

Asset - the story so far ... with a Vienna focus

4th November 2019

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 the audience agency

Understand who your audiences are.
Discover who they could be.



1898

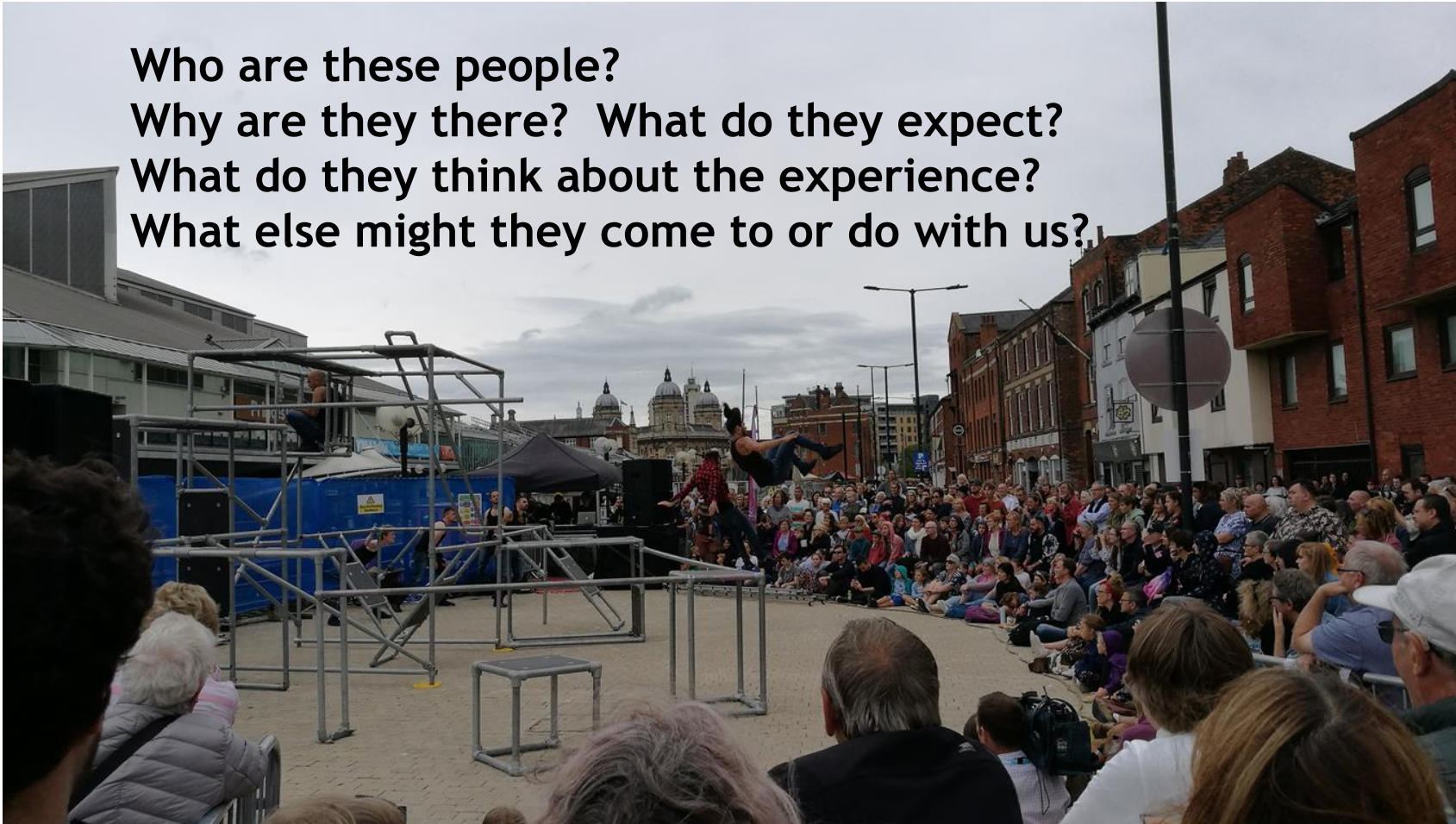
The steps of inspiration

The steps to inspiration are what we deal with in the cultural world



Beyond the guessing game

**Who are these people?
Why are they there? What do they expect?
What do they think about the experience?
What else might they come to or do with us?**



Hull Freedom Festival, 2019



Beyond the guessing game

What do we know about our audience?

- Who are they? What are their characteristics?
- What are they interested in?
- What do they do (how do they behave)?
- What do they think about you?

→ This understanding helps us to develop good longer lasting relationships with our public, enables us to work with our strengths and address weaknesses

→ It can also help us generate new ideas and use our creativity and imagination



Not always easy ...



Out There Festival, Great Yarmouth, UK. 2018

What about you?

- Who are you?
- What is your organisation / institution?
- Do you use research to understand your audience? What do you use? What sort of things do you know? What would you like to know?

A European First



**AUDIENCE
SEGMENTATION
SYSTEM IN
EUROPEAN
THEATRES**



Co-funded by the
Creative Europe Programme
of the European Union

Asset Project



Research into theatre audiences in Helsinki, Prague, Sofia, Vienna and Zagreb

20 theatres (4 theatres in each of 5 cities)

Training and workshops

Questionnaires based research

Audience development activity linked to European Theatre Night

Develop understanding of audiences in those cities

Segmentation

Evaluation and dissemination of outcomes



Segmentation is part of it



But we shall return to that later ...

Participating theatres

Finland	Kansallisteatteri
Finland	Aleksanterin Teatteri
Finland	Cirko
Finland	Zodiak
Austria	WERK X-Petersplatz
Austria	brut Wien
Austria	DSCHUNGEL Wien
Austria	Shuberttheater Wien
Czechia	Švandovo divadlo na Smíchově
Czechia	Studio DVA Theatre
Czechia	Jatka 78
Czechia	National Theatre
Croatia	Dječje kazalište Dubrava
Croatia	Gavella
Croatia	Comedy Club Studio Smijeha
Croatia	Zagrebački plesni centar
Bulgaria	National Theatre "Ivan Vazov"
Bulgaria	Sofia Opera and Ballet
Bulgaria	Theater Azaryan
Bulgaria	State Satiric Theatre "Aleko Konstantinov"

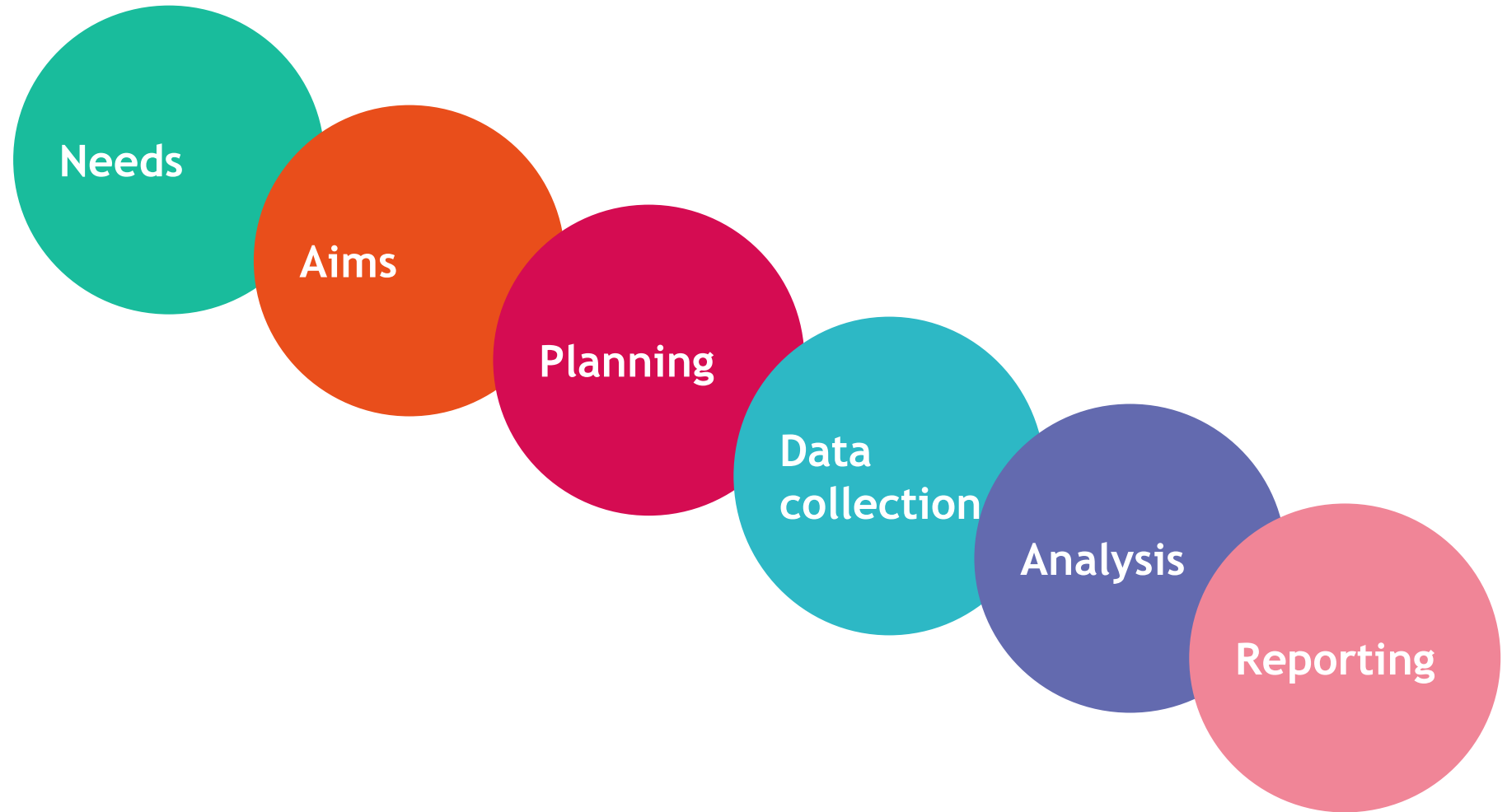


What are we trying to do with this research?

- Introduce audience research as a useful tool for theatres across Europe
- Provide useful feedback for theatres so they can change and progress with their audience engagement
- Understand how theatre audiences are similar or different across Europe - using what this teaches us
- Develop a segmentation system that provides an understanding of the differing attitudes and needs of audiences
- Understand the impact of audience development initiatives such as European Theatre Night
- Provide a basis for theatres in cities and across Europe to work together



Research process



Asset - the data collection

Following on from our workshops earlier in the year the key areas for research were identified

- Demographics - age and gender, where people lived
- Attendance - which events, how often, what types
- Communications - how people found out about events
- Motivations - reasons for attending, wider and specific
- Experience - what they thought about the theatres
- European Theatre Night - attended or not?
- Perspectives on theatre - classic or modern etc
- Open questions - comments not closely defined



Data collection methodology

- All questionnaires were translated into the appropriate languages. In some places - such as in Vienna - English was also given as an option
- Theatres encouraged to use face to face questionnaires if possible. Some used e-surveys (Finland were all e-surveys) and some used a mix.
- Collected March - May 2019

Face to face and e-surveys

Im Rahmen des von der Europäischen Union unterstützten Forschungsprojektes „ASSET“ nimmt das WERK X-Petersplatz an einer europaweiten Publikumsbefragung teil. Die Ergebnisse sollen dabei helfen, in Zukunft zielgerichteter auf die Wünsche des Theaterpublikums eingehen zu können.

Frühere Besuche

Haben Sie das WERK X-Petersplatz bereits einmal besucht??

- | | |
|--|---|
| <input type="checkbox"/> Ja, in den letzten 12 Monaten | <input type="checkbox"/> Ja, vor drei bis fünf Jahren |
| <input type="checkbox"/> Ja, vor ein bis zwei Jahren | <input type="checkbox"/> Ja, vor mehr als fünf Jahren |
| <input type="checkbox"/> Ja, vor zwei bis drei Jahren | <input type="checkbox"/> Nein, das ist mein erster Besuch |

(Falls: Ja in den letzten 12 Monaten) Inklusive heute: wie oft haben Sie das WERK X-Petersplatz in den letzten 12 Monaten besucht?

Der heutige Besuch

Durch welche der aufgezählten Punkte haben Sie von der heutigen Aufführung erfahren *(Alle zutreffenden ankreuzen)*

How did the data collection go?

- For those who were involved, how did it go?
- What worked, what was problematic?

The results

7,575 valid survey responses across 5 cities and 20 theatres

Sample size

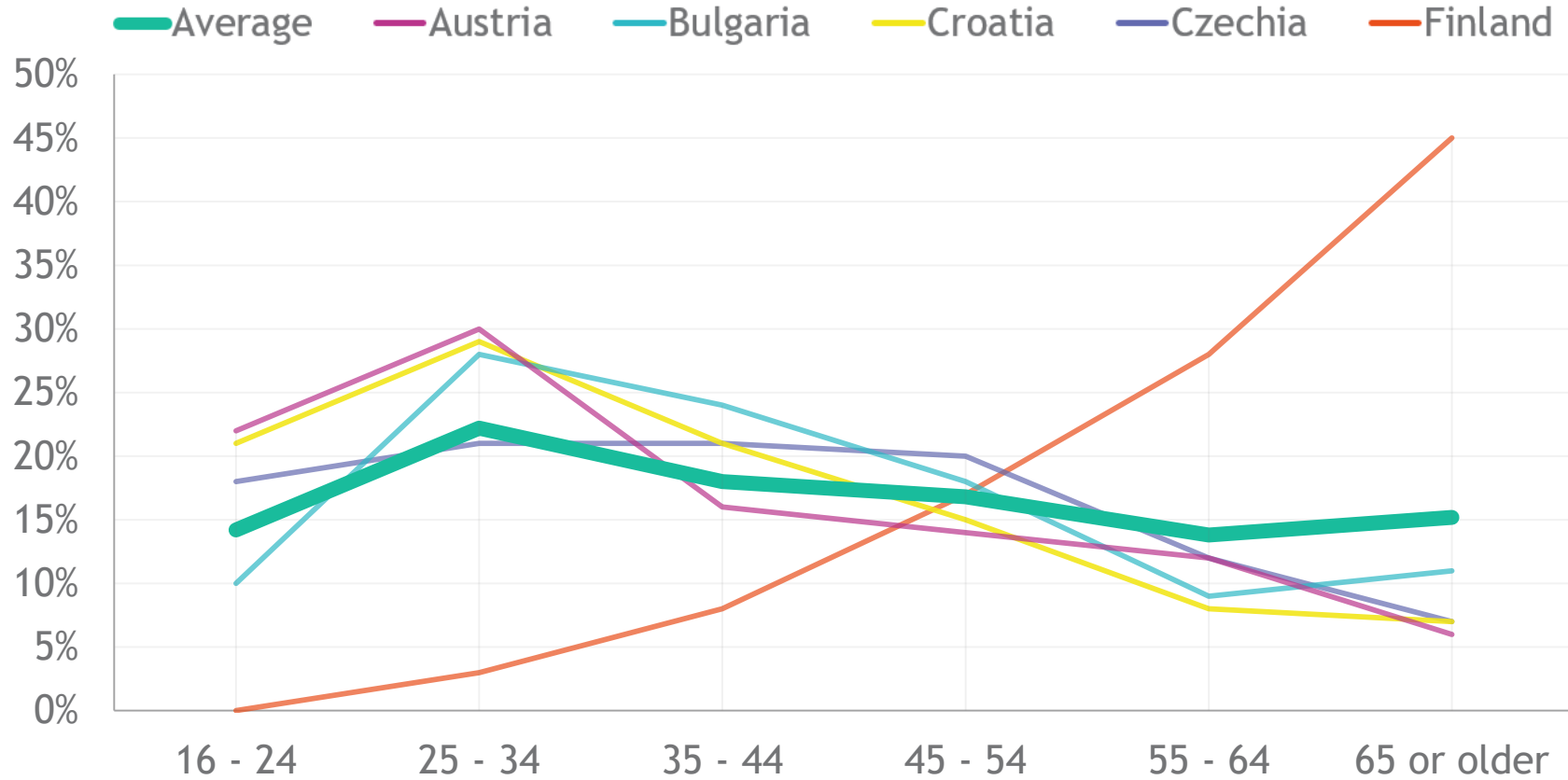
- 20 theatres representing 1.8m annual tickets
- Total 7,575 responses

Country	Annual tickets		Valid cases	
	Sum	%	Sum	%
Czechia	1,117,083	61%	2,712	36%
Bulgaria	320,000	17%	1,016	13%
Finland	266,000	14%	2,006	26%
Croatia	111,770	6%	866	11%
Austria	27,000	1%	975	13%
<i>Total</i>	<i>1,841,853</i>		<i>7,575</i>	



Who visits these theatres?

Age

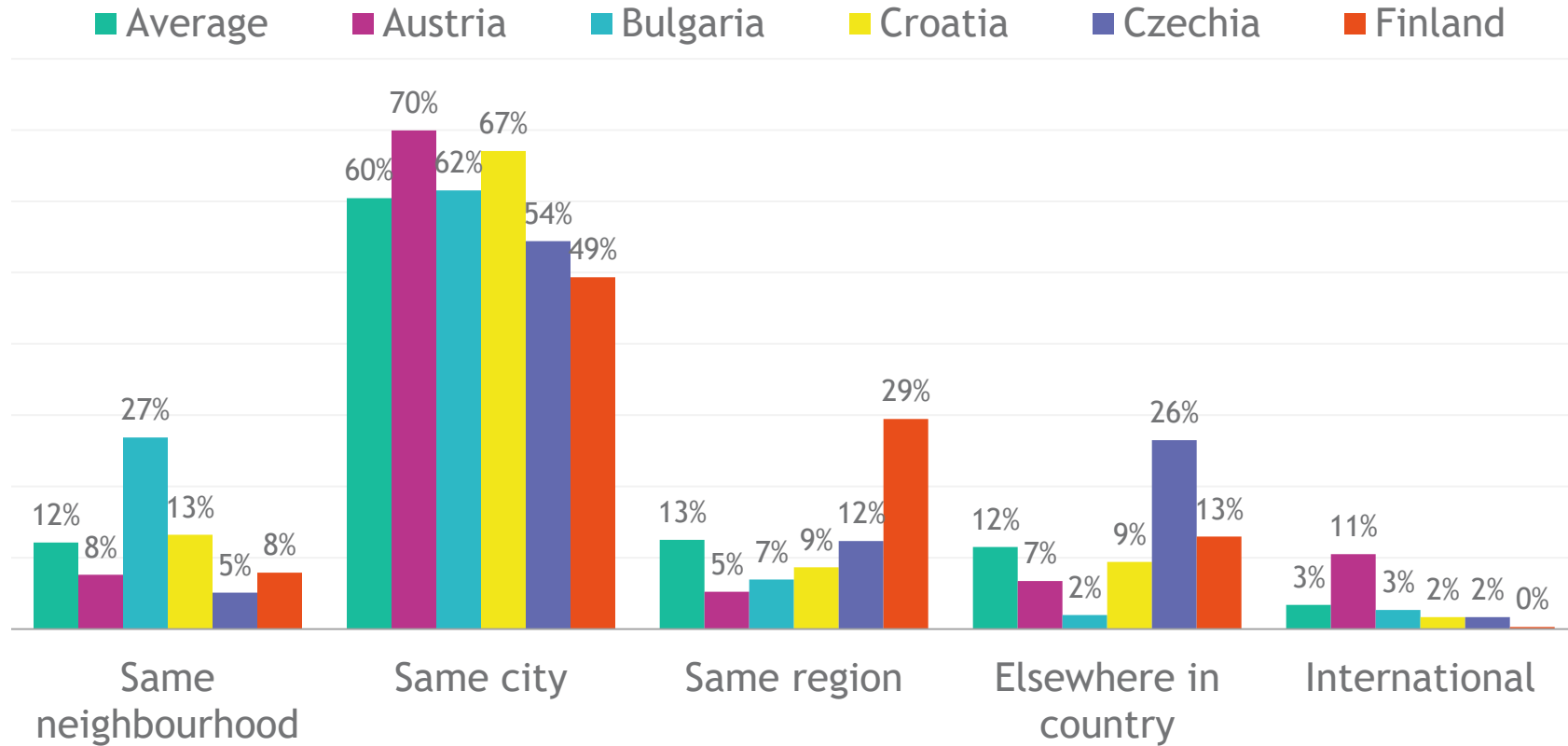


Average	Austria	Bulgaria	Croatia	Czechia	Finland
43.7	37.7	41.9	37.9	41.0	59.8

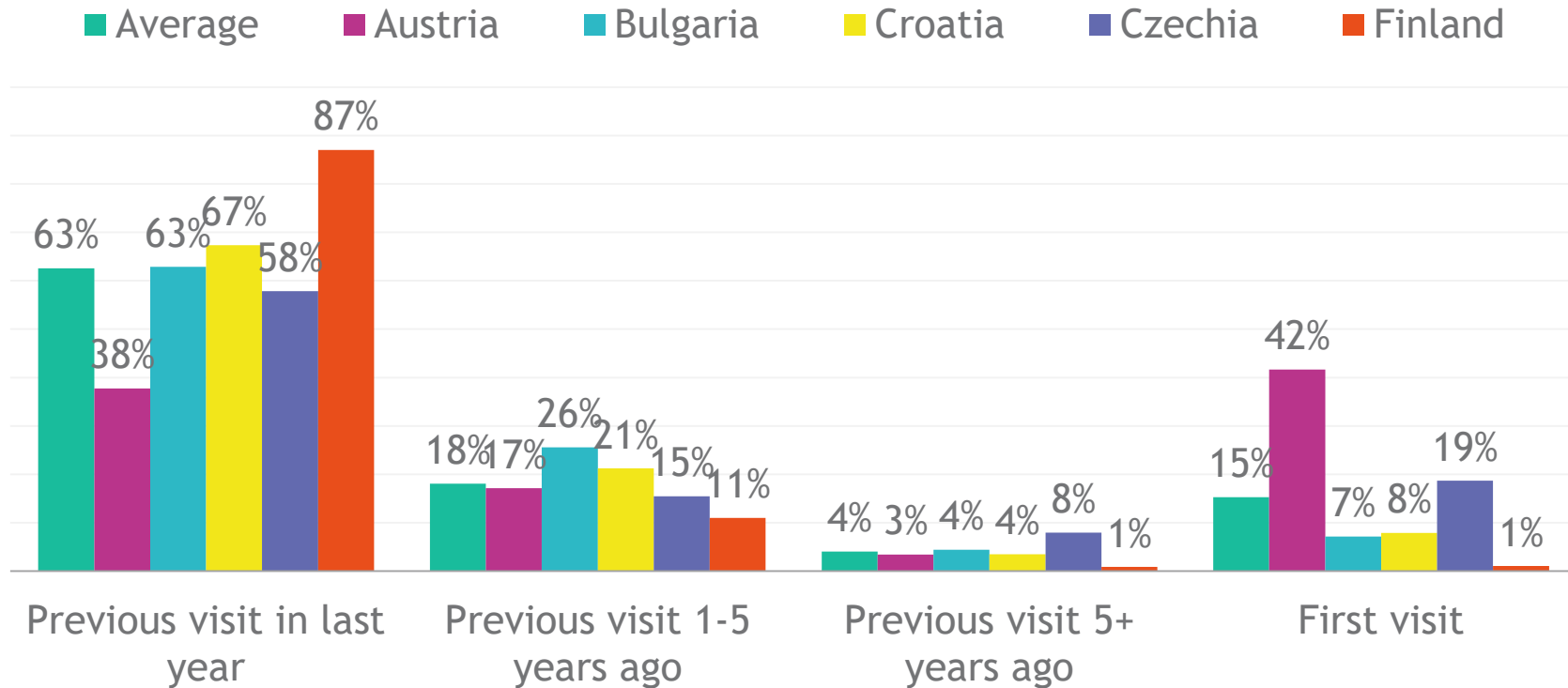
Average (mean) age



Visiting from...



Previous visits

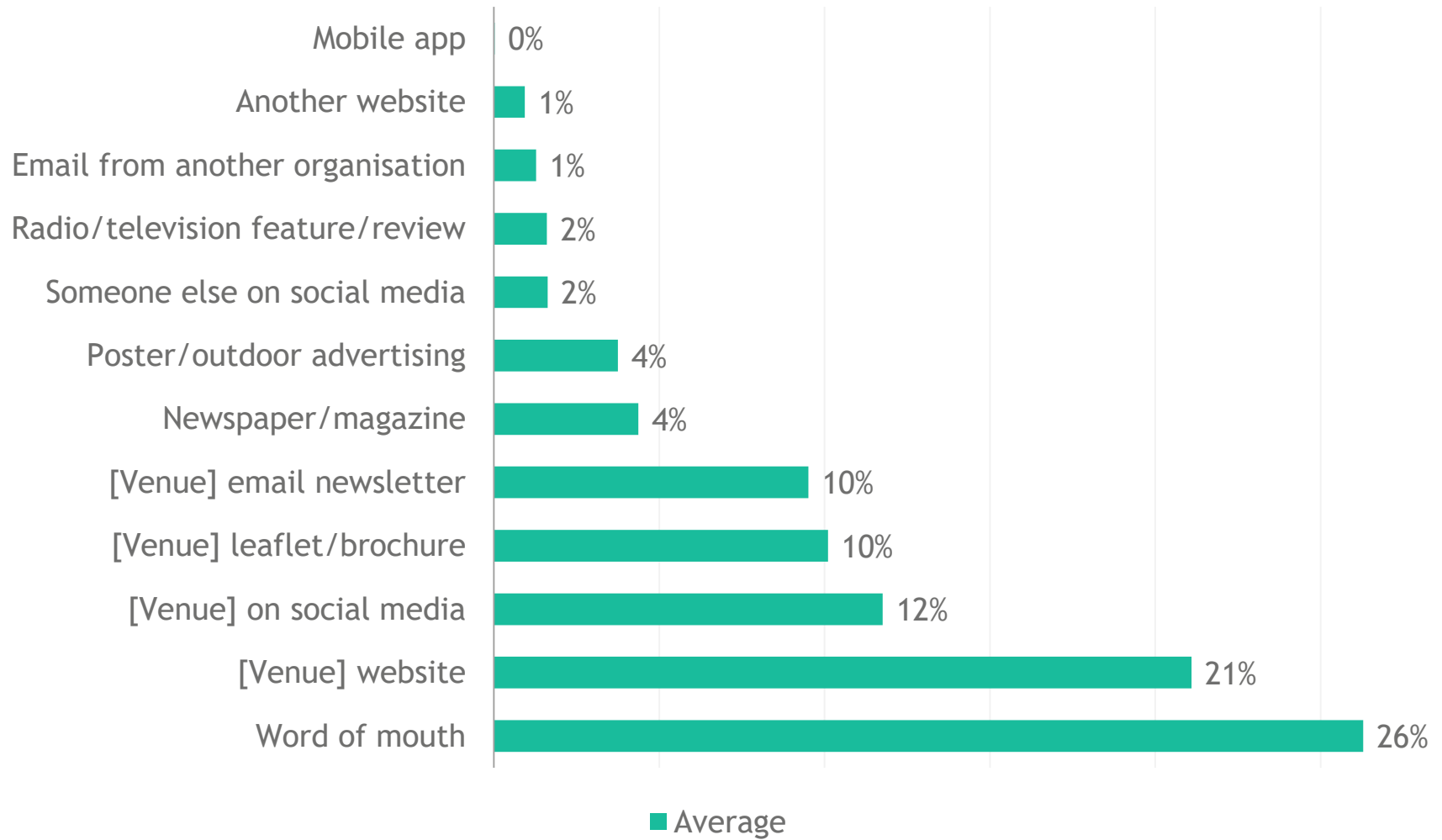


Average visits to venue per year (frequent visitors only)



Why do they visit?

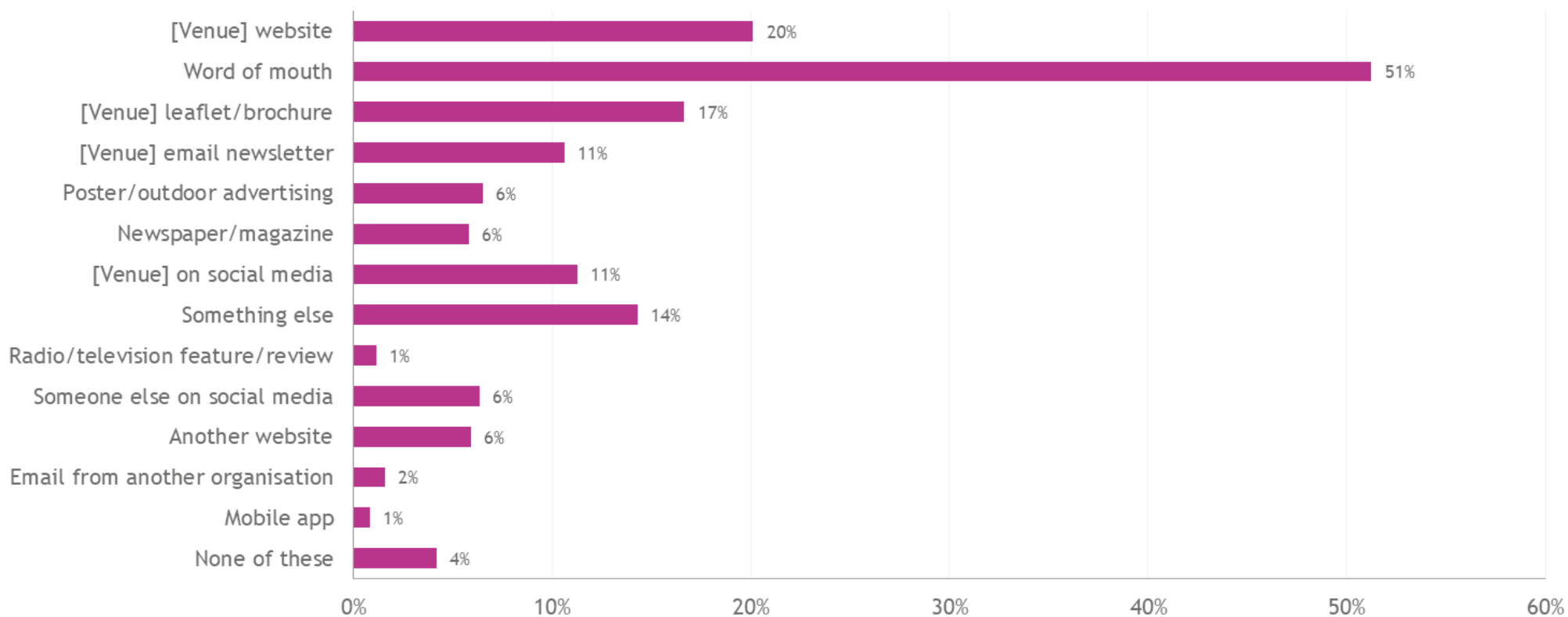
Marketing/information sources (all countries)



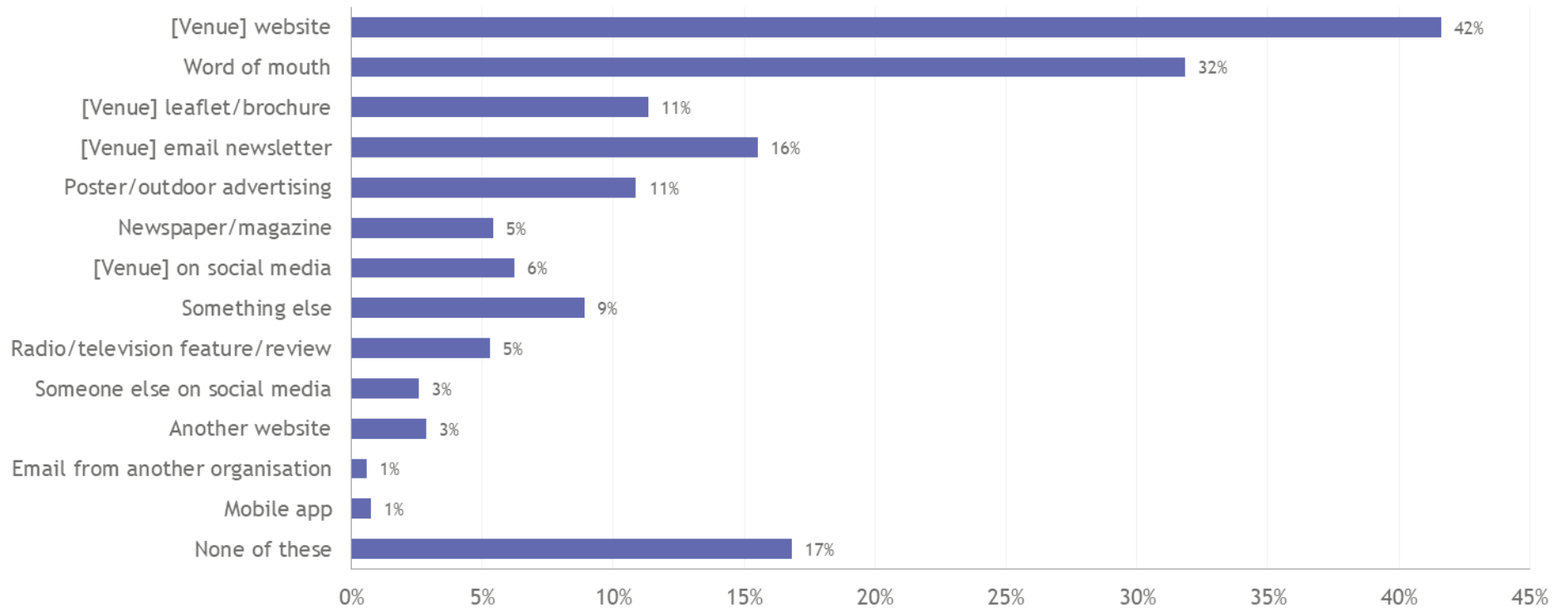
Average 1.7 information sources



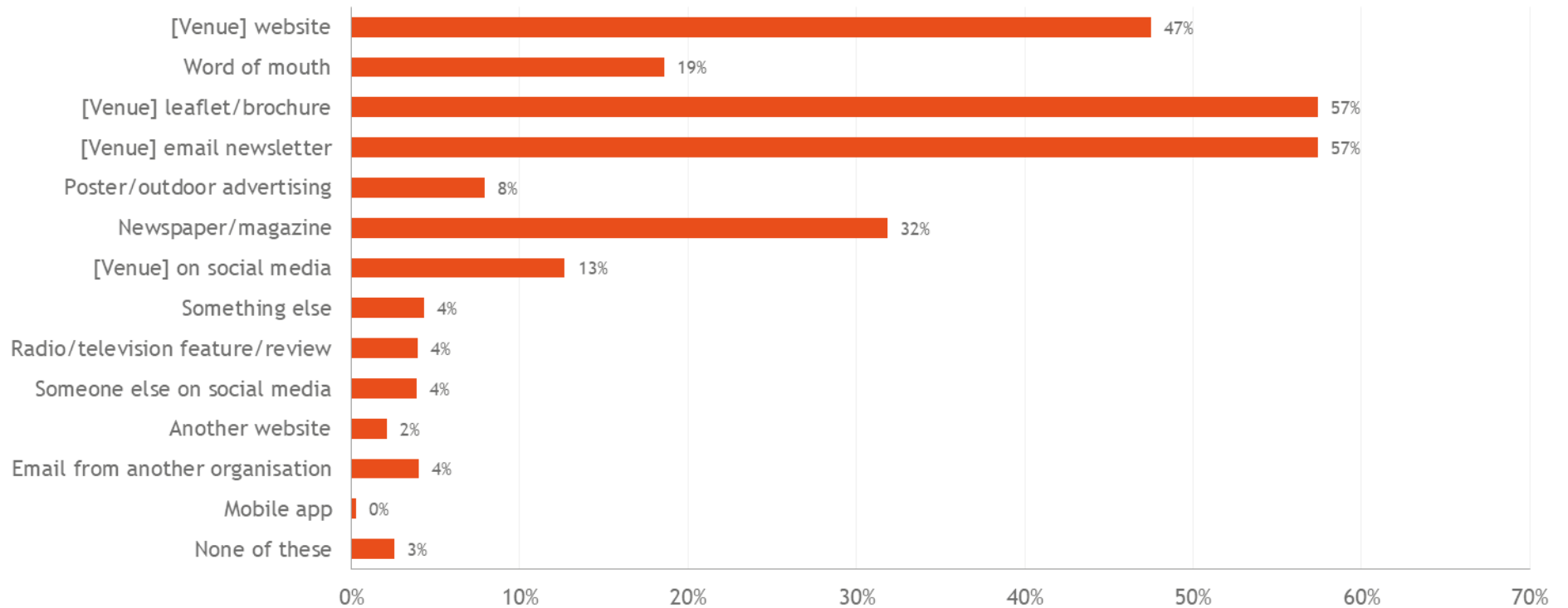
Austria Communications



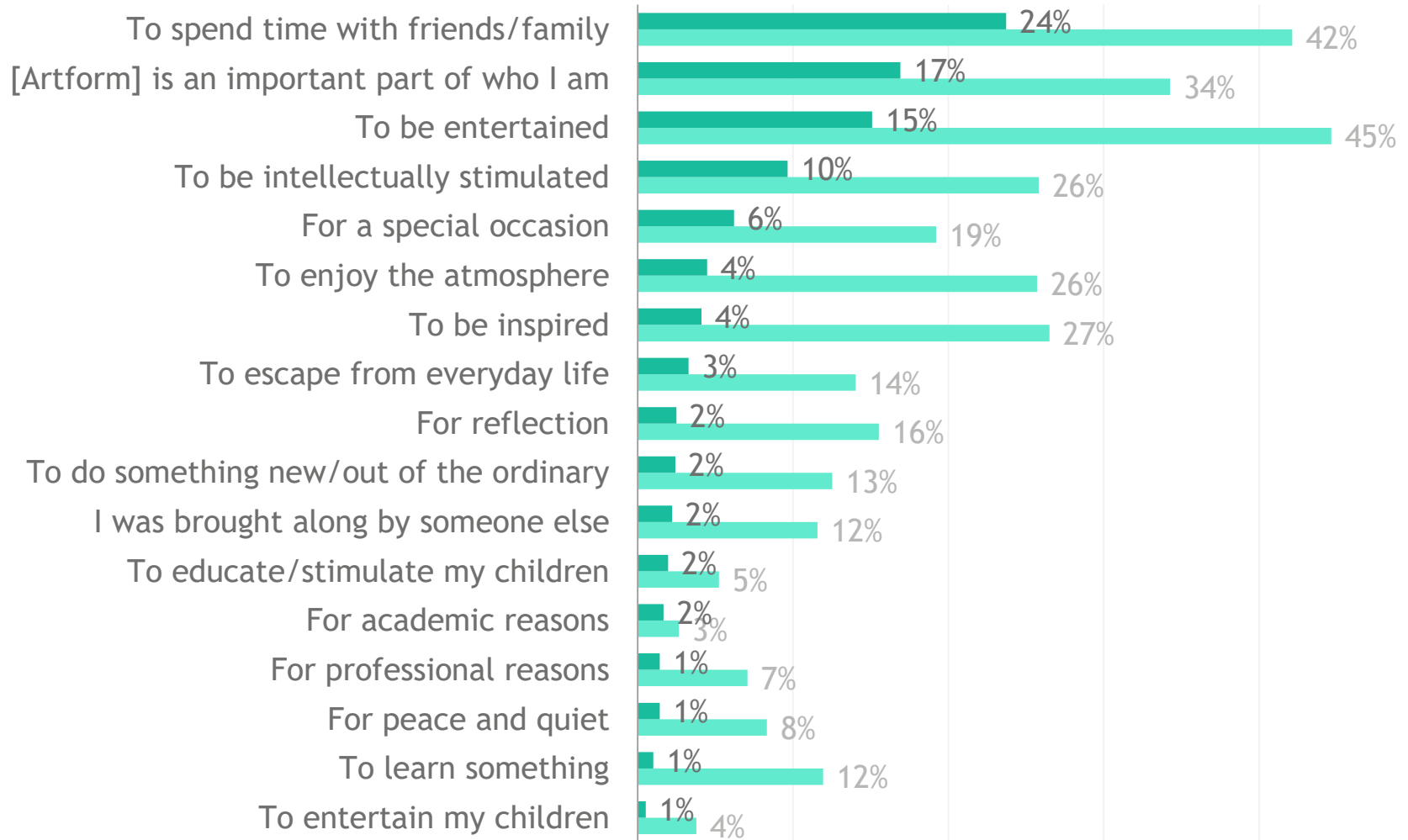
Czechia Comms



Finland Comms



Motivations

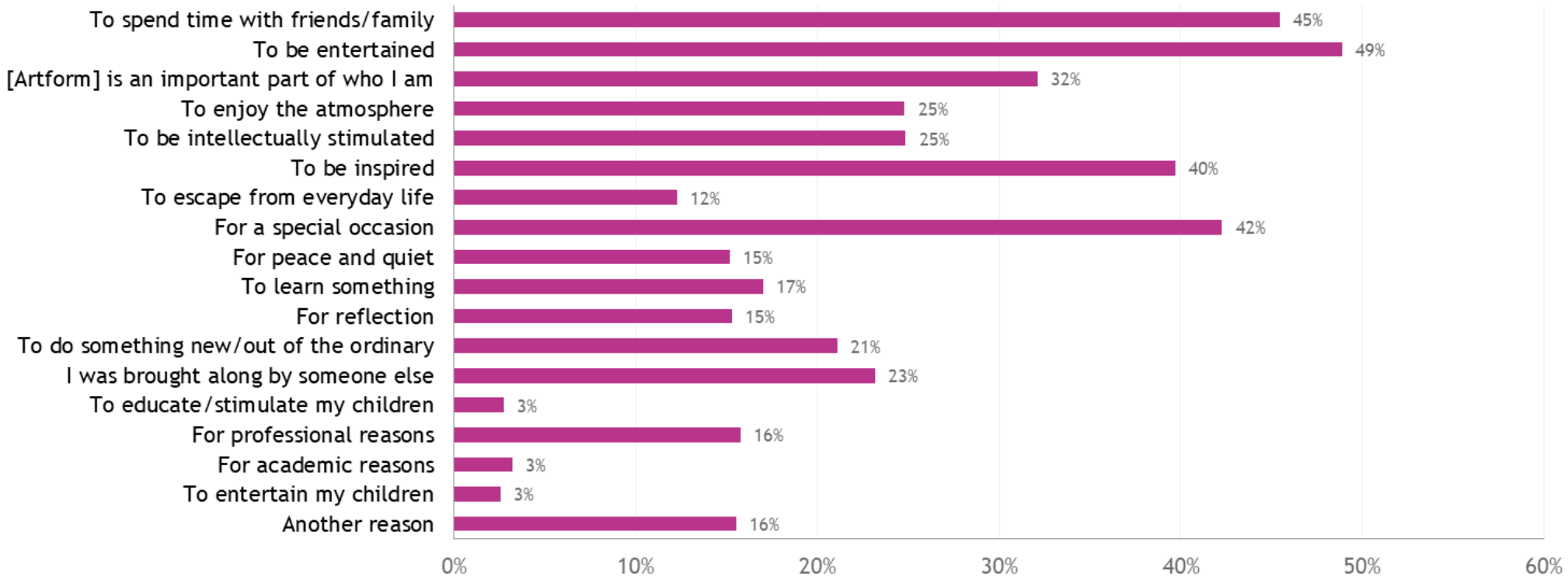


■ Main motivation (average)

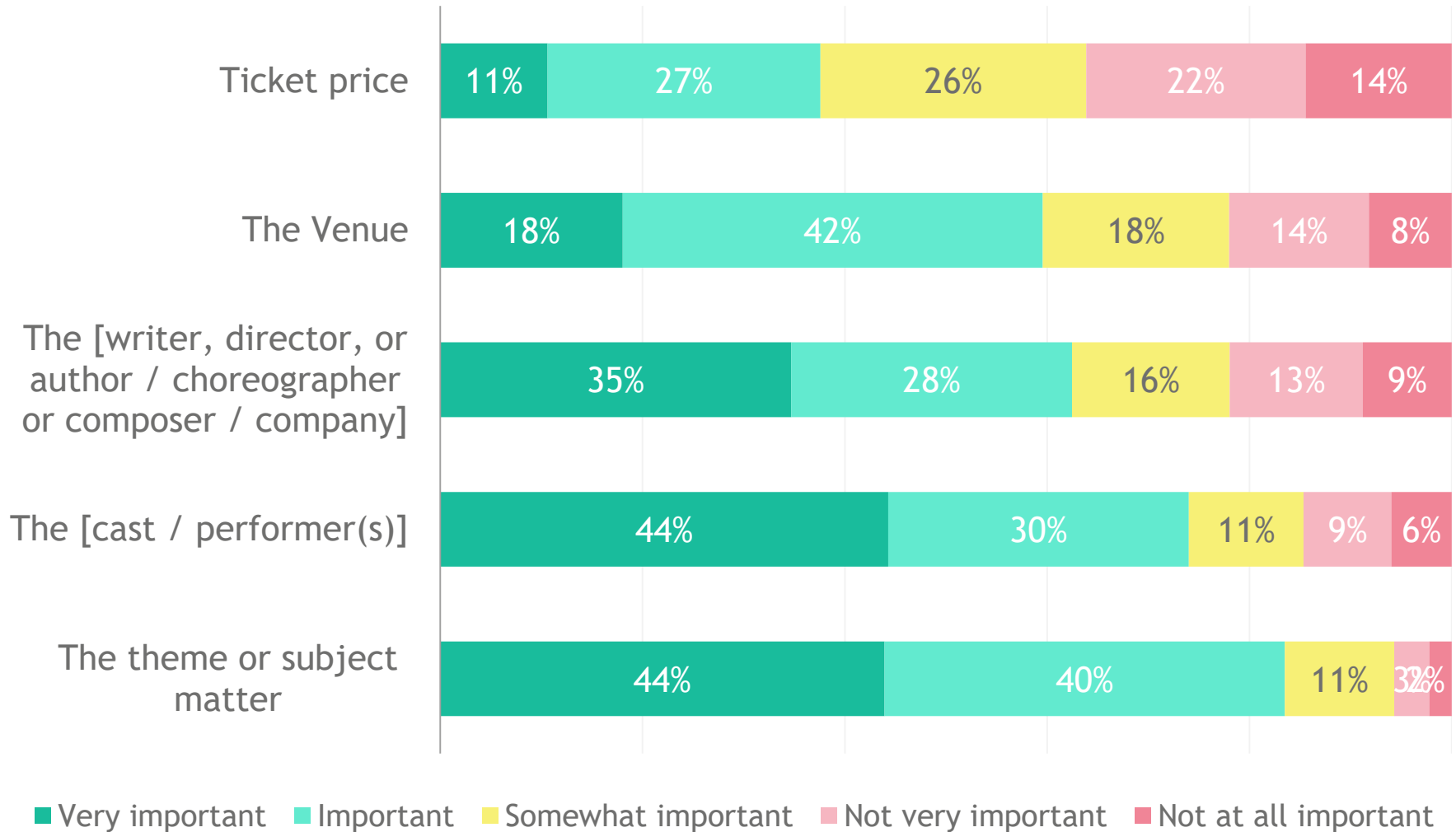
■ All motivations (average)



Motivation Austria



Decision-making (average)



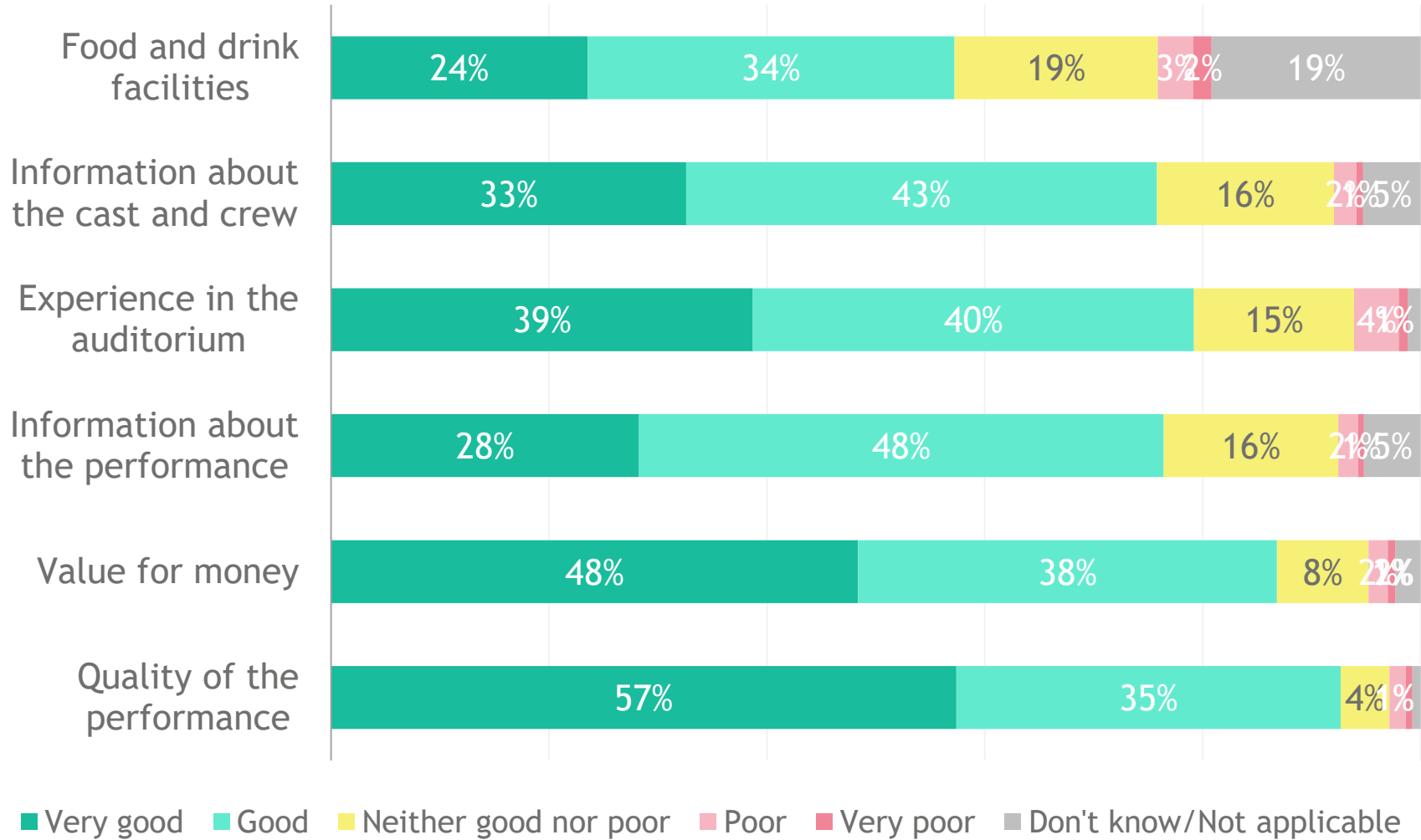
Decision-making (scored)

	Average	Austria	Bulgaria	Croatia	Czechia	Finland
Ticket price	3.0	2.5	3.6	3.1	2.4	3.2
The venue	3.5	2.9	4.0	3.6	3.2	3.6
Writer, director, author/ Choreographer, composer/Company	3.7	3.2	4.7	3.8	2.9	3.7
Cast/performer(s)	4.0	3.3	4.7	4.2	3.6	4.0
Theme or subject matter	4.2	4.0	4.5	4.2	4.0	4.2

Score: 1 = not at all important, 5 = very important

Experience

Experience (average)

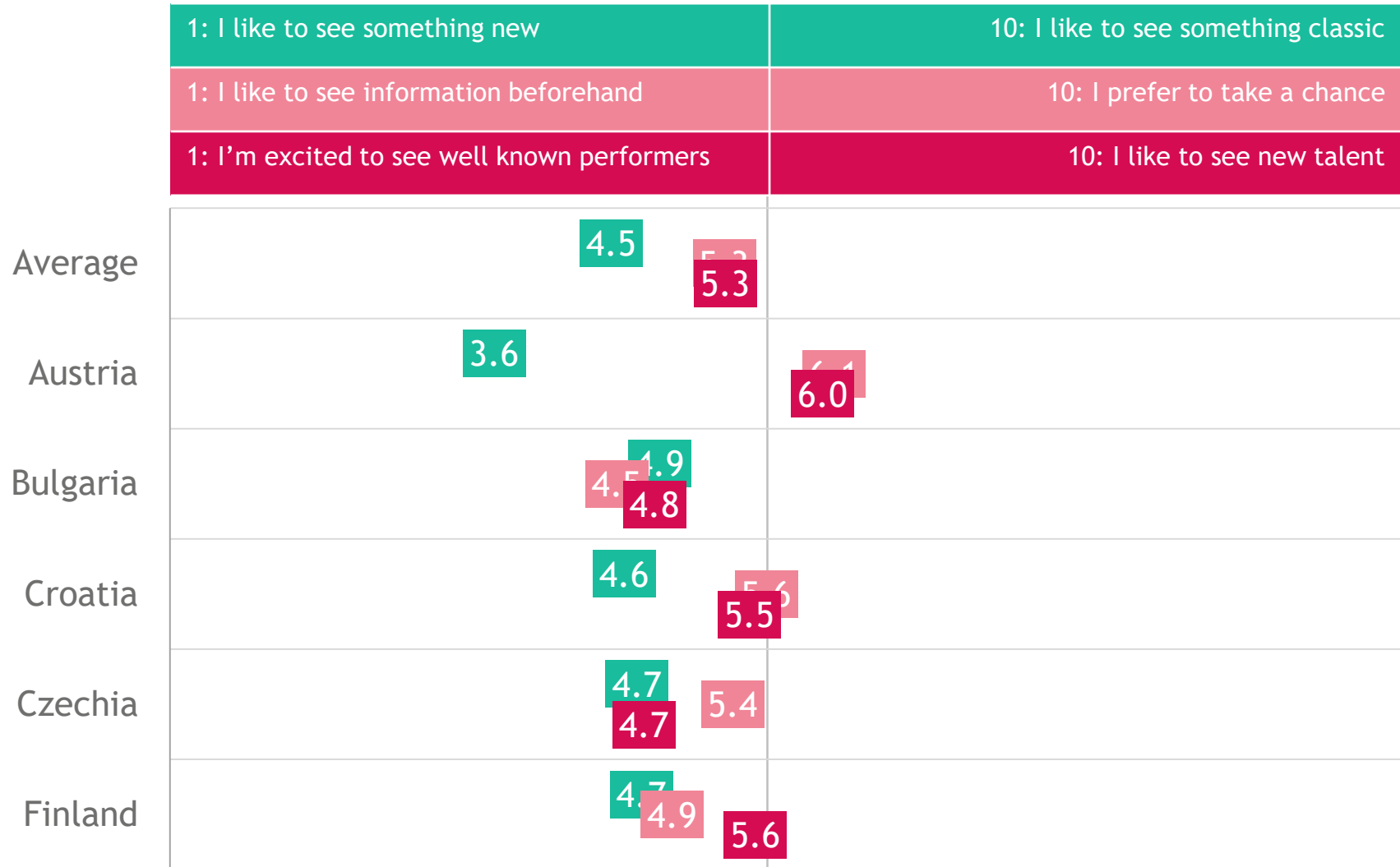


Experience (scored)

	Average	Austria	Croatia	Czechia	Finland
Food and drink facilities	1.8	2.2	2.3	2.2	0.7
Experience in the auditorium (e.g. comfort, atmosphere)	2.3	2.6	3.3	2.5	0.8
Information about the performance	2.0	1.9	2.2	2.5	1.3
Information about the cast and crew	2.1	1.9	2.3	3.0	1.4
Value for money	2.8	3.1	3.1	3.0	2.2
Quality of the performance	3.2	3.6	3.3	3.7	2.2
<i>Average Score</i>	2.4	2.5	2.8	2.8	1.5

Score: -5 = Very poor, 0 = Neutral, +5 = Very good.
 (Don't know/Not applicable responses not included in analysis)

Positioning



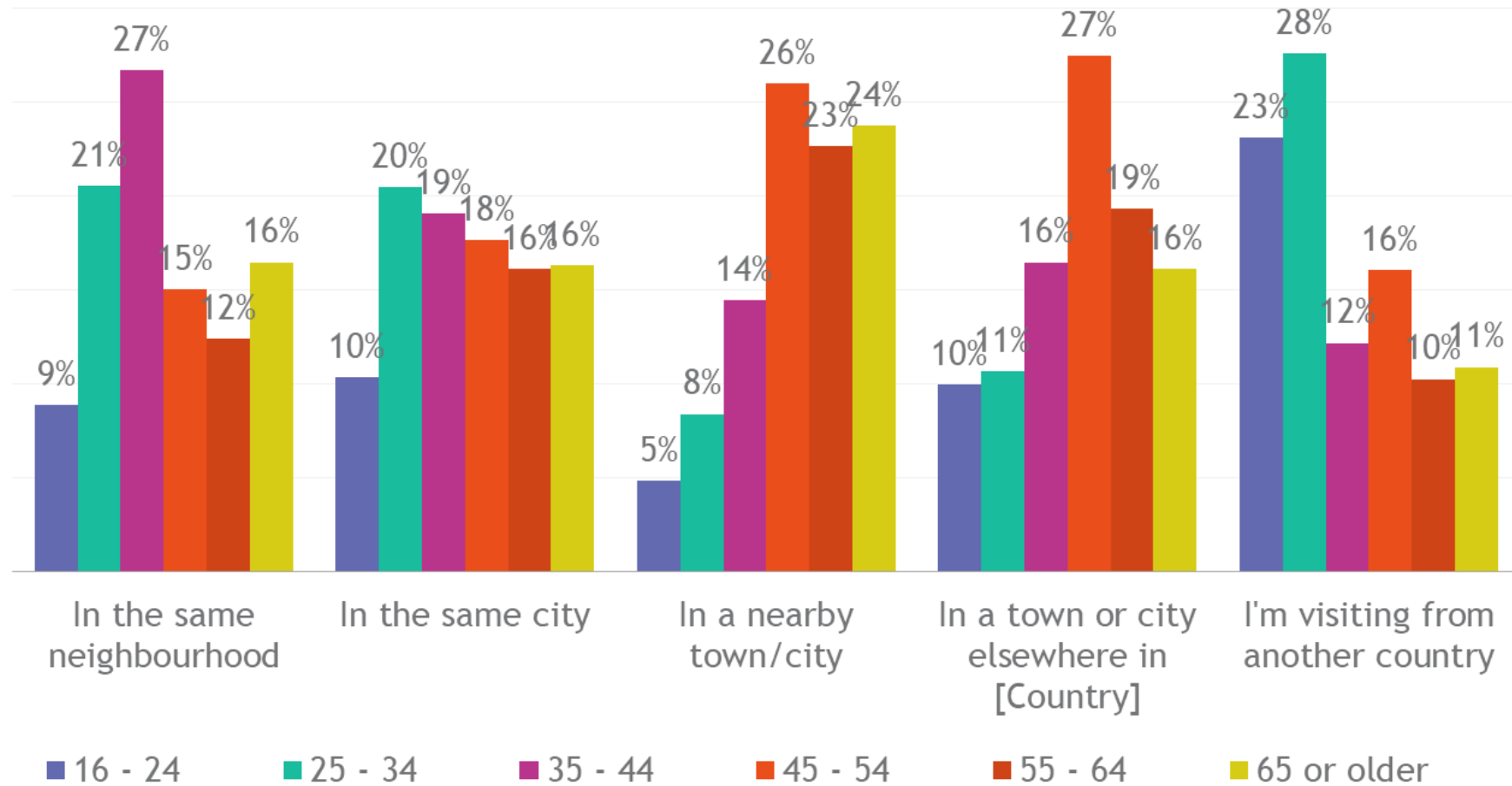
Theatre-going preferences

Performances seen in last three years

Performances seen in last three years	Average	Austria	Bulgaria	Croatia	Czechia	Finland
Classical Play/Drama	69%	70%	63%	57%	66%	88%
Contemporary Play/Drama	61%	66%	54%	54%	66%	62%
Musicals	40%	38%	34%	33%	42%	55%
Opera and Operetta	37%	36%	43%	20%	31%	58%
Classical Dance or Ballet	31%	30%	27%	25%	29%	42%
Children's/Family show	30%	50%	10%	27%	32%	30%
Comedy, cabaret, stand-up, talks and revues	40%	52%	32%	59%	17%	42%
Community/Amateur Theatre	26%	36%	14%	24%	22%	32%
Experimental Theatre (incl. Physical Theatre)	25%	51%	13%	15%	23%	24%
Contemporary Dance/Dance Theatre	23%	39%	11%	18%	18%	27%
Contemporary Circus	16%	25%	10%	5%	19%	21%
Puppetry/Object Theatre	16%	31%	9%	12%	14%	11%
Interactive/Immersive Theatre	15%	34%	8%	12%	9%	11%
Mime Theatre	5%	8%	2%	1%	5%	6%
Other types of theatre performance	6%	13%	1%	2%	5%	6%
None	2%	2%	1%	3%	4%	0%
<i>Average number of genres</i>	4.5	5.9	3.3	3.8	4.2	5.2



Cross-tabbing results



Some thoughts about the Viennese theatres

- The ones involved in the research tend to be the smaller scale theatres producing more contemporary work and this has an impact on the results
 - how would it differ if bigger theatres?
- Relatively high numbers of first time attenders
 - is there a way of developing greater loyalty?
- Higher proportion of attenders from outside the country than in other cities
- In terms of experience, there was a desire for better facilities and comfort in theatres



Then what about Theatre Night?

Info

Programm

Presse

Kontakt



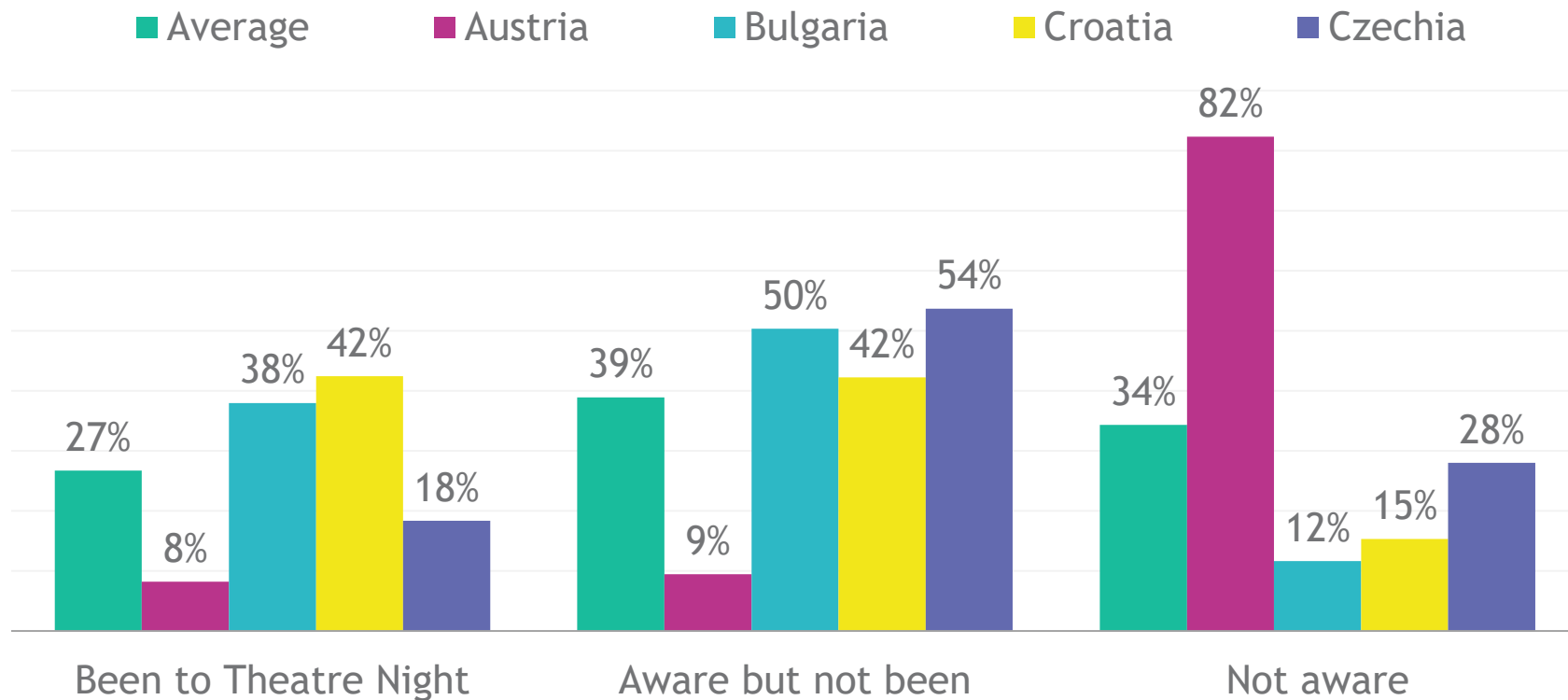
**EUROPÄISCHE
THEATERNACHT**
EUROPEAN THEATRE NIGHT

Die Theaternacht – am 16. November 2019

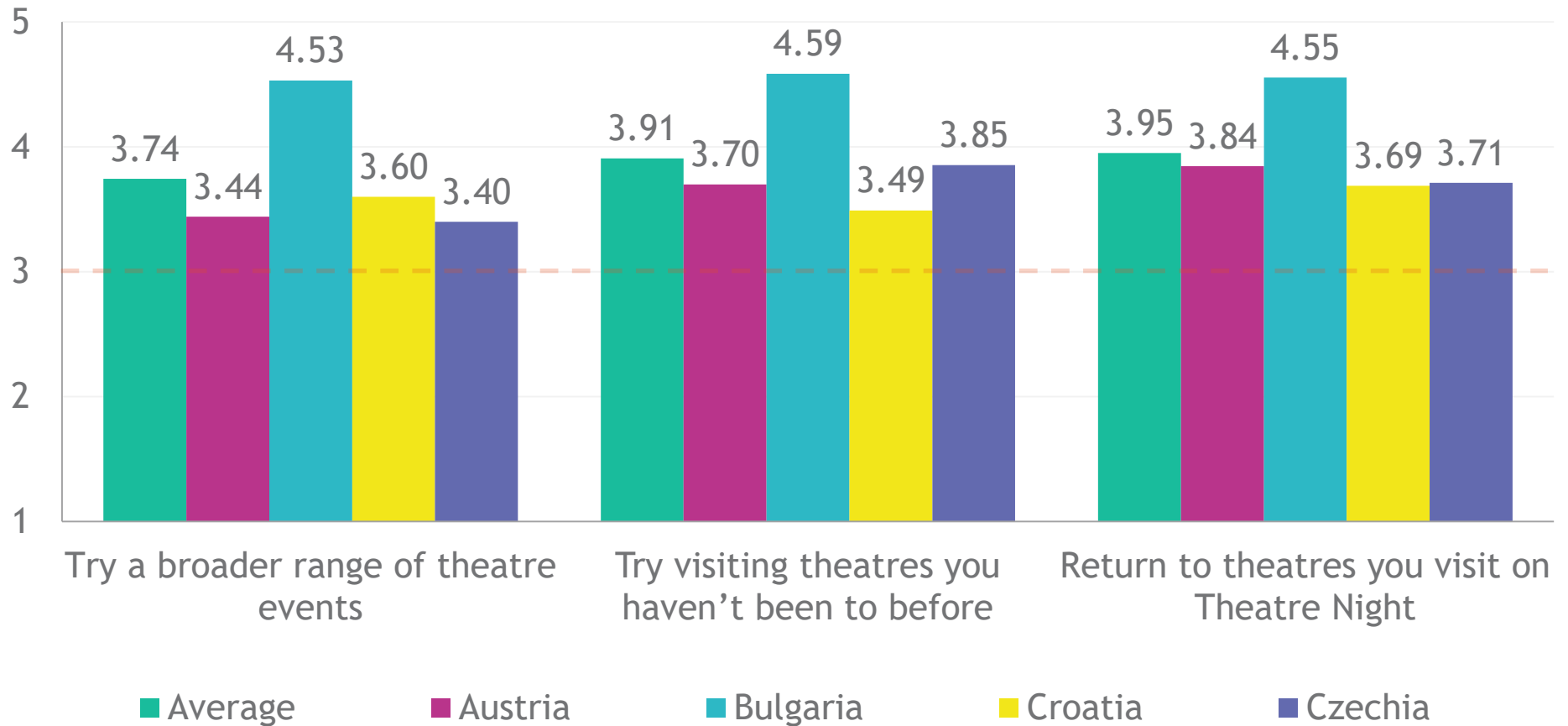
Vorhang auf für alle — an 400 Locations quer durch Europa in einer Nacht!

Unter dem Ehrenschutz des
Bundespräsidenten der
Republik Österreich

Theatre Night



Impact of Theatre Night



1 = Much less likely / 3 = No difference / 5 = Much more likely

Next stages

This is the first stage - looking mainly at what the research says about the audiences in those theatres

- Developing segmentation
- Theatre Night questionnaires
- Spring 2020 - second wave of research

This leads to final results and ideas for next stages in autumn of 2020



Reflections questions?



Dankeschön!

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 the audience agency

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Discover who they could be.