Practical Strategies for Data and Ticketing

26 February 2025

BAKERRICHARDS

Baker Richards

Since 2003, we've worked with more than 800 clients worldwide, including world leading visitor attractions, museums, performing arts venues, festivals and strategic funders in the UK, Europe, USA, Canada, Australia, and New Zealand.

We believe

A solid financial footing makes creative and social impact possible, while unstable finances jeopardise everything

and so we

Equip cultural organisations and visitor attractions for an ambitious and resilient future

by providing

consulting, segmentation, research, dashboarding, and strategy to engage audiences and grow earned income

This course

This course covers practical strategies for using data and ticketing to drive audience growth and sustainable engagement. We will explore affordable and manual options for capturing and leveraging audience data.

You will learn

- how to collect essential data to grow audiences, using affordable tools
- the most effective pricing strategies for audience engagement
- best practices for data sharing across networks

Part 1

- Best Practices in Data Capture and Use

Part 2

- Incentive Models: Pay-What-You-Decide (PWYD) & More

Part 3

- Data Sharing Across Networks

Click to go to each Part

Definitions

We will be using these terms interchangeably

- Your organisation / business / site / venue / attraction

- Your audiences / users / customers / visitors

PART 1

Best Practices in Data Capture and Use

START PART 1

BACK

Part 1: Best Practices in Data Capture and Use

You will learn:

Click to go to each section

WHY: why it's important to collect data about your audiences

WHAT: what types of data you should collect, from basic to advanced

HOW: best practices and tools for collecting data, from low to high coverage

BACK

The impact of data collection

CASE STUDY

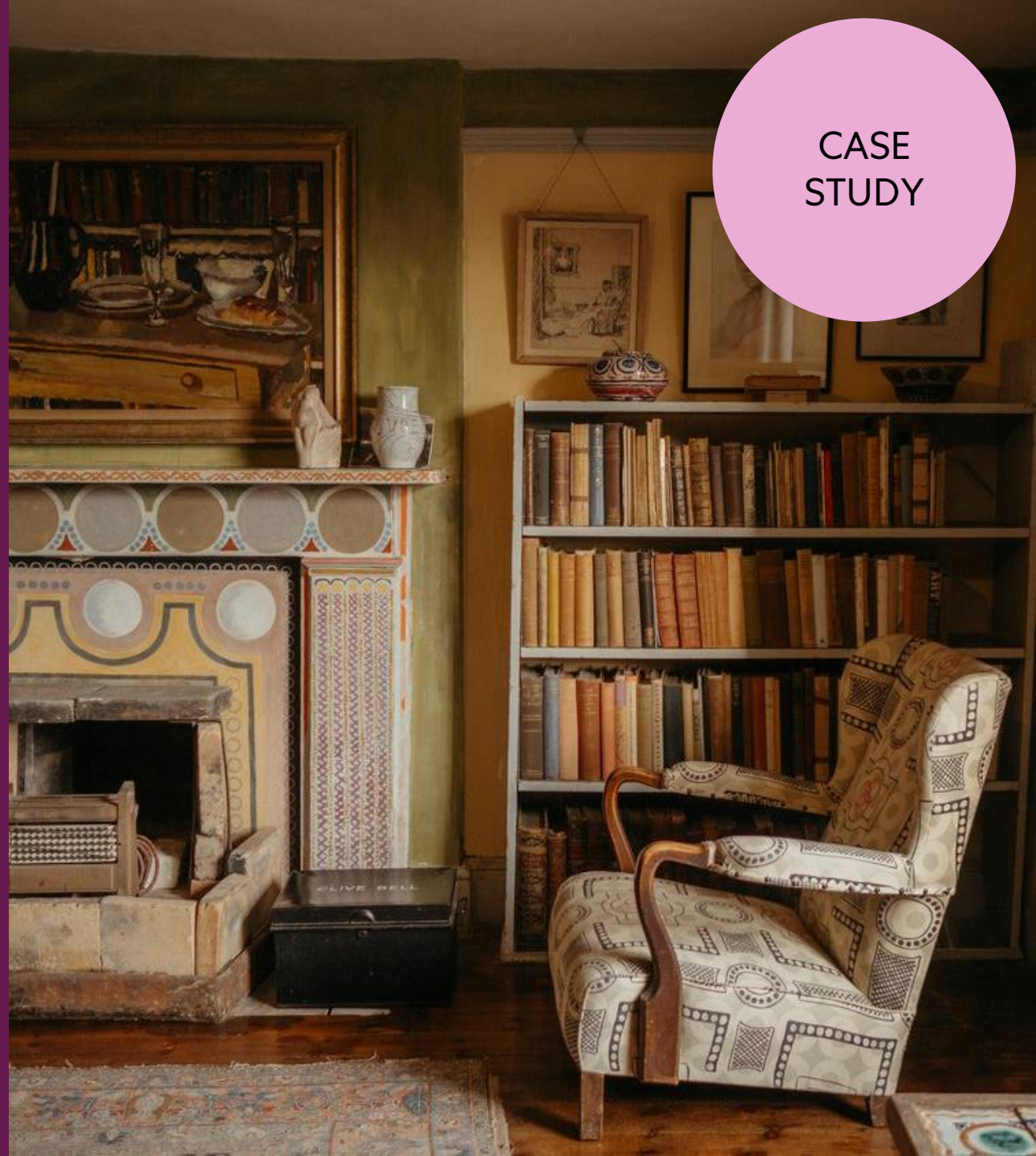
The Charleston Trust

The modernist home and studio of the painters Vanessa Bell and Duncan Grant, Charleston was a gathering point for some of the 20th century's most radical artists, writers and thinkers known collectively as the Bloomsbury group.

Exhibitions, events and festivals in Firle + new space in Lewes

The impact of data collection

- Charleston successfully bid for Fidelity UK funding which is supporting their progress in becoming a data-led organisation including mentorship and money to improve CRM systems and undertake specific audience research
- It's also funded a dedicated data and insights role, who's been fantastic at getting data shared across the organisation including championing post-visit surveys which have informed: programming, catering offer, membership and various customer service issues, as well as providing useful data on their demographics
- Charleston have various sustainability objectives, and track things like their carbon saved, electricity generated via their on-site solar, trips by their dedicated shuttle bus etc.



CASE STUDY

WHY

Why it's important to collect data about your audiences

Knowing more about your audience is beneficial to your organisation for at least 7 reasons – all important to your organisation.

BACK

GO TO ACTION POINTS

What does ENGANGEMENT mean?

1. **Revenue**: selling more tickets
2. **Awareness**: you become the go-to place for activities and partnerships
3. **Advocacy**: audiences care that you exist and will advocate for you
4. **Social impact**: your existence has wider social and economic benefits, such as providing employment opportunities, protecting history, making art accessible

1. RELEVANCE

you can offer experiences that are relevant to your users, increasing their ENGAGEMENT and making them happier ☺

2. FOCUS

you can invest energy, time and resources only on parts of your offer that are most important, ultimately improving your offer

3. SAVINGS

you can save money by, for example, targeting your marketing to specific age groups, or reduce your opening hours

4. NEW CUSTOMERS

you know who your audiences are, so you can find more of them

5. PROFIT

selling more inventory (tickets, timeslots, products) generates more revenue. And if costs go down, selling more increases your profits too

6. SUSTAINABILITY

higher profits mean greater financial sustainability to make bold choices or navigate rough times

7. FLEXIBILITY

greater financial sustainability enables you to be more flexible in trying new things (different prices, promotions, collaborations, initiatives)

TAKE HOME

GROUP ACTIVITY

THINK ABOUT

1. TODAY: what audience data is readily available to you, that you could access today?
2. THIS MONTH: which of these areas are supported by data versus instinct?
3. NEXT 3 MONTHS: make a list of all the times and places you interact with customers (this is called *customer journey*); what data do you collect at any given point?

BACK

WHAT

what types of data you should collect, from basic to advanced

Start from basic data - that may be all you need.
Move on to collect more advanced data, to answer more specific questions.

BACK

GO TO ACTION POINTS

BASIC

SALES

Ticket quantity and revenue

If your experience is not ticketed, replace ticket quantity with footfall

You need this data to:

1. Quantify the demand for your offering
2. Understand patterns (e.g. peak / off-peak) and adjust your offer
3. Compare against other organisations (benchmarking)
4. Set targets for next year (forecasting)
5. Calculate the best price for your offering, which covers your costs (breakeven price)

Useful measures:

- Total gross ticket revenue
- Total tickets
- Average ticket per day / event
- Average gross revenue per day / event
- Average gross revenue per ticket

Set up and report on different discount types to know about your audience's demographics without having to ask them

Gross revenue is better than net for customer analysis as it shows you what customers actually paid.

Pro tip

Compare the average value of tickets paid against your standard price to get a sense of discounting.

BASIC

CUSTOMER DETAIL

All the data you need to *know* your customers

You need this data to:

1. Know where they come from (local residents, weekenders, holiday makers)
2. Optimise where you do your marketing
3. Select the right partners for collaborations
4. Measure frequency and retention (when linked to tickets / events)
5. Gain some insight into their needs (e.g. family ticket, senior discount)

Customer ID and Postcode are all the data you need.

Pro tip:
Create a unique customer identifier (ID) for each new customer.

If most of your sales are walk-ups, you'll need to get customer details differently; email signups is usually a good place to start.

When linked to tickets and events, these two pieces of data can unlock a great deal of insights into customer behaviour and demographic

Full postcodes can be linked to ONS geographic lookups and Census.

ADVANCED

CONTACT DETAILS

All the data you need to *contact* your customers

You need this data to:

1. Deliver useful information pre-visit
2. Ask about experience post-visit
3. Send marketing emails
4. Comply with data privacy regulation
5. Clean up duplicates (same email address, different names)

Data usually includes:

- Name and Surname
- First line of address
- City
- Country
- Email address
- Phone number
- Birthday or birth year
- Privacy permissions

Email addresses are often the only way to link data coming from multiple data sources, like ticket sales and newsletter sign-ups.

These are PII (Personally Identifiable Information) and as such subject to GDPR. Collect, store and process them securely.

ADVANCED

TRANSACTION DETAIL

You need this data to:

1. Learn about average basket size and basket value
2. Know how many people plan their visit in advance, and how far in advance
3. Optimise where/when you do your marketing
4. Plan your next event accordingly
5. Invest in improving your website / staff training
6. Save on third-party platform commissions

Data includes:

- Transaction / Order ID
- Date of transaction / order
- Sales channel (website / box office / Eventbrite, etc)

Mostly relevant to organisations using a ticketing system / event platform, although some data (timestamps) is recorded by tills as well.

Data extracts at this level of granularity are large and may exceed Excel limits.

CSVs don't have data limits and can be explored using Power Query in Excel.

BASIC

MARKETING CHANNEL

Where did customers hear about your organisation?

You need this data to:

1. Optimise where/when you do your marketing
2. Invest in improving your website and social media
3. Save on third-party platform commissions

Common channels are website, social media, event platforms, ads, brochures, fliers, blogs, feature pieces, etc.

Word of mouth is one of the most used and effective channels

You can train your box office / front of house staff to proactively ask customers 'where did you find out about this?'

They can then record the answer in the ticketing system against the purchase, or on paper / separate tracking system.

BASIC

DIGITAL STATS

Website, social media and email campaigns

You need this data to:

1. Customise your digital presence and offer to match your customers preferences
2. Learn from your existing visitors
3. Attract new audiences with the right content
4. Foster a deeper connection with your customers

Website

- page views & unique visitors
- Time spent
- Conversion rate

Social Media

- Likes, shares and comments
- Follower growth & demographics
- Hashtag and mention tracking
- Click-through rates on posts

Email Marketing & Newsletters

- Open rates
- Click-through rates
- Hard bounces
- Unsubscribe rates

ADVANCED

DEMOGRAPHICS

Who they are based on population characteristics

You need this data to:

1. Understand if you are targeting the right audiences
2. Find more of them
3. Compare against the local population
4. Find potential partners for collaborations
5. Review your tone of voice and marketing channels
6. Apply for funding aimed at specific groups

Useful demographics

- age group (under 18, 18-34, 35-54, 55-74, 75 and over),
- gender identity (women make up the majority of cultural bookers),
- work status (student, retired, self-employed),
- presence and age of children

What about economic wealth?

Knowing your audience's income is useful to understand the type of customers who are likely to visit your organisation, their willingness to pay, other types of organisations they go to (your competitors), their likelihood to donate to or sponsor you. However, audiences tend to be cautious about sharing this information.

You can use proxies (other types of information from which you can infer economic wealth) such as social grade, which is based on the occupation of the household's chief income earner, and employment status plus postcode (UK only).

Free resource: ONS Interactive Census Maps

Office for National Statistics census 2021

Census maps

Use our maps to find out what people's lives were like across England and Wales in March 2021.

Map

Census 2021

Area

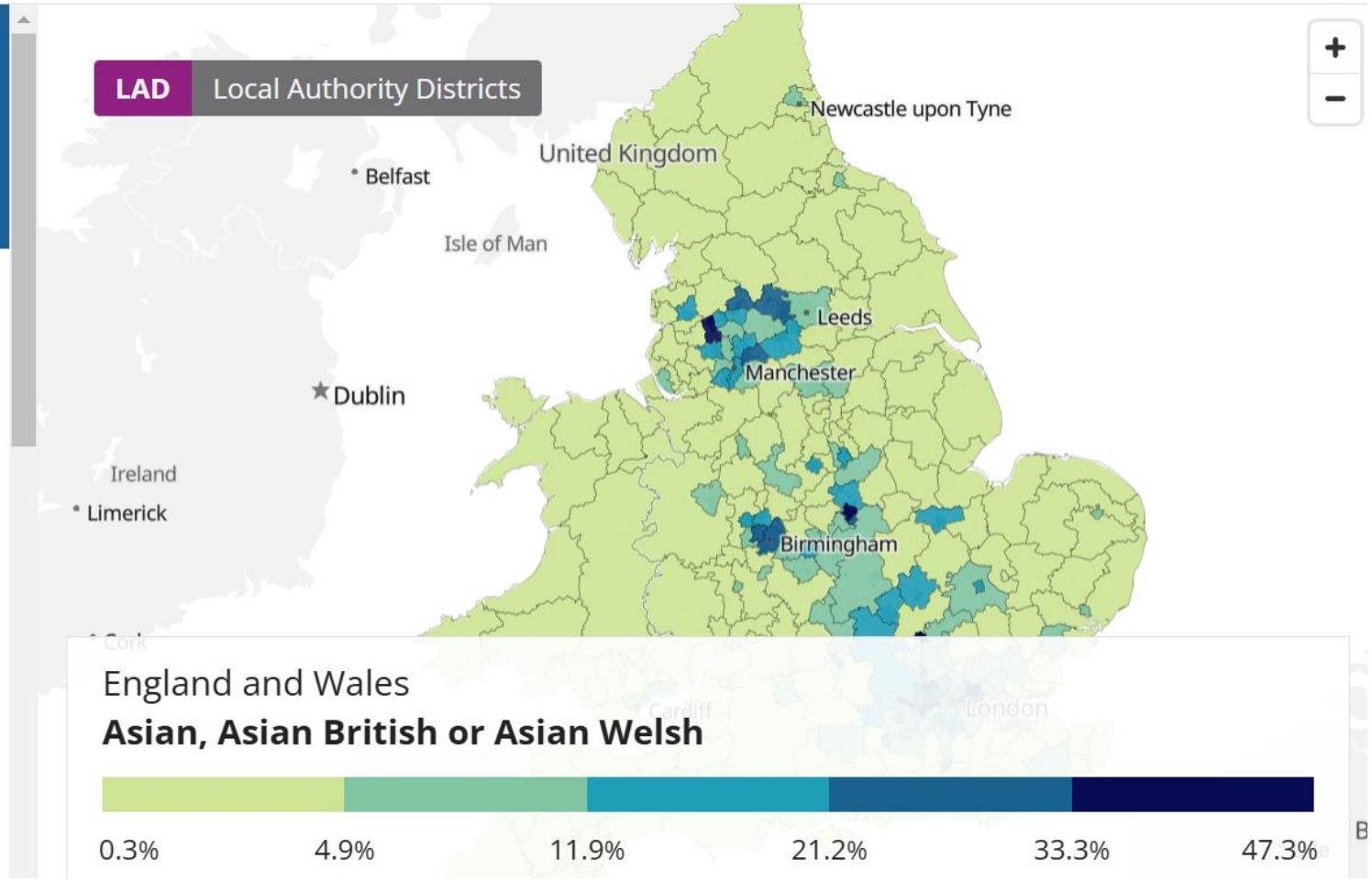
England and Wales

Topic

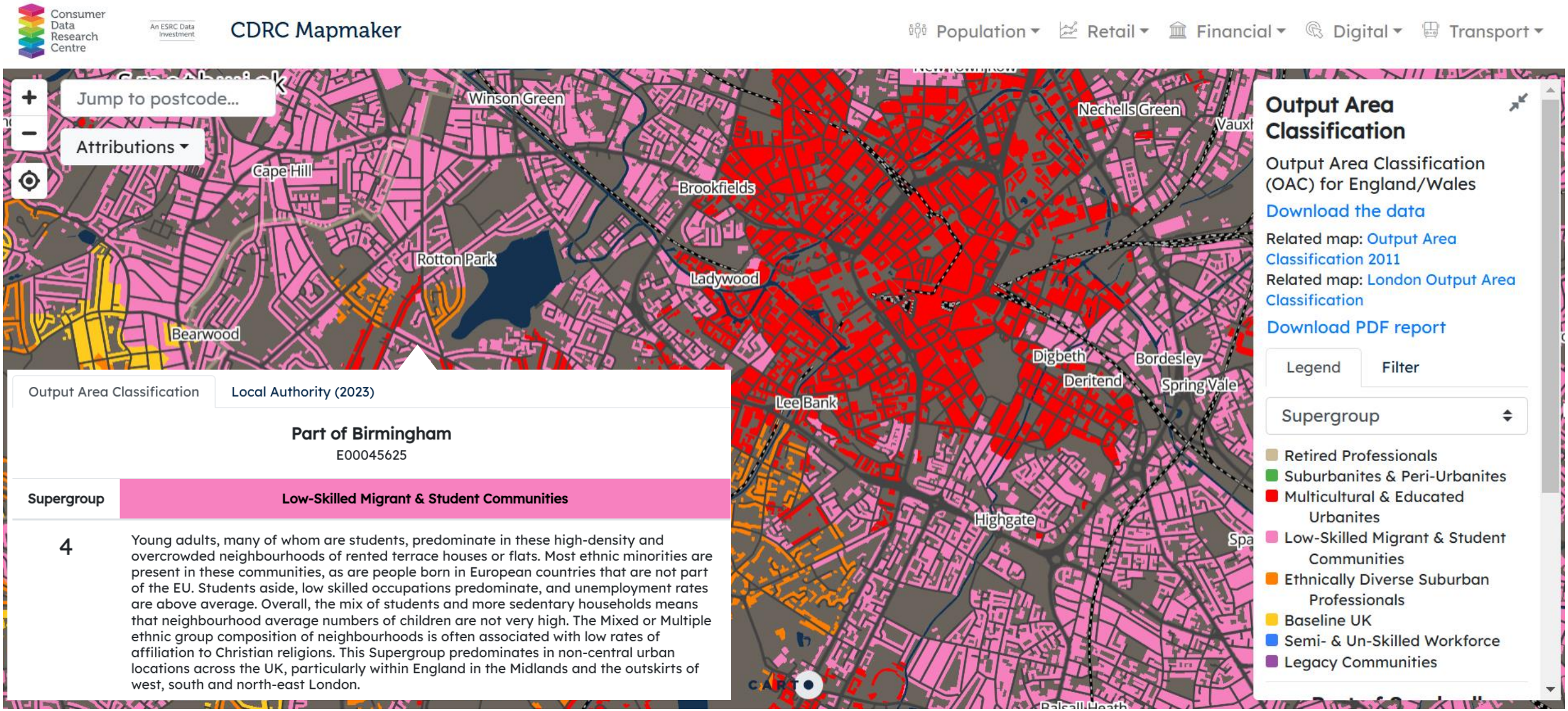
Home > Identity > Ethnic group

The ethnic group a person identifies with.

- (●) Asian, Asian British or Asian Welsh
- ( ) Black, Black British, Black Welsh, Caribbean or African



Free resource: ONS Output area classifications



ADVA
NCED

INTERESTS & MOTIVATIONS

What audiences like to do in their free time, and what they value in a cultural experience

You need this data to:

1. Understand if you are targeting audiences who value what you offer
2. Find more of them
3. Find potential partners for collaborations
4. Review your tone of voice and marketing channels

Useful indicators

- TV programmes, magazines,
- Annual frequency of attendance to museums & galleries / theatre / zoos & aquariums / festivals / concerts / historic houses,
- Reasons for visiting (social experience, learning, personal enrichment, good day out)

ADVANCED

CUSTOMER LOYALTY

A standard way of measuring customer loyalty is Net Promoter Score,

based on a single survey question asking respondents to rate (from 0 to 10) the likelihood that they would recommend you to a friend or colleague, followed by a driver question ("Why?").

You need this data to:

1. Track changes over time
2. Invest in improving your offer
3. Know when to increase prices
4. Reward your staff

To calculate your NPS, subtract the percentage of detractors from the percentage of promoters

- 0-6: detractors
- 7-8 passives
- 9-10 promoters

Average NPS for UK cultural organisations is around 69%

Interactions with staff are proven to increase visitor satisfaction. Poor customer service is the first reason for less-than-satisfying experiences.

Ensure great visitor experience, not just at the ticket desk – café staff recommending a gluten-free option is equally important.

ADVANCED

CUSTOMER SATISFACTION

Similar to customer loyalty, you can use reviews to measure customer satisfaction.

Most common are Google and TripAdvisor reviews. Reviews play a critical role in consumers' purchase decisions (even if your organisation is free to enter, time is money).

You need this data to:

1. Improve your Search Engine Optimisation (SEO)
2. Estimate your impact on the local economy
3. Justify expenses for site improvement
4. Identify conversation topics that you might leverage in your programming

What if we get a bad review?

- Respond (engagement is good)
- Respond promptly (users are more likely to improve their impression)
- Be honest in responding
- Say sorry if necessary
- Don't use a condescending tone

Reviews tend to be more about experience (toilets, temperature, crowds) than content or interpretation.

Beware fake or paid for reviews.

Positive reviews are perceived to be more helpful than negative ones.

The importance of reviews changes over time. Audiences rely more on reviews during uncertain times.

Star rating is perceived to be more helpful than the number of reviews it is based on.

THINK ABOUT

TAKE HOME

GROUP ACTIVITY

1. TODAY: which data types do you collect?
2. THIS MONTH: Which data types would be useful to collect, and why? Discuss with your colleagues
3. NEXT 3 MONTHS: start a list with some key data you want to track. What will you do differently if these values go up/down?

BACK

HOW

best practices and tools for collecting data, from low to high coverage

Low coverage means that they only capture a sample of your audience.

High coverage means that they record all (or the vast majority) of your audience interactions.

BACK

GO TO ACTION POINTS

LOW COVERAGE

ONLINE SURVEYS

Online surveys are a great way to gather insights from a lot of people in a cost-effective way.

They are not always representative of your entire audience but as soon as they gather 300+ responses, they can provide somewhat robust results.

A good survey:

- Uses concise language
- Has a mix of close and open-ended questions
- Gives a 'prefer not to say' option for more sensitive questions, like disability

Top tips:

- Introduce the survey with a short and engaging intro message and thank them for their time.
- Tell people how long it will take to complete the survey.
- Tell them when it will close.

Typical response rates are 3% to 10%.

For every 100 people you contact, you may expect 3-10 people to respond.

Do I need consent?

Yes, consent is the legal basis for processing survey data, even if the survey is anonymous. Make sure to link your privacy policy and state the retention period (how long you will keep responses for) and for what purposes (to analyse trends).

While you're at it, you may ask them to provide an email address to contact them for future surveys.

Should we offer a prize or incentive to complete the survey?

Potentially yes. Offering an incentive is good practice and generally increases response rate but it is not always necessary. ("Take our survey for a chance to win one of three £x retail vouchers").

Most used free tools:

Survey Monkey (basic plan) / Google Forms / Mailchimp

LOW COVERAGE

IN-PERSON INTERVIEWS

In-person interviews are conducted on site by a staff member, while customers are experiencing the site.

Aim for 80-100 interviews (unless you want to target a smaller, specific groups, e.g. schools)

They are not always representative of your entire audience but you can increase the robustness of your sample by introducing some randomness Establish a rule that you will ask every 10th person in the queue to take the survey. It doesn't matter who they are or what they look like.

They can be done on paper (make sure you provide enough space) or using tablets.

Should we offer a prize or incentive to complete the survey?

Like for online surveys, offering an incentive is good practice but it is not always necessary. People who stop to be interviewed are generally happy to do so without incentives.

Keep it anonymous but make sure to ask demographic and behavioural questions to understand who has responded (age, gender, children, frequent attender, local resident, etc)

Top tips:

- Repeat the surveys more than once, e.g. summer and winter, rainy and sunny day, holidays and term time, early morning and late afternoon – and make a note of the circumstances
- Try different locations: upon arrival, half-way through the visit, upon exit, in the café, etc.
- Include an open-ended question so you can use responses as testimonials for promotion.

You can make it fun, too...

LOW COVERAGE

FOCUS GROUPS

Focus groups are a great way to collect rich and nuanced insights through in-depth conversations with your visitors.

They can be done in person or online, and are moderated by a staff member or external researcher who guide the conversation according to a pre-determined script.

- 5-8 people per group
- 60-90 minutes max

Set an objective, as it's difficult to cover more than one topic per session. What do you want to find out?

Focus groups can be run at any time of the year. All participants who complete the session should receive compensation, usually a gift voucher.

It is useful to record or transcribe the sessions – you may want to reference some quotes later on. Take lots of notes!

Do I need consent?

Yes, by taking part in focus groups participants consent to their data being processed for those purposes. Make sure to make them aware of your privacy policy and state the retention period (how long you will keep responses for).

Anonymise responses as soon as possible by replacing names with e.g. frequent attender from Wales.

Start with an ice-breaker (e.g. your favourite thing about our museum)

Focus groups are not meant to be representative – too small! But you can embed some diversity by selecting participants from a range of age groups, backgrounds, experiences.

LOW COVE RAGE

EMAIL SIGN-UPS

Inviting visitors to sign up to receive regular emails is an easy way to build a contactable database.

The aim is to have a list of email addresses with appropriate privacy permissions that you can contact for promotion.

Make the most of big events, like exhibition launch or holidays, to invite people to sign up. You may want to offer incentives, such as a small discount on purchases if you sign up.

Emailing about events and activities is not the same as emailing about fundraising – you need separate consent.

You can have a sign-up box on your website, post about it regularly on your social media, and have QR codes to sign up when on site.

Keep an eye on the unsubscribe rate – is it linked to specific time of year or content?

Purge any contacts that have been unresponsive for 5 years – they will only inflate your totals and reduce your penetration rate.

Remember to update your privacy policy – what information can they expect to receive? How frequently?

Don't box yourself in by setting very strict email preferences.

HIGH COVE RAGE

TICKETING SYSTEM

What to look out for...

Integration with Other Systems
- CRM & donor management
- Marketing & email systems
- POS system for onsite ticketing & gift shops
- Accounting & financial tools

Reporting & Analytics
- Real-time sales tracking
- Visitor demographics & behaviour insights
- Customisable reports and exports.

Membership & Loyalty Programs
- Member login & perks
- Auto-renewal options
- CRM integration to track member engagement

Event Setup & Features
- Multi-event support
- RSVP & waitlist functionality
- Automated reminders & notifications
- Integration with virtual events

UIX & Accessibility
- User-friendly interface
- Mobile compatibility
- Multi-language support
- Accessibility features

Ticketing & Pricing Options
- Flexible pricing structures
- Timed entry & capacity control
- Dynamic pricing
- Free & donation-based ticketing

Scalability & Customization
- Custom branding
- Scalability for major events
- API availability for resellers

Payment Processing
- Multiple payment options
- Secure transactions
- Flexible refund & rescheduling options

Cost & Support
- Transparent pricing
- Commission vs. flat-fee model
- Uptime & reliability
- User training & onboarding support

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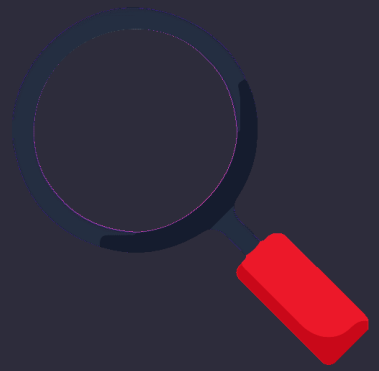
HIGH COVERAGE



MARKET RESEARCH

Market research is about surveying a sample of the population out there to understand their characteristics, preferences and barriers.

Although it is based on a sample, it is high coverage because it is representative of the population. It doesn't have to be the whole population – it can be your local area.

To ensure it is representative, your sample needs to have the same profile, e.g. x% female, x% from social grade DE, x% from Global Majority. So you need to know these stats about your reference population – you can usually find them in the Census database.

Market research can be used to

- Know the size of your potential market (how many potential customers haven't visited you yet? how much can you grow?)
- Understand their barriers (why haven't they visited?)
- Test price sensitivity
- Test new products

You can also do brand awareness tracking. Brand awareness is key for many businesses – awareness leads to sales! Market research is useful for this because it goes beyond people who already know you.

Market research is usually more expensive than other tools, because it relies on getting access to contacts beyond your current and past visitors, who may be from a very specific demographic. Ask for expert help!

PIONEER

Frequent and culturally curious, Pioneer are united in their desire for quality. International work, artists who are leading in their field and good acoustics all matter to Pioneer. They are planners and they look to book ahead. They also are interested in exclusive experiences. They tend to be older with no interest in children's events

CASE STUDY

NATIONAL CONCERT HALL AN CEOLÁRAS NÁISIÚNTA

HIGH COVERAGE

DATA APPENDS

Market research agencies offer to enrich your data with demographic, lifestyle and behavioural information collected across the wider population.

How they work

- Paid-for services (usually tiered costing)
- Designed for marketers but can be used by programmers and executives for benchmarking
- Based on postcode

Popular in the cultural sector:

1. Experian MOSAIC consumer classification
2. The Audience Agency's Audience Spectrum
3. Kantar TGI

TAKE HOME

GROUP ACTIVITY

THINK ABOUT

1. TODAY: which tools, if any, do you already use? Where is the data stored?
2. THIS MONTH: select one area of your offer that you would like to know more about, and identify which tool would be most appropriate.
3. NEXT 3 MONTHS: set up a pilot initiative and evaluate the results.

BACK

PART 2

Incentive Models: Pay-What-You-Decide (PWYD) & More

START PART 2

BACK

Part 2: Incentive Models: Pay-What-You-Decide (PWYD) & More

You will learn:

Overview of different pricing models and best practices for implementing them

How pricing incentives can improve or complicate data collection

Examples of incentives used across the sector

BACK

GO TO ACTION POINTS

TICKETED ENTRY + ONE PRICE

Ticketed entry is one way of increasing data collection, and also manage capacity more effectively and offer a better experience.

Ticketed admission (even for free activities) has increased since the pandemic.

It is the most comprehensive approach to data collection, and it can be done effectively – smooth process, ability to buy online on the spot.

Tickets don't have be pre-booked, they can be obtained onsite.

In fact, interaction with your box office staff is likely to increase your donations!

If you charge for entry, one price offers clarity and is easy to process but there is value in some price differentiation (see next).

If you are moving from free to paid for entry, you will need to factor in a drop in volume of sales, even if the charge is small.

But charging for entry might bring about benefits such as greater engagement (people value what they pay for) and of course, revenue

DISCOUNTING

Discounting is a way of differentiating prices further, to attract different audiences, change behaviour and, crucially, collect more data.

Common concessions:
Child,
Student,
Young person
Senior
Disabled

Pro Tip
Set up a ticket type for each audience group even if price is the same (Under 11, 11-17, 18-64, 65+)

Beware creating more barriers by policing

Additional discounts could be offered to:
Universal Credit
Pension recipient
Local residents
Families

Beware a long list of prices!

Best practice is to register to sector-wide access schemes

Avoid prescriptive family sizes (e.g. minimum 2 adults)

Senior discount: better replaced by a pension recipient discount

Examples of Locals' Discounts: Eden Project locals' pass

General Ticket

Unlimited entry to our Biomes, Gardens, seasonal events, art exhibits and free daily tours for one year*

Adult	£38 on the door: £42
Student/Young Adult (17–25)	£32.50 on the door: £36.50
Child	£12 on the door: £16
Under-5	Free

BOOK NOW

Locals' Pass

Residents of Cornwall and Devon save up to 45%

Unlimited entry to our Biomes, Gardens, seasonal events, art exhibits and free daily tours for one year

Adult	from: £22.95
Student/Young Adult (17–25)	from: £14.95
Family	from: £39.95
Child	from: £9.95

FIND OUT MORE

Examples of Locals' Discounts

Cornwall residents can get unlimited year-round entry to Tate St Ives and Barbara Hepworth Museum and Sculpture Garden.

The annual pass costs just £10.

General admission: £12

LIVE IN LAMBETH OR SOUTHWARK?

Make the most of your visit with our FREE OV Local Membership.

How does it work?

- 20% off up to four tickets per show
- 20% off all food and drink

30% OFF THE PASS FOR LOCAL POSTCODES

IRONBRIDGE
Valley of Invention

20 September 2024

Until Sunday 29 September the Ironbridge Gorge Museum Trust is offering a 30% discount on its annual PASS to people with a local postcode.

For a limited time, anyone with a TF, SY or WV postcode can save 30% off the price of a PASS and enjoy unlimited entry to the Trust's ten museums in the Ironbridge Gorge for 12 months when they buy their annual PASS online.

The PASS entitles the holder to unlimited entry to Blists Hill Victorian Town, Enginuity, Coalbrookdale Museum of Iron and the Old Furnace, Jackfield Tile Museum and Coalport China Museum year-round, and to the Darby Houses, Broseley Pipeworks and the Tar Tunnel during their seasonal opening, as well as the Trust's two free museums, the Museum of the Gorge and the Iron Bridge Tollhouse.

Accessibility: Tank Museum Universal Credit Offer

Universal Credit & Pension Credit - 75% off

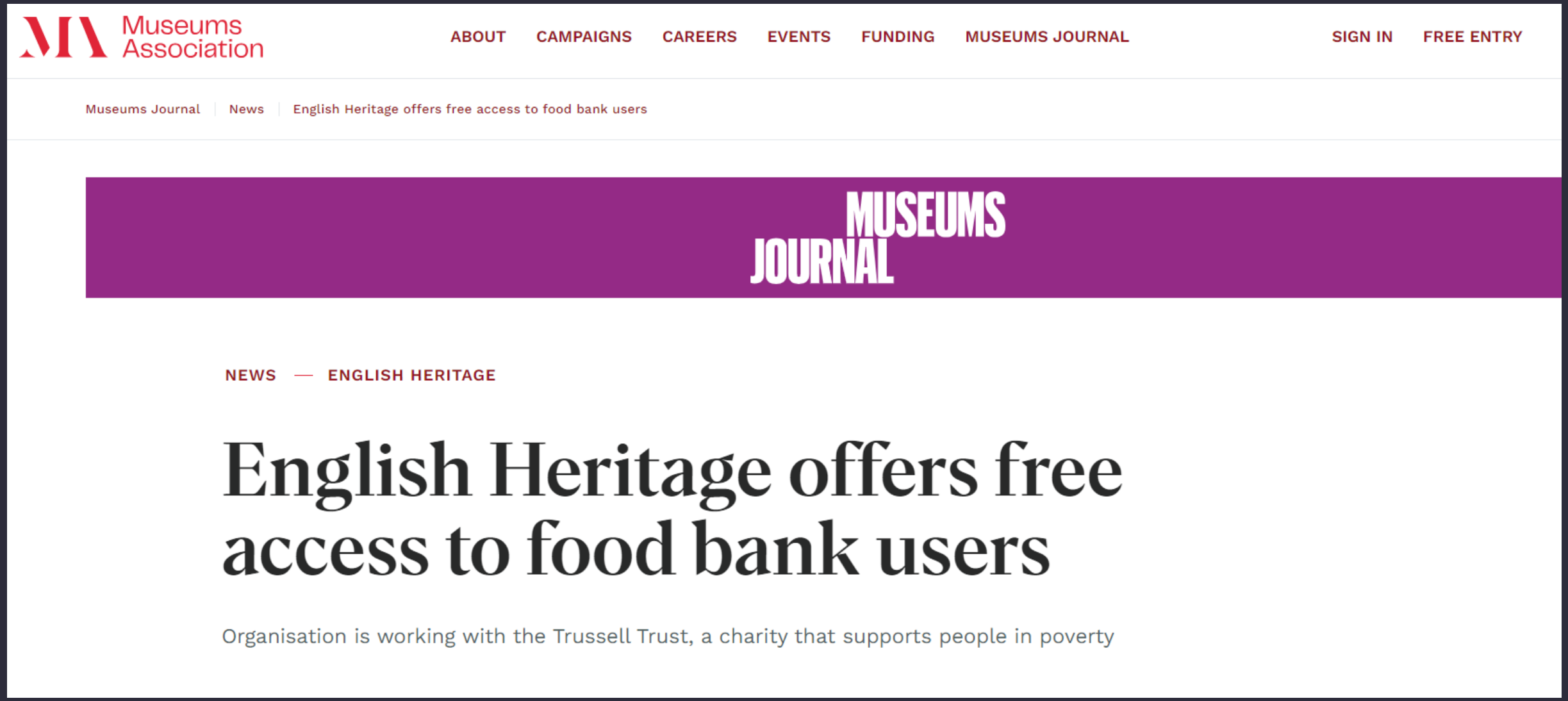
Recipients of Universal Credit, Pension Credit, Working Tax Credit, Child Tax Credit, Employment and Support Allowance, Income Support or Jobseeker's Allowance can purchase tickets at a reduced rate (£5.75 for adults, £3.10 for children).

You will need to bring proof of eligibility with you and show this when you arrive at The Tank Museum. This can either be by logging into your Universal Credit portal or by bringing your proof of benefit letter (one proof per household). To be eligible you must have received a Universal Credit payment within the last month and you will also be asked to show photographic ID. You can get a proof of other benefits like Pension Credit HERE.

These tickets are limited to six people per household (max 2 adults and up to 4 children) and can only be purchased onsite at The Tank Museum. Reduced rate tickets do not include an Annual Pass and cannot be purchased for Tiger Day (26 April and 20 September) or TANKFEST (27-29 June).

If you have any questions, please don't hesitate to contact us at visit@tankmuseum.org.

Accessibility: English Heritage Foodbank user offer



PAY WHAT YOU CAN

An alternative to free admissions

The most effective PWYC schemes have a default price and suggested amounts (price differentiation)

Always have prices above recommended price, with plea to pay more if you can afford it or think the experience is worth it

May have some limitations – e.g. only certain shows, or days

Pay What You Can / Decide / Wish: does it matter?

Not really, it depends on your tone of voice

For PWYC tickets to qualify as donations for Gift Aid purposes, £0 has to be an option.

May be supported by sponsors or donors

If customers can't opt to pay £0 (either as a suggested amount or enter-your-own amount), then it's not a freely given donation and it doesn't qualify for Gift Aid.

Improving audience engagement through pricing

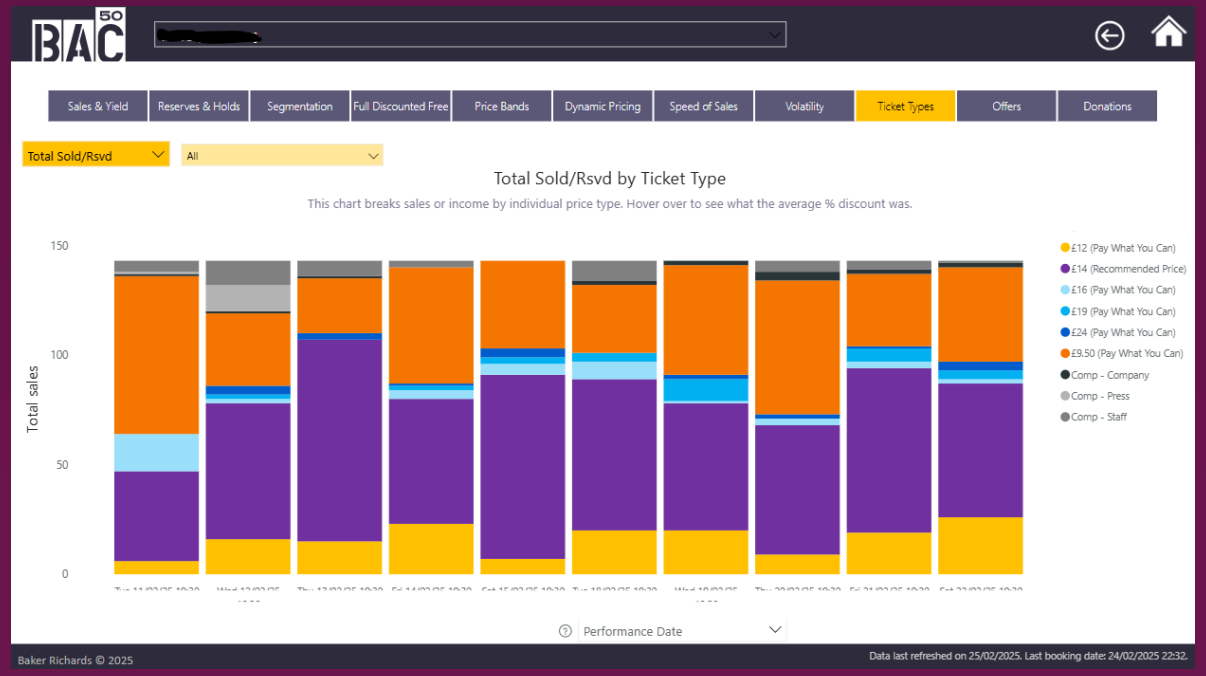
CASE STUDY

Battersea Arts Centre

Battersea Arts Centre (BAC) is a leading creative hub in London, known for its innovative theatre, community engagement, and support for emerging artists, housed in a historic town hall building.

They operate a pure PWYC model on most productions, with a recommended price, and various other rates to choose from, above and below that price.

Tickets: Pay What You Can (Recommended Price £16)*



Source: Baker Richards' Advantage Dashboard

> *We are delighted to be able to continue offering BAC shows on a Pay What You Can basis.*
>
> *We believe passionately in the accessibility of art and culture for everyone, and that no one should be excluded because of their financial circumstances, particularly now, when so many are struggling.*
>
> *Tickets for our Spring 2025 season start at £9.50, and we have recommended pricing to help you to choose a price that works for you.*

OPEN CONCESSION

A hybrid approach

A more hybrid approach, the Open Concession model allows you to have a standard ticket price, alongside an open concession rate – no questions asked.

Usually, the open concession rate is complemented by (and to an extent supported by) a Pay it Forward rate, for those willing to and able to pay more.

"No questions ask" is a crucial message to remove barriers

Presentation is key to reach a good balance between open concession and pay it forward prices.

Improving audience engagement through pricing

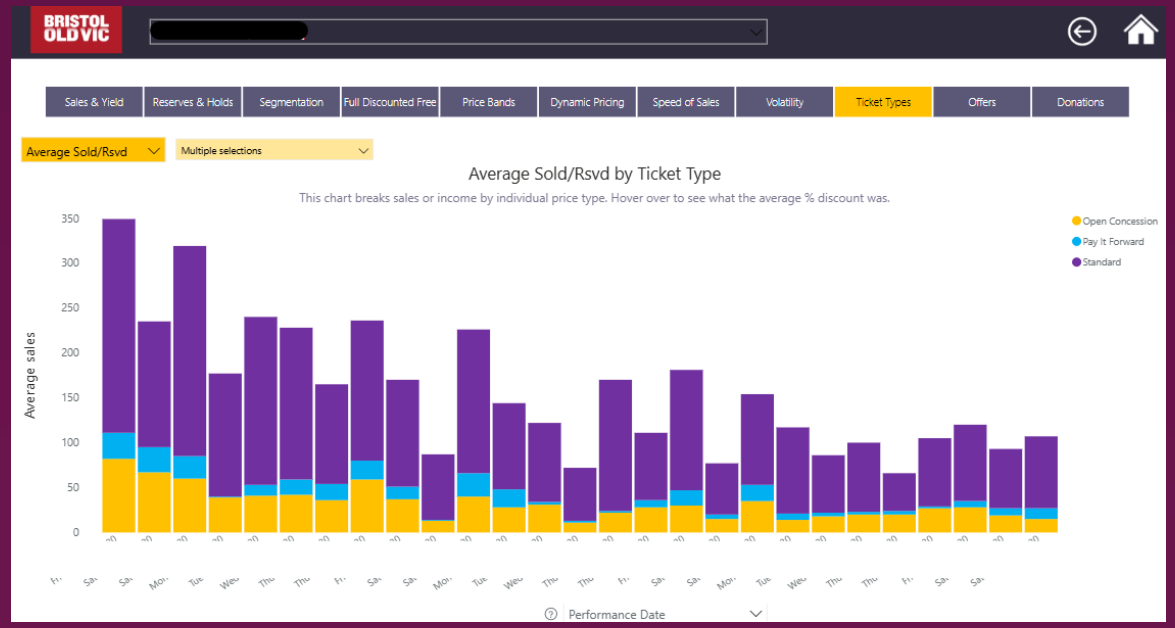
CASE STUDY

Bristol Old Vic

The oldest continuously working theatre in the English-speaking world, a wedding and event hire venue, and a heritage destination.

They operate a hybrid PWYW model, with a standard price, Pay It Forward price and Open Concession.

	Pay It Forward	Standard	Open Concession
Band A	£54.00	£44.00	£39.00
Band B	£45.00	£35.00	£30.00
Band C	£39.00	£29.00	£24.00
Band D	£35.00	£25.00	£20.00
Band E	£26.00	£16.00	£11.00



Source: Baker Richards' Advantage Dashboard

> *If you don't have the cash right now, don't worry; book this rate and let us welcome you with open arms, no questions asked.*

By being transparent about their pricing, Bristol Old Vic can engage a wider audience without sacrificing income, as most tickets are sold at Standard price and there is a good number of Pay It Forward tickets.

LOYALTY SCHEMES

You can collect audience data by asking them to join a loyalty scheme, like a membership, subscription or rewards-based programme.

2 in 3 cultural attenders in the UK are signed up to free loyalty schemes, such as Nectar or Tesco Clubcard. People are familiar with the idea of loyalty in exchange for benefits.

Benefits may include: priority booking for events or activities and special newsletter. They don't have to be expensive benefits!

Younger people (under 55) are much more likely to pay for their subscriptions.

Make sure that you evaluate the cost-benefit of offering discounts, e.g. on café or shop. It may end up costing you £.

How many members is too many? Make sure you don't oversubscribe and end up unable to service them adequately. Better to have a smaller but tighter community than lots of disengaged subscribers.

Ideally, your potential members can join online, with no restrictions. This can be set up just like a ticket but if you want to make the amount eligible for Gift Aid, the booking process also needs to include a Gift Aid declaration.

Member events can be expensive to organise but can be an effective way of create a sense of community and create advocacy.

Point-based systems are flexible and appealing but generally difficult to implement due to their dynamic nature.

EVENTS

Make them ticketed as incentive to collect data

Think about events for specific audiences:

- Family workshops
- Talks, specific interests
- Museum lates

Make them bookable online, either via ticketing system or event platform, so you can collect data more easily

In addition, you can print out QR codes on site to invite attendees to sign up to your newsletter. Make it easy and offer an incentive

Events also offer opportunities to do in-person interviews and gather testimonials.

TAKE HOME

GROUP ACTIVITY

THINK ABOUT

1. TODAY: which incentives do you already use?
2. THIS MONTH: set up a test-and-learn initiative (e.g. an event) and set clear targets for it.
3. NEXT 3 MONTHS: evaluate the results and adjust for next time.

BACK

PART 3

Data Sharing Across Networks

START PART 3

BACK

Part 3: Data Sharing Across Networks

You will learn:

WHY: Benefits of collaborative data sharing to create a fuller picture of regional engagement, useful in funding applications and collective audience insight

WHAT: types of data useful for collaboration

HOW: best tools for collective insights, like basic platforms that allow data sharing and insights

BACK

GO TO ACTION POINTS

WHY

Benefits of collaborative data sharing are:

1

Create a fuller picture of regional engagement

2

Support for funding applications

3

Collective audience insight

4

Benchmarking

WHAT

Most useful types of data for collaboration are:

1	2	3	4	5	6
Annual ticket sales	Annual turnover	Number of employees	Geo area Free or paid entry	Urban or rural	Organisation type and or size

HOW

Best tools for collective insights are:

1

Quarterly / annual templates

2

Tracker surveys / online forms

3

Bespoke solutions for large transactional data (sql warehousing, API connections, etc.)

Privacy and Compliance

Best practices for data sharing that respect privacy laws

1

Share data under the data minimisation principle

i.e. limit the sharing of data to only what is strictly needed for the purpose

Know the definition of personal data and personally identifiable information

2

Identify the legal basis for processing data for collective insight

Legitimate interest of your organisation in order to improve your services and be more relevant to audiences

3

Carry out a risk assessment before sharing any data

e.g. review your privacy policy, legal clauses, process for data subject requests, process for managing reputational risk

Arts Pay

- Arts Professional commissioned us to run the ArtsPay 2022 survey which ran from 22 June to 13 July 2022
- We invited participation from full- and part-time employees in the UK arts and cultural sector, as well as freelance workers and business owner-managers.
- The online survey was distributed by Arts Professional to its mailing lists and via social media attracting 2,091 responses in total, of which 1,498 were complete.

Arts Pay

Individuals were invited to answer a short survey asking:

- Type of employment (full time, part time, freelancer)
- Tenure, level, role and main focus
- Salary (min and max fee for freelancers)
- Organisation's turnover and number of employees
- Organisation's region
- Open text for additional comments

Arts Pay

This data sharing project is successful because

- Compare against 2018 survey to spot changes and trends
- Use intelligent data to advocate for the sector

News

DCMS pledges action on gender pay gap

DCMS has said it will take action to address gender pay gap after report finds the difference between the middle earning man and middle earning woman in the department rose to 9.3%.

Neil Puffett

Mon 28 November 2022, 09:42 · 4 min read

Comments submitted to ArtsPay survey point to sector in crisis

Respondents to the ArtsPay survey say the rising cost of living and historic low levels of pay are causing unsustainable working conditions and forcing people out of the sector.

Patrick Jowett

Tue 4 October 2022, 17:10 · 5 min read

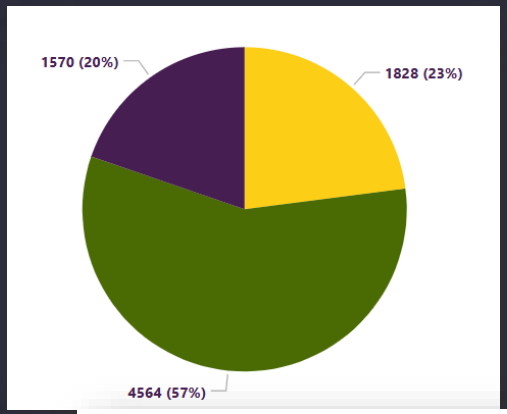
ArtsPay New Jersey

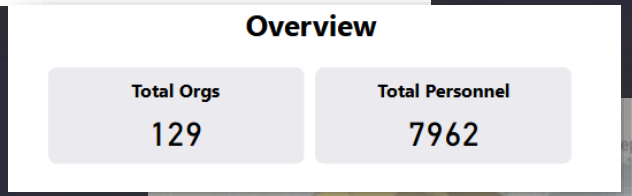
What is ArtsPay NJ?

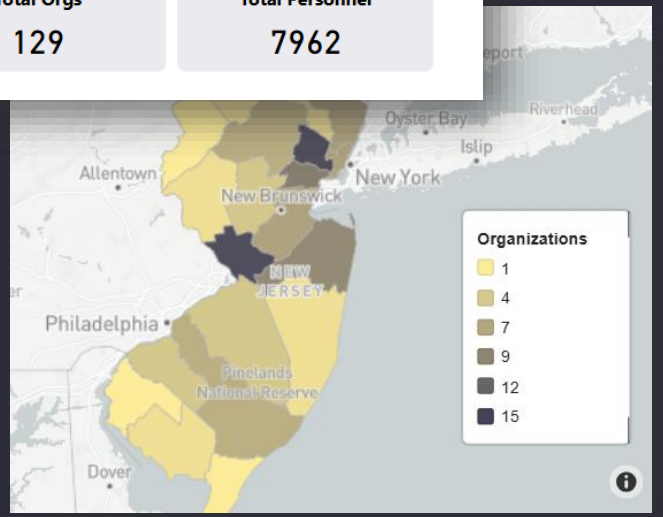
- ArtsPay NJ is a long-term project to build pay equity in the arts in our state.
- 2023 is the first year of the project and includes compensation surveys for **nonprofit** organizations and individuals
- 2023 data will give us a snapshot of current compensation levels in our sector. This data will reveal areas where we need to address inequity and will set a baseline to measure progress in future years
- This project is coordinated by the arts service organizations of New Jersey: ArtPride NJ, Arts Ed NJ, Dance New Jersey, New Jersey Theatre Alliance, New Jersey Association of Museums, and South Jersey Cultural Alliance. Each of these organizations are committing funds to support the project.
- This project is managed by Baker Richards, a UK-based arts research firm with a multi-year track record of researching pay within the arts sector of the United Kingdom.

Who has access to the results?

- The results will made **available to the public at no cost**. Baker Richards' Report and a link to the public dashboard will be available on the websites of the Arts Service Groups in New Jersey.







ArtsPay New Jersey

- Organisations were asked to fill in a simple spreadsheet
- Listing details of all their admin members of staff

Admin Staff

Please enter the details of all your permanent admin members of staff

Back to home page | To Freelance, Casual Staff and Artists

No.	Job Title	Work area	Level	Other Levels	Terms of employment	Annual Base Gross Salary	Compensation Rate	Compensation Amount	Average number of HOURS of work per week	Average number of DAYS of work per week	Number of WEEKS of work in a year	Total Calculated Annual Amount	Notes
	Please enter a Job Title for each individual	Please select the most relevant from the drop down	Please select the most relevant from the drop down	Please only fill this in if you have answered OTHER in the Level column	Please select the most relevant from the drop down	Please only fill this in for Full Time employees (excluding other compensation)	Please select from the dropdown menu	Please enter the amount they are paid for the chosen rate, e.g. hourly, daily, etc.	Please enter average number of hours of work per week	Please enter average number of days of work per week. Leave blank if n/a	Please enter average number of weeks of work in a year, including paid holidays, vacations, sick and personal days	Based on compensation amount, weeks worked and number of staff	Please provide any further relevant information
x	*Example: Artistic Di*	*Artistic Direction / P*	*Executive level (e.g. report to the board)*		*Full Time*	*$100,000.00*			*40*	*5*	*52*	*$0*	
x	*Example: Admin As*	*Administration*	*Entry level / Early career*		*Part Time*		*Weekly*	*$800.00*	*20*	*3*	*52*	*$41,600*	
1												*$0*	
2												*$0*	
3												*$0*	
4												*$0*	
5												*$0*	

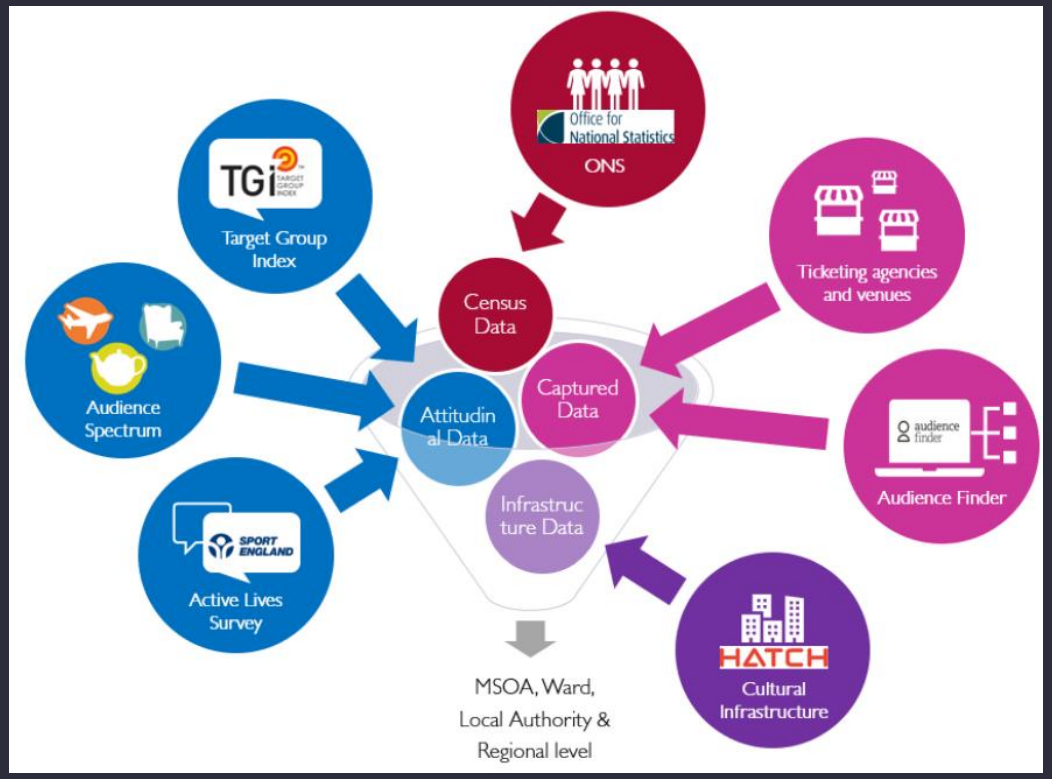
ArtsPay New Jersey

This data sharing project is successful because

1. Free access to compelling visuals
2. Ability to benchmark own organisation at multiple levels (by area, geography, size)
3. Acting as a group - shared promotion / press releases

West Midlands Place Profiler Dashboard

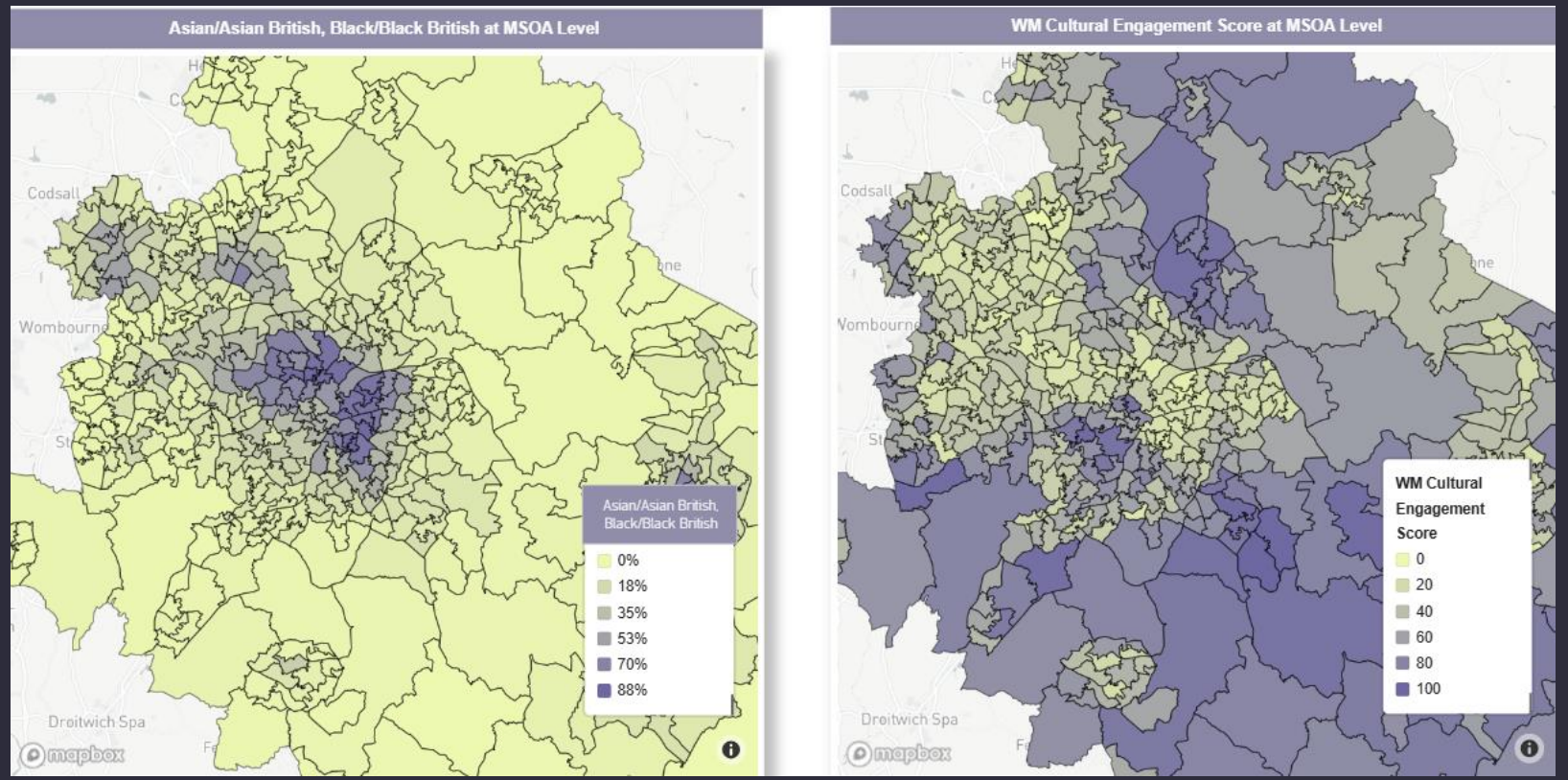
- Started in Sept 2020 as an **audience analysis, mapping and strategy project** for the planning of the Commonwealth Games 2022 Cultural programme
- Combined data from multiple sources



- Census data
- Audience spectrum
- Audience Finder
- Target Group Index
- Active Lives
- Cultural Infrastructure
- Box office data for 145 venues, for a total of 2M tickets and 371k bookers

West Midlands Place Profiler Dashboard

- The original project allowed to find trends, patterns and ultimately develop a bespoke West Midlands Cultural Engagement Score
- To be made **publicly available** in an interactive, simplified dashboard



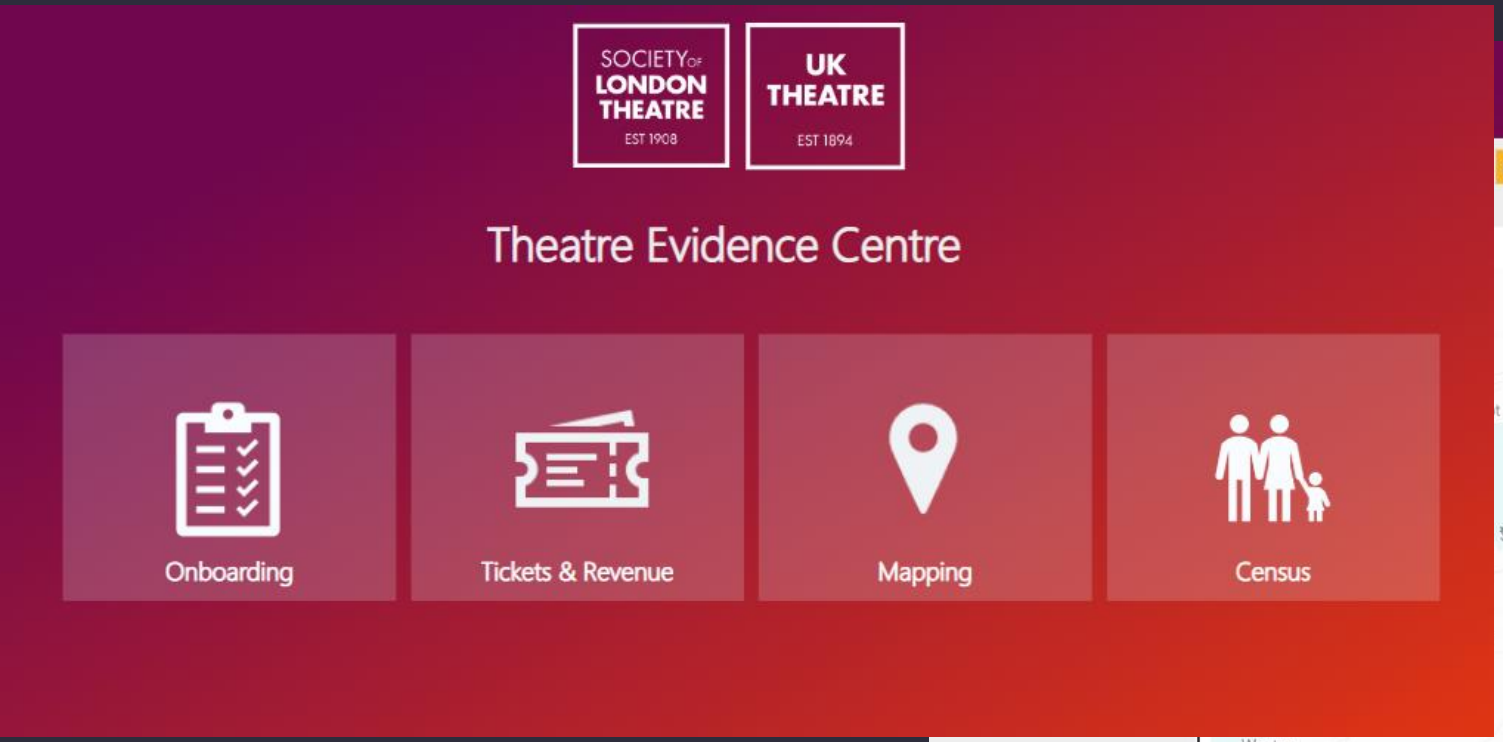
West Midlands Place Profiler Dashboard

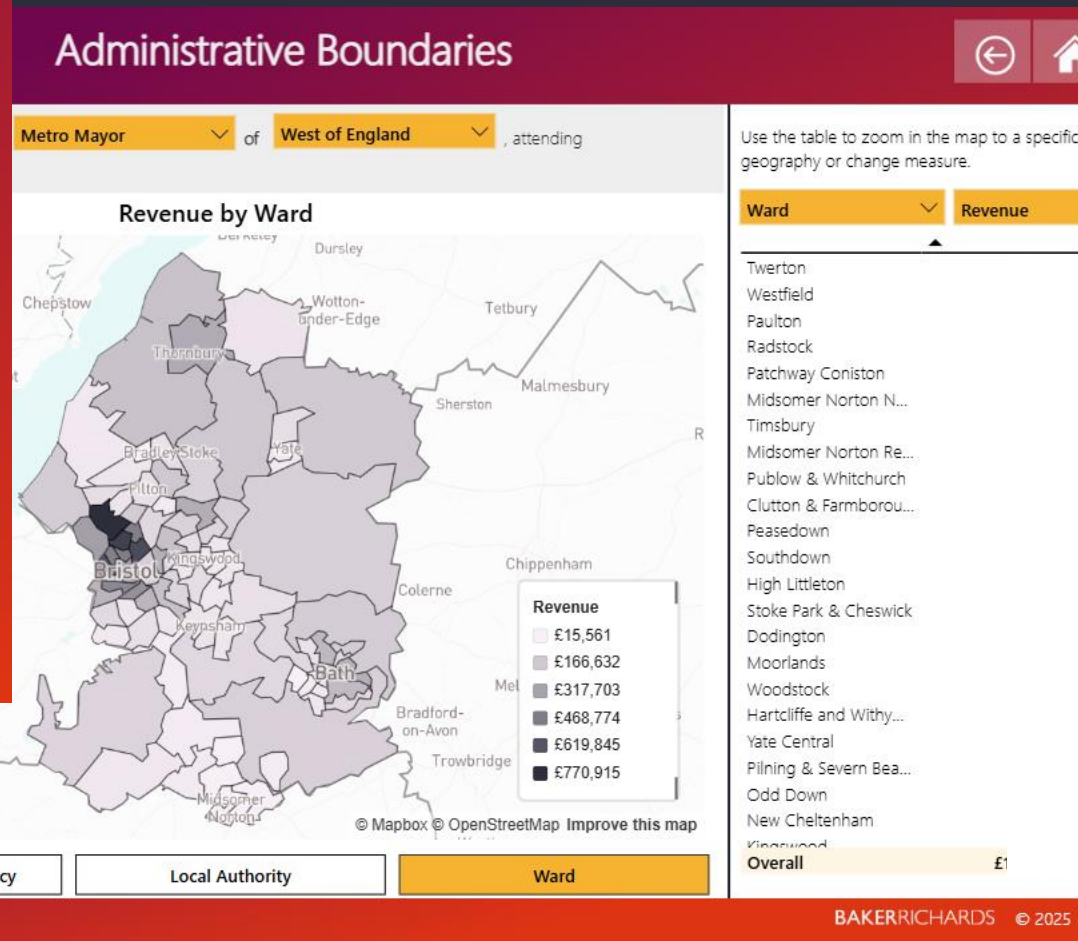
This data sharing project is successful because:

- Culture Central acting as central repository
- Census data is readily available to slice it and visualise it
- A Cultural Engagement Score specific to the West Midlands can be used by anyone looking to create, produce or present culture in the area

SOLT & UK Theatre Evidence Centre

- For the members of Society of London Theatres and UK Theatre
- Including already data from 61 venues - and growing!
- That is already 60 million tickets and £2 billion in ticket income





SOLT & UK Theatre Evidence Centre

Individual organisations contribute box office data:

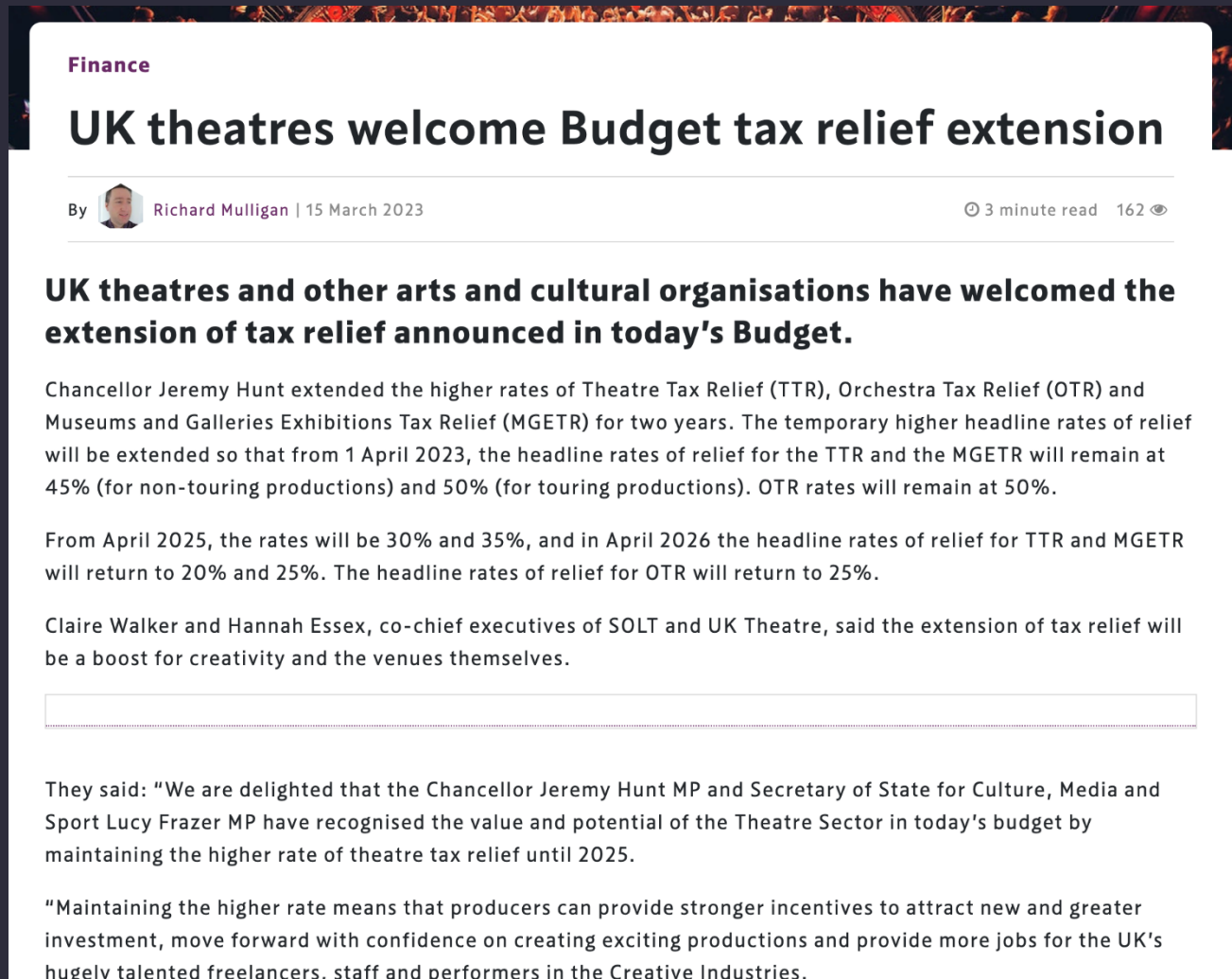
- Performances
- Seat details for all performances
- Customer ids and postcodes

- Data going back to January 2018 and up to 1 year in the future
- After an initial bulk extraction of historical data, incremental data extractions are automatic and on a weekly schedule.

SOLT & UK Theatre Evidence Centre

This data sharing project is successful because

- Automates the collection of useful sector-wide data in a frictionless way
- Transforms data into useful data for members, and advocacy for policy makers, funders & media
  - Amongst recent successes is the permanent extension of Theatre Tax Relief
- It's a new source of benchmarking essential metrics for members who wish to do so
- It's a resource that is shaped by the sector



Finance

UK theatres welcome Budget tax relief extension

By Richard Mulligan | 15 March 2023 — 3 minute read — 162

UK theatres and other arts and cultural organisations have welcomed the extension of tax relief announced in today's Budget.

Chancellor Jeremy Hunt extended the higher rates of Theatre Tax Relief (TTR), Orchestra Tax Relief (OTR) and Museums and Galleries Exhibitions Tax Relief (MGETR) for two years. The temporary higher headline rates of relief will be extended so that from 1 April 2023, the headline rates of relief for the TTR and the MGETR will remain at 45% (for non-touring productions) and 50% (for touring productions). OTR rates will remain at 50%.

From April 2025, the rates will be 30% and 35%, and in April 2026 the headline rates of relief for TTR and MGETR will return to 20% and 25%. The headline rates of relief for OTR will return to 25%.

Claire Walker and Hannah Essex, co-chief executives of SOLT and UK Theatre, said the extension of tax relief will be a boost for creativity and the venues themselves.

They said: "We are delighted that the Chancellor Jeremy Hunt MP and Secretary of State for Culture, Media and Sport Lucy Frazer MP have recognised the value and potential of the Theatre Sector in today's budget by maintaining the higher rate of theatre tax relief until 2025.

"Maintaining the higher rate means that producers can provide stronger incentives to attract new and greater investment, move forward with confidence on creating exciting productions and provide more jobs for the UK's hugely talented freelancers, staff and performers in the Creative Industries.

THINK ABOUT

TAKE HOME

GROUP ACTIVITY

1. TODAY: think about the challenges you share with your peers. Which one should be prioritised?
2. THIS MONTH: gauge interest in collaborating with one or two peers
3. NEXT 3 MONTHS: convene a working group to plan how data may help with these challenge.

BACK

THANK YOU

For more information

visit baker-richards.com

or email us at info@baker-richards.com

BACK TO START