music we already like because our brains have already build neural pathways to musical memories that have been processed in a similar way, have triggered similar emotions and are stored nearby.

So, people need to be exposed to music in order to develop music comprehension skills. But making them listen to it just doesn't work ^{viii} because people hate music they have no control over.^{vi}

“It doesn't matter how much I understand it.”

Almost all audiences enjoy pre-gig talks, but for most it doesn't change what music they like. The key factor appears to be age - musical knowledge has far less impact than social influences on listeners whose musical preferences are already formed. ^{ix}

“If it's really bad music then I don't think there's a lot anyone can do about it. If I'm like 'Oh, I'm not quite sure,' if it's intrigued me a little bit, then I can be steered different ways by learning new information about it.” Derby focus group

Analytical listeners relish getting more information about the music but for emotional listeners it just highlights how much they don't know:

"I think jazz has created an intellectual, elitist divide to it. It puts people in their place who don't know much about jazz. It makes them think they would like it if they could understand it."

Potential jazz attender, under 30, Derby

But even the analytical listeners are clear they want information that gives them emotional and social relevance rather than too many facts:

"I want to know what has led them to create that piece of music, is it related to something personal, or whatever." Jazz attender, Nottingham

Give Confidence

Offer:

- **post-show discussions (not talks)**
- **interaction with the musicians**
- **discovery gigs for grown-ups that offer a guided tour through jazz**

We need to catch them young. Research says we should introduce primary school children to as wide a range of music as possible. Once they reach secondary school it is too late. At this age, we should focus on young people who express a spark of interest in particular forms of music and develop that interest into enthusiasm. Then we can introduce them to new musical styles related to the one they are already interested in.^x

"You open each others' minds"

EMJAZZ promoters thought that partners and spouses might be stopping jazz enthusiasts coming to gigs. We found no evidence of this.

A big government-sponsored research programme in the Netherlands showed that the majority of couples have a positive influence on each others' arts attendance.^{xvi} Likewise, in our research, people positively enjoyed sharing their partners' interests as it gave them a new perspective on music. They even came to events they believed they wouldn't enjoy and are sometimes pleasantly surprised that the music is more enjoyable than they expected.

Some very frequent attenders said their partners refused to accompany them but many had found 'gig buddies' who went with them on a regular basis.

"The publicity's pants round here"

Almost everyone we spoke to complained that it was hard to find out about live jazz in their area.

A few were actively finding out about the tour schedules of favourite bands and soloists but these were in the minority as most were looking for what was on in their local area.

Expecting audiences to actively seek information about jazz doesn't work because so many are musical omnivores rather than specifically jazz enthusiasts. They are simply looking for good music and if other gigs come to their attention more easily, then those are the ones they will attend.

Only jazz enthusiasts will join a jazz mailing list, but there are far fewer of them than we thought. It's just as important to collect the names and addresses of as many ticket buyers as possible at the point of purchase. Then we can put information straight into their hands:

"If it doesn't drop through the door, I won't be going because I'm too busy to be going round looking for gigs." Frequent jazz attender, Leicester

The promoters with the largest audiences have bigger mailing lists and send information to more people more often than less successful promoters. They also distribute print to the places their existing and potential audiences hang out, including shops, bars, cafés and music venues.

Many of our attenders come to gigs less often than once a year. We give up on them too soon, cleaning them off our mailing lists when there is still potential for them to re-attend.

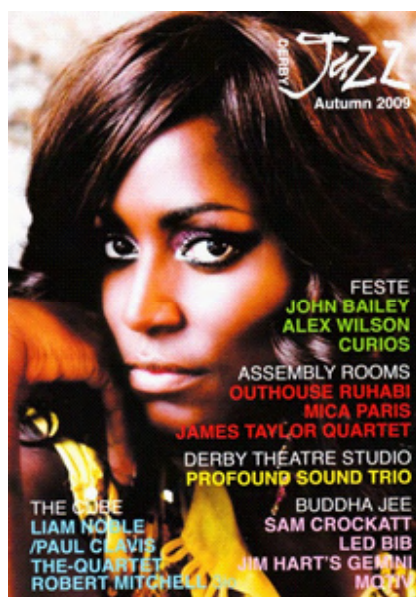
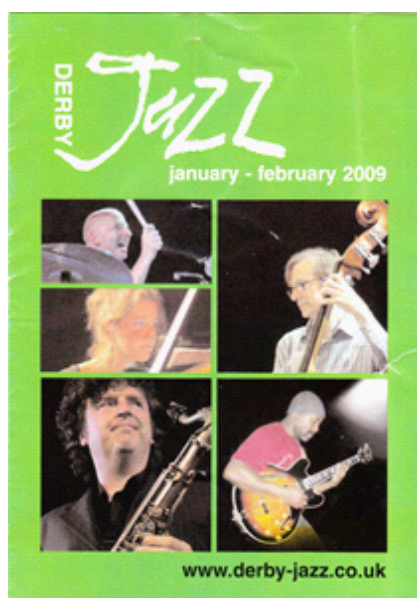
Most people we spoke to criticised the look of our publicity material:

"When initially I looked at the flyer, it was really Council looking ... It's not pleasing at all." Potential jazz attender, Derby

Case Study

Derby Jazz redesigned their season brochure in response to this feedback from focus group participants. The goal was to improve pick up rates by making it more appealing to non-specialist audiences.

The design looks more professional, communicating energy through the use of colour and the placement of the image and text. The image is more effective, demanding attention by making eye contact with the viewer. The quality of the design, images and printing implies that the gigs will be good, too. Find out more about improving your brochure in the section on Reaching new audiences.



Get And Keep More Musical Omnivores

- Get more coverage in mainstream media
- Distribute print to places where you know your target audiences will be
- Capture more names and addresses at the box office, look after the data better and use it more
- Get your brochures in people's hands through direct mail
- Invest more in design to increase the pickup rates of print

“Why cheap isn't cheerful”

Does it hurt to open your wallet? You are not alone. Neuroscientists have discovered parting with money stimulates the pain centres in the brain. The more expensive the item seems, the greater the stimulation. But ticket prices do not stop people coming to gigs. Why? Our audiences already think our tickets are cheap:

“£10 to me is really cheap. If I was going to London, I'd pay a lot more.” Lincoln focus group participant

We all subconsciously store information about the actual price of the things we buy. This is known as the anchor price. Every time we decide whether to buy something or not, we compare the price with the anchor price. If the product is unfamiliar, we may do some research but often our anchor prices are completely irrational.^{xi} Between a third and two thirds of audiences at EMJAZZ gigs had anchor prices that were higher than the actual price of jazz gigs at the venue.

If something appears cheap compared to our anchor price then we assume that it is not very good. Audiences at EMJAZZ gigs must agree as they did not respond when we offered them big ticket reductions or even free tickets.

“If you bring the prices down too far, people think they can't be much good. You've got to get a balance.”
Potential jazz attender, Wellingborough

Worse, offering discounts devalues what's on offer. One researcher found that people who bought a subscription package for a theatre at full price attended more plays than those who bought the package at a discount, even when that discount was small.^{xii}

Case Study

We raised our ticket prices and, as you would expect, our box office income rose by 60% compared to the previous year. But the higher prices didn't stop audience numbers also rising by around 40% because of our improved marketing.

Jeff Seagrave, NC Jazz

There are two sorts of audience member, however, who may be persuaded by a discount:

- very frequent attenders (although there are so few of them that an occasional thank you present of a pair of free tickets may well work better)
- families and other people buying more than four or five tickets for the same gig

Price thresholds

People perceive all the possible prices between price thresholds as being roughly the same so £11 causes the same level of buying pain as £12. The anchor prices given by our questionnaire respondents show that they have price thresholds at £5, £8, £10, £12, £15, £20 and £24. Experts recommend setting prices just below a threshold.

Get Your Prices Right

- If your gig appears cheap, people will assume it's not very good
- Target discounts at the people who will respond

“Why do they keep clapping?”: developing younger audiences

The quotations in this section are from twelve 19 to 35 year olds with an interest in music who had never attended a live jazz concert. They were students from higher and further education institutions or were working in Derby.

They were invited to see a gig with Tony Kofi at Buddha Jeas, a stylish bar on the edge of Derby city centre and to discuss the experience a week later.

Why do they listen to music

Between the ages of 12 and 17, the average teenager spends over 10,000 hours listening to music. They use it to shape their identity. They actively use music to satisfy emotional, social and developmental needs.

Adolescents with no strong musical preferences change the way they listen to music according to their mood, who they are with and the issues they are dealing with at the time.^{xiii}

“I like pretty music - chillout stuff. But then when I'm walking down the road and I'm really in a strop I like really heavy stuff. It depends on my mood.”

Many of the young focus group participants are intimidated by jazz. This is largely because most (but not all) are Emotional rather than Analytical listeners.

They are strongly influenced by their peers:

“I really like live music, I like going to gigs. I really like Marley and Josh's band. I like all of Josh's music because he's really cool. I like being around musical people.”

The problem with jazz is that the stereotypes associated with enthusiasts are particularly negative. Their few positive perceptions are around authenticity and heritage:

“This wasn’t the kind of jazz I expected when you said ‘It’s a jazz night’ I expected old jazz like with a rusty sax. And it would be an experience ...”

They recognise that these perceptions are probably inaccurate but have no other reference points.

Why do they go to gigs?

Gigs are a social experience. The worst kind of gig is where there is no interaction between audience members and between the musicians and the audience.

For many of the participants, it is important to express physically their engagement with the music. Sitting and listening is a novel experience that only a few have started to enjoy.

What did they make of the jazz gig?

Most found it difficult to get into the music and found the experience interesting but not necessarily enjoyable. There were several reasons:

- They have a different code of behaviour when attending gigs that centres on a group experience of physical and emotional engagement
- They found some aspects of jazz audience behaviour bizarre

“I really didn’t like the clapping after every little bit.”

- Sitting quietly without being able to comment to each other on the music and musicians is an alien experience
- They felt that the rest of the audience were committed enthusiasts and this highlighted their own lack of knowledge
- They regarded the local musicians very positively but were hyper-sensitive to the dynamics on stage, feeling that the headline musician did not treat them with respect
- They felt they weren’t familiar enough with the musical context to make sense of what they were hearing
- They were fascinated by what was happening on stage and recalled moments from the gig in great detail but clearly had no frame of reference to make sense of it

“There was a kind of format: the alto sax and then the guitar and then the piano and then the drums. Sometimes it was the drum instead of the piano but every song seemed to be in that format.”

- They place huge store on originality, listening out for improvisation and material written by the musicians rather than what they regarded as ‘covers’.

What would persuade young people to engage with jazz

It would be very difficult to develop younger audiences for the kinds of event currently promoted by EMJAZZ members. They are potentially open to the music and are more likely to engage with contemporary jazz than existing attenders as long as there is a familiar entry point.

Presentation: develop gig formats that enable them to engage actively, feel at home and interact with the musicians and the rest of the audience. This is about informality and atmosphere. They respond to events, not to concerts:

- *“If they combine education stuff with films and stuff - like I remember there was a jazz evening in the Square.”*
- *“With all different types of jazz, Latin Jazz.”*
- *“Street party, yay!”*

Ambassadors: recruit young people who can make recommendations and get appropriate publicity to the places where young people hang out.

Case Study

Derby Jazz has a 24 year old, local musician on their board of trustees who clearly has a huge influence on a wide circle of young people in the city.

Collaborate: develop cross-artform projects with artists and musicians with a strong local following to widen the appeal.

Venues: take jazz to venues where young people gather. But the paid-for concert has no appeal. Clearly most promoters must charge an entry fee to maintain quality so this would mean finding another format in which to promote jazz alongside their existing activity. The young people involved in the research suggested:

- create sampler CDs from time to time and ask the venues to play them as background music
- free informal gigs or jam sessions by local musicians.

Publicity: give them visuals and samples, not words, and a brand that they can identify with. Distribute material to places where they hang out.

Develop Younger Audiences

- **Stage events not concerts**
- **Recruit ambassadors**
- **Collaborate with artists who have a strong following of young people**
- **Find ways of introducing jazz to the places they hang out**
- **Develop targeted publicity material**

Case Study

We invite a local young jazz band, Jazz Crumpet, to play in the Armoury Bar as the audience arrives for New Jazz 5 concerts at Lincoln Drill Hall. Not only does this make NJ5 nights more of an event (and we've received excellent feedback and praise from jazz audiences), but it also attracts people to the gig that wouldn't otherwise have been there. NJ5 give the Jazz Crumpet free tickets to see the main concert and the friends and family who have come to see them play in the Armoury also pay to attend the gig.

Gavin Street, Lincoln Drill Hall

GETTING BIGGER AUDIENCES

“I like going to live concerts because you never get CDs with the emotion.”

Out of your comfort zone: programming for success

Our research showed that all sorts of people go to jazz gigs. But why did so many of the attenders we talked to describe audiences as mainly “fat, old, white blokes”? One possibility is that they are really describing who they expect to see on stage. Narrow programmes lead to narrow audiences – like a High Street filled with mobile phone shops.

“We’ve built up quite an adventurous audience, although they would find freeform jazz a bit difficult. We have always told them why we want to programme jazz they won’t have heard of. I’ve got an emailing list and I always describe the band and the music, clearly explaining why it’s worth listening to. I always introduce the band on the night and tell the audience why I have programmed them. It always goes down better if the musician talks to the audience and explain where a piece comes from.”

Phil Webb, Restormel Arts

One of the perks of promoting jazz is booking our favourite musicians. But our enthusiasms are rarely shared by all of our potential audience. We need programmes that reflect the extraordinary diversity of jazz in the UK. That way we:

- avoid reinforcing preconceptions
- mirror the diverse tastes of all those musical omnivores
- reach new audiences
- give inspiration to the jazz musicians of the future

“You have to believe in what you programme. Be really behind it. It needs to sit well with the vision – and then everyone, all the staff, can get behind it too.” David Popple, programmer and venue manager

So programming for bigger audiences does not mean restricting ourselves to the mainstream. It’s about ensuring we have an interesting range of styles and musicians each season. That means programming outside our own comfort zone. But how do we find unfamiliar music?



Zoe Rahman (photo: Ilze Kitshoff)

Get help:

- recruit a small programming group with a range of musical tastes that reflect the potential audience
- ask the audience.

“Let’s not confuse a programming committee with getting lots of ideas from people with opinions you can trust. For me, this could be Sonia who sees more opera in a year than most people see in a lifetime. Or Denis from Sleaford, who used to come to as many folk gigs as he could (until his eyesight failed him and he couldn’t drive); you could rely on him to be wiping away the tears during the intervals at Martin Hayes gigs. I knew that his suggestions would be good.”

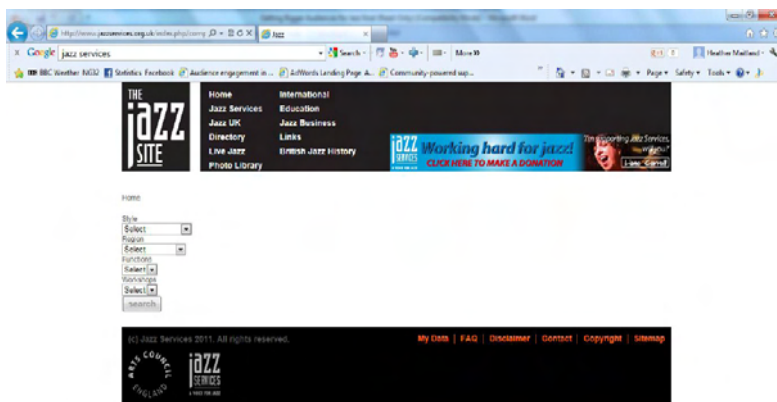
David Pople, programmer and venue manager

- talk to other promoters

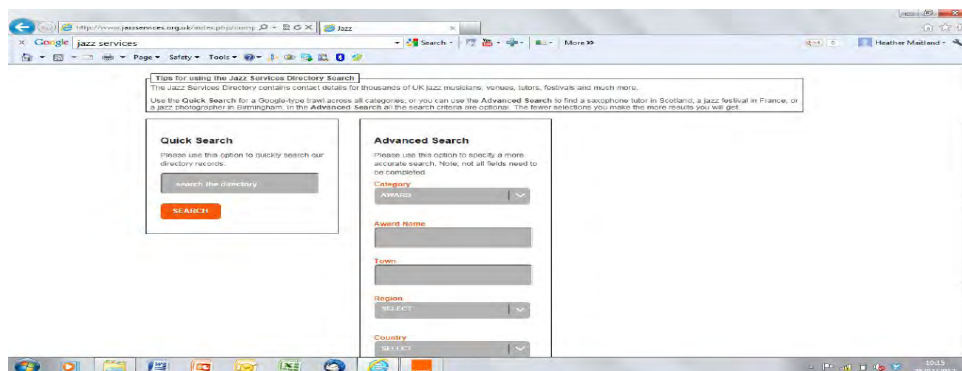
“I got involved in jazz after 15 years programming dance, theatre and music. My passion is music of all sorts, not just jazz. Universally, I’ve found all the people in jazz are really nice. Their enthusiasm about the music means promoters are happy to get emails and calls – so just pick up the phone. You’ll find their contact details on the Jazz Services database.” Phil Webb, Restormel Arts

Ask Jazz Services:

- Go to www.jazzservices.org.uk, click on Live Jazz and then Band Finder. Enter a style and region and it will do what it says on the tin.



- Click on Directory and you will find a searchable list of thousands of UK jazz musicians and promoters. The links section has listings of international artists.



- Ring the friendly Jazz Services team on 020 7928 9089 – they are there to help.

Listen to more jazz:

- See musicians you haven't heard of
- Go to gigs you might not like
- Use digital music services such as last.fm or Spotify – just like your potential audience

"I am keen to give a chance to emerging jazz musicians. I find them by listening to the albums sent by musicians, reading the jazz press and talking to other promoters like Ralph Freeman at St Ives Jazz Club. And you build an instinct for what will work just by doing it."

Phil Webb, Restormel Arts

Read more:

- Read the specialist jazz press regularly

"Sometimes you miss something and need to redress the balance. Not enough gigs by women artists? "Kristina Olsen" says a regular. Never heard of her. "You need to see her: great voice, great guitar; plays with her husband." Off to Cambridge then. Quality performer; varied material; good rapport; well received. It was an easy step to make a booking that could be sold with confidence. Next step? Persuade 80 others that it's worth paying for. Not easy but not impossible. And often the source of the suggestion makes it easier – just use their words. Here's enthusiast Nick on his latest find:

'Can I interest you in a companion gig to Gillian Welch? Diana Jones is rough hewn and cut from the same oak. In my opinion, she's even more compelling. I heard her first on the car radio couple of years ago and had to pull over and weep. Click on 'Henry Russell's Last Words' on her album 'Better Times Will Come'. It's based on a true story of a Scottish miner who emigrated to the States and died in a mining disaster. Found on his body was a note to his wife and children and Diana Jones wrote her song based on this. I haven't seen her live yet but snapped up all three of her albums. She sounds as real as Dylan in 1964.'

So persuasive..."

David Pople, programmer and venue manager

What works

- The biggest chunk of our audiences are not jazz enthusiasts, they are music enthusiasts so we need to persuade more people like them to put jazz on their menu
- Broader programmes mean broader audiences
- We are competing on a gig by gig basis with loads of other opportunities to see live music so each one of our gigs needs to sound compelling
- Our potential audiences are just as likely to be emotional listeners as analytical listeners but what we say turns them off. We need to find different ways of talking about the music we promote
- People believe they will feel ignorant and out of place if they come to a gig so we need to help them feel confident
- They come to jazz much less often than we think so we need to build a big pool of people who know and like what we do rather than focus on persuading the tiny minority of frequent attenders to come even more often
- People don't have time to search for information so we need to put our publicity in places they will come across in their everyday lives
- It's not just about the music – we have to create an atmosphere
- We need to promote the whole experience of coming to our gigs, not just the music.

Planning for success

Your group probably has no spare cash and is certainly squeezed for time so you need to spend that time and money on things that work.

You could start with a long list of publicity tasks like producing leaflets or writing to the local paper. But there's always one more poster you could put up or one more press release you could write.

Or you could start by thinking and planning. This involves standing back, taking a hard look at your group and its activities and working out exactly what you need to do to achieve your goals.

Answer these eight questions on the worksheets that follow to create an audience development action plan for your group:

1. What does your group really, really want?
2. What are audiences like at the moment? How does that compare with the profiles in the previous section of this guide?
3. What's your group got going for it and how can you take advantage? Who or what might stand in the way and how can you tackle these challenges?
4. Who do you want in your audience? Who else do you need to influence?
5. What will motivate them?
6. What's the best way to communicate with them?
7. When do they make decisions about their leisure time?
8. Is it working?

1. What do you really, really want?

You need to get all your fellow organisers to agree a set of detailed goals.

Ask them to imagine a gig in three years' time. Who's on stage? Where's the money come from? Who's in the audience? How many of them are there? What are they thinking and feeling?

Now pin these ideas down to turn them into goals. Be specific – e.g. exactly how many gigs and how many people in the audience for each. Then write the goals down so everyone can see and discuss them.

Some ideas will conflict: e.g. you may want gigs to break even but also want to promote unknown bands. Agree how to balance or prioritise them.

GOALS

2. What are your audiences like now?

If you don't know the answer to a question, take a look at the section on finding out about your audiences on page 54

What percentage of each attender type is at your gigs?

Jazz enthusiasts (attend live music frequently, mainly jazz gigs)

Musical omnivores (attend live music frequently but jazz is not their main interest)

Jazz focused musical omnivores (attend a range of live music frequently with jazz as their main interest)

Dippers (occasionally attend live music)

What percentage is venue loyal i.e. attended 3+ non jazz events there in the past 12 months?

What percentage lives within:

a 15 minute drivetime of the venue?

a 30 minute drivetime?

What percentage is aged over 45?

What percentage is:

Male?

Female?

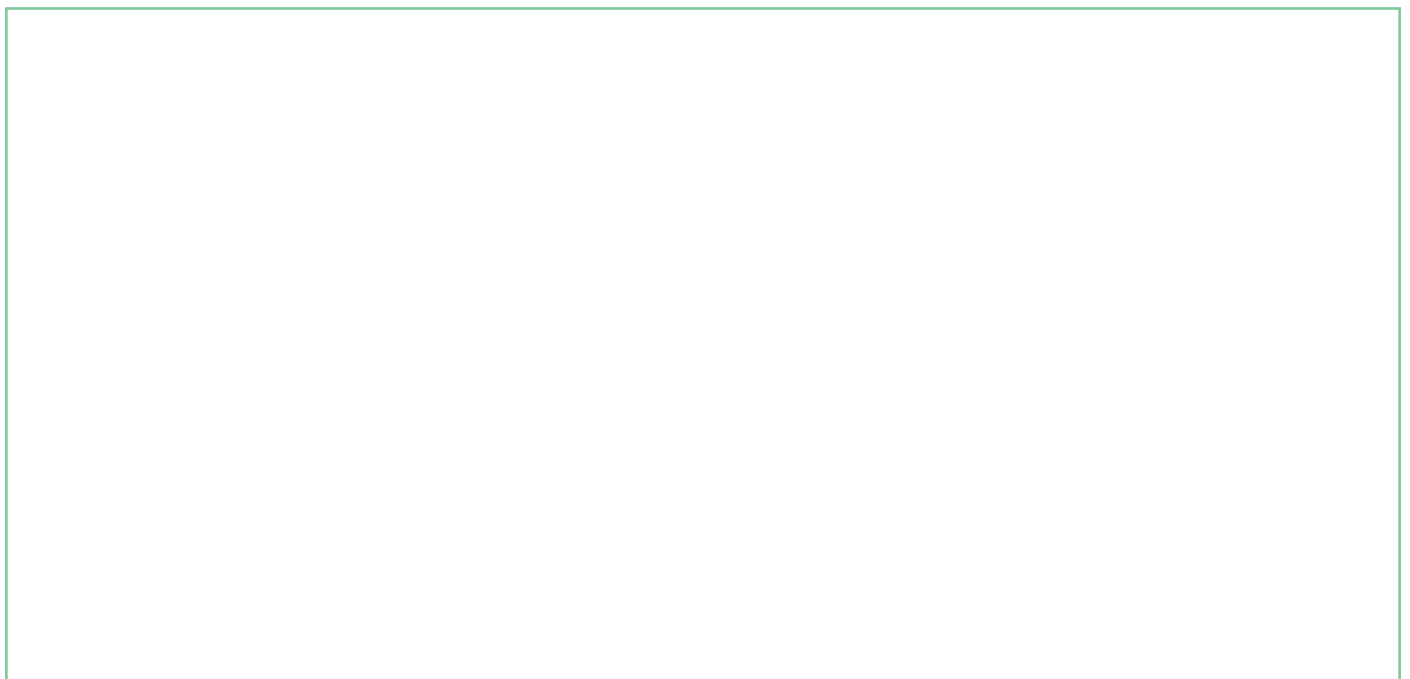
How does all this compare with the profiles in the previous section of this guide? Where are the gaps?

3. What has your group got going for it? How can you take advantage?

You might, for example, promote your events in a friendly, informal venue with audiences of its own. You could take advantage by paying for your events to be included in its events brochure.

**Who or what might stand in your way? What could you do about it?**

Your audience might, for example, find it difficult to park near the venue in the evenings so you could include a map of car parks and information about bus routes on your flyers and website



4. Who do you want in your audience?

Take a look at your goals. List the audiences you have already identified in the table on the next page. But do you also need to influence anyone you don't necessarily expect to come to your gigs? They could be local council members, businesses who might sponsor a gig or teachers who might bring school groups. Add them to your list.

Sometimes you can pinpoint an individual decision maker like the local community arts officer, or the arts centre manager. Often, though, you need to talk to groups of people such as teachers.

Talk to groups of people who have something in common - they may be interested in the same things or have a common attitude to what you do. This common factor means that if you talk to them about the same things in the same way, you are likely to get results. These groups are known as target markets.

Be specific: "young people" is too vague because you can't talk to a 14 year old and a 24 year old in the same way. Write things like Young people aged 16 to 24 in full time education in the city and Children of current attenders aged under 14.

5. What motivates each of the audiences?

Take a look at the previous section for ideas about motives. Choose the most important for each target market and add it into the table.

Target Market	Motivation

Difficult questions

What makes your group so special? Try to write down at least two selling points under each of these headings:

We are different/unique because...

If we didn't exist then...

We meet the following needs...

...which are particularly important because...

We are the best because...

Are there any selling points that match the motivations you wrote on the previous page? Put a star by them.

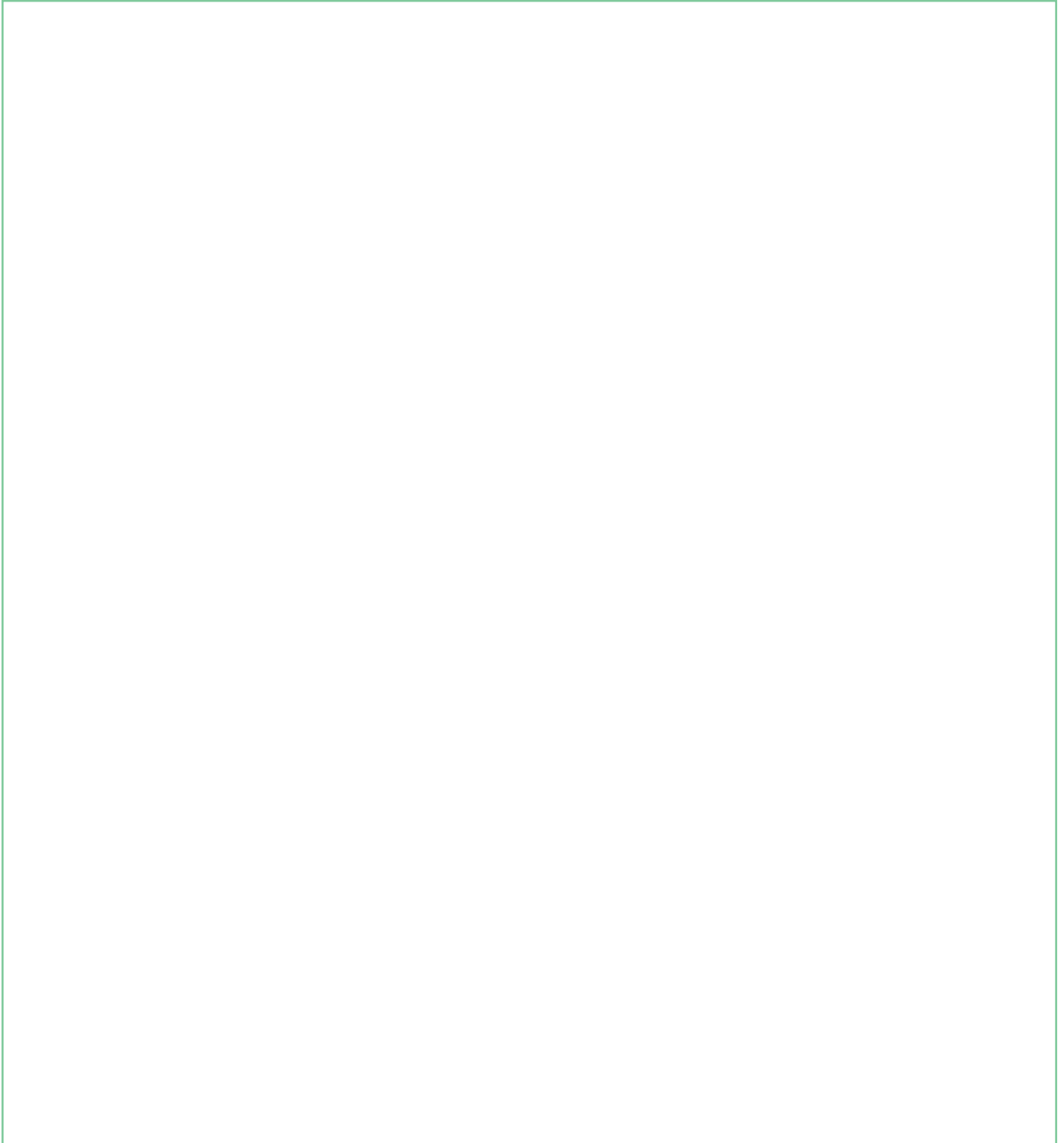
Prove It! Now decide what you could say that would prove each of the points you wrote down on this page.

What are you offering?

Imagine that you are talking face-to-face with someone from your target market, trying to persuade them to do whatever it is you want. You are more likely to succeed if you see things from their point of view. Talk about the aspect of the music or your group that is most important to them. Back this up with three or four other points.

Talk about benefits - reasons why someone will want to come to a gig, not just facts about the band and their music.

How will we tell if it's working?



REACHING NEW AUDIENCES

“If you don’t get in there in the first place, you don’t get access to information at all. It’s a completely other world.”

Words that work: writing persuasive copy

The way most of us write about jazz on our leaflets and posters stops all but the most committed jazz enthusiast coming to gigs.

We make them feel stupid because they don’t understand what we are on about.

- *“What does “the abstraction of Joe Harriott“ mean ... get them to write it again.”*
- *“I suppose abstraction means the taking away of something or you’re abstracted and you’re not concentrating. There’s two different meanings and I don’t know what this one is.”*

Potential jazz attenders, Wellingborough

Audiences say they want to know what the music will be like with enough confidence to be able to persuade someone else to come with them. Even fairly frequent jazz attenders need to be reassured that they will understand and enjoy the music.

But audiences complain that they have to be detectives to discover what to expect from a gig, working it out from the tiniest of clues.

“I guess it’s African because of the word Mwamba and vibraphone”

Frequent jazz attender, Lincoln

And often they guess wrong:

“I don’t even understand the last bit, what it means. Reading the top bit, I’d have thought - however hard you hit a vibraphone it’s never going to make a thumping great noise - it would have been quite nice music. But when it says the ‘trio’s approach references the wilder times in jazz’ that tends to mean there aren’t going to be any harmonics in it and it’s going to be a way out noise.”

Frequent jazz attender, Wellingborough

All they want to know is:

- What will the music be like?
- Will I like it?

We do three things they really hate:

Use difficult language – if they don’t understand the blurb, they assume they won’t understand the music

“I like ‘tight funk-inspired rhythmic patterns’, it sounds interesting. ... But what’s ‘transmuted’ mean?”

Music enthusiast, Derby

Name drop – even jazz enthusiasts worry if they haven’t heard of the references that we use to communicate the style of music

“If it’s people I don’t know very well, it says who they are and who’ve they’ve played with but I don’t get a sense of the type of music and whether I’ll like it. People may not know what type of jazz or where they fit into the jazz spectrum. They need more information.”

Frequent jazz attender, Lincoln

Hype – we use phrases that don't mean anything to try and make gigs sound more exciting instead of saying why it will be great:

"[It says] you've got 'three rising stars'- could mean anything"

Occasional jazz attender, Lincoln

Don't forget that emotional listeners are motivated by the whole experience of the gig, not just the music. Sidmouth Folk Week communicates this particularly well. Notice the friendly, enthusiastic tone of voice.



Welcome to Sidmouth FolkWeek!

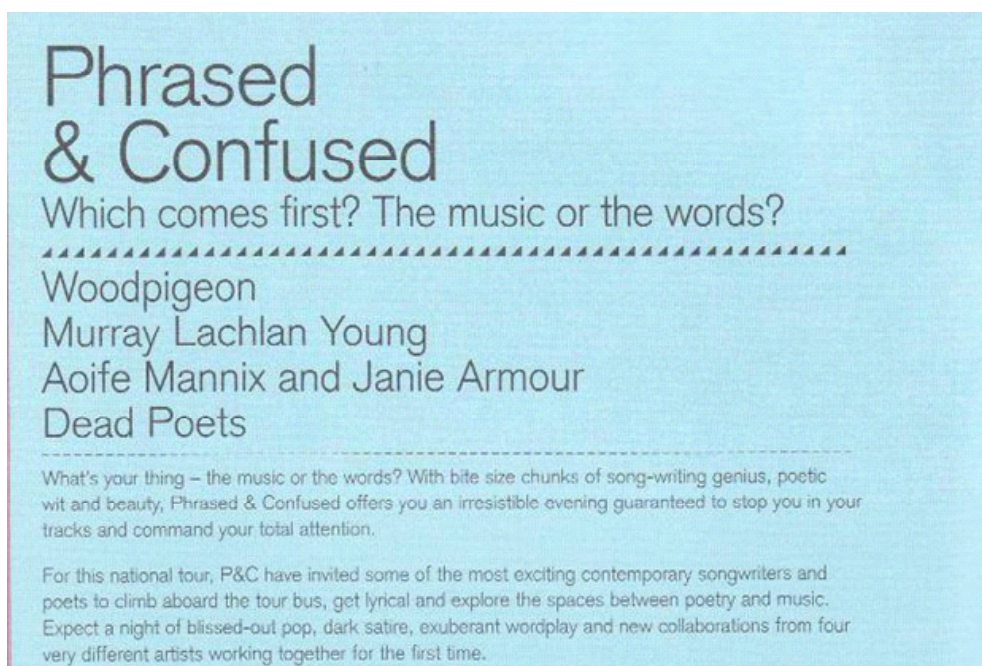
If you're new to Sidmouth, you're in for a treat. Imagine a festival that simply fills a beautiful little Regency seaside town: music flooding out of every doorway, colourful dancing on the esplanade, a greenfield site for late-night festivalling, concerts of all sizes in every imaginable venue, the best folk bands around, workshops, ceilidhs, sessions, a whole festival just for children and families, street theatre...and so much more! And when you fancy a break, take a stroll on the beach, have a HUGE ice cream or a crab sarnie, and soak up the atmosphere of Devon's beautiful Jurassic Coast.

We tend to get into a rut when we write copy. Audiences have noticed and complain that we make everything sound the same. We need to find an individual voice that's right for our group rather than trying to sound like other promoters.

Imagine you are talking to someone from your target market:

- Start with an opening line that makes a connection between you
"If you're new to Sidmouth ..."
- Really talk to them (use 'you')
"And when you fancy a break ..."
- Grab their attention with something relevant
"Supersonic Festival: for adventurous audiences combining music, art, film and cake"

- Ask questions
“Phrased and Confused: What’s your thing – the music or the words?”
- Use active language
“Imagine a festival ...” not “This is a festival...”
- Be a real person, not an institution
“... have a HUGE ice cream or a crab sarnie ...”
- End with a ‘clincher’: the most convincing reason to come along.



Write plain English. The Sun has a reading age of eight and The Guardian a reading age of 14. We should probably aim at somewhere around 12. Find out more about readability at:

<http://juicystudio.com/services/readability.php#readintro>

Writing Effective Copy

- **Use the words they would use**
- **Give reasons**
- **Use a simple, straightforward style**
- **Avoid hype, name dropping, and jargon**
- **Get out of that rut: make sure each blurb sounds different**

Case Study

We increased audiences by around 40% by changing the way we describe jazz in our leaflet, mailing it to the Castle’s entire music mailing list to reach the music omnivores and widening the range of places where we put our leaflets.

Jeff Seagrave, NC Jazz

✓ In this season leaflet, the who, where and when is in the same place on every page so it is easy to find

✓ This paragraph will appeal to enthusiasts of different musical genres – and to people who don't know much about music

✗ There needs to be some large text so the casual reader can see at a glance whether they want to carry on reading. Non-enthusiasts are unlikely to have heard of Pierre Bensusan so making his name bigger won't help. A headline summarising the most convincing reason to attend will. What about "Sophisticated music to make you smile"?

Saturday 19th September at 7.30pm
 Pierre Bensusan
 The Terry O'Toole Theatre
 Tickets £10 Concessions £8

Jazz and electro-acoustic guitarist, Pierre Bensusan, is one of France's best kept musical secrets. In his home country he is revered as one of their most respected guitarists. His impeccable technique, coupled with a mastery of composition, makes his concert a memorable experience. No other guitarist shares his strange gifts of sophistication, accessibility and downright joy. He makes you smile!

Guitar legends of all styles line up to ring his praises.

"Listening to Pierre Bensusan is rejuvenating. Beside his extraordinary touch and tone, the notes and melody appeal directly to the tender side of our human nature."
 Steve Vai, ex Frank Zappa - US rock guitar hero.

✓ This avoids name dropping by explaining why it's worth taking notice of Steve Vai's opinion

✓ This tells the reader what they will feel like when they listen to the music

✓ This explains why he's worth listening to without assuming expert knowledge and without patronising. It also reassures anyone who hasn't heard of him.

✘ Putting the line-up first means that all but the most knowledgeable stop reading right here

✘ None of this copy explains what the music is like or where it fits on the jazz spectrum. It leaves the reader to guess from the kind of music played by the bands mentioned. But even frequent jazz attenders struggle to read between the lines like this

✘ This is name-dropping. All but the enthusiasts will fail to recognise these bands and therefore assume that this gig is not for them.

✘ How is it inventive?

✘ Says who? This sounds like hype and so isn't believable

**MARK LOCKHEART
QUINTET**

DAVID PRISEMAN (TRUMPET)
MARK LOCKHEART (REEDS)
LIAM NOBLE (PIANO)
JASPER HOIBY (BASS)
DAVE SMITH (DRUMS)

Mark Lockheart is one of the UK's leading saxophonists, busy leading his own bands Big Idea and Scratch Band, or regularly performing with Perfect Houseplants and Polar Bear. His melodic and inventive approach has been in demand since his days with Loose Tubes in the mid 80s. This quintet features some of the finest musicians on the UK scene today, and will be playing music from his latest album *In Deep*.

"One of the most glorious bits of writing and playing you'll hear this year." Jazzwise

✘ So what? This isn't a reason to attend because, if it's a new album, only the most enthusiastic will have heard it

✘ OK, so he's good. But will the reader like the music?

Case Study

I try to avoid the J word although my programme at present has more jazz in it. Wherever possible I try to use a different label and I do not and never have promoted jazz in the beard stroking sense! I'm quite proud of this piece of copy for a jazz dance event.

DAVE GROOM, ARTS NK

hub

A NIGHT OF RARE GROOVES AT THE HUB!

PRESENTED BY artsNK.
FEATURING TONY KOFI AND THE MC3 + DJ PERRY LOUIS
FRIDAY 10TH SEPTEMBER 2010
7.00 - 11PM

7.30 - 8.00PM INTRO TO JAZZ DANCE
8.00 - 9.30PM LIVE SET
9.30 - 11.00PM DANCING TO CLASSIC JAZZ GROOVES

TICKETS: £10, CONCESSIONS £8
CALL 01529 308710
BAR AVAILABLE

Celebrating a time when jazz was for "moving 'n' grooving" as well as listening and beard stroking!

Re-creating the "vibe" of that era, a live set for listening and dancing from sax star Tony Kofi backed by organ trio the MC3 will be followed by a jazz dj set by Perry Louis - a man best known for his performances with his JazzCoTech Dancers. As well as spinning some great classic jazz tracks, from 7.30 to 8.00pm he'll be teaching some of the moves for those wanting to give it a try. However, you don't have to learn the steps, as with all jazz, you can improvise!

Come and enjoy this special take on the jazz era and don't forget your dancing shoes. Please note this is a dance event so seating will be limited.

A picture's worth a thousand words: effective images


People only glance at our marketing material until they are sure it is of interest. The image is essential in attracting their attention, especially when they aren't familiar with the musicians.

Picking the most effective image

Use a photocopier to shrink it to the size it will be used in your print. Is it still readable - unlike this example? Good copy, though.

Neon

Friday 15th April 2011 8pm
 Darwin Suite Assembly Rooms, Market Place, DE1 3AH



Stan Sulzmann - sax
 Kit Downes - piano
 Jim Hart - vibes
 Tim Giles - drums

Stan Sulzmann's celebrated career as one of the UK 's finest saxophonists spans forty years. Here he is in the company of three of the most in demand and versatile young musicians on the British scene: Mercury prize nominee Kit Downes on piano and two members of London 's highly acclaimed Loop Collective, Jim Hart, terrific on vibes and drummer Tim Giles.

The Neon Quartet is a true collaboration, their sound is melodic and playful whilst having a very contemporary edge making it new and exciting.

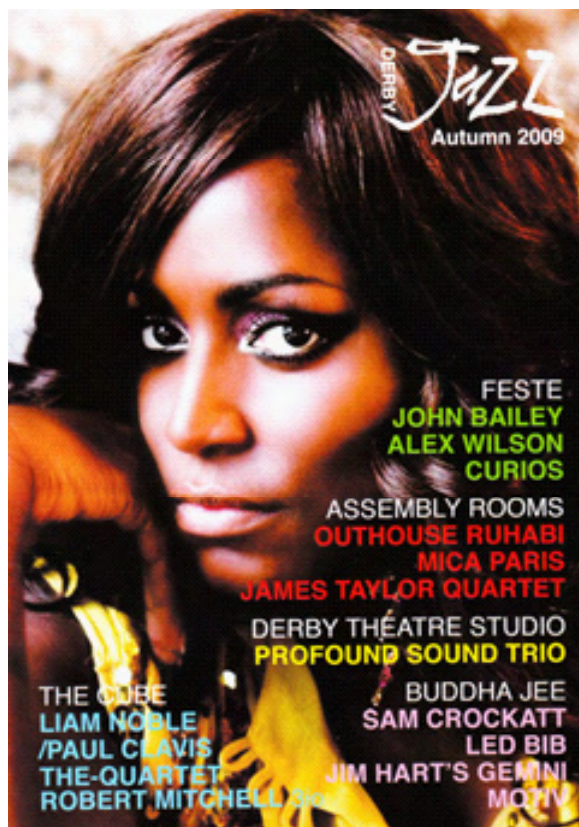
Does it have impact? Images that attract attention:

- ✓ make a dynamic shape on the page



The Devil's Violin Company (photo Mark Simmons)

- ✓ make eye contact



- ✓ use dynamic colour



Karen Tweed (photo Richard Faulks)

- ✓ have lots of contrast – note how the high contrast image in the Jazzsteps brochure spread grabs attention



Does the image engage?:

- ✓ Do the musicians look like interesting people?



Tim Richards (photo Tim Mares)

- ✓ Do they look like they are interested in engaging with an audience or performing just for themselves?



Jan Kopinski (photos Karl Kopinski)

- ✓ Does the gig look as if it might be exciting?



Asaf Sirkis

Clark Tracey (photos Bob Meyrick)

Case Study

About 2 years ago I started designing posters, flyers and e-flyers for the NJ5 gigs as the posters that were provided by agents just contributed to the perception that the music was impenetrable and esoteric – you know the kind of thing, abstract shapes, no information save a list of exotic sounding band member names and the rest of it.

We produced A3 and A4 posters, A5 flyers and e-shots and distributed them via the Drill Hall's established networks, via dedicated or piggy-backed direct mail where appropriate, and, in the case of the e-shot, emailed to our general email list.

Gavin Street, Lincoln Drill Hall

Lincoln drill hall is committed to bringing the best in jazz to the city
through its support of **new jazz 5**

Gilad Atzmon

with Strings



Tonight's very special performance combines the unique talents of world-leading saxophonist Gilad Atzmon with stunning string arrangements from The Orient House Ensemble and The Sigamos String Quartet

Saturday 23 January, 8.00pm
Tickets: £12/£10 concs, £6 students
Box Office: 01522 873894 or book online at
www.lincolndrillhall.com

 **Lincoln drill hall, Freeschool lane, Lincoln LN2 1EY**

“You have to go looking for jazz”: getting your message into their hands

Audiences complain that it's difficult to find information about our events. This is because the majority are not jazz enthusiasts but musical omnivores so we need to get our information into places where other styles of music are played and discussed. There are three things we can do to get our message into more of their hands:

- Send more information through the post
- Send more emails
- Get media coverage outside the music pages

“We are increasingly seeing people at festivals who are not fans of the specific genre, they just like music and festivals.” Steve Heap, Director, Association of Festival Organisers and Mrs Casey Music

Direct mail

Many promoters focus almost exclusively on asking people to join their mailing list. This is a good start but only jazz enthusiasts will join a jazz mailing list and there are far fewer of them attending much less frequently than we thought. So we need to get occasional attenders to come back. If we collect the names and addresses of everyone who buys a ticket as part of the transaction, we can put information straight into their hands. This is the most cost effective form of marketing: ok you have to buy the stamps but you will get a really good return on that investment.

If you use a venue with a box office computer system: Many venues, large and small, collect the names, addresses and postcodes of over 90% of ticket buyers. The absolute minimum your venue should be collecting is 75%. The venue should train staff to use a set procedure for each transaction which includes collecting names and addresses. The first question they should ask a customer on the phone or in person is “Have you bought tickets from us before?” If they say yes, they can pull up their details on the computer and enter the transaction against the right name. If not, they can then collect the information you need.

To comply with the Data Protection Acts, staff must ask customers if they would like to receive information from your group and then add a category or label to the customer record if they say yes.

The most difficult time to take down names and addresses is when people are queuing for tickets just before an event is due to start. Many venues manage it even then by having enough staff on duty selling tickets.

Other venues ask their box office staff to enter the bare minimum of information (last name and postcode), write down the transaction code or customer code on a pre-printed postcard and then ask the customer to fill in the rest of their details and hand the card back to a member of staff at the end of the evening.

If your venue doesn't have a box office computer system: Ask box office staff to hand a mailing list card to everyone who is not already a member. Don't forget that the majority will not be jazz enthusiasts so give reasons to join that musical omnivores will respond to.

If you sell your own tickets: Hi~Arts developed a simple but powerful software package for all their voluntary promoters in Scotland. They have now made it available free to any cultural organisation. It will help you:

- Record customer data quickly and easily
- Run targeted mail or email campaigns
- Do research
- Record event booking details and financial information

You can even put it onto a laptop, set it to kiosk mode and get your audiences to enter their own information while they queue to buy tickets.

Find out more, watch the free training videos, register and download it free from

<http://www.ganeaudiences.co.uk/resources/audiencebase>

Email marketing

Some promoters are trying to cut the costs of marketing by encouraging audiences to sign up to receive emarketing.

The potential advantages for audiences are that they can respond so easily to emails as, when emarketing is implemented effectively, one click will take them to online booking facilities. They can also share information with friends easily by forwarding the email. But we still need to persuade them to sign up.

Here's how:

- Don't try and get an email address from first time bookers – they don't know you well enough to trust you with the information
- Include a web address in printed information that takes people straight to an emarketing signup page
- On every page of your website put a big Sign up button that visitors can see easily without scrolling. Tell them what they'll get if they join.
- Tell them about the advantages of converting to emarketing both to them and to the planet

✓ Who could resist this big, bold and attractive button



✓ This gives a good reason to join – it would be even better to say how frequent mailings will be

✓ It's good that it is so easy to unsubscribe

MAIL LIST

Join the Jazz Steps e-mail list to receive news and updates of gigs in your inbox.

Join the Jazz Steps e-mail list...

email address:

subscribe unsubscribe

If your entry fails, please e-mail info@jazzsteps.co.uk including your e-mail address and we will add it for you manually

✗ It would be better to collect a name as well so that emails can be personalised

- Tell them clearly what they are signing up to: what will you be sending and how often?
- Let them choose what kind of information they want
- Offer them a reward for signing up – this could be a discount or, even better, something extra
- Make sure you collect correct email addresses by asking people signing up online to enter it twice or having a two stage sign up process where they have to reply to an email sent to them automatically when they sign up
- Make sure you're not just sending 'advertising' – why should they open your enewsletter?

Data Protection

If you are collecting postal or email addresses then you need to comply with the Data Protection Acts. Find out more at

<http://tinyurl.com/39yupa4>

Voluntary Arts Network has useful resources designed for voluntary groups at

<http://tinyurl.com/7crkdne>

Getting off the music pages

Musical omnivores say that they have such wide musical tastes that they find it almost impossible to keep track. This means they don't read the specialist music press. We need to get our message into the media they come across every day.

1. Find out what your target markets read, watch and listen to.
2. Read, watch and listen to it yourself – and, yes, that includes daytime TV.
3. Make a list the stories that get coverage in each of the publications or programmes: include hard news stories, soft news, features and photostories.
4. Have a cup of coffee with each of your fellow organisers, phone the musicians in your forthcoming season and chat to your audience in the intervals. You are looking for promising stories – here are some ideas I have used:
 - do they live somewhere amazing eg a windmill or canal boat?
 - have they had unusual jobs eg bomb disposal in the Israeli army or snake keeper at London Zoo?
 - do they have an unusually large or photogenic collection eg antique quilts or tractors?
 - do they have a fascinating hobby eg badger watching or welding?
 - do they have a local connection eg their first boyfriend or girlfriend came from your town - so where are they now?
 - has something extraordinary happened to them that they would be willing to talk about eg an illness or accident?
 - is there a health care story eg getting back into shape after pregnancy or how dancers look after their feet?
 - does something unusual happen during their performance? Do they have an unusual or interesting story to tell about past performances eg the theatre cat appearing on stage?
5. Work out which of these stories would appeal to which publication or programme.
6. Go to your nearest reference library and identify the relevant contact in a media directory.
7. Write a letter to the contact setting out your story, describing why it would be particularly suitable

for their publication or programme. Don't send a press release as it won't get you feature coverage.

8. Make a follow up phone call about a week later.

For more information about press releases and press conferences, consult the Guide for New Promoters by Joan Morrell and Dan Somogyi at www.jazzsite.co.uk/documents/ombr/GuideForNewPromoters.pdf

Case Study

The Glasgowbury Festival in Northern Ireland knows that local radio airplay sells tickets. But how could they get onto playlists? Their artistes gave them permission to include one track of original material on a compilation cd. A manufacturer duplicated them for free and the results were mailed to every radio station in Ireland.



Case Study

Jazz is not simply jazz – it’s an incredibly broad church. People in the know tend to know what they like. Those who are less knowledgeable need help navigating the genre. To facilitate this at Lincoln Drill Hall, we use ‘signposts’ and ‘stepping stones’. Signposts give the potential audience a clear idea of what to expect from a particular band. Stepping stones take the ‘if you enjoyed this band, you’ll probably like this one’ approach. We’d also thought of combining this approach with a ‘4 concerts for the price of 3 for clusters of concerts with a generic style – hard bop, avant garde etc. But given we want to encourage audiences to try new things, we’ll now be creating clusters of different events with a similar ‘flavour’ and include non-jazz events in the offer.

Gavin Street, Lincoln Drill Hall

Becoming visible online: getting new audiences through your website

Over half the online population has used the internet to engage with arts and culture in the past 12 months.^{xiv} Although EMJAZZ audiences are heavy internet users, even in areas with poor broadband speeds, only one in five had seen the promoters’ websites. Why? Because, in common with lots of arts websites, they were invisible.

The majority of our audiences are musical omnivores not jazz enthusiasts. This means that if they are looking for gigs, they search for live music not jazz. They are even less likely to search for the name of your group.

In 2010, just 36 UK people per month searched for ‘Jazzsteps’, Nottingham’s most active promoter of jazz. 1,300 people per month searched for ‘jazz Nottingham’. But 3,600 per month searched for ‘gigs Nottingham’, the same number for ‘what’s on Nottingham and more than 8,000 searched for ‘music nottingham’.

Jazzsteps did not appear in the first ten pages of search results for any of these phrases. This meant that only people who were already familiar with Jazzsteps could find their website. To everyone else, they were invisible.

Here’s how to become visible to people who don’t already know and love you. Around 90% of searches in the UK are carried out with Google, so that’s our focus.

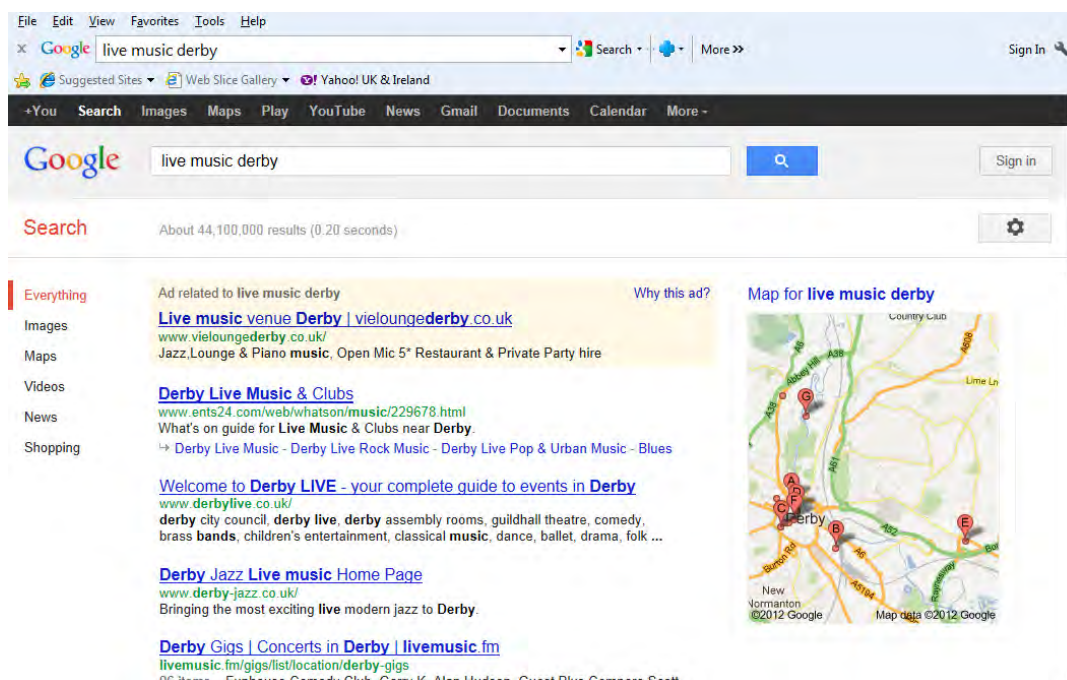
1. Search online for the Google Keyword Tool. Use it to see which are the popular searches for your location. Test ‘what’s on’, ‘live music’, ‘live gigs’, ‘music gigs’, and ‘live bands’ plus your town or city. See how many are searching for the venues you use. Jazzsteps discovered that more people search for the misspelled ‘Bonnington Theatre’ than for the correct spelling.
2. Take a look at where Google ranks each of your pages with Free Monitor, a free tool, downloadable from <http://www.cleverstat.com/en/googlemonitor-query.htm>. Change the country to the UK, enter a URL and the keywords people search for and then hit search.
3. Make some simple changes to your website, using these keywords in:
 - Title tags: say what you do followed by who you are in 65 characters with the most important keywords first. Every page should have a different title tag using keywords relevant to its content

- Headings, bold text, italic text and body copy on each page: the more often you repeat a keyword, the more the search engine pays attention to it
 - Alt tags: these are the captions in little boxes that appear when you hover the cursor over a picture
4. Use words that mean something to non-specialists eg “for Schools” or “music workshops for adults” instead of “Education”
 5. If you have a Flash entry page, get rid of it now. It looks like a blank page to a search engine so it assumes that the whole website is empty. The first page that visitors see should have a headline that ‘sells’ your site and a summary in about 40 words to convince them they want to carry on reading. The Moishe’s Bagel home page is a great example:



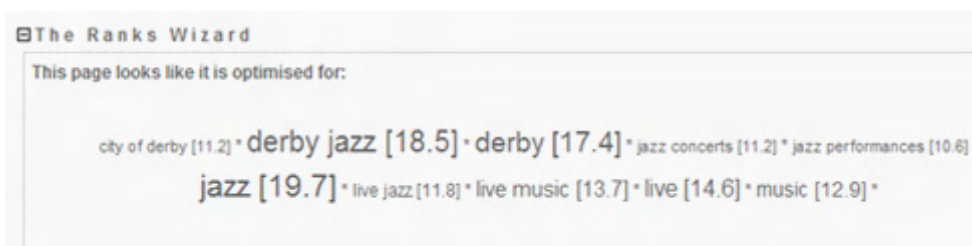
6. Get other sites to link to you, particularly the kinds of sites that musical omnivores will visit. Include a clause in the contract that asks musicians to link to your website from their website and MySpace or Facebook pages. Check your inbound links with the free tool at: <http://www.opensiteexplorer.org/>
7. Use the free keyword density tool at www.ranks.nl to find out what the search engine sees when it looks at your site.
8. Check how well you’re doing in becoming visible with the free tool at: <http://website.grader.com>

Derby Jazz is now third in the Google search results for 'live music derby'.



This is how they did it:

Google looks at key words as a percentage of all the words on the page. This is what the keyword density analyser at www.ranks.nl shows – the numbers are percentages:



There are now no fewer than 180 links into the Derby Jazz home page from local musicians, musicians programmed during the season, what's on websites, other jazz websites and blogs, all carefully chosen for their relevance to Derby Jazz's non-specialist target markets.

✓ Title tag that uses the key words 'live music' – it would be even better as 'Live music Derby Jazz'

✓ Key words used in the heading

✓ Key words used here too



So they've found you – what happens next?

Will they click on the search result for your site?

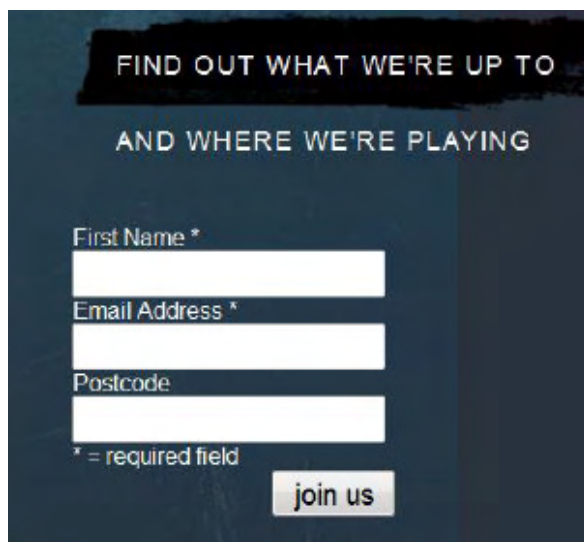
- Make sure your title tag reads well because it appears as the blue heading at the top of your search result
- Make sure your page has a compelling Description Meta Tag. This will appear in the search results as the two lines of black text under the blue heading. If you don't have one, Google will pick some text from the page at random.

Now what do you want visitors to do? Buy tickets? Join the mailing list? Make sure that you encourage them to do it by including:

- Book now buttons linking to venue online ticketing alongside the information on every event. Here's a good example from the NCJazz website



- Big box office phone numbers everywhere
- Maps and directions
- Music samples and links to online videos
- A call to join the mailing list that visitors can see without scrolling and tells them what they will get if they do. Moishe's Bagel do this particularly well



FIND OUT WHAT WE'RE UP TO
AND WHERE WE'RE PLAYING

First Name *

Email Address *

Postcode

* = required field

Is it working?

There's no point in spending all that time and money setting up and maintaining a website if it's not helping your group achieve its goals. And it really is a waste of your resources when some quick and easy changes could make it work so much better. So keep an eye on it by installing Google Analytics on every page - it's a 20 minute job for most websites. Find out how at

<http://www.google.com/support/googleanalytics/>

Case Study

We now, when we can get hold of it, include footage of jazz musicians doing their wonderful thing on our website and embedded in our regular e-bulletins.

Gavin Street, Lincoln Drill Hall

You got friends: using social media to get bigger audiences

Does your group have a Facebook page? If so, I bet you feel cool. But is it worth the time and effort? Social media may be sexy but is it really helping you achieve your goals?

The internet gurus agree that social media marketing is all about persuading people to visit your website where you can persuade them to buy tickets, join your emailing list and much more. So your starting point should be making sure that your website delivers. Then you can start making friends.

The clue is in the name – social networking is about being social. You are just shouting in an empty room unless the people that matter are engaging with your Facebook page in a productive way.

Who's talking about you?

Want to check? www.socialmention.com and Social Media Firehose at <http://tinyurl.com/7s7ta3x> are free tools that show you who is talking about you on the internet, and what they are saying. Here's the buzz about jazz at the Bonington Theatre in Nottingham, where Jazzhouse promote fortnightly gigs, while I was writing this.

Take a look at the benchmarks in the top left hand corner. Only four people have written anything about jazz at the Bonington Theatre but they have done so repeatedly and said eight neutral things and nothing negative. Jazzhouse could benefit from getting more people talking about them, if they think this would help them achieve their objectives.

The screenshot shows the Social Mention website interface. At the top, there is a search bar with the query "bonington theatre" jazz UK. Below the search bar, there are navigation links for Blogs, Microblogs, Bookmarks, Comments, Events, Images, News, Video, Audio, Q&A, Networks, and All. The main content area displays the search results for "bonington theatre" jazz UK, showing 8 mentions. The results are sorted by Date and filtered by Anytime. The first result is a video by Nicolas Meier Trio (Breeze). On the left side, there is a summary of the search results, including strength (0%), sentiment (0:0), passion (50%), and reach (8%). Other statistics include 2 months avg. per mention, last mention 8 months ago, 4 unique authors, and 0 retweets. A sentiment bar chart shows 0 positive, 8 neutral, and 0 negative mentions. The top keywords section is also visible.

Metric	Value
Strength	0%
Sentiment	0:0
Passion	50%
Reach	8%
Avg. per mention	2 months
Last mention	8 months ago
Unique authors	4
Retweets	0
Positive sentiment	0
Neutral sentiment	8
Negative sentiment	0

Getting them talking

You would never barge your way into a conversation in a pub and say “Hi, let’s talk about me” but that is what most groups do with social media.

1. Don’t interrupt: start by listening to the conversation.
 - Google the keywords you identified when sorting out your website (see page 46 as well as the venues you use and your group’s name. Do the same with Social Mention
 - Look in the results for bloggers with a big readership, lots of Facebook likes or twitter mentions and follow them
 - Go to <http://twitter.com/> and search for the same words to spot anyone with a big following who is saying interesting things. Follow them too.
 - Search for relevant and popular Facebook and MySpace pages and keep an eye on them for a while
2. When you’ve got to know the conversations, join in. Contribute, don’t advertise.
3. React if people say they like or dislike something relevant to you. If they criticise what you’re doing, fix it. If they praise something, do more of it.
4. Start slipping in a bit of self-promotion by talking about your practical responses to all this feedback.
5. Develop relationships with influential bloggers and tweeters by commenting and retweeting what they say.
6. Develop great content on your website that will encourage people to talk about you – but make sure people can find it by following the advice on becoming visible on page 46. You could:
 - do something about an issue people feel strongly about – Jazz Services have set up a campaign about jazz on the BBC and Jazzsteps is supporting the campaign to save the jazz show on BBC East Midlands



- create top ten lists and maybe miss out someone important to create discussion
- offer something free that people can’t get anywhere else
- do something fun – for a great example take a look at Destination Out’s Beginner’s Guide to Free Jazz at <http://destination-out.com/?p=42>

Five Facebook and Myspace tips

It’s not worth having a Facebook or Myspace page that is only visited by a select few who already know and love you.

1. It’s probably more effective to get as many relevant musicians to link to your website from their Myspace or Facebook page than to set up one of your own.
2. Don’t bother with Facebook if all you’re going to do is list your events and post reminders that they are happening. The point of Facebook is to generate word of mouth so you reach and engage with new audiences and have a two way conversation with existing audiences.
3. Set up a Facebook organisation Page not a Profile or Group because:

- anyone can find your Page using any search engine as well as the Facebook search function
 - Pages have no fan limit but Profiles are restricted to 5,000 friends
 - Pages automatically accept requests to become a fan but with a Profile, you have to approve anyone who wants to be a friend
 - you can add apps to a Page so you can show videos, host discussions, provide links and much more
 - as the administrator of a Page you are anonymous but visible on Profiles and Groups
 - you can only have one Profile per email address
4. Make sure you understand Facebook etiquette before you start or you could damage your group's reputation
 5. Keep your Facebook content fresh or people will stop looking at your Page

Bear in mind that social networking sites change and develop quickly and already MySpace is rapidly being superceded by other platforms like Bandcamp and ReverbNation.

DOING YOUR OWN RESEARCH

Are our audiences different?

What do you want to know?

Don't waste time and effort collecting information you won't use. It's so easy to get sidetracked by information that is just interesting rather than useful.

What do you and your fellow organisers talk about a lot? What information would help you make better decisions? List your burning issues in the Key Issues column of the worksheet on page 57. It will help if you phrase them as questions.

What's the real question?

Now, for each of your burning issues ask yourself:

- Why do you want to know the answer?
- What will you do with the information?

Clear answers mean you can work out the real research question behind the issue.

If your burning issue is the need to prove to your local authority that the grant they give you is good value for money, the real question is about the number of people in the local authority area who have experienced your work. You need the answer to be relevant to the concerns of the local authority so an effective research question would look at the percentage of households who have engaged. The answer will be used for advocacy so you need to find the most impressive answer you can without being dishonest (or you'll be found out). We know that we have a lot of infrequent attenders so the real research question is: 'What percentage of households in the local authority area has bought tickets in the past three years?' (An Area Profile Report will tell you about households in your local authority area – see page 63). Work out the real question for each of your burning issues and write it in the second column on page 57.

What kind of research?

There are three types of research:

Desk information about your own group and its audiences that already exists and just needs locating and sorting

Secondary information that someone else has collected about, say, your local community information about someone else's organisation or audience with similarities to your own so you can draw parallels

Primary information about your own group and its audiences that you have to go out and collect

Decide what kind of research will best answer your real questions and write desk, secondary or primary in the third column of the worksheet on page 57.

Primary research takes the most time and energy so is a last resort.

Where to find desk research

Some information about your audiences is easy to find. All you have to do is analyse it. You'll find it in:

- Past brochures or leaflets
- Past box office reports
- Past reports supplied to the management committee
- Accounts files
- Past budgets
- Reports to funding bodies
- Analysis of customer data held on your venues' box office computer systems
- Past research reports

The postcodes on your mailing list will tell you where your jazz enthusiasts live or work. If you sell tickets through a venue with a computerised box office system, you will have lots of other information at your fingertips such as the number of tickets sold at each price, the number of concessionary or discounted tickets sold, how people pay for their tickets, how many tickets are sold in each transaction and so on. If box office staff collect customers' names and addresses, you can see how often people actually buy tickets for your gigs, rather than what they say they do – often two very different things.

The amount of useful information you can extract from the system depends on:

- which system the venue uses
- how much information they collect
- the skills and knowledge of the staff

A manual box office system may also have some of this information in financial reports and on seating plans.

There's an easy to read guide on desk researching your audiences at

<http://www.audiencesuk.org/data-and-resources/resources/desk-research>

Where to find secondary research

About audiences:

- Jazz Services:
Free guides to download at: <http://www.jazzservices.org.uk/JazzBusiness/FreeGuides/tabid/153/Default.aspx>
and the Online Music Business Resource at: <http://www.jazzservices.org.uk/JazzBusiness/OMBRHome/tabid/212/Default.aspx>
- Arts Council England: www.newaudiences.org.uk and www.artscouncil.org.uk for publications
- Arts Council Wales: <http://www.artswales.org.uk/what-we-do/research>
- Scotland: at the time of writing, the Scottish Arts Council has been replaced by Creative Scotland but the research archive is still at www.scottisharts.org.uk

About your area:

- Area Profile Reports: a tailored report to help you find new audiences (see page 63 for more information)
- Arts Audiences Insight: find out what kind of people go to arts events, what they are interested in, the best ways of communicating with them and where they live in your area (see page 66 for more information)
- Office of National Statistics: free statistics about the UK's population and demographics at www.statistics.gov.uk
- Neighbourhood statistics: find very local statistics at <http://www.neighbourhood.statistics.gov.uk/dissemination/>

Doing your own primary research

There are two sorts of primary research:

Quantitative research counts things: how many people found out about the gig through the venue season brochure, or what percentage of the audience is aged between 16 and 18. Methods include mailing questionnaires to people, interviewers asking them questions face-to-face and self-completion audience surveys.

Qualitative research does not involve numbers at all. Use it to get insights into people's perceptions, attitudes, opinions and behaviour. It should always be carried out by professional researchers to get reliable results through observation, focus groups and one-to-one interviews.

If you are doing a questionnaire, you can leave one or two questions open for people to answer in their own words.. You can convene customer circles to get an idea about the opinions of some audience members but you must not rely too much on the results.

Think about who you want to research and what you want to ask. Choose the most appropriate research method for each real question and add it to the fourth column of the worksheet overleaf.

Who to ask?

Decide:

- What kind of people do you want to research? How many of them are out there?
- How many of them should be surveyed?
- How will you choose which people to survey?

Getting your sample right will mean that you can avoid bias and achieve maximum accuracy for the money and time you have available.

Be careful that enough people answer the survey. If less than 60% respond, then it's possible (and even likely) that what they say is not representative because only particularly committed people (or people who like filling in questionnaires) have answered. 100 completed from 200 handed out is more reliable than 500 completed from 2,000 handed out.

Some hints on leading customer circles

- Groups of around eight work best.
- Make sure that you do not mix incompatible people e.g. non-attenders with frequent attenders or youngsters with your more traditional audience or people with English as a second or third language with confident communicators in English
- Offer the incentive of wine, beer, soft drinks and nibbles.
- Make everybody feel at ease by using an intimate, informal space with comfortable seating.
- Make sure everybody has their say.
- Keep to the point.
- Direct the discussion to where you want it to go but without stifling it.
- Listen, don't talk.
- Try to be detached (even when they are trashing your print and never defend it)
- Ask open questions to encourage discussion.
- Don't ask leading questions.
- The session should last 45 - 60 minutes.

Some hints on audience questionnaires

1. Do you have the resources to carry out questionnaire research?
 - Who is going to compile the questionnaire?
 - Who will pay for it to be photocopied or printed?
 - Who will distribute and collect it?

2. How will you analyse the results?
 - You must work out how you are going to analyse the results before you design the questionnaire. This ensures that you ask the questions in the right way.
 - You could simply count the number of people who give each particular answer
 - Use a computer so you can see the difference between different subsets of your audience. You could use a spreadsheet or specialist software for DIY analysis or buy the analysis from a commercial bureau. A regional audience development agency may offer you a better service for a better price (www.audiencesuk.org/about). Some groups have worked with their local higher education institution.

3. What questions do you want to ask?
 - A long questionnaire means more work for you and a probable drop in the response rate. An ideal length is one side of A4. Your questionnaire should certainly not be longer than 4 sides of A4 as audiences won't complete it.
 - Only include questions that answer your burning questions.
 - Make sure your questions are structured so that you can compare the results with the available secondary research.
 - Try out the completed questionnaire on colleagues and friends to check that it is easy to fill in and questions are simple and unambiguous.
 - You can download the questionnaire we used in our research at

http://www.derby-jazz.co.uk/audience_research.htm

4. How will you structure the questions?
 - The order and structure of the questions will influence the results.
 - The questions should be in a logical order with the less interesting personal questions last.
5. How will you word them?
6. What order should they be in?
7. How will you print the questionnaires?
8. How will you distribute the questionnaires?
 - Handing out questionnaires gets a better response rate than leaving them on seats. Audiences need a reason for responding. The brief personal contact audiences have with your group if they are handed a questionnaire can often make the difference.
 - Ask the house manager to reinforce this by making an announcement before the show.
 - Train the staff or volunteers handing out questionnaires so they can answer audience members' queries.
 - Staff or volunteers should check respondents have something to write with and have plenty of spare pens to hand out.
9. How will you collect them?
 - Staff or volunteers should ask for completed questionnaires as customers leave the auditorium.
 - Put boxes labelled 'Please return your completed questionnaires here' in the foyer for people you miss, but don't rely on this as the only means of collection.
 - A Freepost address may result in a few extra responses, but most people forget about the questionnaire as soon as they leave the building.
10. How can you increase the response rate?
 - Offer an incentive such as a prize draw with an attractive and appropriate prize
 - Explain why you need the information
 - Only ask relevant questions
 - Use friendly, extrovert people to hand out the questionnaires.
 - Make sure the questionnaire looks attractive and is readable in the available lighting.
11. How will you present the results?

If you want to know more, download Arts Victoria's excellent guide [Audience Research Made Easy](#)

Making sense of the results

- Many of your research results won't mean anything unless you compare them with secondary research including the audience profiles in the first section of this guide.
- Look for differences that help explain the patterns you can see in the data.
- It will help if you try and predict the results and then see how accurate you were. Big differences mean that you will have to rethink your assumptions.
- Concentrate on answering your burning issues rather than trying to report on every scrap of data.

Where should we put our flyers?: the magic of postcodes

The postcode is a vital piece of information that means you can:

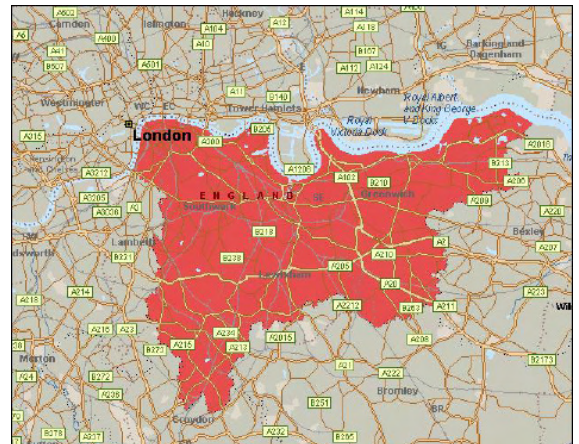
- save money on your postage bills with a discount from the Royal Mail (find out more at <http://www2.royalmail.com/discounts-payment/discounts-letters-uk/cleanmail>)
- see easily where your customers come from and where they don't
- look in the Area Profile Reports to find out what kind of people live there (see page 63)
- find more of a particular target market
- avoid mailing people who live too far away to attend more than occasionally

How postcodes work

This is the postcode for Jazz Services: SE1 0SW

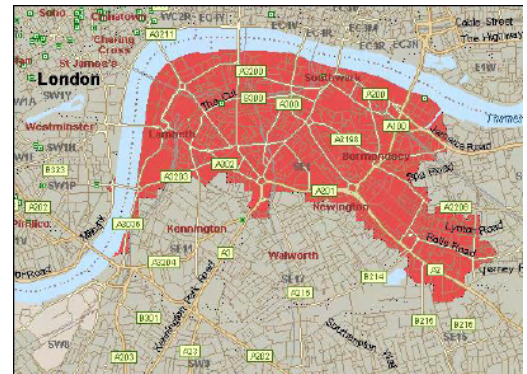
This is the Postal Area. There are 124 in the UK

SE



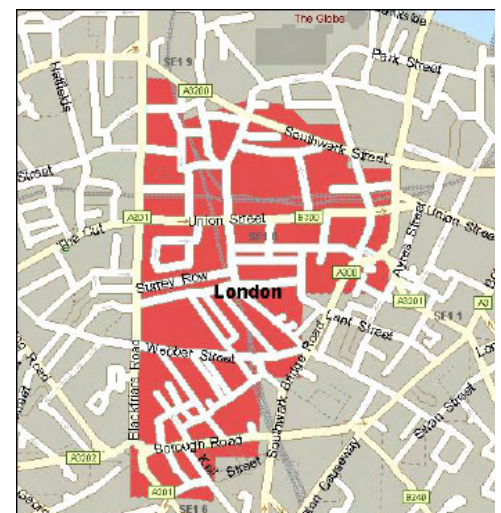
Each postal area is divided up into postal districts. There is an average of 8,197 addresses in a district.

SE1



This is a postal sector. There are on average 350 addresses in a postal sector. This makes it a useful bite-size chunk for targeting. Area Profile Reports have information divided up by postal sector

SE1 0



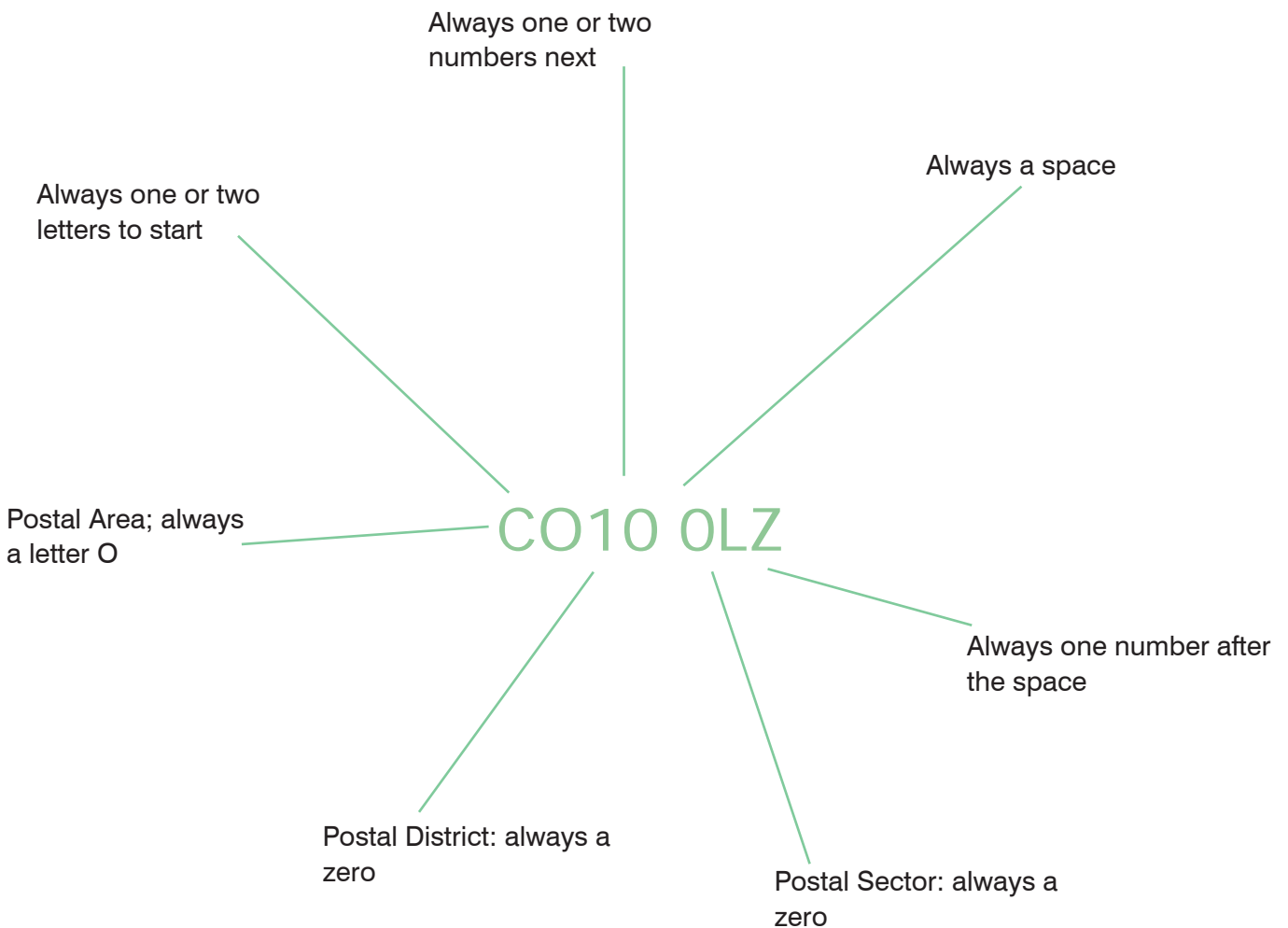
This is a postcode. There are 15 households on average in each postcode - roughly half a street. Sometimes a big business can have a postcode of its own. In inner city areas, you could get a maximum of 80 addresses in a postcode

SE1 0SW



Postcodes relate to how the Royal Mail delivers post not to geographical boundaries: I live in Lincolnshire but my postal area is NG for Nottingham.

Make sure that everyone enters postcodes correctly or you won't be able to use them properly. Some people who have been trained to touch type on a typewriter, always type a lower case l instead of a 1. It's also easy to confuse the figure zero and the letter O.

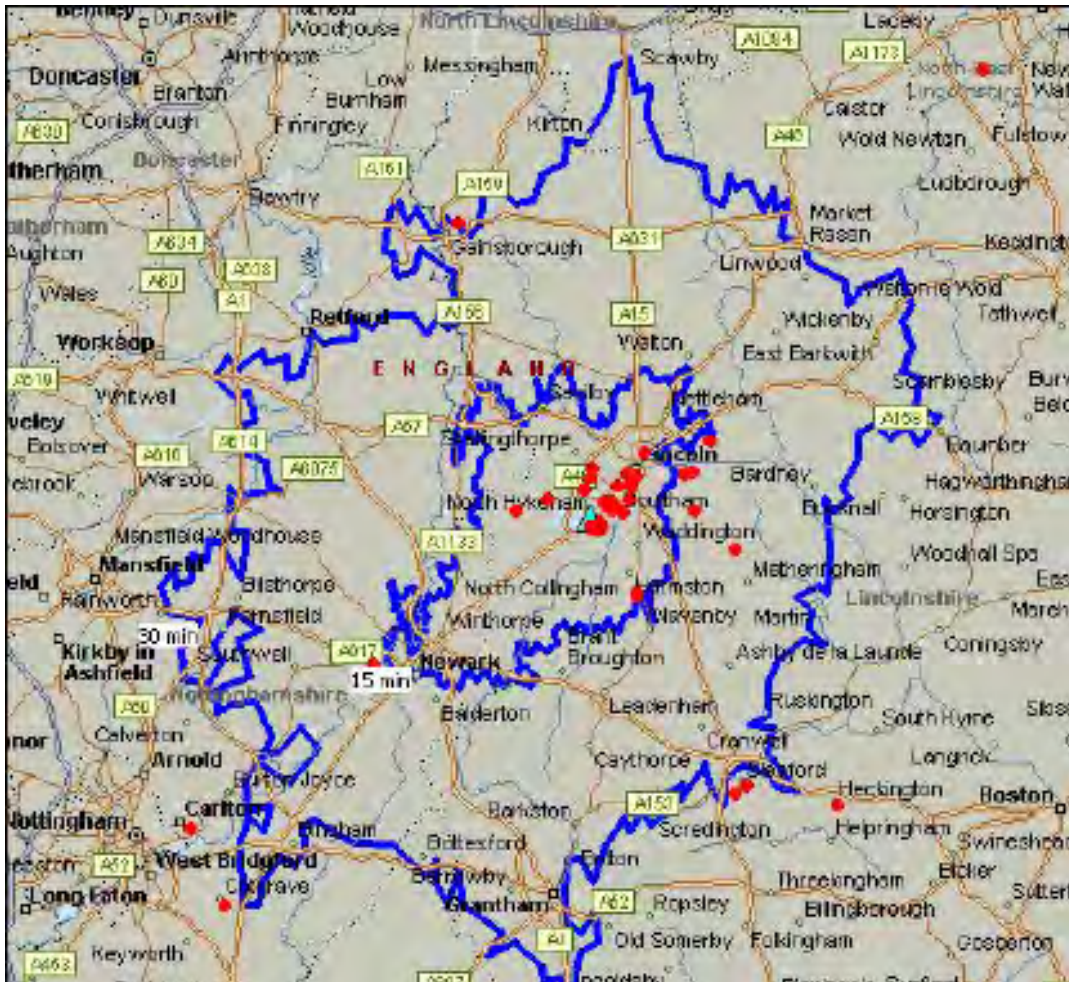


Using postcodes

Map individual postcodes to see where audiences come from.

Ticket buyers for jazz at Lincoln Drill Hall in 2009

15 and 30 minute drivetimes



Case Study

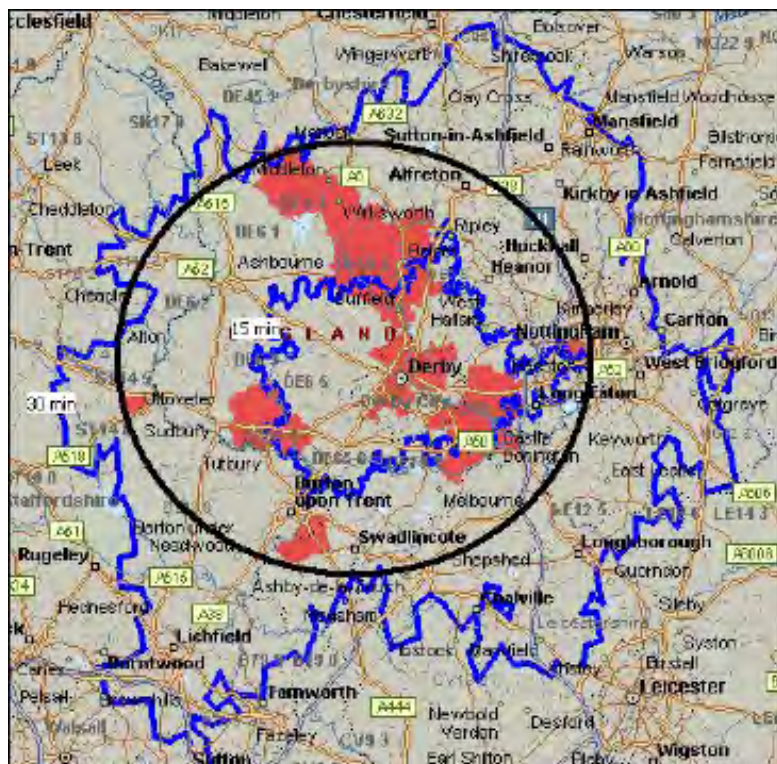
An analysis of audience postcodes led us to distribute our leaflets to Kettering and Bedford and most places in between in addition to our usual sites in Northampton and Wellingborough. This has contributed to our 40% increase in audiences.

Jeff Seagrave, NC Jazz

Identify hotspots with higher than average numbers of ticket buyers from the same postal sector.

Postal sectors containing at least 1% of ticket buyers for Derby Jazz gigs in 2009

15 and 30 minute drivetimes



You can buy paper copies of postcode sector maps online for around £50. Microsoft Mappoint is relatively cheap and easy to use mapping software – I used it to create the maps in this guide. Google Maps is free and locates individual postcodes.

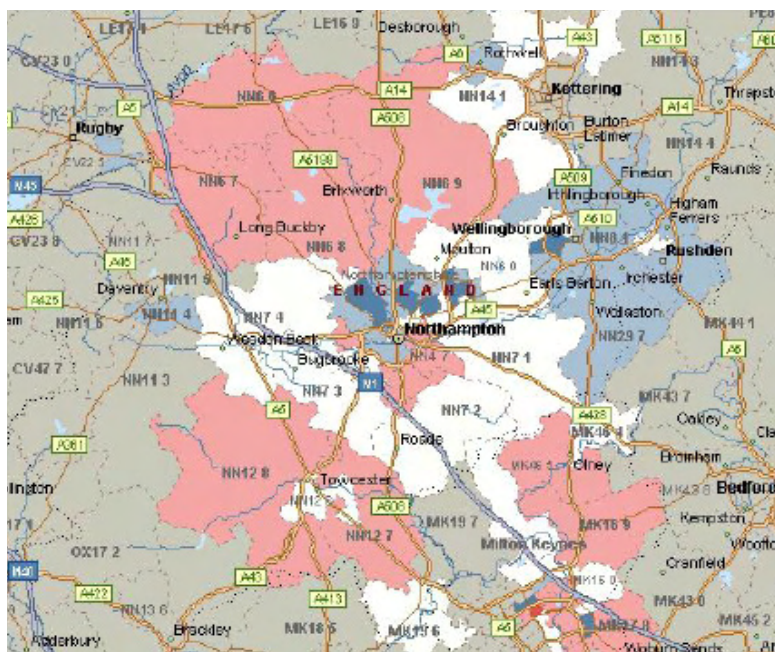
Where can I find new audiences?: using area profile reports

In Great Britain, 9.4% of the GB population say they have attended a jazz event in the past 12 months. But this varies dramatically from area to area. In the Northampton area, it ranges between 6.9% and 15.6%.

The map overleaf shows the postal sectors with the highest percentage of potential jazz attendees in the population within a 30 minute drivetime of Northampton town centre (red shows the highest potential and blue the lowest).

A map like this will show you the areas where your marketing will be most likely to succeed in attracting new ticket buyers.

Increase your marketing in those postal sectors. You could recruit an existing audience member living in that area to help you extend your distribution of posters and leaflets. Get information into appropriate local papers and community publications in those areas. Send a letter to the people from those postal sectors who buy tickets for other music-oriented events at the venues where you promote.



Creating your own map

The information for the map came from an Area Profile Report. These give you detailed information about the population in a particular area you define. Most arts marketers use reports based on a 30 minute drivetime.

The reports give data about the population in the area as a whole (the overview) and then the same data for each postal sector within that area.

The information includes all sorts of useful demographic information and data on cultural attendance, including at jazz. You could use it, for example, to work out what percentage of households in your local authority have bought tickets for your jazz gigs in the past three years.

The information broken down by postal sector comes in two sections:

- numbers (e.g. how many jazz attenders there are likely to be in each sector)
- percentages (e.g. what percentage of the population in each postal sector is likely to attend jazz) and as an index that tells you how that proportion compares to the average for the whole area.

To get an Area Profile Report, find your regional audience development agency at www.audiencesuk.org about and ask them to send you an order form. The order form will ask you to specify which town or city you would like information on and whether you want the report based on drive-time, linear distance or local authority boundaries.

Lifestyles and leisure: using geodemographic profiling

Audiences at EMJAZZ gigs come from a wide range of lifestyles and backgrounds. We know this because we used postcodes to create a geodemographic profile.

ACORN (A Classification of Residential Neighbourhoods) and Mosaic are two information resources known as geodemographic profiling tools based on the idea that similar kinds of people live in similar areas. ACORN is produced by CACI Ltd and Mosaic by Experian.

They both combine information from the census with lifestyle and financial information to give each postcode in the UK two or three levels of classification that describe the kind of people who live there. A postcode, on average, contains 15 addresses so these are precise tools that we can use in a range of different ways. ACORN and Mosaic are very similar but divide up the UK's housing stock in different ways using different categories.

Both ACORN and Mosaic have different versions for Scotland and Northern Ireland that reflect the different housing types.

Case Study

What are audiences like?

The most frequently occurring Mosaic group among EMJAZZ audiences was Suburban Comfort.

Suburban Comfort comprises people who have successfully established themselves and their families in comfortable homes in mature suburbs. Children are becoming more independent, work is becoming less of a challenge and interest payments on homes and other loans are becoming less burdensome. With more time and money on their hands, people can relax and focus on activities that they find intrinsically rewarding.

Mosaic has been updated since we carried out our research and the groups and types have changed.

You can find out the ACORN type of a particular postcode free at www.upmystreet.com

For a fee, your regional audience development agency will do a geodemographic profile of your audience. All you have to provide are their postcodes. Profiling works best with at least 1,000 postcodes. Ask the agency to give you a list of your postcodes with the ACORN or Mosaic classification against each as well as the profiling report. Find your local agency at www.audiencesuk.org/about

Arts Audiences: Insight

The Taking Part survey is commissioned by the Department of Culture, Media and Sport. Each year for the past three years around 24,000 people were interviewed about their engagement in culture, heritage, leisure and sport.

Arts Council England have re-analysed the results to create a new arts-based segmentation of English adults consisting of 13 target markets. They then used ACORN to create a psycho-demographic profile of each segment, describing their attitudes, purchasing behaviour and demographics. Download a publication giving a full description of these segments at http://www.artscouncil.org.uk/publication_archive/arts-audiences-insight/ For a fee, your regional audience development agency will do an Arts Audiences Insight profile of the neighbourhoods your audience comes from. Again, all you have to provide are their postcodes.

Use geodemographic profiling to get new audiences similar to the people already attending:

- **Pick out the top five or six groups from your geodemographic profile report to get a sense of the range of people attending your events and what motivates them. Read the descriptions to understand what marketing messages and communication methods are likely to work best and adapt your publicity material accordingly.**
- **Look at the coded postcode list to see where they come from.**
- **Increase your marketing in those areas. You could recruit an existing audience member living in that area to help you extend your distribution of posters and leaflets. You could even ask them to drop a leaflet through the letter box of everyone in their street. Invite this audience member to introduce a neighbour to jazz by giving them a free ticket. Get into appropriate community publications in those areas.**

Case Study

Can we get the existing audience to recruit like-minded people for us? New Jazz 5 have already tried a 'bring a friend' campaign with limited success. An improvement on the idea that John Holland and I have discussed is to offer four tickets for the price of two. This means that a couple can recruit another couple they think would enjoy the evening. It's a Friday or Saturday evening out.

The key to the success of this type of campaign is to offer the free tickets with one condition: we need the name and address of the guests – that way we can keep in touch with them. This is all part of our intention to establish a relationship with our attenders and potential attenders via the choice of communication methods available to us.

Gavin Street, Lincoln Drill Hall

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