Examine techniques the hospitality industry can develop to overcome barriers and increase motivation to participate in artistic activities

A dissertation submitted to the University of Manchester for the degree of Master of Enterprise in the Faculty of Humanities

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Samuel A Buist

ALLIANCE MANCHESTER BUSINESS SCHOOL

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Word Count: ……60,764

Abstract

According to McCarthy and Jinnett (2001), almost 50% of the population attend live entertainment at least once a year, with engagement in the arts almost universal if you included mediums like television. However, research suggests more regular attendance for the arts is far lower, with potential audiences often feeling that the arts is not really for them. The arts industries neglect of people's busy lifestyles, with the arts often being in locations that take time and are costly for people to get to, alongside that people often feel priced out of buying tickets, and the peripheral product is often neglected, these factors all further re-enforce the audience's belief that the arts is not really for them. These factors suggest the arts are ready for a revolution, that puts its potential audiences at the heart of its thinking. This thesis seeks to develop a better understanding of how to engage potential audiences into the arts, while also understanding the barriers that arts organisations face in implementing these changers, with the aim to 'Examine techniques the hospitality industry can develop to overcome barriers and increase barriers to participate in artistic activities.

This study initially interviewed ten arts practitioners who work in the industry to develop a greater understanding of what arts organisations believe are the biggest barriers to engaging in the arts, before surveying 155 potential audience members, and interviewing a further eight members. The study found that potential audiences are motivated by a several factors including the act, socialising with friends, emotional impacts, and new experience, although the influence for each one varied depending on the art forms. However, the barriers remain consistent throughout, with cost, location and time being the biggest barriers to engagement, with these factors appearing to interact with each, and being related not just to the event but the whole experience of going to the arts.

This provides an opportunity to create a new arts venue and business, creating a wholistic experience for the potential audience, seeking to look after them and ensure it fits easily into their busy lifestyle. This involves the long-term aim of creating a hybrid model, with a selection of permanent arts bars in local communities putting both entertainment and hospitality front and centre, allowing people to enjoy both great arts and company at the same time. Alongside the permanent venue, the business also proposes to create a touring venue, taking the entertainment in the permanent venues to those communities that find it more of a challenge to access them.

Keywords: Culture; Artistic Activities; Engagement; Audiences; Hospitality

Declaration

No portion of the work referred to in the dissertation has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

Copyright Statement

Ethics Application

A1. Does your study meet the definition of ‘research’ using human participants or have you been advised to seek ethical approval for your study (either via the Ethics Decision Tool or other guidance)?

Please visit the help bubble (blue circle with the white letter 'i') to the right of this question for a link to the Ethics Decision tool and supplementary information on the types of projects which may or may not require ethical review.

Yes

You must read the information in the help bubble before answering this question. If you cannot answer yes do not complete the rest of this form, log out of the ERM system and if you have any queries contact your Ethics Signatory.

You should only be submitting this form if you can answer yes to this question.

A02 HRA Approval

A2. Does your study include a component which would require approval by the Health Research Authority (HRA)? Please visit the Help Bubble in the upper right hand corner for more information.

Please choose the option which is most relevant for your study. If you have 2 components (i.e. one using healthy volunteers and one using NHS patients), please speak with a member of the FBMH Research Governance team who will advise on the most appropriate avenue for review.

Yes: it includes a component that requires review by BOTH the HRA and the University Research Ethics Committee or a Division/School based Committee (e.g. it is being carried out in the NHS but is exempt from NHS REC review)

No: it only requires review by the University Research Ethics Committee (UREC) or a Division/School based Committee

A03 - 05 Decision Tree

A3. I confirm that this research project is being conducted by a:

Student

IMPORTANT: Your answer to Question A4 will lead you to the correct application form for ethical review and it is important that you answer this question carefully.

Please ensure you read the guidance notes carefully BEFORE answering this question and for student projects, discuss the details with your supervisor.

The guidance notes can be found in the Help Bubble (small blue circle with the white letter 'i') to the right of Question A4.

Answering this question incorrectly will result in SIGNIFICANT delays to the review process and will result in you needing to re-apply for ethical review.

A4. Please select how you will be applying for ethical review:

Please ensure you read the criteria as described in the help bubble carefully before deciding which route of ethical review to select.

Division/School review is only available for the 10 Schools/Divisions/Departments listed in the help bubble to the right of this question. If your School/Division/Department is not listed you must apply for Proportionate or full UREC review

Division/School Review

IMPORTANT: You have indicated that you are seeking ethical approval by Division/School review. Please note that ONLY the following Divisions/Schools/Departments currently have a template for the review of low/medium risk projects (for students only):

Alliance Manchester Business School

your answer to Question A4 before continuing.

PLEASE READ CAREFULLY:

Please take care when selecting from the drop-down list below.

Please select your Division/School from the list.

Mistakes will result in the need to re-apply for ethical review.

A5 Division/School: Please select from the following options:

Alliance Manchester Business School (School Review)

B02 Students

B2. Contact information for the individual completing this form:

Title First Name Surname

Mr Samuel Buist

Email samuel.buist@postgrad.manchester.ac.uk

B2.1 Please confirm one of the following:

I am the student investigator of this project.

I am the supervisor of this project.

B2.2 Please provide the full contact details of your primary supervisor:

This MUST be a University of Manchester member of staff with a UoM email address. Please note, the primary supervisor is also the data custodian for your research project. If you have more than one supervisor, please use the 'Add Another' button below to add the contact details of your additional supervisor(s).

If when using the Search function you cannot locate your supervisor, please ensure they have logged into the ERM at least once. Once they have done this, their details will be stored for future use.

Title First Name Surname

Dr Kassandra Papadopoulou

Email kassandra.papadopoulou@manchester.ac.uk

B2.2 Please provide the full contact details of your primary supervisor:

This MUST be a University of Manchester member of staff with a UoM email address. Please note, the primary supervisor is also the data custodian for your research project. If you have more than one supervisor, please use the 'Add Another' button below to add the contact details of your additional supervisor(s).

If when using the Search function you cannot locate your supervisor, please ensure they have logged into the ERM at least once. Once they have done this, their details will be stored for future use.

Title First Name Surname

Dr Robert Phillips

Email Robert.Phillips@manchester.ac.uk

B2.3 Are there any additional collaborators on this project?

Please note: Collaborators are defined as individuals who will assist in either the data collection or data analysis of the project and can be members of staff or students.

Please include any external collaborators from other institutions or organisations. They will NOT be involved in any of the electronic correspondence for this project.

No

B2.12 Please confirm the degree being studied for by the student investigator:

X Postgraduate Research (PGR) (e.g. PhD degree)

Postgraduate Taught (PGT) (e.g. masters degree)

Undergraduate (UG)

Postgraduate Taught + Undergraduate (the study will be conducted by BOTH an UG and PGT student; note: this is rare)

B2.13 IMPORTANT: BEFORE CONTINUING:

Look on the left hand side of the screen for the 'share' button. Push this button, enter the appropriate email address and be sure to tick all the relevant boxes in the pop up window.

I confirm that I have pushed the share button on the left hand side of the screen and 'shared' this form with my supervisor.

C01: Compliance & Monitoring

Please note: Everyone is required to complete the compliance & monitoring questions below, whether you are completing a Proportionate University Research Ethics Committee (UREC), full UREC or Division/School template application.

IMPORTANT NOTE: If you will be travelling abroad for your research, and in particular to what is considered to be a risky or dangerous area of the world, you must ensure that you have completed the appropriate Division/School based risk assessment, had this approved by appropriate individuals within your Division/School and checked with the University's Insurance office regarding travel insurance. The ERM system

WILL NOT inform the University's Insurance office of your travel plans automatically (unless you are performing clinical activity) and it is therefore the responsibility of all members of staff and supervisors to contact the Insurance office prior to obtaining ethical approval. Please note that specific areas of the world will require additional approvals and this should be taken into consideration when planning a timeline for seeking ethical approval.

If your study involves ONLY the use of secondary data, please tick the option from the list below. If your study involves the use of secondary data as well as another method, please do not tick this box but proceed with the rest of the Prop UREC form.

C1. Will your research involve any of the following:

Before answering this question please ensure you click on the help bubble to read the guidance information which includes definitions of each of the terms below. Tick all that apply.

the use of invasive techniques on participants

the use or collection of human tissue

the physical testing of participants

the use of psychological intervention (please DO NOT tick this option if you are only administering standard psychological tests/questionnaires)

the ingestion or inhalation of any substance by participants

the use of a medical device or a potential medical device

the use of previously collected data ONLY (secondary data analysis)

X - None of the above

D01 - 02 General Project Information: Resubmission and titles

24 September 2021

D1. Is this a re-submission of a project that has previously received an unfavourable ethical opinion? Please note: this does not include applications where revisions have been requested.

No

D2. Short title of your research project (200 character max)

Examine techniques the hospitality industry can develop to overcome barriers and increase motivation to participate in artistic activities

D2.1 Formal title of your research project (if different to short title)

D03 Dates of Data Collection/DMP/Data Collection

D3. Will you be collecting data during the course of the research project?

Please note, data refers to any information being gathered about a person or organisation. This information can include specifics such as thoughts, beliefs or characteristics and can be in different formats such as written notes, questionnaires, observations, audio recordings, films, photographs, social media postings or bodily samples.

Please note, if you are ONLY conducting secondary data analysis then please select 'no'.

Yes

D3.1 Do you plan to begin collecting data as soon as ethical approval is granted?

Yes

D3.2 Please provide your proposed end date of data collection

30/09/2021

D3.3 Please attach a copy of your Data Management Plan:

You must use the University's DMP Online system for the creation of your plan and more information can be found in the help bubble.

Documents

Type Document Name File Name Version Date Version Size Data Management Plan Data Management form - Samuel Buist Data Management form - Samuel Buist.pdf

D04 Data Protection Training

All staff and students at the University of Manchester are responsible for ensuring they are familiar with the data protection policies and processes and follow these when conducting their research projects. Under the new General Data Protection Regulations (GDPR) the University is required to provide assurances and safeguards to all research participants that their data will be treated confidentially and will be protected as set out to the relevant data protection legislation. To support this, please complete the relevant question below to confirm that you have undertaken the required Information Security & Data Protection Training or discussed the University's requirements and expectations with your supervisor.

D4. Please tick each statement below to indicate that you understand and will adhere to data protection regulations and The University of Manchester's data protection policies.

For more information, please see the University's Records Retention Schedule and SOP for Recording of Research Participants.

X I will ensure that paper data (e.g. consent forms) are stored in a locked cabinet that only the research team has access to. I confirm that all electronic data will be stored on University servers such as my P drive or on the research drive of my supervisor or University approved cloud services e.g. Dropbox for Business.

X I will NOT use external hard drives, USB sticks or any other portable device to store personal identifiable data as they are subject to loss or theft.

X I will NOT use personal devices for the recording of audio, video or photographs. (Please refer to the SOP for Recording of Research Participants for more information).

X I understand that if I need to use a portable device to record and transfer data, this device should be University of Manchester owned and encrypted, the data transferred to a secure server as soon as possible and must be deleted from the portable device following the transfer. (If an encrypted device is not available you will need to make specific arrangements with respect to securing data as soon as possible and this must be detailed in your ethics application).

X I will NOT store data on cloud based services other than Dropbox for Business approved by the University. I will ensure that all data are anonymised/pseudonymised as soon as possible to protect the confidentiality of my participants. I will only collect the personal information that is required to answer my research question and as approved by the ethics committee.

X I understand that personal information should be deleted as soon as it is no longer required. If keeping the contact details of participants to contact them about future research or to share findings of my project, I will store these in a separate password protected file or database held on University servers or approved cloud services.

X I understand that all data should be stored in accordance with the University's Records Retention schedule and must be kept for the period as specified in my data management plan or approved ethics application.

X I understand that my supervisor MUST be listed as the data custodian for my project and I must ensure that I transfer custody of all paper and electronic data to them before I leave the University.

X I understand that I SHOULD use encrypted devices when analysing my study data if not accessing the data directly from my P drive or other secure University server.

X I understand that I MUST ensure that when I am transcribing or analysing data that it is done in a way in which other people are NOT able to see any personal data on my devices.

X I understand that if I wish to share study data with other researchers or retain the data for use in future studies that I MUST ensure this is explicitly mentioned in the participant information sheet and consent form.

X I understand that ONLY University of Manchester or study specific email addresses/phone numbers can be used by researchers for their research projects.

Project Specification: L1-L3

WARNING: You are now completing the ethical review form for the Alliance Manchester Business School (AMBS). If you are not affiliated with AMBS, then please return to Question A5 and select your correct Division/School from the list of options.

This template allows Alliance Manchester Business School to provide ethical approval for research projects that comply with its terms and conditions. It should be used only for research projects conducted by students

If you are a member of AMBS staff you must submit your research project to the University Research Ethics Committee (UREC) for review.

This template covers research that:

Involves only participants who are non-vulnerable adults who are able to give informed consent

Will obtain informed consent from all participants

Does not involve physically invasive procedures

Does not involve activities that pose a significant risk of causing physical harm or more than mild discomfort Does not involve activities that pose a significant risk of causing psychological stress or anxiety

Does not require participants to take part in activities that pose a significant risk of having an adverse effect on their personal well-being (e.g. physical and psychological health), social well-being (e.g. social standing, social connectedness) or economic well-being (e.g. employment, employability, professional standing)

Does not involve collecting or revealing data that enables individuals, groups or organisations to be identified in such a way that they could experience significant negative effects on their personal, social or economic well-being

Does not involve activities that pose a significant risk of harming the researcher(s).

This template does not cover research that:

Involves data from NHS patients

Involves data relating to NHS staff that is not limited to non-sensitive questions about their professional role Involves users of other UK Health Department services

L1. Please select your programme:

PGR

L3. Please clarify whether your project or study is classed as low or medium risk:

Please see the Help Bubble to the right of this question for detailed information about medium and low risk research projects.

Low Risk

L3.1 Please confirm which of the following criteria are applicable to your project:

Type of Participants (choose one option)

Please note, the use of secondary data also includes information that will be obtained from social media platforms.

Adults who are able to give informed consent.

C6. Mandatory Criteria (ALL must be ticked unless performing secondary data analysis)

Participants are NOT classed as vulnerable or dependant.

Topics are NOT of a contentious and/or sensitive nature.

Topics are NOT distressing.

Topics are NOT of a confidential nature.

There is NO risk of physical, emotional or psychological harm to participants.

Ethical issues DO NOT include the risk of breaking confidentiality due to safeguarding concerns or disclosure requirements. Ethical issues DO NOT include the risk of possible coercion of participants.

Data collection will take place in a public or semi-public space/building (i.e. high street, University campus, school building) or in a domestic environment familiar to the researcher (i.e. family home or friend's residence).

Data collection will take place within normal working hours and at a time convenient to participants.

Data collection will take place exclusively within the EU or EEA.

Optional Criteria (tick all that apply, if applicable)

The research requires the collection of personal data, but data will be anonymised prior to analysis and write up or presented in a format which the participant has explicitly agreed and consented.

Ethical Considerations: L4

L4. Are participants from any of the following groups?

None of the above

L5

L5. Does the research involve physically invasive procedures?

No

L6

L6. Does the research involve physical testing?

No

L7

L7. Does the research involve the use of psychological tests for clinical purposes?

No

L8

L8. Does the research involve the use of psychological tests for non-clinical purposes?

No

L9

L9. Is it likely that taking part in the research will cause significant levels of embarrassment, distress or anxiety for participants?

No

L10

L10. Is it likely that taking part in the research will cause significant levels of fatigue for participants?

No

L11

L11. Does the research require participants to take part in activities that pose a significant risk of having an adverse effect on their:

personal well-being (e.g. physical and psychological health)

social well-being (e.g. social standing or social connectedness)

economic well-being (e.g. employment, employability or professional standing)

No

L12

L12. Will the research involve personally or socially sensitive topics likely to lead to significant levels of distress?

No

L13

L13. Is there a significant likelihood that the research will uncover activities or events that should be

reported to the authorities? Please note: this includes illegal or potentially harmful activities.

No

Research Project Details: L14

L14. What is the principal research question, in lay terms?

(Limit response to 750 characters. This MUST be in lay language and should not be a cut/paste of your theoretical or intellectual rationale.)

The research is aiming to examine the barriers that people have in going to cultural activities (e.g. theatre, music & comedy) more regularly, and look at how hospitality can change and adapt to remove these barriers, The research is split into two sections, an academic part, investigating how cultural organisations seek to engage audiences. The second section will be a business plan, investigating how new audiences can be engaged in cultural activities and the practical implications for how to create a new cultural venue, with a view to opening it once I have graduated.

L15

L15. How have the quality and suitability of the research design and methods been assessed?

Tick all that apply

X Independent internal review (e.g. review by academic supervisor/advisor, research centre/research group at the University of Manchester)

External review (e.g. review by the funder of the research, methodological/technical expert, research centre/research group or commercial organisation not at the University of Manchester)

X In the case of a student research project reviewed by supervisor(s)

Other

L16

L16. Please confirm the following:

I confirm the design and methods of the study are appropriate for the question(s) being asked and the researcher(s) has addressed potential threats to validity, accuracy and/or integrity.

You MUST tick the box above in order to submit this form.

L17

L17. What is the maximum number of participants you plan to recruit (including, if relevant, the potential for dropout)? 2035

L17.3 If you will be using more than one group of participants, please explain why and how your total number will be broken down into specific groups:

This includes if you have experimental and control groups.

Focus Group - 20

Interviews - 15

Surveys - 2000

L18

L18. How was the number of participants decided upon?

Please select at least one option

X Statistical sampling. The sample size is large enough to provide adequate power for appropriate statistical tests concerning statistical significance, effect size and confidence intervals.

Theoretical sampling. The number of participants is estimated to provide sufficient data such that further increases would likely yield no significant additional insights concerning the topic under investigation.

Purposive sampling. The number of participants is based on access to the subject group most appropriate for answering the research question(s) under investigation (e.g. critical case sampling, key informant sampling or snowball sampling). Convenience sampling. The number of participants is based on selection of the most accessible subject group, to control costs in terms of time, effort, or other resources.

Research Methods: L20

L20. Does the research involve any of the following data collection methods?

Tick all that apply

Method validation

X Interviews

X Focus Groups

X Paper based surveys/questionnaires

X Electronic or online surveys/questionnaires

Standard, copyrighted psychology questionnaires/tests

Field observation (including participant observation)

Child/infant behaviour observation

Ethnography

Visual methods (such as those used in Anthropology)

Case study

Social Network Analysis

Diary methods

Assessment (such as those used in Education research)

Intervention

X Recordings (audio, video, photographs, etc)

Use of pre-existing media (photographs, video, etc)

Creative practice as research (such as drama or music pieces)

Cognitive psychology/psychophysics (e.g. perception, attention, memory, language, emotion)

Cognitive neuroscience (e.g. EEG, eye-tracking, pupillomery, or related measures)

Clinical, social or personality psychology (e.g. hypothetical scenarios, role playing, group interactions, personality/state/trait scales)

Other qualitative methods (e.g. discourse analysis, interaction analysis, conversation analysis)

Other on-line or electronic methods (e.g. netography, on-line research, textual analysis of digital sources) Any other method not listed above

L20.1 Please attach either a copy of the data collection tools you plan to use (e.g., questionnaires) or a very brief protocol describing the procedure (stimuli, responses, conditions manipulated, etc.)

If performing a study with more than one data collection tool please ensure you include documents for each (i.e. interview topics guides, focus group schedules, questionnaires/surveys, etc)

IMPORTANT: If you are administering standard, copyrighted psychology questionnaires/tests to participants you MUST provide a description of the questionnaire/test to the Committee using the approved description form. Please ensure you use a separate form for each test and label each document with the name of the corresponding test before attaching to this question in the application form.

Documents

Type Document Name File Name Version Date Version Size Additional docs Focus Group

Brief Protocol Focus Group Brief

L20.2 Please briefly describe your methodology:

Please ensure your description is written according to the guidelines below:

Provide responses in bullet point format and limit responses to no more than 2 sentences per bullet point. One or more bullet points must explain the background of the project.

One or more bullet points must explain how participants will be identified, approached and recruited.

Describe exactly what will happen to participants, how many times and in what order. Provide responses which are as clear and concise as possible

THIS ANSWER IS EDITED!

Background

- The background of the project is to examine what motivates people to participate in cultural activities, and the barriers to those participation.

- Cultural activities will include a range of activities, including theatre, music, visual art, comedy, performance art, dance, opera, jazz, musicals and spoken word.

Participant Selection:

-Participants for surveys will be selected through self-selection. We may do a degree of targeting, through asking organisations if they could share the survey amongst their contacts. The type of organisations include arts organisations (e.g. Theatres), community groups (e.g. local theatre companies, bands, university groups, facebook groups etc). The organisations will be asked if they could share the information using their social media platforms. We'll also do targeted selection through using appropriate hashtags on tools like twitter. Participants will be approached by voluntarily choosing to do the the survey.

- Some organisations will be approached via email, facebook, twitter and other communications, asking if they could share the questionnaire with their contacts.

- Participants for the first set of interviews will be identified through research into cultural venues and organisations that provide a broad range of information about how people can be engaged into cultural activities. They'll be recruited and approached directly via email (or possibly other forms e.g. Facebook if email addresses are unavailable).

- Participants for the second set of interviews will be selected based on which cultural activities they are interested in, and whether they meet the profile that we are looking for based upon the results of the surveys. The preferred method to approach them will be

via email if their email contacts are available to us, however we may have to use techniques like Facebook messenger and Twitter if we're unable to contact them via email. All social media accounts used will be professional accounts set up solely for the purpose of this research project.

Surveys:

- Survey will be answered by participants on Qualtrics. The participants will be asked to complete 30 questions, which will take roughly 10 minutes of their time. They will only be asked to complete the questionnaire once.

For the duration of the pandemic, any targeted surveys will be done via co-operative venues online.

Interviews:

Two forms of primary data will be collected from Interviews:

1. Professionals working within the arts industry,

2. The general public (excluding children under-18s)

- All interviews will be one-on-one interviews between the researcher and the participant. The researcher will ask a selection of open and closed questions.

- For the duration of the pandemic, ALL interviews will take place via online platforms (e.g. Zoom)

- Interviews with professionals will last for about an hour. They will consist of questions around the following topics: - What do they consider to be the main motivators to attend the arts? Why?

- What do you consider to be the main barriers to attending the arts?

- How do they programme to motivate people to engage in the arts? Arts/Artists, Emotion, New Experience, - Why do they believe these factors motivate audiences.

- How do they look to motivate people other than through the primary product?

- This could include food & drink, socialising with friends?

- Why have they chosen the technique?

- Interviews with the general public will last for about an hour. They will consist of questions around the following topics: - Their main motivators to attend artistic activities, based on secondary data this will include 'the act', 'emotion and experience' and 'new experience'. Questions will attempt to probe further these aspects, asking what types of

acts they are looking for? - The main barriers to engaging with the cultural activity as frequently as they would like to, which based on secondary data is time, location and cost. The questions will explore how specifically these barriers prevent people from attending and discuss how they could be overcome, exploring further what people also mean by these topics.

Focus Group:

- Primary data may also be collected from Focus groups consisting of four to six individuals, who will be asked a selection of question about the arts and venues, which they will discuss either as group of four to six or smaller groups of 2-3. - For the duration of the pandemic, ALL interviews will take place via online platforms (e.g. Zoom)

- The focus group will focus group will last for about an hour. They will consist of questions on the following topics.

- Their main motivators to attend artistic activities, based on secondary data this will include 'the act', 'emotion and experience' and 'new experience'. Questions will attempt to probe further these aspects, asking what types of acts they are looking for? - The main barriers to engaging with the cultural activity as frequently as they would like to, which based on secondary data is time, location and cost. The questions will explore how specifically these barriers prevent people from attending and discuss how they could be overcome, exploring further what people also mean by these topics.

- The researcher will ask a selection of open and closed questions. Providing the participant gives their consent, the focus will be voice recorded, however all voice recordings will be deleted six months after the project has been completed. These will take place online for the duration of the Covid-19 pandemic, using approved online platforms (e.g. Zoom.)

Any published findings will be anonymised and will comply with GDPR.

L20.3 Please provide additional information below regarding recordings:

Please describe the content of the recordings and how they will be recorded/stored.

Recordings will consist of audio recording of the focus groups and interviews, where the participants have consented, discussing the topics outlined in the 'Brief Protocols' in L20.1. These will include discussing individuals experiences when they attend cultural activities, what motivates them and the barriers to them attending these activities. There will also be interviews with arts organisations, asking them how they seek to engage different audiences into cultural activities, how they motivate them and how they seek to overcomer barriers to engagement.

They interviews will initially be saved onto zoom, and then directly moved to RDS and deleted immediately from Zoom.

L20.4 Please confirm the following:

I confirm that I have read, understood and agree to adhere to the guidelines and processes as outlined in the Recording of Participants in Research Projects standard operating procedures.

L20.6 Please provide additional details of the method you wish to use:

If using electronic or online data collection please clarify the platform/site/method to be used as well as where the data will be stored and how they will be transferred.

Surveys will be collected in Qualtrics.

All data will be saved directly into Research data storage (RDS). Information will be initially produced on the researchers laptop, but will be directly saved to RDS, not being saved at any other place prior to this. Once the data has been saved in RDS it will be deleted from Qualtrics.

Recording of Focus Groups and Interviews

If given consent, some focus groups and interviews may recorded to Zoom. Once the interview has been recorded to Zoom it will be directly saved into RDS and deleted from Zoom.

Notes made online for Focus Groups and Interviews

All notes made from the interview electronically will be recorded under a pseudonym and saved directly to RDS. A separate document linking the pseudonym to the data will be recorded in an Excel document, and saved to RDS. This document will include minimal information to identify the interview (e.g. If someone is representing from an

organisation, just the name of the organisation and a code for their position).

L21

L21. What do you consider to be the main ethical issues raised by the methodology and how will you address them? Please provide details in the box below and structure your answers into a bulleted list.

- There is a risk that some participants may have had a bad experience with hospitality, for example some people will be reformed alcoholic. To minimalise the effect of this, it's important the researcher always approaches people with sensitivity, ensuring they're fully aware they don't have to participate in the experiment and can withdraw at any stage.

Confidentiality

- Surveys will be answered anonymously.

- Anonymity may be compromised if participants opt-in to future emailing list, and enter their email. In these situation, data will be exported to excel, email address will be transferred to a separate document, with just details of their favorite artistic activity, which will be needed at a later date. The documents will then be saved in RDS.

- Focus Groups and Interview transcripts will all be recorded under a pseudonym. The pseudonym will be stored in a separate document, allowing the pseudonyms to be linked to the actual data. This will not include names, just information that allows it to be linked back, for example the name of the organisation the person works for.

Consent: L22

L22. Will the researcher(s) obtain direct informed consent/assent to take part in the research from all participating individuals?

Yes

Not required as this project will access social media data available to the general public or other routinely available online content for which informed consent is not required.

L23

L23. How will the consent be obtained or verified?

Please note, this section refers to the information being given to adults (or parents only).

Tick all that apply

X Written consent (please use the University template)

Verbally (please explain recording method in the box below)

X Implied (with the return/submission of a completed questionnaire/survey)

L23.1 Please provide more details in the box below regarding the chosen method of obtaining consent (i.e. rationale for chosen method)

Please note, if you are conducting an online survey or questionnaire you should include a tick box at the beginning to capture consent.

People will be given consent form for interviews and focus groups which they can read and sign when they feel comfortable. Survey will contain a sign up form on the front of the survey. Those documents have been attached.

L23.2 Please declare the following:

The researcher(s) will provide an information sheet to all persons invited to take part that explains in concise and clearly understandable terms:

1. who is conducting the research

2. why it is being conducted (including the true purpose of the research)

3. why they have been asked to take part

4. what it requires of them (including the amount of time they will be required to commit and what they will have to do) 5. what will happen to the data they provide

6. whether and how their anonymity and confidentiality will be maintained

7. that their participation is voluntary and they are free to withdraw at any time without detriment (where possible)

The researcher(s) will ensure that participants sign/mark a consent form to indicate that they have received sufficient information about the research and are happy to take part.

All information sheet(s) and consent form(s) to be used are attached below.

X - I confirm all of the above declarations.

The declaration above MUST be ticked in order to submit this form.

L23.3 Please attach a copy of your GDPR compliant consent form(s):

WARNING: Your application will be returned to you and incur substantial delays unless you use the new GDPR compliant templates. Please see the help bubble attached to this question for additional guidance.

For secondary data analysis studies only, please provide proof that the analysis you wish to perform falls within the original consent of data subjects.

This must be attached in order to submit your form.

Type	Document Name	File Name	Date	Version	Size

Consent Form	Samuel Buist Interview Consent Form General Public v1	Samuel Buist Interview Consent Form General Public v1.pdf	08/02/2021	1	119.1 KB
Consent Form	Samuel Buist Interview Consent Form v4	Samuel Buist Interview Consent Form v4.pdf	08/02/2021	4	19.0 KB
Consent Form	Samuel Buist Questionnaire Consent Form v4	Samuel Buist Questionnaire Consent Form v4.docx	08/02/2021	4	39.2 KB
Consent Form	Samuel Buist Focus Group Consent form v4	Samuel Buist Focus Group Consent form v4.pdf	08/02/2021	4	118.5 KB

Documents

L23.4 Please attach a copy of your GDPR compliant participant information sheet(s):

WARNING: Your application will be returned to you and incur substantial delays unless you use the new GDPR compliant templates. Please see the help bubble attached to this question for additional guidance.

For secondary data analysis studies only, please upload a copy of the permission letter from the data controller or external organisation in support of the project.

This must be attached in order to submit your form.

Type	Document Name	File Name	Date	Version	Size
Participant Information Sheet	Samuel Buist Information Sheet focus groups v3	Samuel Buist Information Sheet focus groups Questionnaire.pdf	08/02/2021	3	187.9 KB
Participant Information Sheet	Samuel Buist Information Sheet Questionnaire	Samuel Buist Information Sheet Questionnaire	08/02/2021	3	141.0 KB

		v3.pdf			
Participant Information Sheet	Samuel Buist Information Sheet Interviews v3	Sheet Samuel Buist Information Sheet Interviews v3.	08/02/2021	3	143.4 KB
Participant Information Sheet	Samuel Buist Information Sheet Interviews General Public v2	Samuel Buist Information Sheet Interviews General Public v2.pdf	08/02/2021	2	142.1 KB

L26-L27

L27. Will the researchers give participants at least 24 hours to decide whether or not to take part in the research?

Yes

L29

L29. Could participants be considered to have a particularly dependent relationship with the researcher(s) (e.g. students taught or examined by the researcher(s), clients of the researcher(s)).

No

L30-L31

L30. What are the inclusion criteria for participants?

Participants will be included only if they have experiences and/or characteristics relevant to the research question(s) being investigated.

You MUST tick the box above in order to submit this form.

L31. What are the exclusion criteria for participants?

Participants will be excluded only when they do not have experiences or characteristics relevant to the research question(s) being investigated.

You MUST tick the box above in order to submit this form.

L32

L32. How will participants be approached and recruited?

Tick the method below which you will be using for your study. If using more than one method, please tick the appropriate box(es).

The researcher(s) will approach participants directly and will:

1. provide sufficient information to enable informed consent

2. not pursue non-responders beyond two reminders, and

3. maintain the anonymity and confidentiality of responders and non-responders

The researcher(s) will approach participants indirectly via a third party and the third party will ensure any and all information:

1. is not coercive,

2. is limited to information that prospective participants need to determine their eligibility and interest, 3. does not state or imply a favourable outcome or other benefit beyond what is outlined in the participant information sheet and does not emphasise payments/inducements, using means such as large or bold type, and

4. contains information that is accurate, honest and socially responsible regarding who is conducting the research, its purpose, risks/benefits, requirements of taking part, contact details for further information

Participants will be recruited using an advertisement or equivalent communication (e.g. posters, flyers, bulk email/distribution list, social media invitations/announcements/pages) and the researcher(s) will ensure that any and all information:

1. provide sufficient information to enable informed consent,

2. not pursue non-responders beyond two reminders, and

3. maintain the anonymity and confidentiality of responders and non-responders

Not applicable as this is a secondary data analysis of existing data/samples

L32.1 Please attach a copy of any introductory letters or emails that will be sent to gatekeepers or used to recruit participants:

Type	Document Name	File Name	Date	Version	Size
Letters of Permission	Focus Group Participant Letter	Focus Group Participant Letter.pdf	08/02/2021	2	68.0 KB
Letters of Permission	Arts Organisation Interview Letter	Arts Organisation Interview Letter.pdf	08/02/2021	2	66.8 KB
Letters of Permission	Interview Participants Letter	Interview Participants Letter.pdf	08/02/2021	2	68.0 KB
Letters of Permission	Questionnaire Letter	Questionnaire Letter.pdf	08/02/2021	4	70.8 KB
Letters of Permission	Questionnaire Participants Letter	Questionnaire Participants Letter.pdf	08/02/2021	2	69.6 KB

L32.2 What types of advertisements will be used?

Important note: DO NOT include monetary amounts on any advertisement*.

*See help bubble for more information

UoM volunteering website

X Other website

SONA system

Poster on campus

Poster off campus

Newspapers

X Social media (i.e. Twitter, Facebook, Instagram, etc)

X Other

L32.3 Please attach a copy of all advertisements to be used:

Documents

Type	Document Name	File Name	Date	Version	Size
Advertise-ment	Twitter and Facebook post	Twitter and Face-book post.pdf	08/02/2021	3	94.0 KB

L33

L33. Will participants receive payment or other incentives for taking part in the research?

No

L34. Where will the data collection take place?

Please choose the location of where the researcher will be when collecting the data.

Tick all that apply.

X This study involves online surveys/questionnaires/experiments that are distributed either globally or to a specific location In a University building on campus (including audio/video tel-econference).

X In the researcher's residence/accommodation (including audio/video teleconference)

Off-campus in a public space (e.g. a high street or cafe) in the UK that poses no significant risk to the safety and well-being of participants and researchers

Off-campus in a public space (e.g. a high street or cafe) in a safe international setting which poses no significant risk to the safety and well-being of participants and researchers.

Off campus at a private building or institutional setting (e.g. the premises of a work organisation, participant's place of work or private residence) in the UK that poses no significant risk to the safety and well-being of participants and researchers. Off-campus at a private building or institutional setting (e.g. the premises of a work organisation, participant's place of work or private residence) in a safe international setting which poses no significant risk to the safety and well-being of participants and researchers.

SALC Linguistics/English Language Students ONLY: My project will be primary or practice research conducted in a public space or building within normal working hours, or in a domestic environment familiar to the researcher, within normal working hours or at a time convenient to participants.

L34.2 You MUST agree to the following condition:

The researcher(s) has reviewed the Division/School's risk assessment for off-site work in the UK.

L34.4 Please specify the location:

Example: Kro Bar, Oxford Road, Manchester

Approved online platforms (e.g. Zoom)

L35

L35. Will any of the researchers be required to collect data alone in an off-campus setting?

Please note this does not include gathering survey results or social media data from a computer in your own residence/accommodation.

Yes

L35.1 You MUST agree to the following condition:

The researcher(s) will comply with the University's Guidance on Lone Working, including the use of recommended controls (e.g. a 'buddy system'). When required to collect data alone in a community setting (including participants' residences, workplaces or public setting), researcher(s) will undertake a risk assessment for community based working.

Conflicts of Interest: L36

L36. Do any of the researchers have any direct personal involvement (e.g. financial interests, share-holdings, personal relationships, etc.) in an organisation involved in sponsoring, funding or guiding the research that may give rise to a possible conflict of interest?

No

L37

L37. Is any organisation directly involved in sponsoring, funding or guiding the research that may give rise to a possible conflict of interest?

No

Supporting Documents: L42

Please use this section to attach any additional documentation that you have not attached previously in this form. If you do not need to attach any additional supporting documentation, please tick the box at the bottom of the page.

The supporting documents that you may have already been required to attach are:

Interview guide

Focus group topic guide

Questionnaire(s)

Statistical review

Advertisements/e-mails/recruitment text

Social media recruitment text

Consent/assent form(s)

Participant information sheet(s)

Letters from gatekeepers/letters of permission

Examples of documentation that you may wish to attach include, but are not limited to:

Translated documents

Verification of translated documents

Distress protocol/debrief sheet

Lone worker policy/procedure

Confidentiality agreements

Ethical approval from partnering institutions

Local insurance arrangements

Completed risk assessment forms

L42. Additional supporting documentation

Documents

Type	Document Name	File Name	Date	Version	Size
Additional docs	Introductory letter de-script	Introductory letter descrip.pdf	02/02/2021	1	85.9 KB
Additional docs	Amendments 8th Feb 2021	Amendments 8th Feb 2021.pdf	09/02/2021	1	69.3 KB

I confirm that all required supporting documentation for this project has been appended.

L43. In order for your application to proceed to review, please confirm the following:

To the best of my knowledge the information that I have provided here is accurate and I understand that any deliberate attempts to withhold necessary information or mislead the School Research Ethics Committee will result in my project being given an unfavourable decision.

I understand that while I have completed this form for undergraduate/postgraduate research, the School Research Ethics Committee may escalate my application to the University Research Ethics Committee (UREC) if my research is deemed to be high risk.

I confirm both of the above declarations.

You MUST tick the box above in order to submit this form.

Required Signatures

Final Declarations

1. The information in this form is accurate to the best of my knowledge and belief and I take full responsibility for it.

2. I agree to abide by the ethical principles underlying the Policy on the Ethical Involvement of Human Participants in Research and the University's Code of Good Research Conduct.

3. If the research is approved I agree to adhere to the terms of the full application as approved and any conditions set out by the review body in giving approval.

4. I agree to notify the review body of any amendments to the terms of the approved application (both minor and major), and to seek a favourable opinion from that review body via the formal process before implementing the amendment.

5. I agree to submit annual progress reports setting out the progress of the research as well as end of study reports, as required by the review body for all UREC proposals.

6. I understand that research records/data may be subject to inspection by the review body for audit purposes. In addition, I understand that research records/data for those studies that use human tissue, medical devices or pharmaceutical products may be subject to inspection by regulatory authorities for audit purposes.

7. I understand that the information contained in this application, any supporting documentation and all correspondence with the review body or its operational managers relating to the application Will be held by the University until at least 5 years after the end of the study or at least 10 years for those studies involving medical data.

May be disclosed to the operational managers of the review body in order to check that the application has been processed

May be disclosed to the operational managers of the review body in order to check that the application has been processed correctly or to investigate any complaint

May be seen by auditors appointed to undertake accreditation of the University (where applicable)

Will be subject to the provisions of the Freedom of Information Act and may be disclosed in response to request made under the Act except where statutory exemptions apply

May be sent by email to members of the review body

8. I understand that information relating to this research, including the contact details on this application, will be held by Infonetica Ltd, and that this will be managed according to the principles established in the Data Protection Act 2018. 9. I confirm that I have not included any sensitive personal information including a curriculum vitae or identifiable information about my racial or ethnic origin, political opinions, religious or similar beliefs, trade union membership, physical or mental health, sexual life, commission of offenses and/or criminal proceedings.

IMPORTANT: Please ensure you request the signatures of the PI or supervisor (if required).

The system now features an updated submission function which will automatically queue your application for submission after all required signatures are obtained.

If you do not receive a confirmation email within 1 hour of signing the form that the application has successfully submitted, please perform the following:

1. Open the application and double check the form status as it should be listed as submitted, resubmitted or sent to. If the status is one of these, please email your Ethics

2. Signatory or School Administrator to double check that they have received your application.

2. If the form status is listed as 'changes requested', 'not submitted' or 'returned' then please double check:

a. That an appropriate signature has been obtained in Section S (it should say for example: Mr Smith has signed on 5/7/2019 at 13.15pm) b. That no additional blank signature boxes are listed in Section S

c. That the application is not pending a mandatory update (listed in a red bar at the top of the screen)

d. If you have performed all of these checks and the application has still not automatically submitted, please email research.ethics@manchester.ac.uk and provide your project reference number, title and a screenshot confirming these criteria and a member of the team will be able to assist you.

WARNING: Once you have signed the form, it will be locked and if you wish to make further changes you must 'unlock' the form, which will break any signatures already obtained.

For staff projects, if you are NOT the PI, you must obtain their signature (using the request button below).

For student projects, if you are NOT the supervisor, you must obtain their signature (using the request button below). For student projects, if you ARE the supervisor please ensure you sign the form.

Signature of the Primary Supervisor

To sign this form please look on the left hand side of your screen for an action button called Sign that has a picture of a pencil on it. Please push this button and this button only to sign the form.

Please note that if you are the student requesting your supervisor's signature that by pressing this request button you are confirming that the application is complete, accurate to the best of your knowledge and ready to be signed off by your supervisor for further processing by relevant Division/School/UREC colleagues.

VOLUME I –
THE SUBJECT SECTION

Volume 1 (Subject) Table of Contents

Volume 1 (Subject) – List of tables

Volume 1 (Subject) – List of figures

CHAPTER 1 - INTRODUCTION

1.1. Background

The arts are an activity that audiences have engaged with for many centuries, providing people with a range of wholistic benefits. McCarthy and Jinnett (2001) stated that the arts were beneficial on three levels, the impact it has upon the individual, the community and on the national level.

Most people have engaged with the arts on some level during their lifetime, in fact it could be argued that people interact with the arts daily. Approaching 50% of the population engage with an artistic activity on an annual basis (McCarthy and Jinnett, 2001; Hersi, 2018), and if you include activities like watching television within the arts, then engagement is almost universal (McCarthy and Jinnett, 2001). However, regular monthly engagement with live arts is far lower, with less than 10% of the population attending theatre or music monthly (Hersi, 2018). The arts tend to be attended predominantly by people from higher income groups who are educated to degree level (McCarthy and Jinnett, 2001), with most people feeling that the arts are not for them, including the profile most likely to attend the arts (Kay, Wong and Polonsky, 2009).

This potentially provides a commercial opportunity to raise engagement among those who for a variety of reasons feel disengaged from the arts, or who are not attending the arts as regularly as they would desire. This could include re-imagining the way the arts are consumed in the United Kingdom, potentially moving the focus away from the overly core-product centric approach (Scollen, 2008) towards a more wholistic approach. This would include considering the role of socialising with friends, food, and drink within the service cycle of artistic activities, along with considering the experience audiences have prior to entering the venue, including factors like buying tickets and parking.

Prior to this, there is need to develop a greater understanding of what motivates people to engage in the arts, and what are the barriers restricting people from engaging in the arts on the level they desire. It is also key to develop an understanding of how this plays out in real-life situations, and real-life practicalities of engaging audiences for arts organisations, developing an understanding of what they perceive as the obstacles to increasing engagement in the arts.

1.2. Aims and Objectives

1.2.1. Aim

Establish the levels of engagement in performing arts activities among different demographics, to consider the awareness of these factors among arts organisations and the techniques that they are presently implementing to overcome these barriers.

1.2.2. Objectives

i) Through the literature review establish the levels of engagement in performing arts activities and the varying levels of engagement among specific demographics for a variety of performing arts activities (e.g., music, theatre, comedy)

ii) Through the literature review recognise which factors motivate individuals to engage in the performing arts and the perceptual and social barriers preventing this.

iii) Through primary data examine arts organisations awareness of which factors motivate individuals to engage in the performing arts and the perceptual and social barriers preventing this and examine whether they believe there are additional barriers.

iv) When there are discrepancies between the secondary data and primary data, seek to explain why these discrepancies may exist.

v) Consider the techniques that arts organisations use to motivate audiences and overcome the barriers to engagement in the arts

vi) Consider the real-life implications of primary and secondary data, and critically analyse how these can be used to make recommendations to develop and improve people's engagement in the arts.

1.3. Scope

The purpose of this research is to develop a greater understanding of why there is limited engagement in the arts, and implications that this has upon real-life arts businesses, especially Small Arts Organisation (SAO). The literature review will therefore examine secondary data into what motivates people to engage in the arts, and what are the barriers to engagement in the arts, as well as examining how these factors effect models of engagement. The primary data however will focus on the real-life implications of the motivators and barriers, examining how representatives of arts organisations believe it impacts upon their audience engagement. When the data from the arts organisations deviates from the secondary data the research will also seek to examine potential reasons why this has happened.

This research is designed for academics and arts organisations, especially SAO's seeking to gain greater understanding of the level of engagement in the arts. SAO is a term used quite vaguely within the arts often with little definition, for the purposes of this research, an SAO is an organisation with less than five employees. Most of the organisations interviewed in this study are SAO's, who predominantly only have one employee, who may not even be on a fixed contract or wage. SAO's are likely to have limited regular income from either ticket sales or funding and are reliant on piecemeal funding, that they apply for project by project.

1.4. Limitations

Through undertaking qualitative research this study seeks to add greater depth to the already existing knowledge of arts engagement provided by the existing secondary data. One of the limitations of qualitative research is that it makes comparisons problematic, for example, in the present study different arts organisations each have different visions and purposes, which will lead to them placing different priorities on different motivators and barriers. This problem is further compounded by the fact that the interviews were time limited and therefore not an exhaustive process, therefore if an interviewee failed to acknowledge a barrier, it does not necessarily mean that they did not recognise that barrier, but in the context of their own organisation's vision, the barrier was not a high enough priority to appear in a time-limited semi-structured interview.

1.5. Chapter Summary

Chapter 1 – Introduction

This chapter outlines the background to the present study, before outlining the aims and objectives of the current study. The chapter will then look at the scope and limitations of the present study.

Chapter 2 – Literature Review

The literature review will seek to examine a range of secondary data that provides greater insights into why people attend the arts, what motivates them and what are the barriers. The chapter begins by defining the arts and seeking to understand what constitutes the arts. Once the chapter has done this it will seek to explain why the arts are important on three levels, the individual, community, and national level.

Having set out why the arts are important, the chapter will then examine secondary data outlining the present levels of engagement in the arts, and who constitutes the present arts audiences. The literature review will then seek to develop a greater understanding of potential audiences, discussing different models of arts engagement, alongside the motivators and barriers to engagement, before critically analysing these alongside secondary data. Further secondary data will examine the role of the peripheral product. Finally, the chapter will outline a summary of the discussion, with recommendations to go alongside this.

Chapter 3 – Primary Research

This chapter begins with the research design, outlining the purpose of the research and what it seeks to understand. It then outlines the methodology used in the current study, considering the rationale behind using semi-structured research for the present study and outlining the different sections of the semi-structured interview in the present study.

Chapter 4 – Results

This chapter provides an overview of the semi-structured interviews with the arts organisations. It discusses what the arts organisations responses were to what they believed motivates people to attend the arts, discussing the role of factors like the profile of the act, quality, the importance of gaining a new experience, style, and special effects. The chapter also discussed how important arts organisations believed the role of factors not directly associated with the core product, including the relatability of the arts for audiences and the role of peripheral factors, like food, drink and socialising with friends.

This chapter also outlines what arts organisations believe the barriers to be to the arts are, including the role of location, time, and cost. The chapter also examines whether the arts is an intimidating environment and the accessibility offered for people with a disability.

Chapter 5 – Analysis and Discussion

This chapter seeks to discuss the results section in relation to the models outlined in the literature review, analysing how they critique the models, and how the present research sits alongside both the quantitative and qualitative secondary research discussed in the literature review. The chapter analyses where the arts organisations align with the secondary data, additional motivators and barriers that failed to register with the secondary data, and whether there are any factors arts organisations may have over-looked.

The chapter also discusses why there may have been variations between the primary and secondary data and consider real-life implications of the data, recommending techniques that can be used to increase engagement. This chapter will seek to use the data with regards to objective 4, 5 and 6.

Chapter 2: Literature Review

First this chapter will define the basic terminology around the arts, to develop a perspective of what the arts is, and reflect on the various categories of performing and visual arts and discuss the impact and the importance of the arts on the individual, community, and nation. The chapter will then turn to discuss the literature on the main themes of arts audiences, reflecting upon the distinct levels of engagement in each art form, who the audiences are and discussing models of engagement in the arts to develop a greater understanding of the motivators and barriers to engagement. The chapter will then examine the secondary qualitative and quantitative data into what these are and the role of the core and peripheral product. The chapter will conclude by looking into recommendations on arts engagement and future research.

2.1. What is Art?

The debate over what is art can be categorised into two main schools (Dickie, 1969), one supported by Margolis (Date Unknown, as cited in Dickie, 1969) is the belief that for something to be defined as arts, it requires a degree of artifactuality, and a second outlined by Weitz (1956, as cited in Dickie, 1969), that there is no sufficient conditions for something to be categorised as arts, or the sub-concepts of art (e.g. 'novel', 'tragedy', 'painting), and reject the need for artifactuality, citing that someone could consider a piece of driftwood to be a beautiful piece of sculpture (Weitz, 1956, as cited in Dickie, 1969).

For the sake of the research, some categorisation is helpful, however the research should remain open to different people's definition of what art is. Due to this reason and the fact that researcher's themselves do not use a singular categorisation, there should be acceptance of fluidity.

2.1.1. Performing Arts and Visual Arts.

McCarthy and Jinnett (2001) state that the definition of performing arts could be stretched to include mediums such as television. However, they state the traditional seven art forms consist of:

- Jazz,

- Classical music,
- Opera,
- Musicals,
- Non-musical plays,
- Ballet
- Other forms of dance

However, as this project is considering arts within hospitality, the definition should be stretched to also include:

- Popular Music
- Performance Art / Experimental Theatre
- Performance poetry & Spoken Word
- Magic
- Comedy

When examining the secondary data, it's important to note that many researchers merge some of these categories, for example Performance Art/Experimental Theatre, non-musical plays and performance poetry may all be included under theatre, while magic is often included under comedy.

The Visual arts consists of:

- Painting
- Sculpture
- Drawing
- Photography
- Cinematography
- Conceptual Art
- Printmaking

It is worth noting that in much research, except for cinematography, the visual arts will often be grouped together under the category of galleries or a comparable category. It is worth noting that some of these art forms will cross between the visual and performing arts categories, for example performance art could be considered visual while cinematography could be considered as performing arts.

2.2. Why are the Arts Important?

The arts and entertainment are beneficial on three levels, individual, community, and national (McCarthy and Jinnett, 2001). It provides the individual with enrichment, entertainment, fulfilment, competences at school, and encourages openness and creativity. In the community it increases economic activity, liveable environment, and community pride, while on a national level it enhances cultural diversity, national pride and creating cultural goods to export (McCarthy & Jinnett, 2001).

2.2.1. Effects of arts on the nation

The arts and performance have been used on multiple levels to create identity among cultures. Brust (2014) stated that a variety of performance styles, like Mucko Jumbies, Quadrille dances and carnival parades, have played a key role in telling the story of the Caribbean region and its people’s culture. O’Reilly, Doherty, Cornegie and Larsen (2017) found that music and other creative activities play a role in constructing people’s cultural memories.

However, the arts have often been used in a far more pre-determined manner to create national and cultural identities. Coen (2016) found that national theatres were used in a variety of states in the German confederation, including Prussia, Austria, and the German states of the Roman Empire to create a German national identity during the nineteenth century and promote a ‘future Germany’, Mullinger (2017) found choral singing in St Petersburg played a key role in defining Russian nationalism and creating social and ethnic identifiers during the same era. Research suggests the arts continue to play a key role in establishing national identities in the twenty-first century, Lin (2010) found that theatre was crucial between 2000 and 2008 in Taiwan, both by envisioning a nation and establishing what it means to be Taiwanese.

Music education has also often played a key role in shaping how children identify with nationhood. Emberley (2009) found music education was used to educate South African children on their social and cultural histories. Ferraz (2012) examined the role of Brazil’s most famous composer Heitor Villa-Lobas as a music educator during the regime of Getulio Vargas, creating a social and cultural identity of what it meant to be Brazilian. Villa-Lobas' role as a music educator in Vargas' regime demonstrated how the use of music education can be controversial as well as a universally accepted good, with many believing that Villas-Lobas was homogenising the governments nationalistic ideologies among children (Ferraz, 2012). This is demonstrated by the Orpheonic chant that pre-dated the regime being adapted with much stronger nationalistic and patriotic tones, "Villas-Lobos was accused of collaborating with the authoritarian government and of disseminating Vargas' ideology through music" (Farraz, 2012)

Research has also demonstrated that arts can play a counter-narrative against dominant views around cultural identity, re-imagining national and cultural identities. Dunn (2010) examined the work of writers from Cherokee and Muskogee Creek communities who have suffered from diaspora's, re-creating the meaning of home beyond physical geography, and creating a self-identity 'within the body', while simultaneously re-writing non-Indian invented histories, that often relied on 'tropes of American-Indian identity'. Shev-Tov (2010) investigated how community theatre in Israel can provide links between communities and redress imbalances, citing that Israeli theatre researcher Shulamith Lev-Abidgem (Date Unknown) found that Mizrahi Jews used community theatre to protest the dominant Israeli hegemonic culture.

Nigh (2011) outlined that certain event (e.g. Hiroshima) have a traumatic effect upon the whole nation, shattering individual well-being, national identity, ability, and security. Nigh (2011) found that theatre and performance can often be used to respond to these national traumas, representing events like the Peruvian dirty wars, Hurricane Katrina, and September 11th.

2.2.2. Effects of arts on the Community

There is a strong body of evidence to support McCarthy & Jinnet's (2001) assertion that the arts increase economic activity. Arts Council England (ACE) (2019) state that the Gross Value Added (GVA) of the arts and culture industry is £10.8bn, with a turnover of £21.2bn. According to ACE (2019), when you consider the indirect (supply chains) and induced (wider spending) effects of the art and culture industry, it supports a turnover of £48bn and a GVA of £23bn. For every £1 of turnover directly generated, a further £1.24 is generated by the indirect and induced multipliers, for every £1 GVA generated, a further £1.14 is generated in the wider economy through the indirect and induced multipliers. For every job created in the industry a further 1.65 jobs are created in the wider economy through the indirect and induced multipliers. The weekly spend on culture has increased from £59.70 in 2006 to £73.35 in 2016.

There is also a body of research to suggest that the arts can be particularly beneficial to rural economies. McHenry (2009) cited that Gibson et al (2002) and the West Australian Government (2003) both recognised that the arts were crucial in the development of regional economies and the perception of a place. McHenry (2009) also stated that several studies demonstrated that the arts is key in developing indigenous tourism, which brings many economic and social benefits to local communities, along with building local identities (Bultjens & Fuller, 2007 as cited in McHenry, 2009).

Mahon and Hyyrylainen (2019) found that two rural arts festivals, Boyle Arts Festival (Western Ireland) and the Salmela Festival in Mantyharju (Eastern Finland) both brough wide range of economic benefits to their local communities, increasing cultural capital, resilience, and resourcefulness. Both festivals benefited local businesses through increased visitor numbers with many from outside the local communities, especially the Salmela Festival which had attracted 32,000 visitors in 2018, these in turn led to greater levels of employment in both communities. Many reported in Salmela that the festival had put Mantyharju on the map. The Salmela Festival has led to development in Arts infrastructure as well as start-ups in the region, Mahon and Hyyrylainen (2019) reported that the Villa-Aurora Guesthouse directly referenced the festival as the reason for starting up in Mantyharju.

Saayman and Saayman (2006) also found that festivals had an impact upon the local economy, although they also found that this varied depending on location, being influenced by the amount local residents are willing to spend. Festivals have more of an impact on the local economy if they are accessible to people from high income areas. Saayman and Saayman (2005) also found that towns with better infrastructure were better placed to capitalise on arts festivals. They also found that the size and length of the festival also effects the economic impact, along with the sponsorship the festival attracts. Vecco and Srakar (2017) found two Slovenian Jazz festivals had a positive impact on the cities of Jazzinty Novo Mesto and Jazz Cerkno, especially in the early years after the 2008 economic crash. Research also suggests the arts can have a positive impact upon business organisations, for example Harwood and Smith (2017) found in a case study that companies can bring about creativity and change management through a devised performance art initiative.

Research also suggests that the arts and culture support the establishment of a liveable environment, described as the fourth pillar of sustainability by Hawkes (2001, as cited in

Lauesen, 2016). Duxbury and Gillette (2007, as cited in Lauesen, 2016) stated that a community's quality and vitality is closely related to that of the culture that exists within it, contributing to building an exciting and vibrant city that people wish to live in. This is supported by Callard & Friedli's (2005) community project 'Imagining East Grenwich' (IEG), that found participation in the arts increased networks within a community, countering isolation, loneliness, and the feeling of exclusion. Sayer & Stickley (2018) found that arts foster positive social unity while increasing social capital and inclusion. O'Shea (2011, as cited in Lauesen, 2016) found that when education included performativity in arts, it sustains and improves the culture which children grow up in.

Literature on Hawkes' (2001, as cited in Lausen, 2016) fourth pillar of sustainability, also supports the concept that the arts increase community pride. Rogers (2005, as cited in Lauesen, 2016) outlined the arts as crucial in cultural sustainability, transmitting information, building relationships, and engaging people in community projects. Booth (2009, as cited in Lauesen, 2016) found engaging 2-3-year-old Venezuelan's living in poverty with the arts, reduced their chances of participating in crime, inspiring healthier and wealthier lives outside poverty. O'Shea (2011, as cited in Lauesen, 2016) found artwork can be used to teach us how to behave more sustainably, for example through a photography exhibition demonstrating how to recycle.

Evidence demonstrates that the arts encourage greater civic participation. O'Shea (2011, as cited in Lauesen, 2016) found that culture and arts inform new styles of governance and support an open, adaptive, creative, and participatory governance model, helping to build equity and inclusiveness in societies. Campagna, Caperna and Montalto (2020) found that those who participate in arts and cultural activities in Italy are more likely to participate in civic life, while Capstick, Hemstock and Senikula (2017) found in the Pacific that visual arts can be used to increase greater awareness of the issues around climate change.

Lee (2012) and Lawranson (2015) found distinct evidence to suggest comedy can increase political engagement among young people. Lee (2012) found comedy elicited anger and provoked their negative emotions, as well as expanding their discussion networks through online activities. Lawranson (2015) found watching a political comedy show in America called 'The Daily Show' helped to over-come a belief that engaging in politics was pointless, by increasing young people's entertainment and enjoyment of politics.

2.2.3. Effects of arts on the individual

A breadth of research supports McCarthy and Jinnett's (2001) assertion that the arts are good for the individual. Evidence suggests that the arts enhance well-being and enrichment, O'Shea (2011, as cited in Lauesen, 2016) found that teaching music in the curriculum increases self-esteem, while Sonn, Grossman and Utomo (2013) found arts-based education programmes helped to integrate child refugees into the Australian education system. Evidence also suggests that participation in the arts leads to stronger relationships and a greater sense of belonging. Sayer & Stickley (2018) found the arts create greater fulfilment, engaging and allowing people to connect with one another and forming positive relationships, as well as creating hope and optimism for people recovering from rehab. They found the focus of artistic activities like putting on an exhibition helps positivity, while the effect of working in groups helped develop both group and self-identity, similarly Ludlum (2019) found that the arts lead to lasting friendship, increased self-esteem, and a greater sense of belonging. Ho, Ma, Ho, Pang, Ortega and Baypai (2019) found increased levels of wellness among over 50's who engaged in the arts, including higher quality of life, sense of belonging and spiritual well-being, while Argyle & Bolton (2005); Staricoff (2004) (both cited in McHenry, 2009) found the arts increase communication and self-esteem, in turn alleviating stress and anxiety when coming to terms with an illness.

Mahon and Hyyrylainen's (2019) research into rural festivals also demonstrated that the arts play a key role in the well-being of isolated communities. They found both the Salmela Festival and Boyle Arts Festival focused the minds of those communities on what quality of life is in their community, as a community run festival, Boyle Arts Festival was particularly successful at developing the self-esteem of residents, as it ingrained into the community that they have the skills required to run the festival.

Evidence advocates that the arts are especially beneficial to the well-being of individuals with mental health problems. Walker and Boyce-Tillman (2002) found it played a key role among children with severe chronic anxiety disorder, improving their efficacy and self-confidence as well as providing an outlet to express their creativity and emotions. Additionally, they felt freed from the parental pressure to succeed. Jensen (2017) found museum visits and arts engagement useful tools when recovering for mental health service users. Chung, Jones, Jones, Corbett, Booker, Wells and Collins (2009) found arts engagement increased collective efficacy improving depression care, which in turn increased community engagement to address depression. Torjman (2004, as cited in McHenry, 2009), found that the arts were helpful in reducing depressive symptoms, stress, and anxiety. Merril (2015) found theatre had an impact among criminalised women, who used it as an outlet for self-expression.

Further research has found that the arts also promote health behaviours that not only improves mental health but creates an interaction that leads to better physical health. South (2006) found that Community Arts for Health, an organisation from Bradford had enormous potential to reach out to diverse communities and overcome health inequalities, with creative methods successful at engaging and promoting participation in social activities, leading to a number of social and health outcomes, South (2006) also found the project was also valued by those taking part. According to O'Neill (2010) there is a convincing body of evidence from medical and public health researchers that demonstrate cultural attendance increases well-being, which in turn leads to prolonging people's lives.

Evidence also demonstrates that the arts can change people's health behaviour. Sinclair, Stokes, Stokes, and Daly (2016) found that WDKHP, an arts health and community development programme was an effective tool for early detection and management of diabetes and kidney problems, while Bailey, Forster, Douglas, Webster, Saarements and Salamon (2019) found participatory theatre a powerful technique for facilitating conversations about people's health and housing in later life.

Research supports that the arts develop a wide range of skills and competencies and can be an especially powerful tool among children with learning disabilities or who are disengaged. Nageldinger (2014) found that theatre activities have an impact upon struggling readers, with children reporting that theatre provided a safe environment to explore the meaning of texts. Rivas (2016) found that theatre had a positive impact upon children with a cognitive disability, finding it developed their general social skills. Forrest, Bank, Nicotera, Bassett and Ferrarone (2016) found that the expressive arts improved educational performance among urban youths on self-report measures, while Niederdeppe (2009) found that that a theatre arts intervention increased engagement amongst under-achieving Latino's. There is further research to suggest that the arts impact children of all abilities, Southgate and Roscingo (2009) found that music lessons lead to increased academic achievement, impacting upon both maths and reading achievement, "Music involvement is a form of cultural capital that seems to provide cognitive and social tools that help students navigate the educational terrain" (Southgate & Roscingo, 2009)

O'Shea (2011, as cited in Lauesen, 2016) found music schools teach values, like concentration, precision, co-operation, social values, memorisation, and timing that enhances life quality. O'Shea (2016, as cited in Lauesen, 2016) also found learning music in a formal structure, for example playing in an orchestra creates broader learning structures and helps support cultural sustainability.

The impact of the arts developing skills and competencies continues into further/higher education and adult life. Stewart (2016) found that being involved in improv comedy increased student development among college students, while Swan (2017) found that that participation in the arts during university brought several benefits for career preparedness. Swan (2017) found the arts prepared you across a range of jobs, from what Florida (1969, as cited in Swan, 2017) described as the creative core (e.g. artists and actors), creative professionals (e.g. financial managers), and wider general jobs, Swan (2017) identified a number of skills that help in the workplace gained from the arts, including technical, interpersonal, strategic thinking and language. The arts have also proved to be an effective tool in helping the out of work, Stickley & Duncan (2007) found that those participating in a community project gained employment and training, while Callard & Friedli (2005) found individuals who engaged in an arts project were more confident in addressing issues and had developed new ideas about employment and accessing resources.

2.3. Arts Audiences

According to McCarthy & Jinnett (2001) 50% of the population attended at least one traditional art form in the last 12 months and if you extended the arts to include mediums like television then it would get almost universal attendance. While this puts the traditional arts behind mass forms of entertainment (e.g. going to the pub and cinema), it's on a par with other leisure activities like live sports events and going to attraction parks (McCarthy & Jinnett 2001). However, annual attendance measures the breadth but not depth of engagement in the arts, to assess the depth of engagement, regularity of attendance (e.g. weekly, monthly, number of times they have attended in the last year etc) needs to be measured.

Hersi's (2018) found similar levels of engagement to McCarthy & Jinnett's (2001), *figure 1* shows that based on 'attending an activity at least once a year', music (43%) and theatre (45%) have the highest level of engagement of the artistic activities. Whilst their engagement level Is significantly lower than going to the pub to eat (80%) and drink (72%), or the cinema (72%), they are slightly higher than live sports events (37%). According to Hersi (2018) comedy (26%) has significantly lower levels of engagement than theatre or music, while Ryan (2019) found galleries (22%) to be around the same level as comedy. However, *Figure 1 shows* both theatre (8%) and music (8%) have lower levels of more regular engagement than live sports events (15%), when measured by those who 'attend at least once a month', falling back to roughly the same level as Comedy (6%).

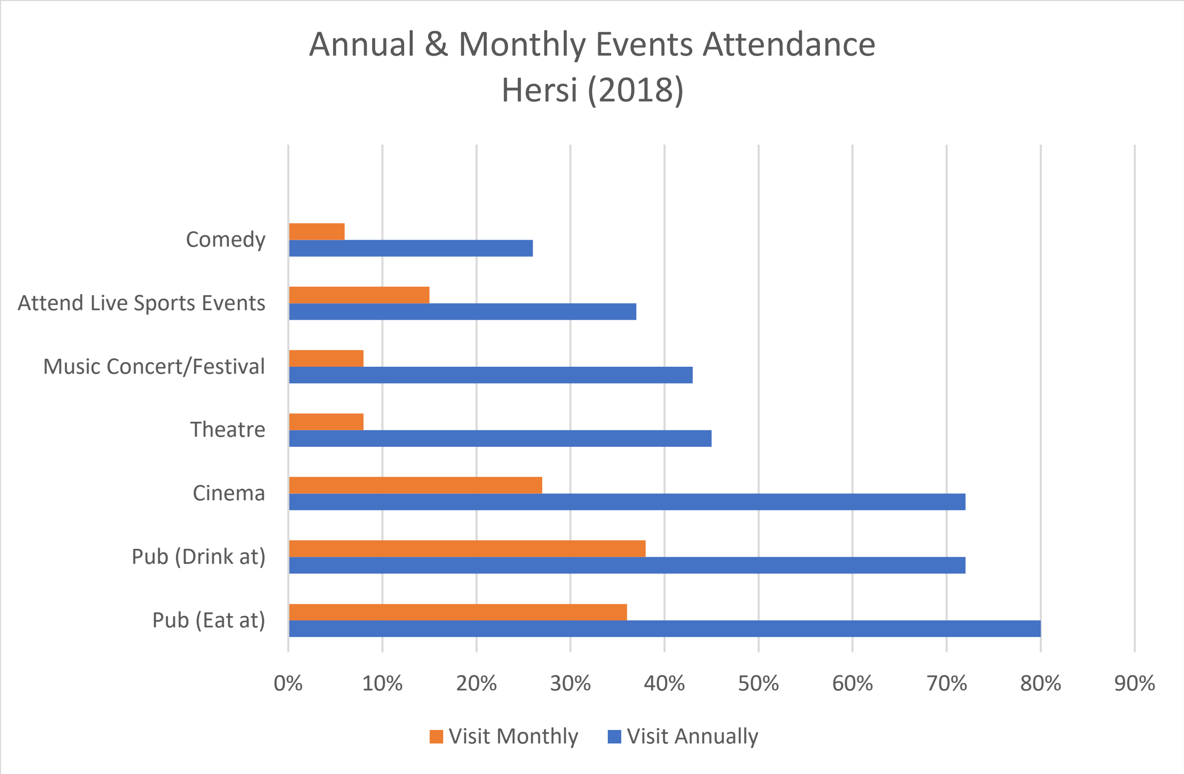

Figure 1: Annual and Monthly Events Attendance (Hersi, 2018)

Theatre, music, and comedy all have poorer rates of converting those who attend irregularly (once a year) into regular attendees (once a month) than going to the Pub to eat and drink, the cinema, and live sport events, this is shown in Figure 2 through the annual to monthly conversion rate. This signifies that theatre and music have comparatively high breadth of engagement but are poor at turning this into a depth of engagement.

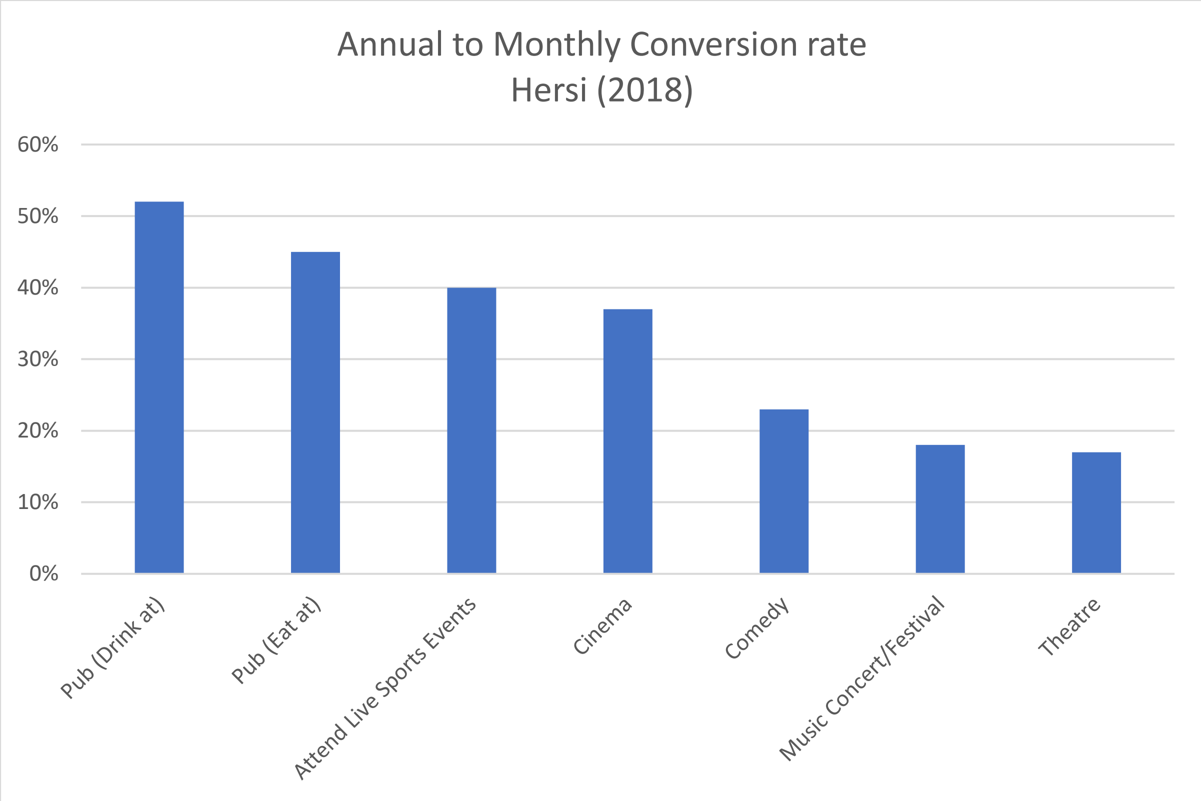

Figure 2: Annual to monthly conversion rate (Hersi, 2018)

Ryan (2019b) found similar figures for music, with 38% having attended a music concert in the last year. Ryan (2019b) found even poorer conversions of irregular to regular attendees, with just 1% attending 10+ music concerts a year, although a further 2% have been 6-10 times a year.

2.3.1. Who are the audiences?

A wide range of research (Lai, 2010; Dimaggio et al., 1978; Andreasen and Belk, 1980; Garber et al., 2000; Yavas, 1996 as cited in Kohlede & Gomez-Arias, 2016) suggests that the demographic profile of the core audiences relative to non-purchases and infrequent ticket purchases consists of:

i) Female

ii) Caucasian

iii) Middle aged or older

iv) Higher income

v) Formal education.

McCarthy and Jinnett's (2001) research supported the impact of education and income, while other research also suggests that the key drivers are age, income, and gender (Stafford and Tripp, 2000 as cited in Kohlede & Gomez-Arias, 2016).

Hersi's (2018) data contradicts the age findings, *figure 3* which compares the impact of age-related engagement across a variety of activities, indicates that the 25-34-year-old age category is the most engaged in music, theatre, comedy, and cinema, closely followed by the 16-24-year-old age category, similar engagement patterns were found in live sports. Eating and drinking at the pub followed different patterns, with marginally more 16-24-year-olds eating at the pub than 25-34-year-olds, while both 16-24-year-olds and 45-54-year-olds drink at the pub more than 25-34-year-olds. The next most engaged category in music, theatre, cinema, and comedy is the 35-44 and 45-54-year-old categories. The falloff between the most and least engaged categories is far more pronounced for theatre, comedy, and music than for the other categories, especially eating and drinking at the pub. For example, the engagement level of the least engaged categories in theatre and music is 11% and 12% of the most engaged categories, while for eating and drinking at the pub it is 76% and 55%.

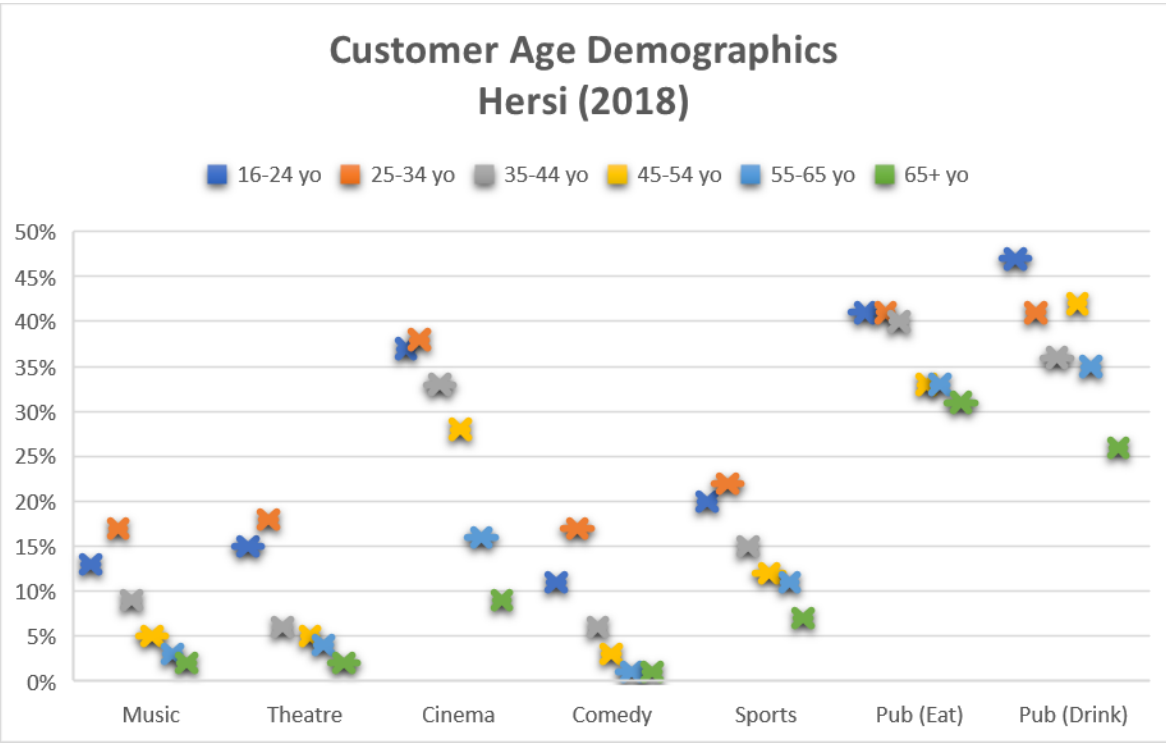

Figure 3: Customer Age Demographics (Hersi, 2018)

There are several potential explanations for this discrepancy in engagement. One explanation is that except for Kohlede & Gomez-Arias (2016), all the other studies showing greater engagement amongst middle-aged and older people were caried out prior to 2001, meaning the discrepancies are due to a shift in patterns over time. Alternatively, it could be due to biases in data collection, some data may be underrepresenting certain cohorts, for example if studies were using data from more formal setting (e.g. theatre and concert halls) and neglecting less informal settings (e.g. pop-up venues, pubs, bars, fringe venues, village halls etc), these settings could be biased towards certain age categories. Alternatively, in survey-based research, clarity may be lacking in the questions, leading to mis-representative answers. Another possibility is that some studies are failing to pick up on interactions, for example it may be the case that middle-aged and older people with higher levels of education are more likely to engage in the arts than young people with higher levels of education, however due to the increase of university education over the last forty years, overall data shows a greater proportion of younger people engaging in the arts.

2.4. Engaging Audiences

Large parts of the literature argues that arts organisations need a cultural shift in the way they operate, democratising and deepening its relationship with audiences. Scollen (2007) states that performing arts organisations in Australia have an over-reliance on a product-centred viewpoint, opposed to engaging with audiences and serving the needs of the communities. According to Conner (2011, as cited in Walmsley, 2011), the cultural elites have systematically disengaged from audiences, after the democratising of arts between the classical and Victorian periods, citing the example of post-show interactions, where she argues that artists seek validation over greater audience understanding. Bryan (2011) argues that decreased attendance implies a disconnect between producers and artists. Public consultations support that the public often perceive the arts as elitist, insular and self-reflective (Jancovich, 2011; Scollen, 2007). Scollen (2007) found even among the demographics most likely to engage in the arts (tertiary educated higher income earners), they often reported finding the arts elitist.

Kohlede & Gomez-Arias (2016) state there is debate about whether arts organisations should have a market-orientated approach, citing work from Lai and Poon (2009, as cited in Kohlede & Gomez-Arias, 2016) that found 64% of arts organisations surveyed did not believe that a market-orientated approach was appropriate. However, Sorjonen (2011, as cited in Kohlede and Gomez-Arias, 2016) argues that careful market research provides an opportunity to see where producers, performers and audiences' artistic visions converge.

Research suggests that when a connection can be created between organisations and audiences, it both attracts new audience and increases the loyalty of existing audiences. Shaomian and Heere's (2015) research implies that extensive interactions between patrons and staff develops a strength of loyalty from both customers and patrons, who are then more likely to attend shows and donate to the theatre, while Scollen (2008) found that 29% of those who participated in there Talking Theatre project returned regularly as audiences.

2.4.1. RAND Model (McCarthy & Jinnett, 2001)

Several models and theories have been drawn up to develop our understanding of arts audience's behaviours. McCarthy & Jinnett (2001) set out a three-stage behaviour model to attempt to understand the behaviours and motivations of audiences.

Background Stage

Prior to stage 1, McCarthy and Jinnett (2001) articulate several background factors that affect the likelihood of someone engaging in the arts, these include socio-demographic factors, personality traits, past experiences, and socio-cultural factors. The socio-demographic factors include education (those with higher levels of education are more likely to attend an arts event) and seeing arts as a child (Bergozoni & Smith, 1996; Orend & Keegan, 1996 as cited in McCarthy and Jinnett, 2001). People's past experiences of the arts also has an impact.

Stage 1: Perceptual

Stage One is the perceptual stage, McCarthy & Jinnett, 2001 state that the first stage of people's engagement in the arts relates to their perception of it, based on both their personal belief about arts participation, and that of the societal groups that they associate with. To improve the engagement of someone who does not engage in the arts because the people they associate with view it poorly, involves changing the group norms which can be both costly and time consuming.

People's perception is a continuum, ranging from very inclined to not very inclined, and their engagement with an activity will involve an interaction between their perceptual engagement and the effort required to engage, for example if an artistic activity requires a lot of effort, the individual must be perceptually very inclined to participate, whereas if the artistic activity requires little engagement, they don't have to be perceptually very inclined to participate.

Stage 2: Practical

Once people have decided whether perceptually, they would like to engage in the arts, they then need to overcome the practical barriers, examples involve gaining the information about events, the time an event takes up in that person's diary and the cost of it. Again, these factors are a continuum, and stage two is an interaction with stage one, if you are very inclined to engage the practical barriers will be perceived as smaller barriers. Also, those who are more inclined are more likely to seek out information, while the less inclined are more likely to rely on word-of-mouth. According to McCarthy & Jinnett (2001), this stage explain why mediums like Television are almost universal, as its flexibility means it is easier to fit into people's schedules, meaning there is less barriers to attendance, therefore you do not need to be as inclined.

Stage 3: Experience

At stage three people overcome the barriers and participate. Inclination continues to play a role, as the most inclined will engage and get involved in the arts on more levels.

It is important to note that the RAND model is a cyclical model, reaching stage three does not mean individuals will stay at this stage. Experiences at stage 3 will play back to your perceptions at stage 1. Often as people gain more knowledge, they enjoy the activity more, however if they have an unpleasant experience of the arts, it will play back negatively to section 1.

McCarthy and Jinnett (2001) state that some of the biggest barriers between Stage 2 and 3 were cost, time and location.

2.4.2. Motivation, Ability and Opportunity (MAO)

MAO model is a re-conceptualisation of the RAND model, proposed by Wiggins (2004), based on Rothschild's (1989, as cited in Wiggins, 2004)) original version of the model. Wiggins (2004) argues that RAND model has two major faults, firstly it does not allow for the fact that multiple factors can interact, for example RAND would qualify an event being too expensive or at an unsuitable location for audience members as a practical barrier at stage 2, however this may also play into that audience members perception, leading them to believe that the arts is not really for them, or vice versa those who believe the arts to be worthwhile may be less price sensitive. Although the last bit of the criticism may be unfair, as McCarthy and

Jinnett (2001) acknowledge it is a continuum and acknowledge that price will be less of a barrier if you are very perceptually inclined to participate in an event.

Wiggins (2004) second criticism of the RAND model is that it recommends a specific strategy for each segment, neglecting the fact that a strategy can have simultaneous effect on numerous segments, positively impacting on one segment at one stage while negatively impacting on another segment at another stage. For example, a venue may decide to engage more Spanish people in the arts, by commissioning more Spanish-speaking theatre to overcome the language barrier for those inclined to engage in theatre. However, this strategy could have two further effects, firstly it may change the perception of Spanish people who weren't inclined to go to the arts because they believed 'the arts wasn't for them' and secondly it could lead to their existing audience not going to arts event because they can't speak Spanish (a stage 2 practical problem), which in turn could lead to them believing the arts is not for them.

Wiggins (2004) proposed model, based on Rothschild's (1989) model believes that arts engagement is determined by an interaction of 'motivation', 'ability' and 'opportunity'. Wiggins (2004) definition of these terms are outlined in *Table 1*. The MAO model outlined in *Table 2,* argues that by attempting to remove opportunity barriers, for example by taking arts into the local community or adapting the start time of an event, you can increase the engagement of those in cell two, and when done astutely you can also influence the motivation of those in cell six, making them potentially more likely to engage. Wiggins (2004) cites an example of a New York City performing arts Company, who found local workers who lived in the suburbs were disinclined to attend 8pm concerts, as this required them to either hang around in the city centre for three hours after work or return home and then go back into the city centre specifically for the concert. The New York based company found that by introducing several rush-hour concerts, running for no more than 90 minutes, and therefore fitting in with people's lives, they did not only remove the opportunity barriers, but also changed their perception and motivation towards these events. Likewise, Wiggins (2004) argues that Cell three can be engaged by removing the barriers to having the ability to participate, for example by reducing the price of tickets, which may also have a knock-on effect for cell 7.

Table 1: MAO Terms and definitions (Wiggins, 2004)

Term	Motivation	Ability	Opportunity
Defini-tion	The desire to attend an arts event	The absence of individuals barriers (e.g. cost)	The absence of situational barri-ers (e.g. the ability to get to a loca-tion).

Table 2: MAO Model (Wiggins, 2004)

<table>
<tr><th colspan="2">Motivation to Participate</th><th colspan="2">Yes</th><th colspan="2">No</th></tr>
<tr><th colspan="2">Opportunity to Participate</th><th>Yes</th><th>No</th><th>Yes</th><th>No</th></tr>
<tr><td rowspan="2">Ability to participate</td><td>Yes</td><td>1 Patron of the arts
Prone to act or participate or in-clined to participate</td><td>2 Patron Next Door
Unable to act inclined to participate.</td><td>4 Football Fan
Resistant to action, disin-clined to participate.</td><td>5 Weary Traveller
Resistant to action, disin-clined to participate.</td></tr>
<tr><td>No</td><td>3 Wannabe Patron
Unable to act, inclined to partic-ipate</td><td>4 Wannabe Patron next door
Unable to act, inclined to participate</td><td>6 Neglected Neighbour
Resistant to action, disin-clined to participate.</td><td>7 Stranger
Resistant to action, disin-clined to participate.</td></tr>
</table>

2.4.3. Research into the Barriers for engagement and how they support RAND and MAO model

Research from Kay et al. (2009) supports the cyclical nature of the RAND model. Kay et al (2009) outlines eight main barriers into engagement, all of which are referenced later, however one of those barriers ‘Product Barriers’, refers to research from Tian et al (1996, as cited in Kay et al, 2009), that found that many individuals refer to previous poor-quality experiences of the arts as a barrier to their attendance. This has a knock-on effect to a further barrier identified by Kay et al (2009), ‘Personal Interests’, whether people believe the event will be relevant and relatable to them. ACA (1999, as cited in Kay et al, 2009) found many believed the arts are not relevant to them, this is further supported by Kay et al (2009) interviews, although it was concluded that that this perception is not always influenced by attendance, as some of the interviewees who expressed this opinion had not previously attended the arts.

Research from Keeney (2007) and Brook (2013) partially support both McCarthy and Jinnett’s (2001) assertion that the main barriers between stage 2 and 3 are cost, time, and location. Keeney (2007) found ‘difficult to find the time’ and ‘costs too much’ as two of the five main barriers for engaging in the arts, while Brook (2013) found that the further away people were from an opera venue in London, the less likely they were to attend. Brook (2013) stated that this was likely to be the case in other art forms and he would expect to see a more significant effect outside London. Brook (2013) suggests that Arts Council England (ACE) predictors over-estimate the attendance of those far away from a venue and under-estimate the effect of location. Keeney (2007) however found a further barrier, ‘Health not good enough’, this research is supported by Fancourt & Wak (2020), who found that both physical and mental health were barriers to engaging in the arts, while Fancourt, Baxter & Lorencatto (2020) found those with depression and anxiety felt they would be more likely to engage in the arts if they had better physical and mental capabilities.

Keeney’s finding that ‘Not Really Interested’ was the largest barrier could also support McCarthy and Jinnett’s Stage 1, the perceptual stage, as well as supporting Wiggins (2004) theory that Motivation plays a key role. Keeney’s (2006) finding are outlined in *Figure 4.*

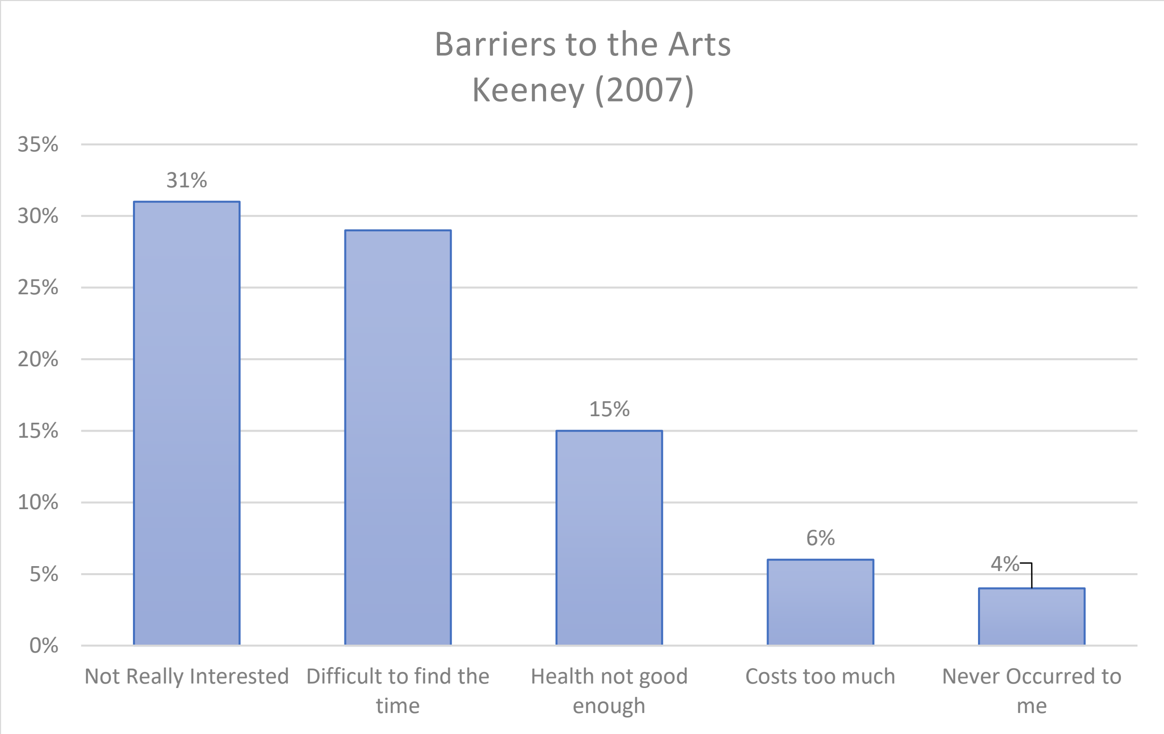

Figure 4: Barriers to Arts attendance (Keeney, 2007)

Kay et al (2009) research indicates that both the RAND model and MAO are too rigid and lack fluidity, as Wiggins (2004) herself acknowledges. Kay, et al (2009) research involved in-depth interviews, creating more qualitative data than Keeney (2007), finding eight main barriers to engaging with the arts, many but not all of which were comparable and over-lapped with Keeney (2007) and Brook's (2013) categories. Kay et al (2009) eight barriers to engagement were:

- Physical Access, similar to and including Keeney's barrier 'health not good enough', but also includes other factors like lack of transportation, therefore also sharing aspects of the location barrier that Brook's (2013) discussed
- Personal Access: do they find the arts fun and entertaining, has some links with stage 1 of McCarthy and Jinnett's (2001) RAND model
- Cost Access: can they afford to go to the arts? Links with Keeney's finding 'cost's to much', and stage 2 of McCarthy and Jinnett's (2001) RAND model
- Time Access: does the person have the time to go to the arts? Links with Keeney's (2007) 'difficult to find the time' category and again stage 2 of McCarthy and Jinnett's (2001) RAND model.

- Product Barrier: when they attend the arts, do they find the product to be of a high-quality? Link with stage 3 of McCarthy and Jinnett's (2001) RAND model
- Personal Interest: is the arts relevant to you and the people you know? Links with two of Keeney's categories, 'not really interested' and 'never really occurred to me', along with stage 1 of McCarthy and Jinnett's (2001) RAND model)
- Socialisation: do they have an enjoyable time socialising with friends, links with research from Kohlede and Gomez-Arias (2016), and possibly stage 1 of McCarthy and Jinnett's (2001) RAND model is possibly neglected.
- Information Barrier: do they have access to the information for what events take place and when? Links with stage 2 of McCarthy and Jinnett's (2001) RAND model.

While much of Kay et al (2009) data overlaps with Keeney's (2007) data, Kay et al. found that the barriers had more depth than initially appreciated and that the barriers interacted. For example, when interviewing individuals, they found physical access did not just include access to transportation, but also the cost of transportation or parking, and that transportation options are automatically more limited for the lower paid as they are less likely to have a car, meaning a clear interaction between cost access and physical access. Neither the RAND or MAO models fully comprehend these interactions, which are limited by the categorical nature of the models, especially MAO which has binary Yes/No categories, when people are on a continuum and their position on the continuum can interact with the other two factors. Fancourt and Wak (2009) research supports Kay et al's (2009) assertion that various categories interacted, finding that those with poor physical and mental health believed that it affects their motivation to attend the arts.

The second main criticism is linked, but subtly different, people's engagement may be affected by the same barriers, however for one person the effect of the barrier could be stronger than for another. For example, two people may have limited time to attend an event (an opportunity barrier), however one's limitation may be due to looking after children or an elderly relative, while another may be due to other passions (e.g., sports, friendship groups etc). The person looking after the children or elderly relative will likely need be in a set place that prevents them from engaging with the event, while the individual who is passionate about sport or seeing their friendship groups, is likely to be far more flexible about the location they need to be in, potentially making their problem easier to solve for them. For example, if out of a group of six people only three are motivated to attend a theatre event, if the venue can limit the time of the theatre event (to say approximately one hour) and provide an appealing bar area for the three not interested in the event to have a drink while the other three are watching the show, the venue is allowing those who are motivated to adapt their time more appropriately and reducing their barriers to attending, indirectly this may also increase the motivation of the three non-attendees long-term. This is supported by Kay et al. (2009) who states that certain barriers are easier to overcome.

It should be noted that Wiggins (2004) does acknowledge these three distinct factors interact with each other and that not everyone will fit neatly into her categories.

2.5. Why do People go to Events?

The reasons for arts attendance, identified by the seminal research and models of McCarthy and Jinnett (2001), Wiggins (2004) and Kay et al. (2009) can be split into two different categories:

- Motivators, and
- Barriers

The barriers identified by audiences, require the removal or reduction of a reason to not attend an event, while motivators consist of creating an active reason to attend an event. For example, if when surveyed people identify the cost of an event as a reason to attend, they are certainly referring to the low-cost nature of the event, which has therefore removed the 'cost barrier' to them attending the activity. However, if an audience member refers to 'the quality of the act', they are referring to a positive factor, which has actively engaged them in the event.

The motivators and barriers found in the seminal research has been further supported by research carried out the in more recent years. Hersi (2018) and Ryan (2019) found the two main factors affecting whether people attend an event were ticket price and location, again largely in line with McCarthy & Jinnett (2001). Hersi's (2018) findings, displayed in *figure 5* asks participants to name the three most principal factors in determining whether they go to an event or not*.* Hersi (2018) found after price and location, the most significant factor at the weekend was 'food and drink available' (27%), One of the most interesting results is that 'length of activity' jumps from being the sixth most significant factor (16%) at weekends to the third most significant factor (25%) during the week. While supporting McCarthy & Jinnett's (2001) and Keeney's (2007) finding that time is one of the most significant factors, this study potentially suggests its more significant during the week than at the weekend. Ryan's (2019) findings, shown in *Figure 6,* found the most significant factor after 'Entry cost' and

‘Travel time’ was the weather. This is slightly different from other research and may be explained by the fact that Ryan’s survey referred to several outside activities

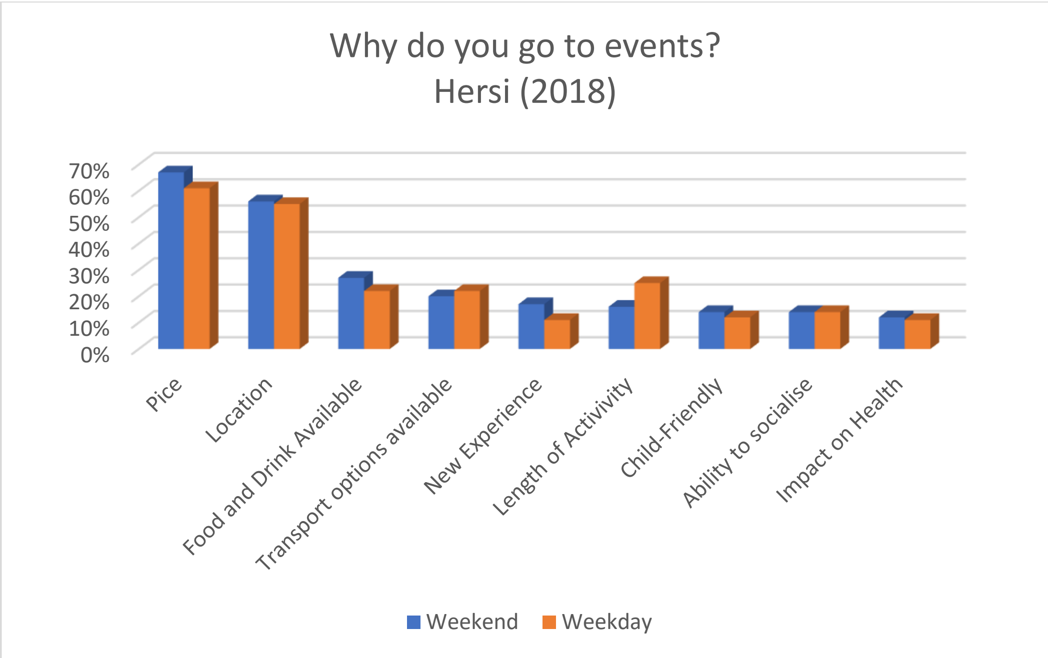

Figure 5: Why do people go to events (Hersi, 2018)

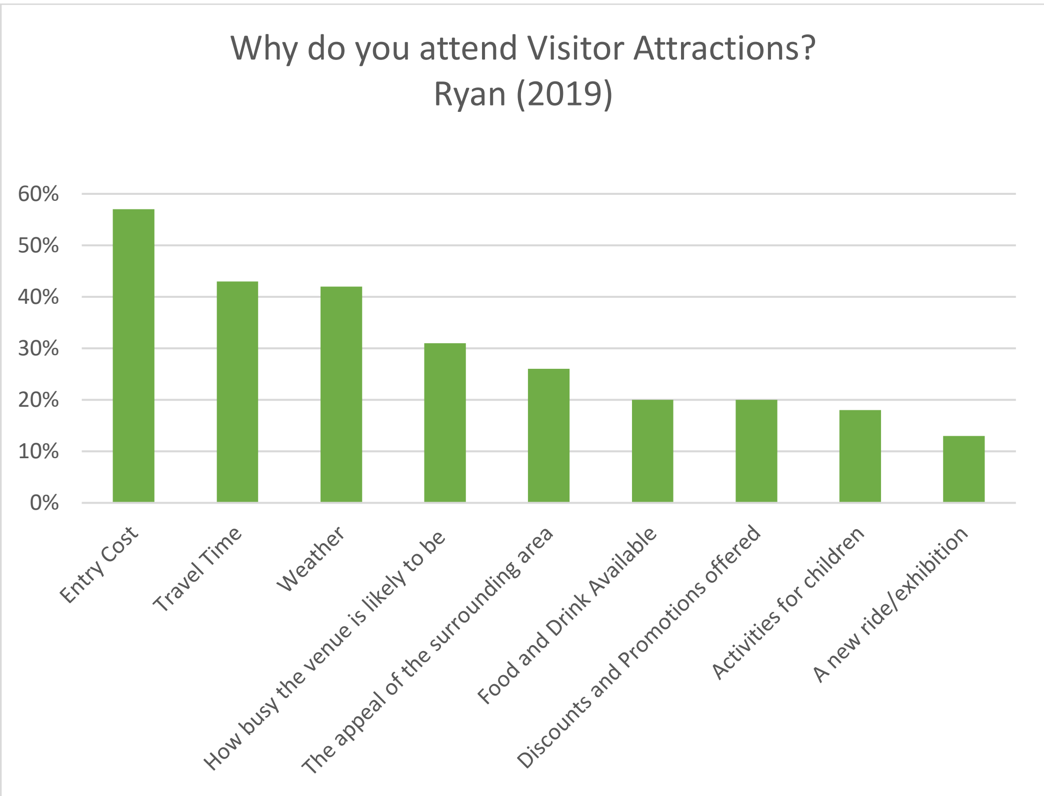

Figure 6: Why do people attend visitor attractions (Ryan, 2019)

Ryan (2019b) and Walmsley (2014) looked at the biggest influences on people attending music festivals and concerts, predominantly finding motivators as the reasons for attendance, with ‘the act’ (45% and 40%) being the biggest motivator. Ryan (2019b) found the next two biggest influences were ‘to have a good time with friends/family’ (41%) and ‘to create great memories’ (35%). Walmsley (2014) found that the next two most significant factors were ‘a special occasion’ (34%) and as a ‘guest of a friend/relative/colleague’ (22%). Ryan (2019b) findings are below in *Figure 7.*

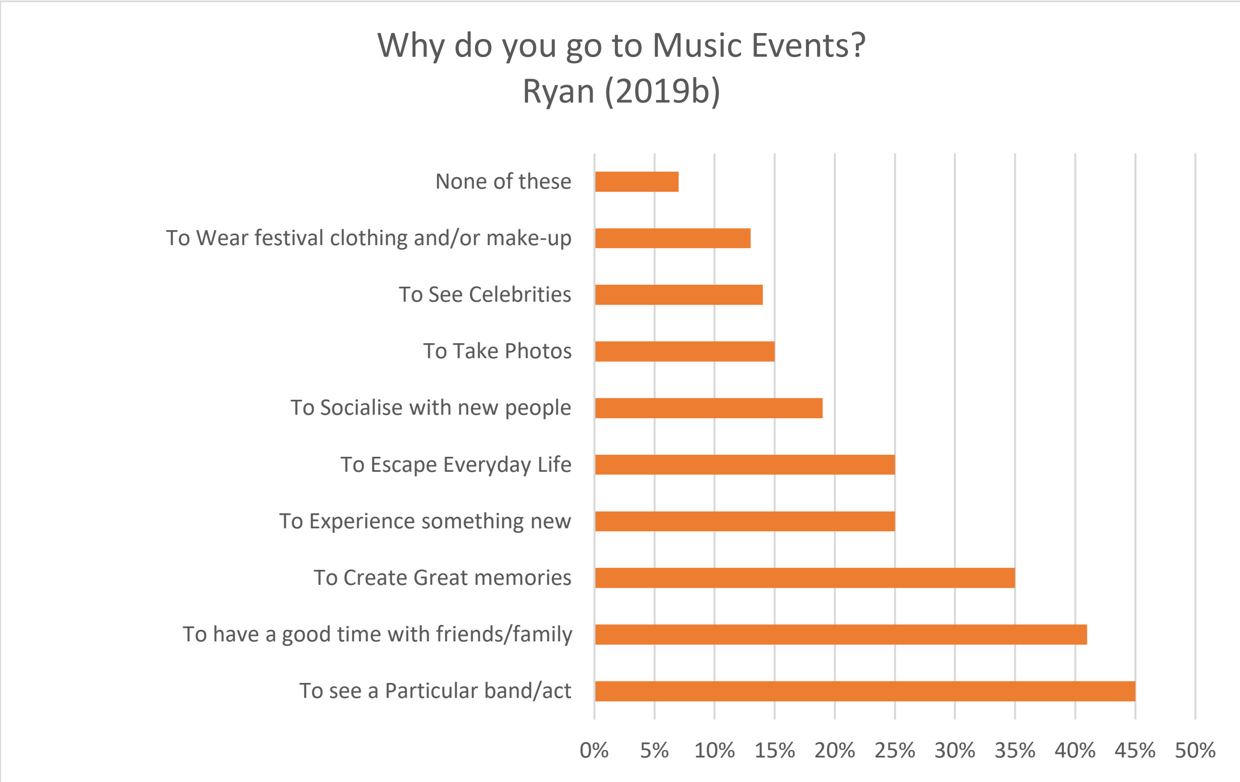

Figure 7: Why do you go to music events (Ryan, 2019b)

Walmsley (2014) found that ‘the act’ was more significant amongst the 45-54-year-olds (48%) and 55+year-old age brackets (45%) than amongst the younger 25-34-year-olds (34%). Ryan (2019b) also found that 85% of those surveyed said that if they liked an act they saw at a festival, they would attempt to see that act again at some point.

Pope, Isely and Agbetunsin (2016) found similar findings, with performers, venues and ticket prices having the biggest impact upon intention to return. Pope et al (2016) also found in support of McCarthy and Jinnett’s (2001) RAND model that previous attendance was important with regards to intention to return.

Research indicates that the main motivator to attend an event can vary depending on several factors, including type of event and location. Walmsley (2011) found that in contrast to Ryan's (2019) findings for music, the key motivating factor to attending theatre was the pursuit of 'emotional experience and impact', which Walmsley (2011) notes contrasts research into other art forms, which found people prioritised escapism, learning, enhanced socialisation, and fun. Alternatively, Dragin-Jensen, Schnittka, Feddersen, Kottemann and Rezvani (2018) found that 'local residents' and 'tourists' have different motivators from each other, with 'Socialising', 'Entertainment: Interest in the Event's Theme' and 'Geographical Location of the event' of greater importance the closer you live to the event, while 'Loyalty: True fan of the event' becomes more important the further away you live to the event.

2.5.1. Peripheral Product/Secondary Factors

Kohlede & Gomez-Arias (2016) examined the effect of arts audience segmentation, examining two different types of infrequent arts audiences, 'fringe attendees' and 'dis-inclined attendees' (note that 'dis-inclined isn't necessarily used in the same context as McCarthy and Jinnett, 2001 or Wiggins (2004). Kohlede & Gomez-Arias (2016) stated that there is much evidence to suggest arts organisations over-focus on the core product, the event itself and under-focus on the peripheral product (Hunt & Mort, 2008, as cited in Kohlede & Gomez-Arias, 2016), which relates to everything around the event, parking, quality of ushers, ease of ticket sales, food and drink, ability to socialise with friends (Jobst & Boerner, 2011 as cited in Kohlede & Gomez-Arias, 2016), with several studies finding that the peripheral products are as significant if not more so to infrequent attendees than the core product (Garber et al, 2001; Lai, 2010 both as cited in Kohlede & Gomez-Arias). Kohlede & Gomez-Arias (2016) found that the core product is most important to 'fringe attendees' while pricing and location were most important to 'dis-inclined attendees. Hume and Mort (2010) found that the peripheral service quality (PSQ) had a direct impact upon customers repurchase intention (RI) while core service quality (CSQ) did not, PSQ also had a strong impact upon perceived value. Hume and Mort (2010) propose theatre managers should review their focus on CSQ over PSQ.

This is further supported by much of the research above. The data from both Ryan (2019b) and Walmsley (2014) suggests that what Kohlede & Gomez-Arias would describe as the 'core product' (e.g. 'to see a particular band/act) and the 'peripheral product' (e.g. 'to have a good time with friends and family') are important factors. Meanwhile, the research from Hersi (2018) and Ryan (2019) also includes many secondary factors, including 'Food and Drink

Options available' (Hersi, 2018; Ryan, 2019), 'Transport Options available' and 'Ability to Socialise' (Hersi, 2018), 'Travel Time', 'Weather', 'How busy the venue is likely to be', 'The Appeal of the Surrounding Area', 'Food and Drink options available' and 'Discounts and Promotions offered' (Ryan, 2019). A word of caution should be applied to some of these, as research from Walmsley (2011) found that factors varied depending on event/activity, for example 'Weather' and 'The appeal of the surrounding area' may be specific to Ryan's (2019) activities, which focused on outdoor events.

Kay et al. (2009) more qualitative research also found that many of the barriers to engaging with the arts resolved around the PSQ opposed to the CSQ, sometimes in places you would not naturally see them. For example, the 'physical access barrier' often included factors like 'public transport' and cost of 'city centre parking', while the 'cost access barrier' resolved around the overall encounter, which could include the cost of babysitting, food and transport and parking. The product barrier often included 'the staff not being friendly (Migliorino & Cultural Perspective, 1998 as cited in Kay et al, 2009), while one of the factors that could affect the information barrier was the 'quality of information from the staff'.

Fricker's (2017) research found that customers perceive many barriers to the quality of the PSQ and these were often similar to the barriers to the CSQ. The biggest barrier to buying food and drinks at events was the 'high prices' (76%), followed by 'long queues' (62%), 'poor quality food and drinks' (54%) and 'poor value for money' (52%). Three of Fricker's top four barriers, 'high prices', 'poor quality food and drink' and 'poor value for money' could be seen as inter-linked, and it's worth investigating whether the perceived 'poor quality' of produce is leading people to conclude that the prices are too high, and whether they would be willing to pay higher prices if the perceived quality was better, this is supported by those who say food and drink is 'poor value for money'.

2.6. Summary, Recommendations and Limitations of the Literature

Examination of the literature presents a variety of reasons for attendance and non-attendance of arts events, that appear to divide roughly in line with Wiggins MAO model, with some of the reasons providing motivational reasons to attend an event, while others appear to be the eradication of 'Opportunity' and 'Ability' barriers. It is important to be aware that the research indicates that the reason for attendance and non-attendance relate to both the core and peripheral product, as research cited by Kohlede and Gomez-Arial (2016) and Kay et al (2009) among others, outline those peripheral factors that are often neglected.

The most popular initial motivations to attend appear to relate to both the core and peripheral product, although the motivators appear to vary depending on art form. Ryan (2019b) found the most popular factors at music festivals was a blend of the core and peripheral product, identifying ‘the act’, ‘enjoying time with friends’ and ‘special occasion’ as the most popular reasons for attendance. Walmsley (2011b) found the motivation for attending theatre to deviate from other art forms, with ‘Emotional Experience and Impact’ the biggest factor. Dragin-Jensen (2018) found motivational factors varied depending on proximity to an event, with ‘socialisation’ playing a larger factor for those who live near a venue and being a devoted fan of the act playing a larger factor for those who live further away.

The main ‘opportunity’ barrier to attending the arts appears to be time and location, with Hersi (2018), Ryan (2019) and Keeney (2007) all finding either ‘time’ or ‘location’ to be one of the top two factors affecting attendance and non-attendance at artistic events, with one factor being significantly more important in each study. Kay et al (2009) pointed out that barriers often interact with each other, therefore one factor may always be registering significantly more than the other due to an interaction, for example if there is no venue in someone’s local area, this will increase ‘time’ as a factor. The main ‘ability’ barrier is ‘cost’, with Ryan (2019) and Hersi (2018) finding it to be the biggest factor when deciding whether to attend an event. Kay et al (2009) found it was not just the cost of the core product that was a barrier, but the overall encounter, with the costs of hiring a babysitter, food, transport, and parking also barriers. Fricker (2017) also found ‘cost’ and ‘value for money’ to be significant barriers when buying secondary products at arts events.

The occurrence of ‘cost’, ‘location’ and ‘time’ as the three main barriers supports McCarthy and Jinnett (2001), who identified these as the biggest barriers between stage 2 and stage 3 in the RAND model. Research is conflicted into which is the biggest barrier, Keeney (2007) identified ‘time’ as the largest barrier, while both Ryan (2019) and Hersi (2018) identified ‘cost’ as the biggest factor, followed by either location or travel time (which relates to both time and location).

Table 3 shows the major Motivational reasons for attending the arts and the ‘Opportunity’ and ‘Ability’ barriers, with all three categories split into the core and peripheral product.

Table 3: Major factors affecting attendance and non-attendance

MAJOR FACTORS AFFECTING ATTENDANCE AND NON-ATTENDANCE		
	Core	**Peripheral**
Motivators	Act	Quality and Availability of food and Drink
	New Experience	Socialise with Friends & Family
	Emotional Experience and Impact	Special Occasion
Opportunity	Time & Length of event	Travel time to event
	Location of event	
Ability	Entry cost to event	Cost of transportation and parking
		Cost of other products associated with event (e.g., food and drink)

The nature of the question appears to influence responses, general questions, like ‘Why do you go to events’ (Hersi, 2018), or ‘Why do you attend Visitor Attractions’ (Ryan, 2019) appear to emphasise the ‘Opportunity’ and ‘Ability’ barriers, while more specific questions like ‘Why do you go to music events’ (Ryan, 2019b) or ‘Why do you attend the theatre’ (Walmsley, 2011b) appear to emphasise the ‘motivational’ reasons for going to an event.

Outside of the major motivators and barriers outlined in Figure 10, the research has also found several less significant motivators and barriers. The other Positive motivators relating to the core product were ‘escapism and seeing celebrities’ (Ryan, 2019b), and relating to the peripheral product were ‘Creating Great memories’, ‘Socialising with friends’, ‘dressing up’ (Ryan, 2019b) and ‘Impact upon health’ (Hersi, 2018). Research also found the ‘area surrounding the venue is important’ (Ryan, 2019), while Kohlede and Gomez-Arias (2016) found that for non-attendees, good bars and restaurants in the surrounding area was important. Kay et al (2009) found several other secondary factors, including the quality of staff and ushers and the quality of information they provide.

The other barriers relating to the core product were ‘poor past performances’, ‘not relevant’, ‘poor information about the event’ and ‘poor scheduling’ (Kay et al, 2009), while other barriers relating to the peripheral product were ‘Poor Health’ (Keeney, 2008), further costs associated with the night out (e.g., babysitter and food) and ‘the venue not being comfortable’ (Kay et al, 2009).

These are outlined in *Table 4.*

Table 4: Minor factors affecting attendance and non-attendance

MINOR FACTORS AFFECTING ATTENDANCE AND NON-ATTENDANCE		
	Core	Peripheral
Motivator	Escapism	Great Memories
		Socialising with new people
		Dressing up
	To See Celebrities	Surrounding area important
		Impact upon Health
		Quality of Staff and Ushers
		Quality of info and staff and ushers provide
Opportunity	Poor past performances	Venue not Comfortable
	Not Relevant	
	Information about the event	
	Poor Scheduling	
Ability	Poor Health	Further costs of the evening (e.g. Baby-sitter & food)

Although less focus should be applied on these than the major barriers outlined in figure 10, it is worthwhile being aware of them for three reasons:

1) Some of them may be linked to or interact with the major barriers and overcoming them may help to overcome the major barriers.

2) Although only minor barriers and motivators, maximising all aspects of the business would be beneficial, therefore working on these aspects will be useful, providing they do not draw resources away from the major factors.

3) It is possible some barriers may appear minor, but this is due to researchers paying a lack of attention to these barriers or taking them as given.

2.6.1. Recommendations

Based on examination of further research, several recommendations can be made, however, most of the recommendations that can be made are based on overcoming the barriers, opposed to the motivators, or how the motivators interact with the barriers, therefore while most of the recommendations are informative, they provide limited knowledge for a business model. Regarding costs, one possibility is to keep entry costs down, although this would need to be done in a way that would make the business model viable. As stated, many of the problems of costs relate to the whole encounter and not just entry costs (Kay et al, 2009), Hall, Binney and Viccelli (2016) found that bundling costs together lead to greater loyalty from patrons, other options that could be examined include ticket and food/drink deals. The venue may also wish to look at a business model that allows it to keep down the price of food and drinks. Kay et al (2009) points out that a lot of the costs associated with a night out (e.g. parking, transport, baby-sitter) are out of the venues control, however Kay et al. (2009) recommends developing partnerships with travel operators or car parking companies that allow your customers to get reduced costs.

With regards to location, Scollen (2009) found that touring theatre companies in Northern Australia attracted traditional non-attenders, who expressed an enjoyment of the event, indicating that non-attendees are more likely to engage in the arts when it is brought closer to home. One other suggestion for overcoming the location barrier was through digitalising the arts, streaming live theatre events, or creating online galleries. However, research from Mueser and Vlachos (2018) found that traditional theatre and broadcast theatre were two distinct experiences, which complimented each other but were not a substitute. Alternatively, Lee and Lee (2019) researched the success of the Saatchi Arts online platform and found that while it overcame some impediments, including geographical locations, the user had limited involvement in the valuation of work. This research suggests that while online platforms are useful supplements to live physical entertainment, it is ultimately not a replacement.

With regards to overcoming the information barriers, Le Jones, Williams and Dolnicar (2015) found that emails and newsletters were the most successful technique for interacting with potential audiences. Glosby (2015) found that social media can be used to engage those who are not there, while the use of hashtags can also be a successful technique. Kay et al (2009), stated however that to reach new audiences, arts organisations should seek more creative ways to communicate, creating brochures as a podcast, being mindful that not all individuals dissect information in the same way. Kay et al (2009) also indicated audiences desired more information about events and suggested using online platforms for events like pre-concert talks, which they found audiences considered useful. Kay et al (2009), also stated high-quality information from ushers is important.

2.6.2. Further Research

As already stated, research into what motivates people to attend artistic events is limited. ‘The act’ appears to be the main motivator for music events (Ryan, 2019b), while ‘emotional impact’ appears to be the main motivator for theatre (Walmsley (2011). Research also suggests that the peripheral product is an important motivator to people attending an event, which is often overlooked by arts venues (Kay et al, 2009; Kohlede & Gomez-Arias, 2016). Research needs to identify more details regarding the motivators, including:

1. Which specific motivators are important to specific markets?
2. What specific artistic activities, genres, sub-genres, and acts do specific markets wish to see?
3. Is there a market for a specific artistic activities, genres, sub-genres, or acts that feels underserved?
4. How does the demand for genres, sub-genres and acts vary among different demographics (e.g. age groups, locations)?
5. What do people consider to be a ‘new experience’ at an arts event?

It is also important to establish information about the peripheral product, including:

6. What food and drinks would people like at an artistic event?
7. What do markets that attend different artistic events consider to be quality food and drink?
8. How and when would different markets like their food and drink to be served?
9. What is important for different markets when ‘Socialising with friends and family’?
10. How and when do people want to socialise with friends and family when attending an artistic event?
11. How can an arts venue attract people for a special occasion?

12. How can a performance venue make a special occasion special for people?

The research also needs to establish how the core product and peripheral product interacts with each other, for example:

1. How important is the peripheral product for each market and how does this vary for different artistic activities, genres, and sub-genres?
2. How important is food and drink for specific markets and how do the needs vary for different artistic activities, genres, and sub-genres?
3. How do different markets wish to consume food and drink at an artistic event and how does this vary depending on the artistic activity, genres, and sub-genres?
4. How do different markets wish to socialise with friends and family while attending an event, does this vary and if so, how when attending different artistic activities, genres, and sub-genres?
5. How important is food and drink towards socialising with friends and family at an event?

It is also important to investigate how the motivators interact with barriers, for example:

1. Are there markets for certain artistic activities, genres, sub-genres or acts that presently have barriers to attending the events?

It is also important to investigate further the effect of barriers:

1. What are different markets willing to spend on the entry cost to an event (e.g., are different age groups affected by cost differently?)
2. Are their locations with a high number of people interested in the arts, or a specific genre or sub-genre who feel underserved in their location?
3. How can venues help people over-come the time barriers preventing them from attending artistic events?
4. How much time are people willing to give to an artistic event?

Also, while there is wider research into factors affecting the buying decision of secondary products when at an event, there's little research into the impact these products have in motivating people to attend an arts event as part of the peripheral product. For example, does the 'price' and 'quality of product' for food and drink affect people's motivation to attend events, or their perception that the arts is not for them, in line with Wiggins (2004) MAO theory. Alternatively, do the 'long queues' at the bar to events affect people's ability to 'have a great time with friends', therefore reducing people's motivation to attend an event? Likewise, do both these factors interlink with 'finding time'? If one of the key things people wish to do is socialise and they feel that their opportunity to do this at an arts event is limited, are they more likely to report 'time' as a problem? Further to this, if people feel that the cost of drinks are too high, do they believe that this impacts again on the 'ability to socialise with friends. Therefore, two further questions that need to be asked are:

1. Does the availability, quality and cost of food and drink available at an event affect whether you buy tickets for an event?
2. What at arts events prevents you from having an enjoyable time with friends.

Further investigation should also establish whether different factors have an impact at different times? We know that the 'length of activity' has more of an impact during the week (Hersi, 2018), however do other factors have more of an influence on time at the weekend, for example maximising the use of time so you can 'have a good time with friends' and 'enjoying an event'. It is also important to establish whether these factors apply to different segments, for example is the segment who believe that location and time are issues worried about the cost? Are their segments that consider cost as a barrier but would be prepared to pay more if you reduced the opportunity barriers (e.g., time and location). Another example of this, came from Kay et al (2009), who believes time may be a barrier because for many people the arts does not have a strong enough USP, therefore not making it worthy of their time. Likewise, would people be willing to pay a higher price for secondary products if they were of a higher quality.

Further research should also examine the real-life implementation of these factors on arts organisations, especially SAOs, examining whether arts organisations identify similar factors in a real-life situation. The research should also consider the limitations that SAO's may have implementing some of these policies, due to the size of the organisation and their relationship with larger arts organisations.

Hypothesis

H1 – Arts organisations will identify the act as the biggest factor in engaging audiences to attend.

H2 – Arts Organisations will identify new experience and emotional experience and impact as the next two biggest motivators to attend.

H3 – Arts Organisations will identify secondary factor, socialising with friends and family as a key motivator.

H4 – Arts organisations will identify time/length and location as the biggest opportunity barrier.

H5 – Venues will identify entry cost as the biggest ability barrier.

H6 – Arts Organisations will identify the cost of the whole encounter as a major barrier to engaging in the arts.

Chapter 3 - Primary Research

3.1. Research Design and Philosophy

The aim of the study is to examine the techniques that the hospitality and arts industry are presently using to engage specific demographics into artistic activities and consider how these can be developed further to increase participation in artistic activities. The study follows a pragmatic research philosophy, seeking to understand the real-life problems facing arts organisations, and “consider practical solutions that inform future research” (Saunders, Lewis, and Thornhill, 2016). The study attempts to measure arts organisations awareness of the main factors that motivate participation in the arts, the social and perceptual barriers preventing it, the techniques that they have used to increase motivation and reduce the barriers to participation and the success of these techniques in increasing participation, and where there is a discrepancy between what arts organisations and the secondary research data identifies as the barriers to engagement in the arts. The research question is posed in response to data that demonstrates that while more people attend theatre (45%) and music events (43%) at least once a year than live sports events (37%), far less people attend theatre (8%) and music events (8%) once a month than they attend live sports events (15%). Likewise, Stand-up Comedy has a lower rate of both monthly (Hersi, 2018) and annual attendance than live sports events.

The study uses semi-structured interviews, as the research is an exploratory study. The study is using this qualitative approach because it is seeking to deepen the understanding of existing secondary data, and according to Saunders et al (2016) is the ideal approach when you want to ask the ‘how’, ‘what’ and ‘why’. To truly examine the success of techniques implemented by arts organisations, the study requires a deeper understanding of why they are or are not implementing specific techniques for several reasons, these include:

- An understanding of the individual arts organisation’s values and strategic position. The arts organisation may have a commitment or have taken the strategic decision to engage a specific community. As Wiggins (2004) outlined, implementing a strategy to engage a new audience may have a detrimental effect on another audience
- Do the individual organisations have further knowledge that contradicts secondary data or provide further information?

- The individual arts organisation may have trialled techniques in the past and found little success, leading them to conclude that the techniques may have not worked for specific reasons. For example, McCarthy and Jinnett (2001) state that the costs of changing some groups behaviour requires a larger number of resources than others.
- Due to a lack of resources for the organisations
- Developing an understanding of why arts organisations act in the way that they do will enhance the studies understanding of where there are potential gaps in the market and place it in a stronger position to make recommendations.

3.2. Methodology

3.2.1. Semi-Structured Interview Design

The semi-structured interview is a non-standardised qualitative technique for collecting data. According to Saunders, Lewis, and Thornhill (2016), the researcher should have some themes and key questions, however there is no fixed rule that these questions must be asked, and the researcher where appropriate may choose to omit questions or add additional questions. According to Saunders et al (2016), the semi-structured interview is most appropriate for exploratory, explanatory, and evaluative studies, where the relationship between variables needs to be understood, along with the various phenomena. The present study is predominantly exploratory. Understanding the actions of arts organisations is crucial at every stage of this study, which predominantly asks organisation the 'What', 'How' and 'Why'. Understanding the relationship between variables is crucial in this study, therefore if an arts organisation identifies different motivators to the secondary data, it is important to understand 'why'. Does the organisation have a mission statement that focusses on one audience segment over the other? Do they fear that focussing on a new segment will damage the attendance of another segment as proposed by Wiggins (2004)? Are there other reasons? According to Saunders et al (2016), the semi-structured interview gives you the opportunity to probe further into the reasons behind these decisions.

The themes in this study included:

- What do the arts organisation consider to be the main motivators along with the social and perceptual barriers
- How do the arts organisations programme to motivate potential audiences?

- What role do the arts organisations believe the secondary product plays in motivating potential audiences?
- Are there any techniques arts organisations have used to reduce the barriers to engaging in the arts?

Although the questions varied from interview to interview, some of the questions included:

- What do you consider to be the main motivators to attend the arts and why?
- What do you consider to be the main social and perceptual barriers to attending the arts and why?
- How do you programme to motivate people to engage?
- Why do you believe the factors you specified motivate people to participate?
- What role do you believe the secondary product plays in motivating people to engage in the arts or as a barrier? (Consider food and drink menu and facilitating people to socialise with friends)

Representatives of ten arts organisations were interviewed. All responses were valid, an interview would be considered valid if the participant were willing and able to participate and contribute to most questions that they were asked. The interviews took place across April, May, and June 2021.

Surveyed sample consisted of representatives from 10 arts organisations, who were selected to give a wide breadth across the different art forms and include representatives from arts organisations of a variety of different sizes and experiences, including independent arts organisation who have worked primarily in the fringe sector, those who have worked with or part of local government and those who have worked within more established arts organisation. The study would have liked to interview a representative of a comedy club and a bar that programmes a significant number of arts and approached individuals fitting these criteria but was unable to secure anyone. The sample included the head of marketing from a mainstream theatre house in London, the directors, and producers of three independent theatre companies, including one from Manchester, Liverpool, and Edinburgh, one disability arts organisation based in Lancashire, two contemporary music promoters, one based in Manchester, and one based in Edinburgh, a Manchester-based comedy promoter, a solo visual artist from Greater Manchester and a fringe festival producer from the North-West. Of the ten organisations one was a registered charity, that raised income through tickets sales, education funding, and food and drink sales, seven were sole traders, of those three raised income through grant funding and ticket sales and three through freelance commissions and one through ticket sales, one was a not-for-profit arts organisation that raises income through grant funding and ticket sales, and one was unincorporated not-for-profit organisation that raised income through registrations to participate in the event and fund-raising activities.

3.2.2. The Participants

Mainstream theatre, London

The representative was the head of marketing within the organisation, they have worked as a marketing and engagement practitioner within the arts for over twenty years, working for both mainstream theatres and classical music organisations.

Independent theatre company, Manchester

The representative was the producer and founder of a Manchester based theatre company. He is a theatre writer, who set up the company to produce his own theatre work and has been writing in theatre for over a decade.

Independent theatre company, Liverpool

The representative was the producer and founder of the theatre company. The company does mainly community-based work, and the producer is often involved in the writing process of the work, which is a mixture of individual and collaborative work.

Independent theatre company, Edinburgh

The representative was the producer and co-founder of the theatre company. The company is young and seeks to produce a variety of new work through several formats, with the Producer responsible for programming.

Disability arts organisation, Lancashire

The representative was the director and co-founder of the organisation, with responsibility for the organisations programming. Prior to setting up the organisation, the director worked in local government.

Music Promoter, Manchester

The promoter works as a freelance music promoter, who formed his own music label. He has been promoting music events over the last five years and is often commissioned by small venues in the Manchester area to programme a selection of music night, including Open Mic and band nights.

Music Promoter, Edinburgh

The promoter co-founded the record label and is now the organisation's lead promoter. She has been promoting music events over the last five year, mainly consisting of band nights where she hires the venue and takes the ticket sales of the event, after covering the expenses of the event.

Comedy Promoter, Manchester

The promoter works as a freelance comedy promoter, who started performing in comedy over ten years ago, before moving into promoting events alongside performing. Produces their own independent nights, whilst also being commissioned to programme for larger venues.

Independent Visual Artist, Wigan

The independent artist works as a visual freelance artist, working both to exhibit her own work as well as being commissioned to conduct workshops for several arts organisations. he has been working in the arts industry for approaching ten years.

Producer of Fringe Festival, North-West England

Has been producer of the festival for the last six months in a voluntary role. Position involved running unincorporated organisation, helping it to support and facilitate the artists who register to be a part of the festival.

The Organisations

Further details about the organisations being represented are outlined in *Table 5.* All the interviewees except for one represented an organisation that this study would consider to be an SAO, which for the purpose of this research has been defined as an organisation with fewer than five permanent employees.

TABLE 5: Descriptions of organisations represented by interviewees

Organisation Type	Present Activities	History	Employees
Theatre Company, Manchester	The theatre company was set-up by a Manchester-based playwright, and predominantly operates to produce his work.	The company was set up approximately fifteen years ago to produce the work of its founder. The company initially operated largely unfunded, but in recent years the majority of its works has been funded by the Arts Council on a piecemeal basis. The company has had work performed at The Lowry Theatre and Oldham Coliseum, along with several fringe venue (e.g., Kings Arms). The company also works with many public bodies (e.g., libraries).	One self-employed employee, who pays himself on a piecemeal basis depending on funding received. The organisation employs actors and stage crew on a freelance basis when they receive funding for a project. The organisation is unincorporated.
Independent Music Record Label, Manchester	The record label presently runs open mic and band nights, as well as operating as a recording studio.	The organisation was initially set up to run open mic nights organised by its founder, but organically evolved to run band nights, which has expanded from consisting initially of performers the promoter new, to a far greater range of acts.	One self-employed employee, who pays himself on a freelance basis when he receives contracts from venue to promote gigs. The organisation employ musicians on a freelance basis when they receive contracts to promote gigs.
Theatre Company, Liverpool	The theatre company produces work that is predominantly community based. Although they also produce	The theatre company was set up around a decade ago, by the artistic director when she saw a call out for a community group to deliver a project	One employee, who is the artistic director, and pays themselves on a freelance basis when the company wins funding for a project. The company also employs other

	work that is of interest to the artistic director and other practitioners that she collaborates with.	and she believed she knew the appropriate people to deliver. Since then, the company has produced a number of community pieces, which are normally aimed at specific groups of people, for example one was aimed at mothers who have toddlers. The company occasionally works with more established theatres, for example The Unity in Liverpool.	writers and actors on a freelance basis when it receives funding. The organisation is unincorporated.
Independent music record label, Edinburgh	The independent music record label runs several band nights at venues in Edinburgh, predominantly located in the Cowgate area. The label also works with another organisation to manage an act.	The company was initially set up by four college students as part of a college project. Since then, one of the four founders has driven the record label forward as a going concern, promoting nights bi-monthly at music venues around Edinburgh, prior to the Covid-19 outbreak. Since Covid-19 the label has been presenting regular nights online.	One employee, who pays herself on a self-employed basis when the company makes a profit from events that it has organised. The organisation pays musicians on a freelance basis when they put on gigs. The organisation is unincorporated
Producing house theatre, London	The company runs two theatres in London, with the main aim to produce work of Shakespeare and his contemporaries, along with new writing (often in the style of Shakespeare). The	The theatre was founded in Southwark thirty years ago, to bring a Shakespearean based venue to the area. Since then, it has had several elite actors and directors as artistic directors, performing world renowned adaptation of Shakespeare.	The venue employs 150 core permanent staff who are all waged. During season time it also employs 250 freelance actors for its productions. The organisation is a registered charity.

	theatre also attempts to produce the work in a more informal manner, to create better interaction between performers and audiences.		
Fringe Festival, North-West	The organisation runs a fringe festival in a city in the North-West of England. The festival is an open-access festival, and the role of the organisation is to facilitate performances for those who wish to participate as opposed to curating and censoring work.	The festival was set up approximately 5-10 years ago, to help develop the fringe scene within the city. Each year the festival has had approximately 20-50 participants, and uses pubs, theatres, fringe theatres, cafés and empty spaces in the city for performances.	The organisation is completely volunteer run, with two or three volunteers working on the festival for over 10 hours a week. The organisation is unincorporated.
Freelance Comedy promoter	The promoter works freelance for both venues and their own individual gigs. Also runs a lot of LGBT nights as well across the North of England	Worked in comedy for over a decade and started turning their hand to promoting their own gigs around seven years ago.	One freelance comedy promoter, who will book the comedians on a freelance basis when they are hired to promote a comedy gig.

Arts organisation, Lancashire based	The arts organisation presently seeks to create productions and arts that make them more accessible for people with a disability or from the LGBT community.	The organisation was set up five years ago, when the director decided that she wanted to bring a piece of work that she saw about brain damage to several venues in the North-West of England. Since then, the organisation has been seeking funding to run more events that can bring arts to excluded audiences in the North-West	One employee, the director of the company who pays themselves on a freelance basis when the organisation receives funding. The organisation is a not-for-profit company, with a registered board of directors.
Theatre company, Edinburgh	The theatre company producers new writing and political work, as well as seeking to facilitate other companies work, through festivals etc	The organisation was set up three years ago, by three graduates post their university degrees, with the aim of being a female led company that promoted female and LGBTQ+ issues	3-4 employees, who work on a freelance basis for the company, and are paid when they receive funding. The organisation also pays actors and directors on a freelance basis when they receive funding.
Freelance artist, Wigan	Based in a village/town in Great Manchester, she producers her own artworks that she exhibits at exhibitions, as well as producing visual art workshops for other organisations.	Started exhibiting work shortly after graduating seven years ago and exhibited work in several exhibition spaces. To increase income, she also began delivering workshops as part of her freelance portfolio.	One employee who works freelance, alongside getting an income through commissions and funding bids, she also receives incomes through delivering workshops.

3.2.3 Structure of the Interview

The length and structure of each interview varied; however, they approximately followed the structure below:

Introduction (5 minutes)

Introduce the topic of the research and briefly discuss the representative's organisations, elaborating on any details that may have not been clear to the researcher when he initially conducted research on the organisation.

Section 1: Motivators (20 minutes)

Discuss what the arts organisation considers to be the main motivators to participating in the arts. This will include discussing both the core and peripheral product, and whether they believe any motivators are particularly prevalent to their work.

Section 2: *Barriers (15 minutes)*

Discuss with the arts organisation what they believe are the barriers to engaging and participating in the arts. This will include discussing whether they believe these factors are particularly prevalent to their arts forms, along with how they believe arts organisations deal with these barriers. Will also discuss whether they feel these are barriers that the industry has chosen to create, neglected or are aware of and have a desire to overcome, but often provides a challenge to achieve this.

Section 3: Techniques (15 minutes)

Discuss techniques that the arts organisations use to increase motivation to participate in the arts and overcome the barriers to participation. The discussion could include, whether these are techniques that they believe are being used within the industry generally or are specific to them? Are the techniques easy to use? Do they believe the techniques are successful in achieving this, and when they consider the financial and human resources that go into delivering the technique, do they believe they get a return on the technique?

Summary (5 minutes)

Ensure the interviewer was happy with the study, ask them if there is anything else they would like to add to the discussion.

CHAPTER 4 - RESULTS

4.1. Introduction

This section will analyse the responses from the participants in this study, outlining the key findings of those responses. The chapter will begin by looking at what the arts organisations believed were the motivators to attend artistic activities, including the act profile and quality, the role of new experiences and emotions, the relatability of the act and role of the peripheral topic. The chapter will then look at the potential barriers to engaging in the arts, including time, location, cost, whether the arts is intimidating and the impact upon groups, for example those with disabilities. Throughout the section are intertwined examples of how the different arts organisations seek to capitalise on the motivators and overcome the barriers.

4.2. Motivators

4.2.1 Act profile and quality

There was a common agreement amongst all participants, across all art forms that the act was crucial to motivating people to attend artistic activities. Many of those working within the theatre industry stated that well-known titles and actors attracted audiences, with the *Head of marketing at the mainstream theatre house in London* stating that,

> "Well known titles can pull an audience, and their challenge was to get the right balance between these and less well-known titles"
>
> (Head of Marketing at the mainstream theatre house in London)

This was supported by the director of the *Liverpool based theatre company*. The *Lancashire based arts organisation* said

> "A known performer is a huge pull, more so than the subject matter, she personally does not go and see shows anymore if she does not know who the performer is".
>
> (Lancashire based arts organisation)

The *Wigan based visual artist* stated that she was attracted to high-profile event like the Liverpool biennial. However, others gave examples where they were surprised that some audiences would have a connection with an act that was not necessarily well-known. The *Edinburgh-based music promoter* found that a connection with the act could be key:

> "I did a gig with a LGBT musician. I was quite surprised by the response. A lot of the audience said that they looked up to her, as she was the only openly gay women on the Scottish music scene"
>
> (Edinburgh based music promoter)

Both the *Edinburgh and Manchester based music promoters* agreed that which acts would attract audiences could be quite a complexed relationship. The *Edinburgh based music promoter* stated that the headline act normally pulled the biggest crowd, but sometimes a less well-known support act could pull a bigger crowd. The *Manchester based music promoter* agreed that well known acts pulled a crowd, but stated audiences also liked local bands, and a well-known local act could sometimes be a big pull.

The *Manchester Comedy promoter* also stated the act was important but the relationship with the acts that audiences liked was complicated. The promoter stated it was important to understand what audiences wanted to hear, but also appreciate people don't always know what they want to hear, as the best comedy does not make it onto television, which programmes fewer offensive acts.

> "If venues say their audiences only like men, I would not only book male comedians. I would have a straight white middle-class headliner but would mix up the rest of the bill. It's important not to ram-road audiences into something that they don't want, but you also need to give them what they don't realise they want. I was once told not to book character acts, probably because of a bad experience with character acts. But there are a lot of great character acts"
>
> (Manchester-based comedy promoter).

Alongside the profile of the acts, there was also a consensus that a trust in the quality was important. The *mainstream theatre house in London* stated that they got audiences because of a reputation for quality, which was set by their inaugural artistic director, while the *Manchester-based theatre company* believes quality is important, because otherwise audiences can feel tricked and disappointed in their experience.

> "A lack of quality in theatre can be problematic, the problem is there's a lot of trash plays across the world, that put people off coming to the theatre"

(Manchester-based theatre company).

The *Liverpool-based theatre company* believed that a lack of honest reviews was also problematic, and while she understood the need to be supportive in a small city, it can be problematic for building trust with audiences about reviews

> "There's become a joke in Liverpool, that every show is a 5-star show. I do appreciate the need to support each other and I'm not really sure how you solve the problem"
>
> (Liverpool-based theatre company)

The *Wigan based visual artist* believed that the major exhibitions that she exhibits at attracts viewers because people wanted to see well-funded visual arts.

Among those working in the theatre industry, their seemed to be a belief that re-assuring audiences that they would get quality compared to other leisure activities could be problematic, especially when perceived through value-for-money.

> "The main competition for theatre is not theatre, but other leisure activities (e.g., watching television and cinema), which are viewed as better value-for-money. This is also problematic because it's easier for other activities to preview and re-assure on quality. For example, television and film can use trailers"
>
> (Mainstream theatre house in London)

The perception that theatre was poor value-for-money was also supported by the *Manchester and Edinburgh-based theatre company*, with the *Manchester-based theatre company* stating that it was cheaper and easier to do other things, while the *Edinburgh-based theatre company* pointed out that a production at the Lyceum cost around £30, compared to £10 for the cinema.

Others accepted this was problematic, but also believed there were ways this could be overcome. The *North-West based fringe festival producer* said she would like to bring more street theatre to the festival to help hook audiences in.

A selection of those interviewed across all art forms believed that audiences could be re-assured of quality of through marketing. The *Liverpool-based theatre company* proposed sharing photographs of rehearsals on social media, while the *Manchester-based music promoter* said he believed it comes down to branding and design and to create social media that people think is interesting and people will send on. The *Wigan-based-visual artist* said she believed if an event was marketed well enough, people would go out of their way to see it.

However, the *Head of Marketing at the mainstream theatre house in London* believe their needs to be a stronger dialogue with audiences over what they consider to be high-quality and interesting, and research shows theirs often a misconception among artists about what audiences finds interesting.

The Manchester-based Music promoter and Lancashire-based arts organisation both stated they believed people will go to an event based on the venues reputation and return if they know what to expect.

4.2.2. The effects of new experience, style, and special effects on audiences.

The effect of style and special effects on attracting audiences brought out the greatest differences between arts organisation on what they believed would attract an audience. A number believed innovation was key in attracting audiences, with the North-West Fringe Festival producer stating she believed innovation was important for them attracting audiences, while the *Edinburgh based theatre company* also stated she believed innovation was key.

> "New experiences help to keep it fresh and exciting. It's good for people to see work that takes them out of their day to day, interest keeps them coming back. The landscape is changing, and the arts need to respond to that"
>
> *(Edinburgh-based theatre company)*

The *Lancashire-based-arts organisation* also found after one production, about a person who had suffered brain injuries, audiences reported that they liked to see an innovative project. She also found that the new experience was important for engaging people on a personal level.

> "The production engaged with friends, families and medical staff who either knew or were related to people who had a brain injury, to gain an understanding of that person's life. People found it an insight, as they did not realise people could not comprehend and hear conversation when unconscious".
>
> (*Lancashire based arts organisation*)

Regarding style, a couple of participants gave conflicting answers on the role of comedy in attracting an audience. The *North-West Producer of a fringe festival* said she did not feel comedies were necessarily more popular than drama. However, the *Manchester-based-theatre company* said humour was an important hook, that should not be dismissed.

> "If you're producing/writing a play about a girl dying, and you just said that some people wouldn't come, so you need to make it quirkier, create a form of disguise and use the comedic hooks in the play. But I wouldn't just pitch a play as a comedy, as this will lead to people being disappointed"
>
> (*Manchester-based theatre company)*

The *North-West fringe festival producer* believed new writing tended to pull audiences and

theatre was more popular than poetry. The *Edinburgh-based theatre company* believed that subsidised straight theatre was under threat from musical theatre, and this was not helped by big classical theatre, people would be more engaged if there was more new innovative theatre.

Both the *Edinburgh and Manchester based music promoters* believed that indie music was the biggest pull. "Indie bands tend to pull in people, they market themselves well. I once put on a techno drum and base night, that didn't pull" (*Edinburgh-based music promoter*) *The Edinburgh-based music promoter* also said pulling males through indie-bands tended to be easier.

There were also differences on the importance of special effects, especially in theatre. The *Liverpool-based-theatre company* stated that lighting and tech were key, as they put the icing on the cake, however, the *Head of marketing at the mainstream theatre house in London* said the venue aimed to strip away lighting, as this can lead to a better interaction between actor and audience if the actors can see the audience members.

4.2.3. The role of emotion

Most participants accepted that emotion played a role in motivating audiences to attend the arts on some level. The *Head of marketing at the mainstream theatre house in London* said that emotional output was important, and the need to create emotions that speak to all of us. He also stated, that with regards to the venue, the experience of being part of that venue was key, and many people felt you should see at least one play there in your life.

The *Manchester-based music promoter* stated, *"Sometimes someone plays a song, and it can hit an audience member in the right way, and they will come back the next time"* (*Manchester-based music promoter*), although the *Edinburgh-based music promoter* said that emotion had never been mentioned to them.

However, all three theatre companies said that while they acknowledged the role of emotion, on a personal level they look to go beyond the emotions:

> "You look to engage people emotionally, but you must give them an idea, which is intellectually more important. The actor's role is to bring emotional factors into the piece. A piece should have emotional engagement, but this should come from the idea".
>
> *(Manchester-based theatre company)*

The *Liverpool-based theatre* company stated that their work is about conversation, so they want their audiences to go beyond the emotional impact in their play, to discuss the ideas behind those emotions, pulling people in with conversation. The *Edinburgh-based theatre company* said they believed emotion could play a key role for casual goers (especially musical theatre), but it is not important for them when programming work, although more so in the rehearsal space.

4.2.4. Relatability

Several of the participants believed the ability to relate to performers was key to their ability to connect with a piece. The *head of marketing for the mainstream theatre in London,* stated that ability to relate to the piece and see themselves on stage was crucial, for example the black community will never relate to theatre, if they never see black people on stage. The *Edinburgh based theatre company* said that it's the stories and issues that people relate to, while the *Liverpool-based theatre company* commented that the 'Trojan Horse' by Long Theatre company attracted a largely Asian audience, something that she hasn't seen in a longtime, while 'Think I'm Gay' also had a different audience.

The *Manchester-based comedy promoter* felt relatability was particularly key. When focusing on why most comedy audiences wanted to see 'white, middle-class males', he stated,

> "People want to see others who look like themselves. 81% of the population are white. People who are like us are naturally funny, people are drawn to people like themselves. The problem with the industry is the lack of diverse demographics at the top, including television executives, which puts a stranglehold on what we see"
>
> (*Manchester-based comedy promoter*)

The promoter went on to state,

> "I can't remember seeing a black family at a generic comedy club, although this isn't necessarily the case for touring shows". I don't see gay or trans people at comedy nights,

the most diverse audience is the hen do. There is a similar situation in music, where there's also a lack of diversity due to the act."

(*Manchester-based comedy promoter*)

The promoter went on to state that he books more trans acts, but you often end up with safe versions of the demographics that get booked on television (e.g., the safe gay guy like Graham Norton or Alan Carr, or the safe black comedian), but they are not representative of the community, you don't get unapologetically gay and black comedians on television. He has a rule he will book at least one comedian who is not white, male, straight and middle-class,

"There are some great foreign comedians, and disabled comedians as well, who can offer something different to a bill, and give a different perspective to a show. I run a night for black comedy audiences, it does not mean all the acts are black. Some are urban acts"

(*Manchester-based comedy promoter*)

4.2.5. Peripheral factors (Food, drink, and socialisation)

There was a consensus across all art forms that food, drink, and socialisation was a key part of attracting audiences to art shows. The *Wigan-based visual artist* commented that people prefer art when there is a social opportunity, to drink, eat and meet like-minded people. The *Manchester-based theatre company* said,

"It was important for theatres to have a good bar area, with reasonably priced drinks (what you would expect to find in a pub), somewhere you can chat and maybe even a bar in the space"

(Manchester-based theatre company)

The *North-West based fringe festival producer* stated putting on a show in a bar can be less intimidating, as it can help relax people. The *Edinburgh-based theatre company* believed friendship groups are important for casual theatre goers, as her work colleges were surprised that she went to the theatre on her own in London,

"People don't perceive the theatre as a place to socialise. For me discussing the s how is quite important, although I wouldn't do it in the venue itself, in case the director is behind me, and the Scottish theatre scene is quite small"

(Edinburgh-based theatre company)

The *Wigan-based visual artist* said that whenever she puts an exhibition on, her friends ask her if there are going to be drinks and an opening, this leads her to believe people may need more of a reason than just the art to go to an exhibition. “Creating spaces to eat and drink allow people to make a day of it, creating more of a reason to go. Therefore, some people go to the Tate, my mum goes because she likes the soup, which creates more of a wholesome feeling. I’m not really sure she gets the art” *(Wigan-based visual artist)*

Both the *Edinburgh and Manchester-based music promoters* stated community and socialisation was a huge part of attracting people to their gigs. The *Edinburgh-based music promoter* said this was particularly important in Scotland, as it was so small,

> “Audience members look for social aspects, going out, meeting new friends, quite a lot come on their own. But friendship groups are not normally more than two or three people. People normally start talking about the music at the end of the night when they have half an hour spare”
>
> (*Edinburgh-based music promoter*),

While the Manchester based music promoter stated, “Friendship is an important part of the community, it’s more about making friends. Although for some people it is about going out with friends” (*Manchester-based music promoter*)

The *Edinburgh-based music promoter* stated that indie bands do well because they market their event as a cultural aspect, which creates a social element. She also stated bands having a good rapport with their audiences was key. Due to this she always picked welcoming spaces, where people feel like they can have a dance and a good time. Both music promoters also stated the community aspect included bands supporting each other. The *Manchester-based music promoter* also believed doing food is helpful, because people don’t have to rush to get food, it’s easy to get food on a night out. He also stated he believed deals on food and drink can help, “I believe the quality of beer at the pub makes 40% difference of whether people will come back or not for a future gig. People will pay for a nice beer in a nice area” (*Manchester-based music promoter*). He also stated that you need to remember that music nights are competing with a night out in the pub and that welcoming bar staff were key to achieving the feeling of community, talking to locals and customers about the Manchester music scene, beer, and food.

The *Manchester-based comedy promoter* agreed that the social and community element was also key for comedy,

> "It's a very social thing, a night out. It sits in the same space as a meal out and the cinema. It's a special occasion. Being part of something, laughing with people is freeing. Aspirational element, comedians are a crutch to it, they like to see audiences enjoying it"
>
> (*Manchester-based comedy promoter*)

The Manchester-based comedy promoter also stated that during lockdown, people attempted to do live comedy online, but something different happened with live streaming, which put an emphasis on community and shared experience, stating that communities grew around streams. The *Manchester-based comedy promoter* also stated that gigs also work best when there's a venue that has a community around it, "It doesn't work if a venue wants the comedy to pull new people in, it works when a venue has audiences who like being in a room with each other, who all like hanging out together in the daytime, but need a reason to meet in the evening" (*Manchester-based comedy promoter*)

The *Lancashire-based arts organisation* stated that she put on a production at an arts centre in a small market town in Lancashire around care homes. The main attendees were people from care homes, but also the venue had developed a community around it, which contributed to the audience.

4.3. The barriers

4.3.1. Location/Time and accessibility

There was a consensus amongst all participants, across the different artistic disciplines that location was crucial. The *Manchester-based theatre company* said the location was key, "The venue shouldn't be out of the way or on an industrial estate, but where people live" (*Manchester-based theatre company).*

The *Liverpool-based theatre company* suggested that event spaces should take the theatre to local communities, the *North-West Fringe Festival producer* stated that venues needed to be accessible, and on the bus route, "Our festival can achieve this, because the city it's in has good bus routes" (North-West fringe festival producer).

The *Wigan-based visual artist* stated that travel feels like an effort and people often do not have the time or money to do it. One common theme was that the timings of the last train or bus can be problematic, "Transport can be a problem for people living outside Edinburgh.

The last train is between 10:30pm-11:30pm, depending on where they live. There is normally about 10 minutes between the last train and bus" *(Edinburgh-based theatre company)*

She stated that she implements a 10pm curfew on her events due to this, and does not put events on a Sunday night, when the last train to North Berwick is half 9. The Arts Organisation based in Lancashire stated she often will not go and see a gig, because the last train is before the gig finishes (or you must stay in a hotel, and then the costs add up).

The *Manchester-based music promoter* said that city-centre gigs were better for this reason, as there were footfall and transport links, "People are not likely to go if they have more than one bus to get, and that it's better to be on one of the main transportation hubs", (*Manchester-based theatre company)*

The downside to this approach is that it can lead to the arts being city-centre focused, "Scotland has a central belt focus, outside of it there is little new writing. Dundee and Perth both have theatres, but with little new writing" (*Edinburgh-based theatre company*)

The *Lancashire-based arts organisations* also said accessible parking and transport at the venue is important, particularly for those with a disability. "Really small things, like a map on the website makes a difference" *(Lancashire-based arts organisation)*

The time people have to attend an arts event was also brought up by a couple. The *North-West based fringe festival* stated people have less time to concentrate, and shows should consider producing shorter productions (preferably with an interval if over one hour long), while the *Liverpool-based theatre company* stated that no play should be more than one hour-twenty minutes long.

4.3.2. The cost of the arts

There was a consensus across all participants, from each art form that cost was a major barrier to the arts. The *Liverpool-based theatre company* commented that a production of Matilda that she went to see cost £120 per ticket, and she would not have paid the price for it, but her brother brought the ticket as a present. The barriers around cost were not just about the cost of tickets, but other products that accompanied the event. "Tickets are over-priced at the Royal Exchange; in fact, everything is over-priced at the Royal Exchange" (*Manchester-based theatre company).*

The Edinburgh-based theatre company commented that the Traverse Theatre in Edinburgh did good ticket prices, especially if you were under-26, but coffee and alcohol is expensive.

“Theatre should be a community hub, where people can drink and chat, and should be in tune with the world around it” (*Edinburgh-based theatre company*).

The *North-West fringe festival producer* stated that people were more likely to take a risk in a production if they believe it’s not expensive, and that the festival recommends a relatively low price (£5-£8) to those participating in it. However, she believed ticket prices had increased, and recalled back in the 1970s you could stand in the gods for £5. The *Head of Marketing at the mainstream theatre house in London* said ticket prices should not be viewed as expensive, as you can stand for £5, however often people do not like standing and seated tickets can vary from £20 to £60.

The *Edinburgh-based theatre company* believed it could be problematic because the competition for new audiences is cinema as opposed to other theatre, which has an entry of £10 compared to £30 at the Lyceum. The *Wigan-based visual artist* said she would not personally pay £8-£12 to see an exhibition, the maximum is £3 (but ideally free), possibly £5 if it included a performance, she would pay £6-£15 for theatre, and £20 if she really liked it. As a one-off she may pay £60 for something she desperately wanted to see. She stated that the arts needed to be made more affordable.

The *Edinburgh and Manchester based music produc*ers both agreed that cost was a barrier, and in general agreement over the price that was affordable. The *Edinburgh-based music producer* stated that she aims to keep her prices between £5 and £7, while the average is between £7 and £15, and the *Manchester-based producer* said people will pay £8 for a local gig and he attempts to follow this rule, but no more. Both also agreed that the price of drinks was often a bone of contention with punters, the *Edinburgh-based music promoter* stated that people often moaned about the price of drink, although they do still appear to buy them, while the *Manchester-based music promoter* believed people will pay £4 for a good beer, but they get funny if it is more than £5.

4.3.3. Are the arts intimidating?

Whether the arts are intimidating was the most discussed part of the interviews, with those in theatre all stating that they believed attending theatre was intimidating, likewise those in visual arts and comedy said the same about their disciplines. The only discipline that did not mention being intimidating was the two music promoters.

With regards to theatre, a lot of the belief that it is intimidating appeared to evolve around etiquettes, with both the *Manchester-based theatre company* and the *North-West Fringe Festi-*

val producer alluding to an expectation to dress up when you go to the theatre. This was further expressed by the *Liverpool-based theatre company*, “If a venue is full of people in suits, drinking latte and working on laptops, it tells people this is a place for that type of person and not me” (*Liverpool-based theatre company*)

The *North-West fringe festival producer* stated that she believed this was a UK problem, pointing to the fact that in the UK opera was associated with a certain type of dress but not in Italy. The *Manchester-based theatre company* said he believed there was an anxiety about going to the theatre, “I personally felt it before I started going to the theatre in the 1980s, I started going when I had money” *(Manchester-based theatre company).* The *Edinburgh-based theatre company* said it is easy to feel the theatre is a bit upper-class, “It’s important to feel like you can sit, work and meet with a friend. Not just to go and see a show, it can make people feel it’s not for them and create a barrier”, (*Edinburgh-based theatre company*)

The *Head of marketing at the mainstream theatre house in London,* stated that they found this a problem due to their location, “many people in Southwark perceive the South Bank to be elitist, as they see it as for tourists not the local community” (*Head of marketing at the mainstream theatre house in London).*

The *Wigan-based visual artist* felt that art spaces are quite elitist, and venues should seek to provide a safe space. One example she cited is that it could be intimidating to take a child to an event, in case they make a noise, and venues should maybe consider how they can be made more family-friendly, which may help them gain more repeat custom.

The *Manchester-based theatre company* and *North-West fringe festival producer* stated that some element of standing should help to break down the barriers, along with being able to take your drink inside. “Anything that breaks down the barriers is a good think, it would be interesting if you could have standing audiences, as this could help create the feeling that the show is for me (feel of a football match or a gym” (*Manchester-based theatre company)*

The *Liverpool based theatre company* and *Wigan based visual artists* focused on customer service and the welcome people received. The Liverpool-based theatre company said that the etiquette needs to be re-visited, discussing what it should be and make sure it is relayed in a friendly welcoming way, with the Manchester-based theatre company suggesting this should include encouraging socialisation.

> “Customer service needs to be welcoming from the start. The Blue Coat feels quite uppity and elitist (even though the staff are nice), whereas the Tate is more welcoming. Partly because the Bluecoat is a clinical space with an expensive café. Staff also often

sit behind a desk, which creates the feeling that you have to ask (which could be intimidating for those who don't go)"

(*Wigan based visual artists*)

The *Lancashire based arts organisation* said that venues failure to be welcoming was particularly a problem amongst the disabled community before they have even entered the venue. Many people with disabilities found generic email addresses (e.g., info@...) intimidating, along with the information available on the website, for example is it accessible to people who are visually impaired? The ticketing system could also be intimidating:

> "Can they sit with their friends? People are often asked to prove their disability and the supporting person is asked to pay for their ticket, both of which can be quite humiliating. The supporting person should get their ticket for free. It should be up to the person whether they declare their disability, there is quite a wide aspect to what is a disability".
>
> (*Lancashire-based arts organisation)*

She said that the most welcoming approach is to ask people what their access requirements are, opposed to what their disability is, as this may bring up detail you may not appreciate, for example someone with a brain injury may be sensitive to light. She believes that staff training was crucial to creating a welcoming experience and that everything should be smooth. "A person with a disability will choose helpful staff over a food and drink offer" (*Lancashire-based arts organisation)*

She believes the UK is behind Canada and the USA for good customer service, partly because of a poor tipping culture. "One artist did a PHD dissertation on being a wheelchair user under austerity. Some of the treatment she received was quite appalling. Number one problem ignorance and attitudes." (*Lancashire-based arts organisation)*

4.3.4. Accessibility to the arts for people with disability

Two of the people interviewed, particularly brought up the issue of accessibility for disability to the arts. The *Lancashire-based arts organisation* brought up the issue of confidence in the venue: "If they don't think there's going to be an easily accessible toilet in the venue, they just won't go. Why should people be humiliated about going to the toilet" (*Lancashire-based arts organisation)*

She also stated that the architecture of the building is important, does it have a ramp? If the ramp needs to be put in place temporarily, will it be a smooth experience? Have they catered for the needs of performers with a disability? “I saw a show at the Edinburgh fringe with an artist who had a disability, they had to perform on the floor as there was no stage access for performers. It would become more of a priority if there were more performers with a disability”. (*Lancashire-based arts organisation)*

She also stated that a work-placement student she worked with was hearing impaired, and had been struggling on her course due to discrimination. She also believes part of the problem is that venues don’t think about access beyond the physical, for example staff should warn about strobe lighting, also venues have phased out plastic straws and paper straws are often not practical for people with a disability.

The *Manchester-based comedy promoter* said that accessibility was a big problem, “It’s not just seen disabilities, but anxiety problems where people don’t necessarily want to be in a room with someone shouting” (*Manchester-based comedy promoter)*

The *Lancashire-arts based organisation* also suggested having a quiet room for people. The *Manchester-based comedy promoter* also said that the problem often extends to the gig itself in comedy,

> “There could be an issue of a comedian embarrassing someone by talking to people, who don’t want to be talked to. Sometimes a comedian will make a joke about race/gender, not aware of non-binary issues. This can lead to awkwardness. These are complicated identity issues, not huge gaping issues that immediately stop people going to comedy nights. Audiences need to be re-assured it’s ok to not be spoken to.”
>
> (*Manchester-based comedy promoter)*

The *Manchester-based comedy promoter* stated that during a gig, the MC should aim to re-assure people it’s okay to not be spoken to, this is something they do. The *Manchester-comedy promoter* said that some elements of lockdown had been helpful, as online gigs could make gigs more accessible for people with disabilities, including those who are anxious and do not like being in a loud room, even though they don’t personally find online gigs satisfying.

The Manchester-based comedy promoter also stated that Live Streaming could provide support for people who were anxious about attending gigs, as it could prompt a chat about how to help them, and the type of gigs they may feel comfortable in. The Manchester-based comedy promoter also stated there are gigs that cater for anxious people, by giving them cards they can display if they do not want to be spoken to.

The Lancashire Arts organisation also stated that it was important for venues to be mindful of people's religious requirements and ensure that food menus cater for everyone's dietary requirement.

A summary of the what the participants believed were the key motivators for attending artistic activities are outlined in *Table 6.*

Table 6: Key Motivators to attend artistic activities

Key Motivators	Identified by some participants	Identified by all participants
Well-known Acts.		X
Act		X
Local Acts	X	
Reputation for Quality		X
Branding and Design	X	
Photos and Images of shows on twitter	X	
Emotional Impact		X
Relatability	X	
New Experience	X	
Humour	X	
New Writing	X	
Special Effects	X	
Socialising with friends		X
Food and Drink		X

A summary of the what the participants believed were the key barriers to attending artistic activities are outlined in *Table 7.*

Table 7: Key barriers to engaging in artistic activities identified by arts organisation

Key Barriers	Identified by some participants	Identified by the majority of Participants
Cost of Tickets		X
Cost of peripheral product (e.g. Money)	*X*	
Time	X	
Travelling to an event		X
Perceived as exclusive		X
Anxiety about going	X	
Lack of dialogue with audience	X	
Physical Access	X	
Image	X	
Wea (What is this)	X	
Lack of marketing/awareness around event	X	
Honest reviews	X	
Discount knowledge	X	
Ethnic Centricity	X	

Chapter 5 - Analysis and Discussion

5.1. Hypothesis

H1 – Arts organisations will identify the profile of act as the biggest factor in engaging audiences to attend.

The present study can largely accept the hypothesis that arts organisations will identify 'the act' as the biggest factor in engaging audiences to attend. Most arts organisations interviewed, believed that the profile of the act was important in attracting audiences to artistic activities. However, they did also say they believed there were other factors around the act that could mitigate the need for a high-profile act, for example an act/or venue having a reputation for high-quality.

H2 – Arts Organisations will identify new experience and emotional experience and impact as the next two biggest motivators around the core product to attend.

The present study can only partially accept the hypothesis that arts organisations will identify 'new experiences' and 'emotional experience and impact' as the next two biggest motivators to attend, relating to the core product. The majority of those interviewed, did not identify 'new experiences' as a major factor in attracting audiences. The majority of those interviewed did identify 'emotional experience and impact' as a factor in attracting audiences, however they did state that they did not programme or write around this factor.

H3 – Arts Organisations will identify secondary factor, socialising with friends and family as a key motivator.

The present study can largely accept the hypothesis that arts organisations will identify the secondary factor, 'socialising with friends and family' as a key motivator, as the majority of arts organisation interviewed identified 'socialising with friends and family' as an important motivator in attracting audiences, some talked about it in the context of having a drink with your friends, and that it was important for them and other arts organisations to facilitate this.

H4 – Arts organisations will identify time/length and location as the biggest opportunity barrier.

The present study can partially accept the hypothesis that arts organisations will identify 'time/length' and 'location' as the biggest opportunity barrier. The majority of those interviewed did not identify 'time' as a barrier to engaging with the arts, however, the majority of those interviewed did identify 'travelling to an event' as one of the main opportunity barriers to engaging in the arts, which can be very closely related to 'location', while other interviewees specifically mentioned the 'location' of the venue.

H5 – Venues will identify entry cost as the biggest ability barrier.

This study can accept the hypotheses that arts organisations will identify 'entry cost' as the biggest ability barrier to attending events. The majority of those interviewed identified the cost of entry to events as a barrier to engaging in the arts. Some of those identified said they believed that theoretically 'entry cost' should not be a barrier at their venue as there were tickets available for under £5, but believed it was perceived as a barrier to entry.

H6 – Arts Organisations will identify the cost of the whole encounter as a major barrier to engaging in the arts.

The present study must reject the hypothesis that arts organisations will identify the 'cost of the whole encounter' as a major barrier to engaging in the arts. Some of the participants interviewed did identify the costs of a products like food and drinks at artistic activities as a barrier to engaging in the arts, however most participants did not identify the 'cost of the whole encounter' as a barrier to engaging in the arts.

5.2. Research findings in relation to RAND and MAO model

The interviewees of the arts organisations were largely in agreement with McCarthy and Jinnett's (2001) RAND model. McCarthy and Jinnett (2001) stated that the biggest barriers between stage two and three of their models were cost, time and location. Most interviewees identified cost and location as a barrier to engaging in the arts as was predicted by the hypothesis of this study, although only a minority of the interviewees identified time, contradicting the hypothesis of this study.

The interviewees also argued that the quality of acts played back into people's perception of theatre, "People don't go to theatre because they think it's going to be rubbish, and it often is rubbish" (Manchester based theatre company)

Other examples cited by arts organisations demonstrating the importance of quality, included one venue stating that quality was a draw to their venue (Head of Marketing for mainstream theatre house), while another stated that the lack of honest reviews was problematic in their city (Liverpool-based theatre company). One organisation cited that there was a lack of in-spiring contemporary theatre being promoted by the main houses (Edinburgh-based theatre company), leading to people feeling disengaged from the arts. McCarthy and Jinnett (2001) state that once people get to stage three in the model, their experiences of the arts feed back into their perceptions at stage 1.

The interviewees focused less on the underlying factors that McCarthy and Jinnett (2001) considered to be at play in moving between the background stage and stage 1 of the RAND model, including socio-demographic factors, personality traits and socio-cultural factors, with only the head of marketing at the mainstream theatre house discussing the role of education in engaging people in the art, "There's an element that people don't just go to the theatre, as they're not introduced through school and therefore would not know that they would enjoy it" (Head of Marketing at mainstream theatre house in London)

Although the other organisations did not specifically identify socio-demographic factors, they did allude to the fact that the arts were perceived as a largely upper-class activity and was often an intimidating place for people to go to, which this study did not hypothesis based on most of the secondary data reviewed.

The arts organisations focused largely on moving audiences from stage 2 to 3, this could partially be because as practitioners with limited resources, they are focusing on moving au-diences from stage 2 to 3, and then aiming to keep them at stage 3, which would be con-sistent with McCarthy and Jinnett (2001) stating that less resources are required to move au-diences from stage 2 to 3, than stage 1 to 2 and then 3.

The interviewees are also in partial agreement with the MAO model proposed by Wiggins (2004). Several participants talk about the interactions mentioned in MAO, for example the Head of marketing and the mainstream theatre house discussed how many locals had been found to not come to the venue as the Riverbank in Southwark was perceived as being elitist and only for tourists. Likewise, the Manchester-based theatre company discussed how over-priced entry costs and drinks, along with not being in people's location made people feel that theatre was not for them.

In line with Wiggins (2004) MAO model, the Manchester based comedy promoter discussed the problem of how one programming decision can impact positively upon one group while impacting negatively upon another, discussing how the pressure to programme for main-stream comedy audiences, which are predominantly white and middle-class can lead to minority group being alienated. However, both the *Manchester-based comedy promoter* and *Manchester-based theatre company* discussed how this can be partly overcome by meeting audiences halfway, giving them what they want but then giving them something they may not realise they like.

Multiple organisations also discussed how they believed they could overcome what Wiggins described as 'the ability barriers' (individual barriers, e.g. costs) and 'opportunity barriers' (situational barriers, e.g. location). For example, the Liverpool-based theatre company talked about the need for theatres to take their productions to the community, while the Manchester and Edinburgh-based theatre company talked about the need to reduce both the cost of the CSQ through ticket prices and the PSQ, by reducing the cost of drinks at venues, while the North-West fringe festival producer stated that they recommended that acts kept their ticket prices lower to engage audiences.

The Edinburgh and Manchester based music promoters discussed how they attempted to raise 'the ability' for people to attend their gigs by keeping prices down below the average, while also increasing the opportunity to attend by ensuring that their gig was on the major bus routes and easy to access for their audiences. The Liverpool-based theatre company also discussed how it would often focus on increasing opportunities for specific groups depending on the production, for example for a production about young mums, they ensured that they had easy-access for mums with prams.

5.2.1. Criticisms of RAND and MAO model

The interviewees responses bring into question the fluidity of both the RAND and MAO model. One key question the interviewees responses raises is whether the models fully counter for the complexities that are at play when considering motivators, like whether arts organisations can develop subtle techniques to increase motivation. For example, the Manchester-based theatre company discussed how audiences can be met halfway by bringing aspects like humour into the production, while the Manchester comedy-promoter discussed how programming more diverse acts could increase motivation amongst ethnic minorities, and the LGBTQ+ community, while also seeking to cater for existing audiences through the headline act? Although the model does discuss how some factors can increase motivation for certain groups, for example performing plays in Spanish could make Spanish speakers view theatre as more relatable and increase their motivation, does it focus on them enough? For example, what are the motivators to attend the arts? How do these motivators play with different communities, does the motivators vary between different art forms? Do the motivators vary between different communities? The RAND model focuses on the role social demographics play at the background stage, but is this because arts programmes are predominantly programmed by people from specific demographics, catering for people from specific demographics? “The problem with the industry, is that that it would help if the people at the top, were of more diverse demographics, including TV executives” (Manchester-based comedy promoter)

5.3. Interviewee’s response in relation to previous research

A lot of the interviewee’s responses were consistent with the findings of Kay et al. (2009). Kay et al (2009) identified eight barriers from qualitative research with non-attendees. These included the product barrier, where Tian et al, (1999, as cited in Kay et al, 2009) discusses the role poor quality plays in people not returning to arts events, this is consistent with McCarthy and Jinnett’s (2001) RAND model and was supported by the interviewees assertion that quality is important. However, Kay et al (2009) does not just conclude that the product barrier is about the CSQ, but also the PSQ, citing work from Migliorino et al. (1998) that people often quoted the lack of friendly staff as the reason for not going to cultural events. This is consistent with comments by the Liverpool-based theatre company, the Wigan-based visual artist, the Manchester-based music promoter, and the Lancashire Arts-based organisation, who stated that the quality of customer service was key. Kay et al (2009) also cited work from ACA (1999), which found a class distinction in people’s likeliness to attend, with many people stating it was ‘not for people like me’, which is consistent with the general conclusion that the interviewees made that the arts were exclusive.

While many of the interviewees, as stated above, cited the quality of customer service as the reason the arts can appear exclusive suggesting these points could be inter-linked, others referred to drinks and tickets being over-priced along with an expectation to dress up (*Manchester and Edinburgh-based theatre companies),* the location of the venue (Head of marketing at the mainstream theatre house) and socio-demographic factors (Manchester-based comedy promoter) as reasons.

Kay et al (2009) second barrier was ‘cost access’, which as previously mentioned, a number of the interviewees mentioned as making the arts appear exclusive, which demonstrates how the barriers interact with each other. Amongst the cost barriers, people also mentioned the lack of concessions, which was picked up by two of the organisations, the Manchester-based music promoter, and the Lancashire-based arts organisation. Kay et al (2009), also stated that the 'cost of the overall encounter' not just the 'entry fee' was a barrier, this included the peripheral product (e.g., food and drink), which was identified by most but not all the interviewees (Manchester and Edinburgh-based theatre company, Manchester and Edinburgh based music promoters, Wigan based visual artist, and the Lancashire-based arts organisations). However, other factors related to the whole encounter, were not so widely picked up on, including Transport, parking, and baby-sitting, this may be because the arts organisations believe they are out of their control, or audiences do not feed this information back to arts organisations, as they do not view it as their fault.

Kay et al's (2009) third factor was physical access, which was again identified in some shape or form by all the organisations. This includes aspects like public transport, the venue being difficult to get to, and interacts with cost access, as the cost of these things can also contribute to a greater physical access barrier. Two further barriers outlined by Kay et al. (2009), the 'personal access barrier' and the 'personal interest barrier', were in part identified by the arts organisations. 'Personal access' refers to people not being comfortable, entertained or having fun, Kay et al. (2009) stated this could relate to a bad first experience, which is consistent with the RAND model's cyclical nature and also interacts with Kay et al's (2009) product barrier, and is again supported by the universal belief amongst the interviewees that quality plays a key role in engaging audiences, and the view advocated that people often do not attend artistic events, because they have previously seen poor quality work. However, there were also situational factors, often not referred to by the interviewees, these included events not scheduled when people are free, too much organisation and family circumstances.

The 'personal interest barrier' refers to customers being offered products that are not relevant to them (ACA, '99 as cited in Kay, 2009 et al), this was highlighted both quite specifically and more generally. Specifically, it was mentioned by the *Manchester-based comedy promoters* with regards to ethnic minority and LGBTQ+ communities not feeling that the comedy scene catered for their needs, this was also echoed by the *Liverpool-based theatre company*, whilst more generally, the *Manchester and Edinburgh based theatre companies* pointed to it feeling too upper/upper-middle-class. Kay et al (2009) stated that other factors also came under 'Personal Interest', including their family considering it a waste of money, or it is peer group facilitated, these factors were not largely recognised by the interviewees. Two participants did acknowledge the role of peer groups, the North-West fringe producer stated the image of going to the theatre can be problematic, while the head of marketing at the mainstream theatre house in London stated that certain members of social groups took a lead in organising events.

As stated in relation to the RAND model, one of the key barriers identified by Kay et al (2009), but which appeared to be over-looked by the interviewees was ‘time barriers. Two interviewees mentioned the need to keep a time limit of one hour and twenty-minutes (L*iverpool-based theatre company*) and using an interval (*North-West based fringe producer).* Intriguingly, all the interviewees mentioned factors related to time, for example the activity being in their location, the need for people to get away quickly to catch their transport but did not specifically mention ‘time’ in the context of people having limited time in their lives. This may be because they identified issues like location as being in the same category as time. Alternatively, it could be that most of their observations are based on issues already existing within their own audiences, and those people who view themselves as not having the time don’t go to the events in the first place, making it less likely to flag up to arts organisations. One other reason cited by Kay et al (2009) is that the concept of time as a barrier is very subjective, if someone prioritises the role of the arts, they are more likely to make the time in their life to attend events, therefore time is not a barrier for them. Alternatively, people who consider it a low priority are less likely to make time, therefore time does become a barrier for them. This is consistent with the fact that people who are attending events, even if irregularly are less likely to bring the ‘time barrier’ up as an issue.

‘Information barrier’, that was identified by Kay et al. (2009), was another barrier that some of the interviewees agreed existed. This included the *Liverpool-based theatre company*, *Manchester-based music promoter and North-West fringe festival* who believed a lot of the problems were people not knowing that events were on, while the *Edinburgh-based music promoter* mentioned the fact that the venues can sometimes be poor distributing the information. The *Manchester-based theatre company* also stated that part of the problem for fringe theatre is that people expect it to be like mainstream theatre, and it is not, could this be related to a lack of information? The *Manchester-based theatre company* also said events should take place in spaces where other events are taking space, as this will raise awareness of each event happening among different audiences.

The information barrier could also relate to the value-for-money aspect that the organisations mentioned. Do you need to provide audiences with the type of information that re-assures audiences that they will get value for money? The *Wigan-based visual artist* stated that she believed people were more likely to attend an event if they made it look interesting, while the head of marketing for the mainstream theatre house based in London said that television and cinema can use trailers, and theatre could do with finding a solution to this problem.

Arts organisations should also be conscious that according to Kay et al (2009), the information barrier, does not refer just to making sure people know about the event, but presenting the information in a way that makes them feel comfortable and confident to attend. The Lancashire-based arts organisation said this was particularly prevalent among people with disabilities, starting with the email address, where they often find generic email addresses intimidating (e.g., info@) opposed to an email address with a named person. She also stated that there is a need for information on organisation's websites about parking, transportation, maps, the venues access information (e.g., is it accessible for people who are visually impaired) and ticketing information, (e.g., can they sit next to their friends and does the venue have a toilet?). While these factors may be more significant for people with disabilities, could they be key for all audiences? Kay et al (2009) stated that one of the key information barriers, was the information provided by the staff, linking back to the need for high-quality and welcoming customer service, which was raised by the *Liverpool-based theatre company, Wigan-based visual artist,* and *Lancashire-based arts organisation.*

Kay et al (2009) final barrier, that the interviewees universally agreed on was 'socialisation'. Socialisation was especially key amongst the music promoters, with both the *Manchester and Edinburgh-music based promoters* stating that a sense of community was the key aspect of people attending their gigs, both promoters stated that it was often about people attending gigs on their own and making new friendship groups while there. The *Edinburgh-based music promoter* stated that while her gigs do attract pre-existing friendship groups, they were normally no bigger than two or three. The theatre companies believed that socialisation should be a key part of attending a theatre production and believed providing a bar space with affordable drinks was key to achieving this aim. Both the Manchester and Edinburgh-based theatre companies believed this is neglected, with the *Manchester-based theatre company* stating that everything at the Royal Exchange was over-priced, while the *Edinburgh-based theatre company* believed drinks were over-priced at the Traverse theatre. The *Manchester-based comedy promoter* stated that he believed comedy fell into the same bracket as a meal out, a special social event.

5.3.1. The Secondary Quantitative Data

The reason identified by the interviewees are also largely in line with the secondary quantitative data produced by a range of researchers.

Consistent with Keeney's (2007) findings, outlined in *figure 8,* virtually all the interviewees stated 'cost', as a reason for non-attendance, with Keeney's (2007) research finding it the fourth biggest reason for non-attendance. As stated earlier, 'difficult to find time', which

Keeney (2007) found to be the second biggest reason for non-attendance, was not mentioned directly, although the interviewees did allude to time-related issues, for example 'location' and the 'time of travelling'. Keeney's (2007) number one reason cited, was 'not really interested'. This would appear to be quite a broad range of reasons, and the interviewees did not use this specific term. However, it is possible that some of the reasons the interviewees cited, contributes to people being 'not really interested', including the 'quality' of the arts, the 'relatability' and 'the emotional impact' of the show. 'Not really interested' could also relate to the background stage in McCarthy and Jinnett's (2001) RAND model, which alongside social demographics, also includes past experiences, and what Kay et al (2009) and some of the interviewees described as 'the arts not being for people like me'.

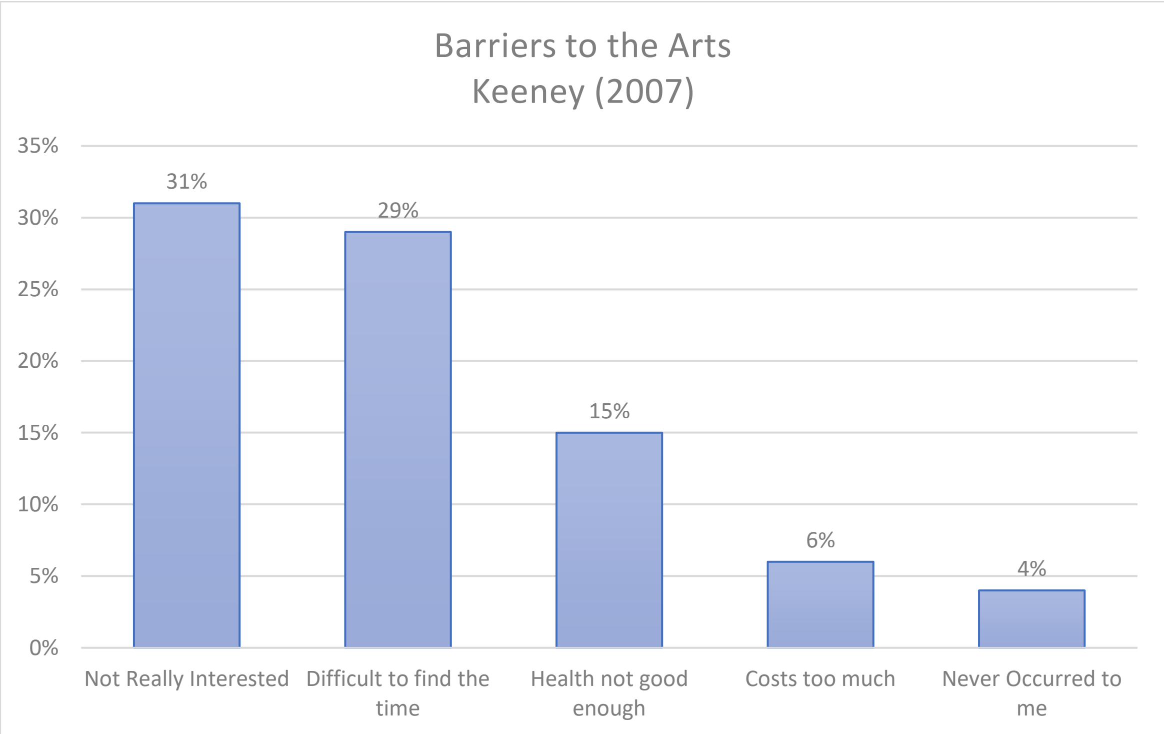

Figure 8: Barriers to the Arts (Keeney, 2007)

'Health not good enough' was not universally mentioned, however the *Lancashire-arts-based organisation* stated that there was a failure to provide access to the arts for people with disabilities, while the *Manchester-based comedy promoter* stated it was not just people's physical health, but also mental health, stating that anxiety could be a direct or indirect barrier.

The interviewees were even more in line with Hersi (2018) and Ryan (2019) findings. As stated, most participants cited Hersi's (2018) top three barriers to the arts, 'price', 'location' and ‘food and drink available’, along with Ryan’s (2019) top two, ‘Entry cost’ and ‘travel time’. Most participants also mentioned the ‘Transport options available’, although this was often interchangeable with ‘Location’. Other reasons cited, including ‘new experience’, ‘length of activity’, ‘child friendly’ and ‘impact on health’ were mentioned by some interviewees, but not the majority. Hersi’s (2018) figure are outlined in *Figure 9, and Ryan’s (2019) are outlined in Figure 10.*

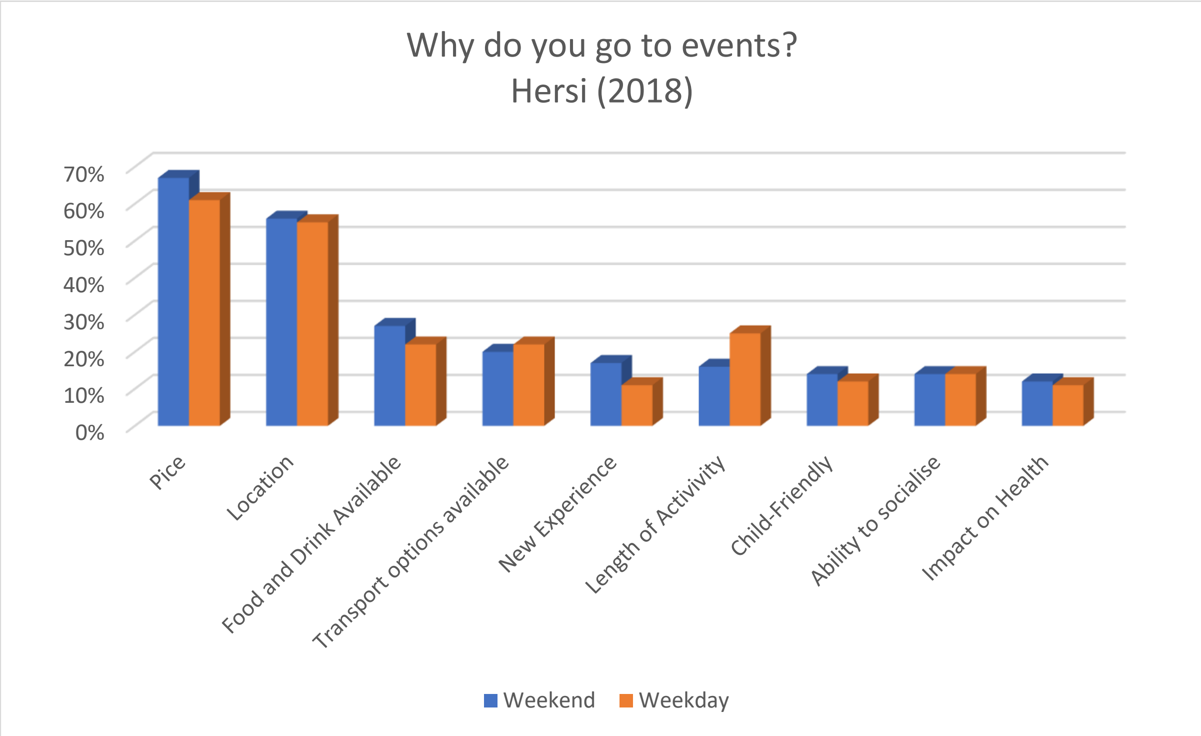

Figure 9: Why do you go to events (Hersi, 2013)

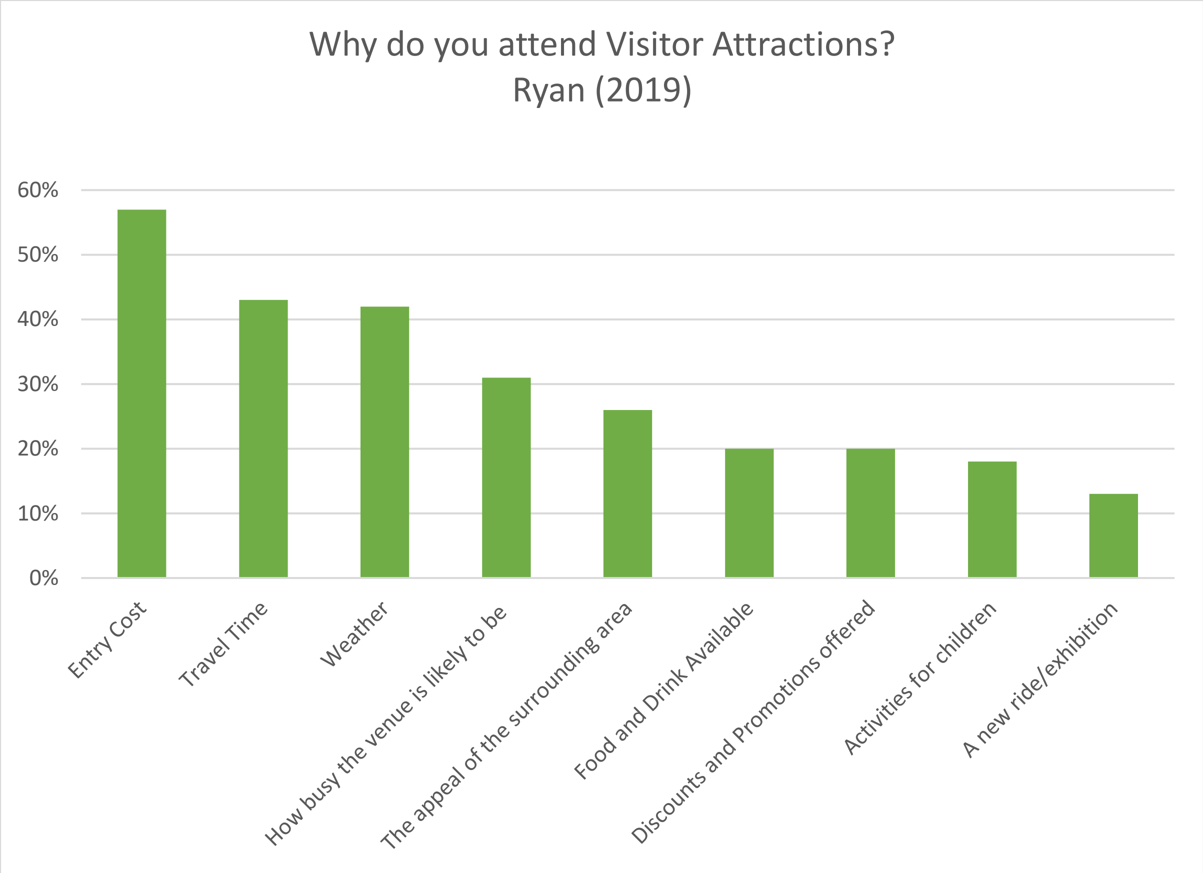

Figure 10: Why do you attend visitor attractions (Ryan, 2019)

The 'ability to socialise', which was mentioned by most interviewees, featured much more prominently in Ryan's (2019b) study that Hersi (2018) and Ryan (2019). Ryan (2019b) found 'to have a good time with friends/family' and 'to socialise with new people' were two of the key factors influencing people's desire to go to music festivals, Ryan's (2019b) figures are outlined in *figure 11.*

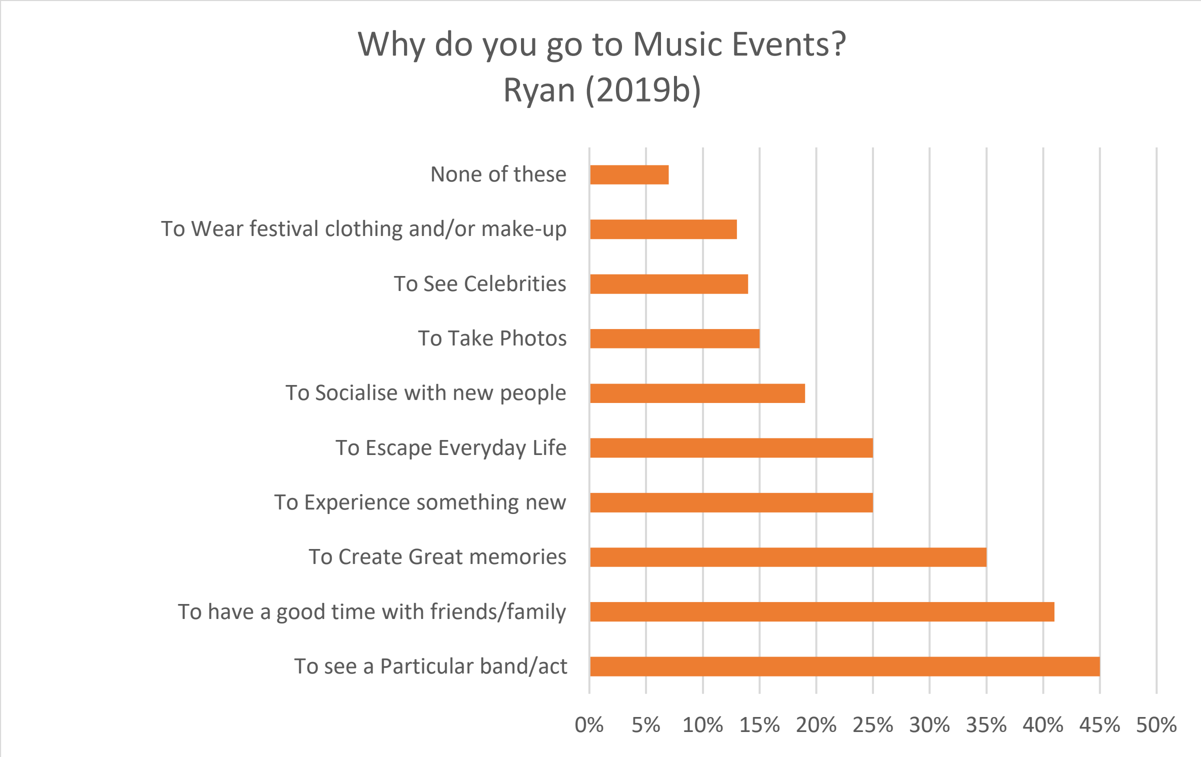

Figure 11: Why do you go to music events (Ryan, 2019b)

5.3.2. Less recognised motivators and barriers

A selection of the interviewees identified reasons for attending artistic activities that were not picked up by the other interviewees or most of the secondary research identified in the literature review. For example, a small selection of the interviewees (*Liverpool-based theatre company, Manchester-based music promoter, Wigan-based visual artist, North-West-based fringe producer and Manchester-based theatre company)* identified the information available to audiences, through branding, poster design and the use of twitter and imagery. The only research in the literature review that discussed 'information barriers' was Kay et al (2009), this may be as marketing factors take place for audiences on a more subliminal level, which therefore means it does not appear in the secondary quantitative research. Three other factors identified by a minority of the interviewees, but not the majority of interviewees or the wider secondary data were local acts/artists (Manchester-based music promoter; Manchester-based theatre company; Edinburgh-based music promoter), the style of the act/artist (Manchester-based theatre company; North-West based fringe producer; Manchester and Edinburgh-based music promoter) and special effects (Liverpool-based theatre company). One explanation for this is that these are sub-categories which contribute to larger categories asked about in the research, for example 'the act'. Another is that arts-organisations may over-estimate the importance of certain factors based on their own artistic values, for example arts organisations may consider ‘special effects’ as important, but potential audiences may not value these as much.

Another barrier identified by some of the interviewees, but not in the quantitative secondary data, was exclusivity, although as mentioned earlier, it was identified in Kay et al’s (2009) qualitative research, through the ‘Personal Interest barrier’. Again, this could be due to it being identified through other categories in the secondary data, for example as a contributing factor for ‘not really interested’ (Keeney, 2009). Other barriers identified by the minority of interviewees but not the majority or the secondary data, included ‘anxiety’, ‘physical access’, ‘image’, a lack of ‘honest reviews’, ‘discount knowledge’, ‘ethnic centricity’ and ‘relatability’, with the last two being intertwined. Again, all these barriers could be sub-categories of existing barriers, for example ‘anxiety’ and ‘physical access’ could both be linked to ‘health not good enough’ (Keeney, 2007) and ‘impact on health’ (Hersi, 2018), ‘honest reviews’ could be inter-related with the ‘product barrier’ (Kay et al, 2009), ‘discount knowledge’ could be linked to both ‘entry cost’ and the ‘cost of food and drink’, while the ‘ethnic centricity’ and ‘relatability’ barriers could be inter-linked to factors like ‘Not really interested’, and ‘Personal interest’ barriers (Kay et al, 2009).

5.4. The Role of the secondary product

Kohlede and Gomez-Arias (2016) stated that there was an over-focus from arts organisations on the CSQ and a limited focus on PSQ, which was more influential among audiences than they often realised, especially among non-regular attendees. The interviewees did discuss the PSQ, often at length. with both the Edinburgh and Manchester-based music promoters indicating that the PSQ was the biggest factor in attracting audiences to their events, stating that community was the biggest attraction, while the Manchester-based comedian also stated that he believed comedy sat in the same space as a meal out.

Some respondents did appear to agree with Kohlede and Gomez-Arias (2016) that the PSQ was overlooked, with the *Manchester and Edinburgh-based theatre company* both suggesting that the high prices of drinks at theatres, was a barrier that came about due to theatre programmers neglecting the importance of the social aspect for audiences. Both stated that they believed theatre should be about more than just going to see the show, creating a wholistic experience, where audiences enjoy it and discuss it with friends before and afterwards. Likewise, the Wigan-based-visual artists said that many of her audiences were more likely to attend a show if they believed there was a social element to it, including the opportunity to have a drink and meet other like-minded people. The Head of marketing at the mainstream London theatre house also stated that their personal research suggested that while the social aspect might not be a reason for initially attending an event, it played a significant role in the overall quality of the night for audience members.

The *Wigan-based visual artist, Liverpool-based theatre company* and *Lancashire-based arts organisation* stated that high-quality customer service, another aspect that Kohlede and Gomez-Arias (2016) cited as being part of the PSQ, was key to removing some of the boundaries to engagement in the arts. The Wigan-based visual artist, Liverpool-based-theatre company, and Lancashire-based arts organisation both stated that they believed that poor customer service, was often what made people attending artistic activities feel that it was not really for them. The Lancashire-based-arts-organisation said this was particularly true of people with disability, stating that they would often take high-quality and welcoming customer service over a higher quality food-menu or even show. The Wigan-based visual artists stated that this was not just about the friendliness of the people, but the whole way the arts organisations set up their customer service, including where they placed them in the building.

Part of the reason interviewees may give conflicting answers to how well the arts deal with the PSQ, is that some art forms may be overcoming it more successfully than others, for example the music and comedy industries, which have always been seen as a traditionally more social act, and may be better at delivering the PSQ than the theatre and visual arts industries, which have perhaps been guilty of neglecting this.

5.5. Reasons for variation and limitations of the research

Another reason for the variations in the answers between the interviewees with each other and/or the secondary data, is that different organisations have different visions and therefore different value propositions, that cater for different audiences. This can lead to organisations identifying different needs to other organisation and the secondary data. For example, two organisations had a conflicting view on the role of special effects, with the *Liverpool-based theatre company* stating that they thought that special effects were the icing on the cake, while the *Head of marketing for the mainstream theatre house in London* stated that they believed their minimal special effects created greater interaction between the audience and the performers. However, it could be that the audience for the mainstream theatre house are attracted to them because they specifically like the venue’s naturalistic nature and the greater interaction with the performers, and the more informal environment that comes along with that, while alternatively certain audiences (e.g. sci-fi fans) may look for more hi-tech performances and be specifically attracted to the special effects.

Likewise, this factor could also explain the variation of emphasis among different organisation and secondary research for different factors. For example, while all organisations identified socialising as being key, both the Edinburgh and Manchester-based music promoters emphasised it more, stating that community was the biggest reason for attending their gigs. Likewise, Ryan's (2019b) research, which focused on music festivals showed that both 'having a good time with friends/family' and 'socialising with new people' were the key attractors, indicating that 'socialisation' is a more influential factor to music audiences than theatre and visual arts audiences. Likewise, the North-West-based fringe producer stated that she believed 'new writing' attracted audiences, possibly indicating that 'new writing' plays a larger role in attracting fringe festival audiences than it does amongst mainstream theatre audiences.

However, it is important not to allow pre-ordained opinions to become a limiting factor on audience development. Music audiences may rate the 'socialising with friends' and other factors around the PSQ as more important, because the music industry have done a better job of making gigs a sociable activity, and it is therefore perceived as part of the package. Alternatively, theatre may not be tapping into potential audiences because they do not perceive it as a social activity which they can enjoy with their friends.

This factor comes even more to the fore when discussing barriers for minority groups, including those with a disability or from an ethnic minority. The Lancashire arts-organisation focuses on programming work for people with a disability, while the Manchester-based comedy promoter produces specialist nights for the LGBT+ community, as well as a night for people of colour. Therefore, these organisations and promoters will be acutely aware of the barriers to engagement for these communities. However, as these communities are statistically minorities within the population, their barriers will often not show within communities. There may also be the problem of ethno-centricities on the research, where the researchers focus on the problems of a traditional audience. This could lead to both groups like ethnic minorities and people with disabilities being overlooked, as well as people who may fit some of the demographics for attending the arts, but still feel alienated from it.

One potential limitation the interviewees potential sub-categories highlighted with the data is at points it outlines the general barriers and motivators for attending artistic activities, it does not delve into the deeper underlying motivators and barriers to arts attendance. For example, many of the categories are vague and ignore interactions. The category, 'the act' leaves a lot of questions open, what do people mean by the act? Are they just referring to well-known acts? Do they mean an act that looks interesting in the marketing material they have seen? Do they refer to the style of the act? Do they mean an act that they can relate to and is relevant to their own life? Also, what are people looking for from an act? Are they looking for the acts that is entertaining, funny, uplifting, or thought-provoking? Likewise, the term 'Not really interested' is also vague, does it mean they don't like the arts? Have they never been inspired to like the arts, because the arts have not been relevant to them?

5.6. Beyond RAND model

The interviewees in this study, along with a range of secondary data, supports much of the findings in the RAND model, for example the fact that the main barriers between stage two and three were time, location, and cost. However, the model was created twenty years ago and fails to consider many developments in the literature since, especially around how the different factors integrate with each other. 'Beyond RAND model', outlined in *figure 12,* looks to adapt McCarthy and Jinnett's (2001) RAND model, considering the criticisms of Wiggins (2004) MAO model and the findings of Kay et al (2009) and Kohlede and Gomez-Arias (2016). Kay et al's (2009) eight key barriers have been placed into the three different stages of the RAND model (McCarthy and Jinnett, 2001). However, two of the barriers, 'Product Barrier' and 'Socialisation' have been changed from being specifically about barriers, to also consider the motivators that engage people with the arts, considering the responses in the present study. They have also been amalgamated with Kohlede and Gomez-Arias (2016) CSQ and PSQ, Wiggins model has been incorporated into the model through using the terminology of 'Motivators', 'Opportunity barriers' and 'Ability barriers', as well as considering how these factors interact with each other

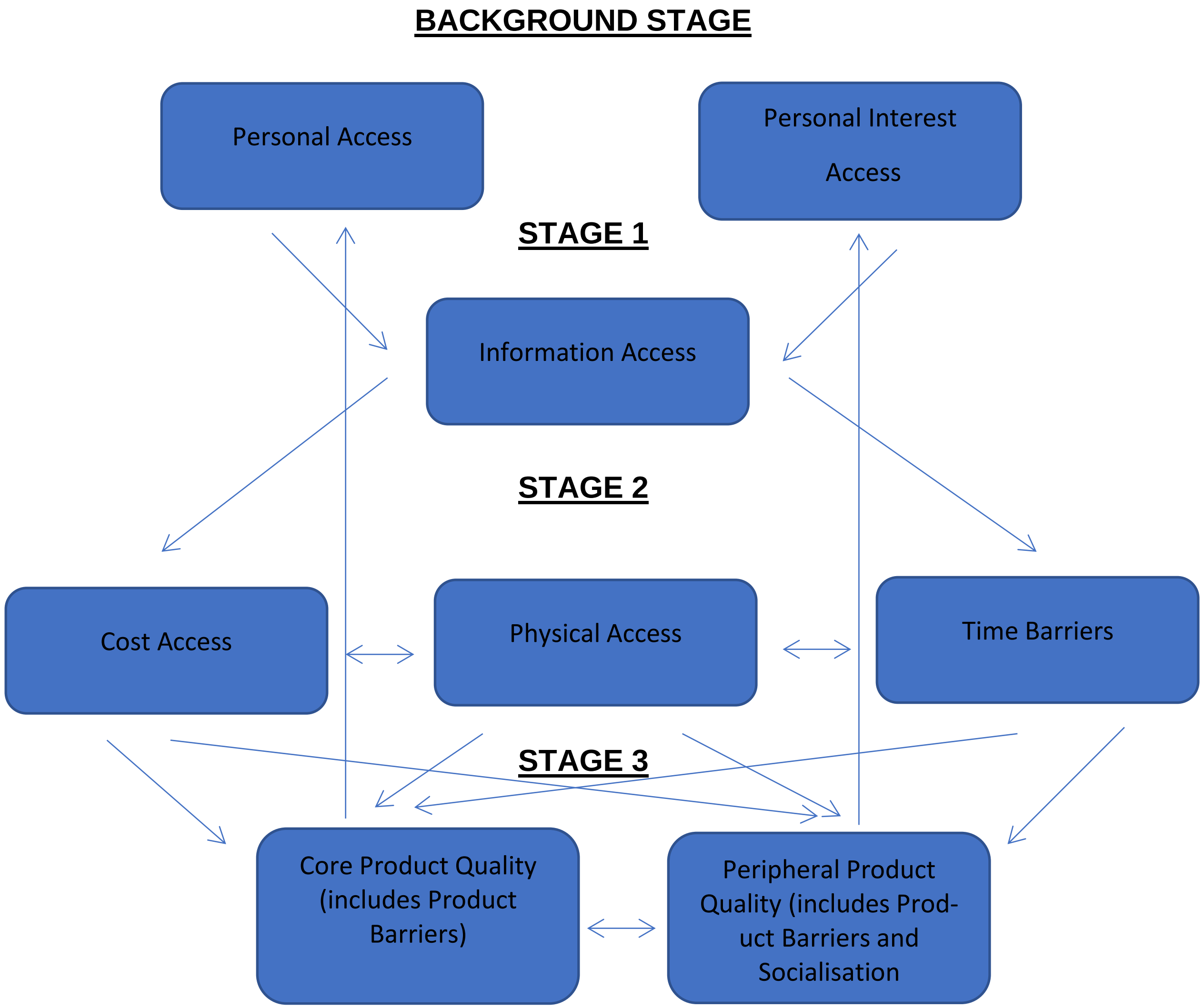

Figure 12: Beyond RAND – and updating of McCarthy & Jinnett's RAND model

The first six factors, ‘Personal Interest’, ‘Personal Access’, ‘Physical Access’, ‘Cost Access’. ‘Time barriers’ and ‘Information barriers’ are largely based on Kay et al (2009) six categories with same name but are embellished and adapted to consider the research from the present study. The final two categories, ‘Core Product Quality’ and ‘Peripheral Product Quality’ and influenced by Kay et al (2009) ‘Product barrier’ and ‘Socialisation barrier’, however also seek to include both the present research and the findings of Kohlede and Gomez-Arias (2016), as well as going beyond just barriers and looking to include motivators as well as just ability and opportunity barriers.

5.6.1. The Categories in the model

Personal Interest

This is virtually the same as ‘Personal Interest’ proposed by Kay et al (2009) and relates heavily to McCarthy and Jinnett’s (2001) background stage. This phrase often involves the background influences that affect whether someone is likely to engage in the arts. Based on both Kay et al, (2009) and the interviewees in the present study, this also refers to whether what has been offered to them is relevant and relatable. This will vary depending on many background cultures, including education and upbringing, and different cultures will consider different styles to be relevant. This will also be heavily influenced by the Core product quality (CPQ) and Peripheral Product Quality (PPQ), and whether they considered it to be relevant. People are more likely to consider going to artistic activities if they believe it will be relatable to them, for example is it about people from their social demographic or cultural background. Other factors that have an influence is whether their family consider it to be a waste of money (Kay et al., 2009), and interacts with ‘Personal Access’.

Personal Access

Often people don’t attend the arts because they are not entertained or do not find it fun. Another factor that could be added to ‘Personal Access’ based on the interviewees responses is exclusivity. Often people feel the arts is exclusive and ‘not for them’, so therefore do not attend. There is also an anxiety around attending arts activities, this may be related to people’s mental health, or other factors. These feelings and emotions are often influenced by previous bad experiences of the CPQ and PPQ. However, like the CPQ and PPQ, it should be remembered there is not a one-size-fit all answer. For example, Kay et al (2009) found a lot of people said they were not worried about it being enjoyable if it was though-provoking.

Kay et al (2009) also states that other personal factors that may influence this category include family circumstances and events not being scheduled at convenient times for people.

Physical Access

Physical Access refers to a whole range of what Wiggins (2004) would describe as 'opportunity barriers', this includes not just the individual's physical ability, but also people's ability to get to a venue. It can be influenced by venues being difficult to get to, the lack of public transport and city centre parking being expensive. Lower income families are less likely to have a car, so public transport is more important to them. However, other opportunity barriers could relate to personal factors, like people's physical and mental health. These barriers can be far more nuanced than just whether a person's health allow them to go to an event, for example as stated by one of the interviewees, people are not going to enjoy going to the arts if they are worrying about whether they will be able to access the toilets. Likewise, with mental health, conditions like anxiety may reduce people's enjoyment of the event.

Cost Access

'Cost Access' is predominantly what Wiggins (2004) would describe as an ability barrier. People feel they have a limited income and there is a lack of concessions for events, although Kay et al (2006) cites evidence that this may be perceptual, as consumers often overemphasise the cost (OMG, 2006 as cited in Kay et al., 2009). That is further emphasised in the present study, with the *Edinburgh-based theatre company* stating that most people are unaware of the discounts available. However, 'Cost Access' is not just about the cost of the event itself, but the whole encounter, Kay et al (2009) cited factors like transport, parking, food, and baby-sitting, while the present study particularly emphasised the importance of peripheral products like food and drink

Time Barriers

Wiggins (2004) would refer to 'Time barriers' as 'opportunity barriers' McCarthy and Jinnett (2001) recognise it as one of the main barriers, and Kay et al (2009) also raised it as a barrier to engaging in the arts, including Rentschler (2006, as cited in Kay et al, 2009). Davis and Prentice (1995, as cited in Kay et al., 2009) stated their needs to be an understanding of how much of it is time being a barrier versus the arts being low priority. 'Time' went under the barrier in the recent study, however it was also suggested that performers should seek to limit the length of the performance, while others highlighted that the arts may be low priority because other things are easier to do, consistent with Davis and Prentice, (1995, as cited in Kay et al, 2009).

Information Barriers

'Information barriers' refers to how a lack of information can be a barrier. In the present study, many of the interviewees cited the need for posters, marketing, and social media coverage, using imagery to relay information about a show. However, overcoming the information barrier involves going beyond just providing information and considering how people process information, taking into account all the senses, visual, auditory, and kinaesthetic (VAK) (Kay et al., 2009). The *Head of marketing at the mainstream theatre house in London* stated that the live arts need to find a way to communicate with potential audiences in a similar fashion to how television and cinema uses trailers, while Kay et al (2009) suggested ideas like presenting the brochure in a podcast.

Core Product Quality (CPQ)

CPQ is a combination of large parts of Kay et al's (2009) 'product barrier', influenced further by Kohlede and Gomez-Arias (2016) CSQ and the present study. The CPQ refers to the core product and relates solely to the artistic activity. It should be considered on an individual basis, and that the definition of quality is subjective, with different individuals and cultures considering different styles and performances to be high-quality. In fact, as Wiggins (2004) discusses in his MAO model, changing the style to improve the product quality in one cultural group, may lead to the product being viewed more poorly by another group. This was demonstrated by the *Manchester-based-comedy promoter* and the *Head of Marketing at a mainstream theatre* in London stating relatability on stage is important.

As stated, the factors which influence whether potential audiences consider an event to have a high CPQ varies, but could include: Is the act well-known? Does the act have a reputation that people know about previously? Is it a local act? Is it at a venue that has a reputation for quality? Does the piece emotionally impact on the person? Can the person relate to the piece? Is the piece innovative and new? Does the piece contain humour? What is the style of the piece? Does the piece include special effects? Is the piece natural and interacts with the audience? It should be noted that all these questions will be a positive for some people, while being viewed as a negative by others

Peripheral Product Quality (PPQ)

PPQ consists of everything related to the event, that is not part of the CPQ. It combines parts of what Kay et al (2009) describes as the 'Product barrier' and 'Socialisation barrier', while also being influenced by what Kohlede and Gomez-Arias (2016) called PSQ. Kohlede and Gomez-Arias (2016) believe the peripheral product is often neglected by venues and should be seen as important as the core product. Key aspects of the PPQ include creating a great environment for socialisation, including quality food and drink. Alongside this, the PPQ should also include welcoming customer service, and consider the ease of the experience for audiences, from buying the tickets and travelling to the venue, including parking and arriving at the venue.

5.6.2. How the model works

How Level 3 Interacts with the Levels around it

The CPQ and PPQ are perhaps the categories that are adjusted the most from Kay et al's (2009) original categories, based on the interviewees and secondary data. The key aspect of stage 3 is that it's very perceptual, fluid and audience focused. What is seen as high-quality should start from the audience perspective, as opposed to the artist's perspective (Ries, 2011).

This could possibly lead to how the 'CPQ' and 'PPQ' feeds back into the background stage. While education and previous experiences are important, this could be a self-fulfilling problem, as people with higher educational attainment may be more likely to attend artistic activities because they are programmed by people from a similar cultural background? Greater diversity in the artistic programming could make the arts more accessible to a wider range of audiences, engaging a more diverse range of people in the CPQ and PPQ, feeding back into the background stage more positively. *Figure 13* illustrates how the CPQ and PPQ could feed into the background stage negatively. It should also be remembered that most people who fit the profile of people most likely to attend the arts, are also disengaged and find the arts intimidating. Therefore, starting to understand what audience consider a strong CPQ and PPQ is key, and should not neglect potential audiences with a similar profile to those who already attend regularly.

STAGE 3:

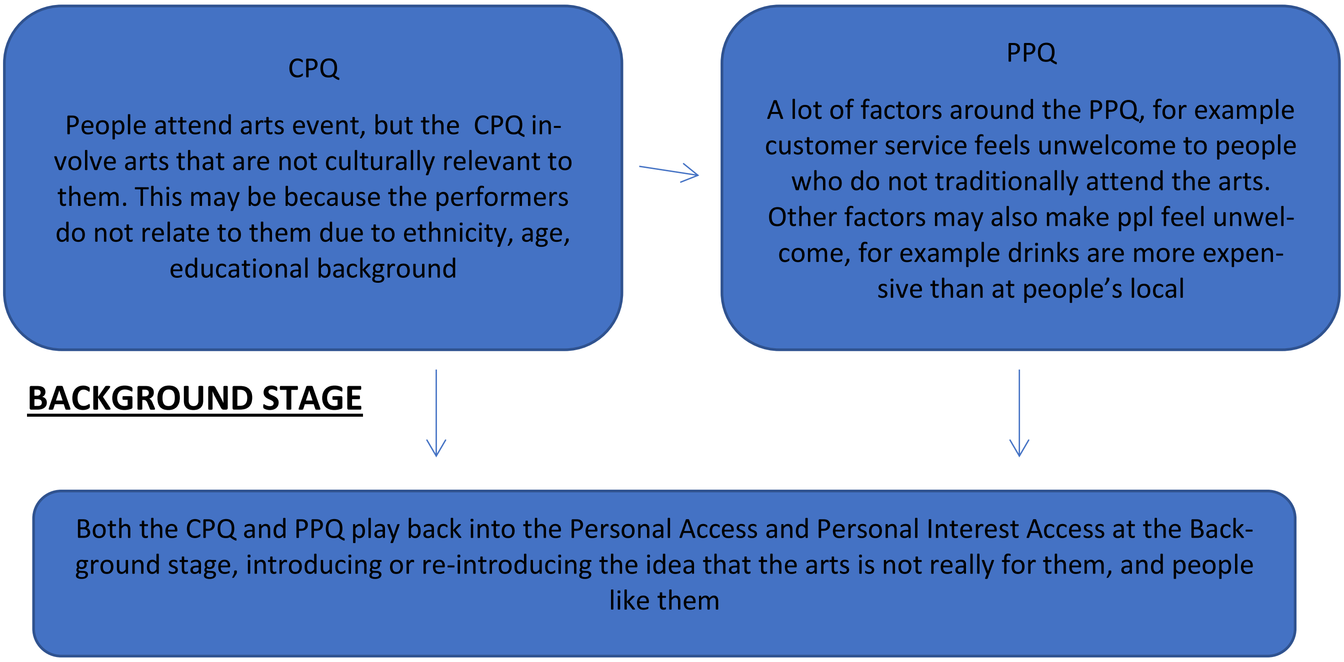

Figure 13: Demonstrating the interaction between stage 3 and the background stage that could lead people to believe the arts is not really for them

It should also be remembered that stage 3 is about both the CPQ and PPQ, and aspects like customer service play a key role in audiences experiences of the arts, as demonstrated in *figure 13*, many of the interviewees agreed venues did not pay enough attention to the quality of customer service.

The 'CPQ' and PPQ also interact with each other, which could both be seen as inter-wined, as many of the interviewees argued that the ability to socialise was a key part of the overall product. Therefore, many arts patrons will consider the 'socialisation' element as a key to the overall product quality.

CPQ and PPQ also interacts with all three categories at stage 2, 'cost access', 'physical access' and 'time access', beyond those three categories influencing whether people move from stage 2 to stage 3, as all three categories will influence how much people enjoy the CPQ and PPQ. For example, someone may have the finances to access the CPQ, but their finances may limit how much they can access the PPQ. Can they buy a meal before the show? Can they buy some drinks? Do they need to pre-drink at home beforehand? If they must limit how much they can access the PPQ, this may affect how much they enjoy the CPQ. Likewise, if someone has limited 'time access' they are less likely to enjoy both the CPQ and PPQ, which could include a three-way interaction, as someone is running out of time may choose to not buy a meal beforehand, therefore skipping the PPQ, and reducing their enjoyment of the CPQ. With regards the 'Physical Access', if someone is struggling to find a car park or public transport, they may again have to skip the PPQ and again enjoy the CPQ less. This could be particularly true of certain communities, for example, the *Lancashire-based arts organisation* stated people with a disability may have their enjoyment of both the CPQ and PPQ reduced if they are worried about accessing the theatre, or whether they need to go to the loo. Alternatively, they may not access the PPQ if they feel they cannot get to the bar, again reducing their enjoyment of both the CPQ and PPQ. These factors are illustrated in *figure 14* and *figure 15*.

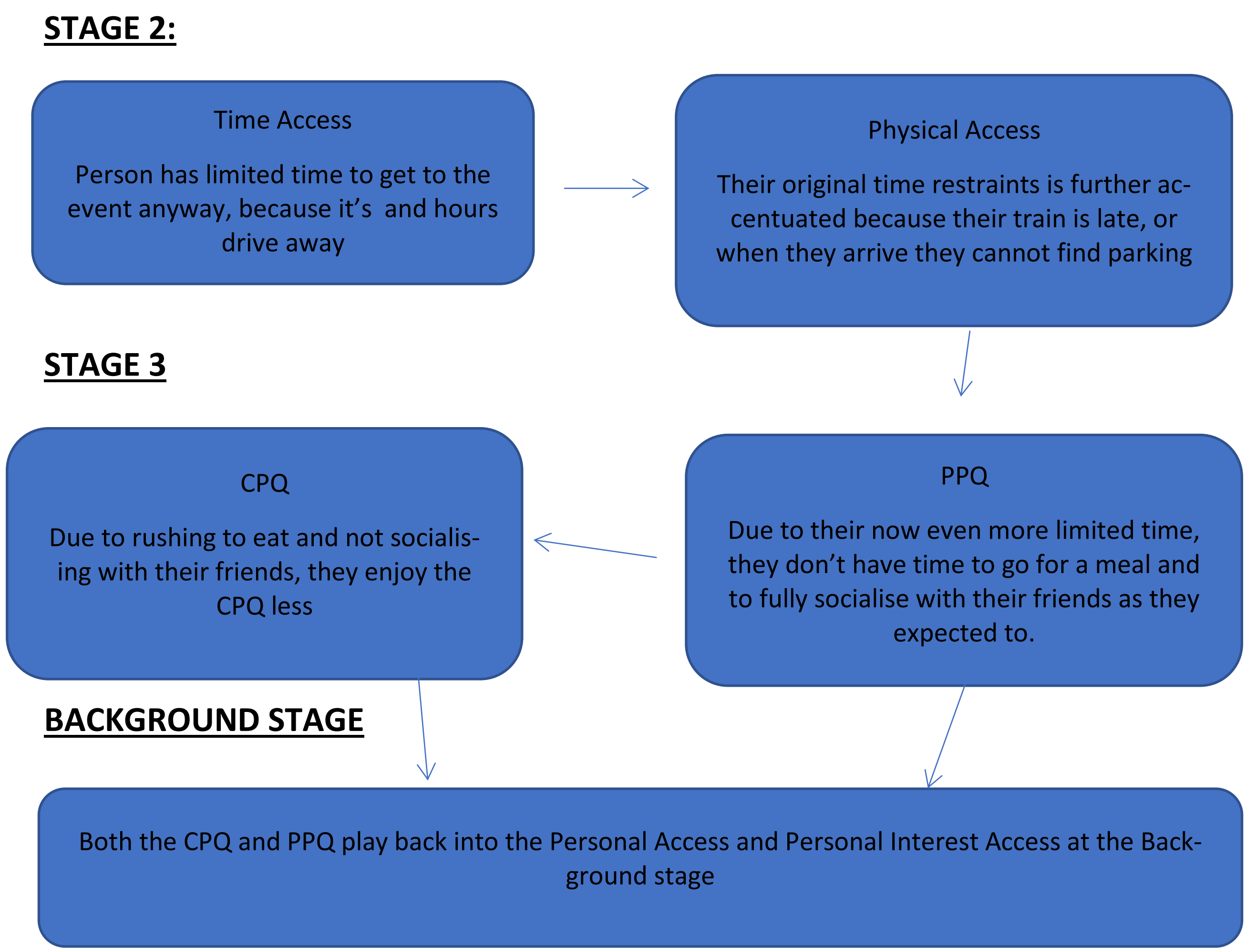

Figure 14: The impact and interaction of time access and physical access on PPQ and CPQ

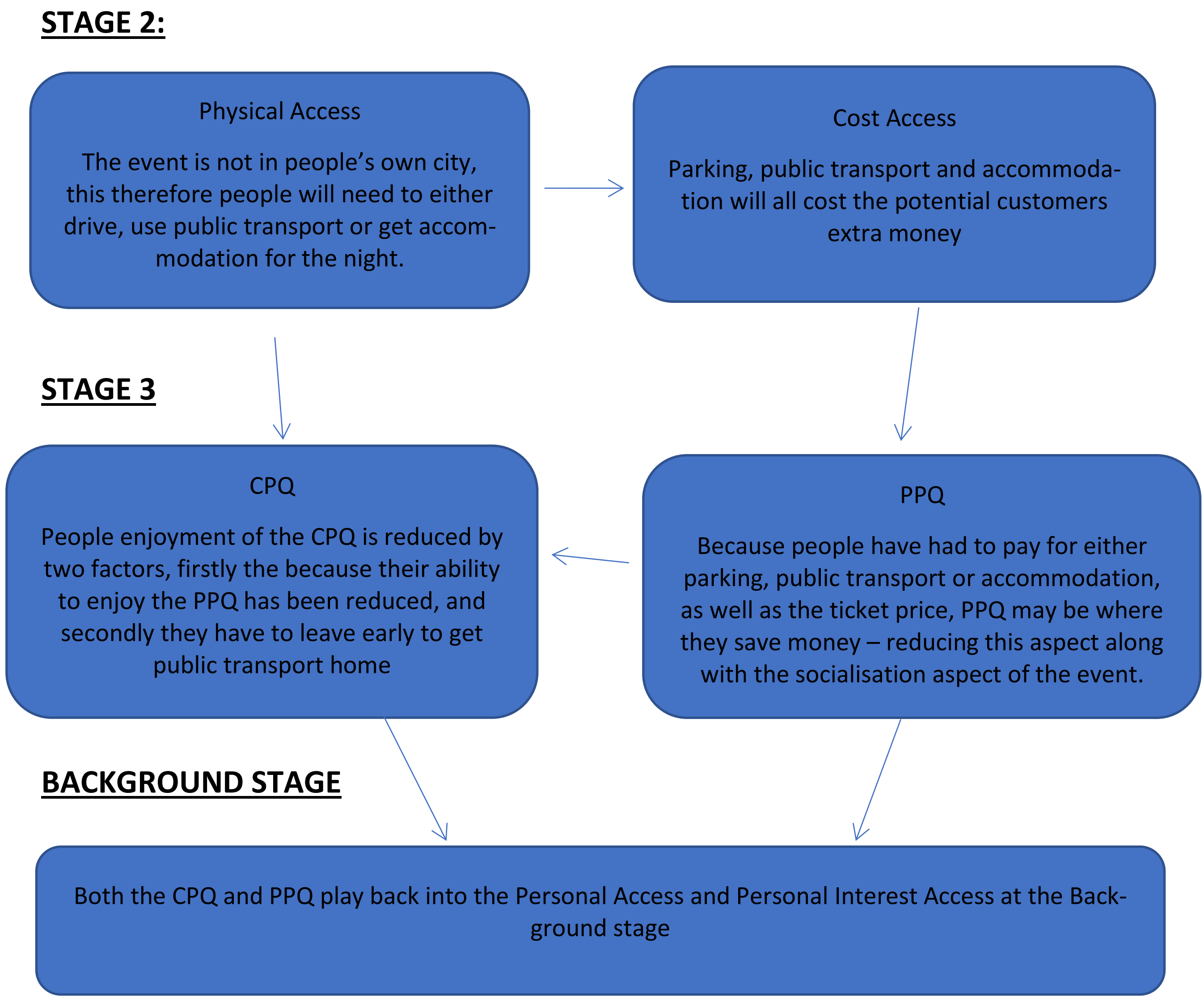

Figure 15: The interaction and impact of cost and physical access upon CPQ and PPQ

It should be noted, that on the face of it the model could have appeared to overlook one of the key factors, 'Location'. However, location contributes heavily to both 'Physical Access' and 'Time Access', as demonstrated in *figure 16* and *figure 17.* For example, people are less likely to be able to physically access a venue if it is an hour plus away. Likewise, if it is in their local area, 'travel time' will be reduced, reducing the 'time barrier', and likewise the reduced travel probably also reduces the 'cost barrier', as cost of transportation is likely to go down, highlighting how the barriers at stage 2 are likely to interact with each other.

The three barriers at stage 2 could potentially interact with stage 3 on a deeper more subliminal level. For example, if someone must buy a ticket for what they consider a relatively high price, there's the possibility they may judge the piece more critically, which again will feed back into 'Personnel Interest Access' and 'Personnel Access' at Level 1. Likewise, even if someone can technically afford a ticket to a show, they may not want to spend that amount every week, whereas a lower ticket price and a reduced cost to the whole encounter may lead to people going to see more shows, possibly with more friends, accessing the arts more and developing their understanding, while also enjoying the social activity around it. This could again lead to more positive experiences feeding back into 'Personnel Interest Access' and 'Personnel Access' at the background stage. A note of caution, without further research pricing should not be seen as a one-way street, lowering the prices to much may make potential customers question the quality.

STAGE 2:

Cost Access

People have spent a lot of money as a special event on transport, tickets and possibly accommodation. This means they have high expectation and could not afford to do this every week.

STAGE 3:

PPQ

Because the have over-heightened expectation of the event, it is less likely to meet their expectations, leaving them disappointed.

Figure 16: Subliminal interaction between 'cost access and PPQ'

Likewise, a similar feature could work with 'Physical Access', if people have an arts venue in their own neighbourhood, they may be more likely to pop down to it more regularly, once again accessing the arts more and developing their understanding, which once again plays back into 'Personnel Access Interest' and 'Personnel Access'.

The Role of Level 1

The main factor in the 'Beyond RAND model' at Level 1 is the 'Information barrier', largely based on Kay et al (2009) barrier of the same name. Firstly, like the features at level 2 and 3, there is the possibility that Level 1 has also suffered from a culturally centric viewpoint, implemented by predominantly white, well-educated people, on high incomes. Kay et al (2009), states that the information provided by venues need to take a more, 'Visual', 'Auditory' and 'Kinaesthetic' (VAK) approach, with it traditionally being over-focused on just the visual aspects. One of the main suggestions proposed by Kay et al (2009), was for venues to consider having an auditory brochure as well as traditional brochure. In the modern day, this could take many forms, including using tools like YouTube. Attempting to make the brochure interactive could be key for those with a kinaesthetic learning style.

Like Levels 2 and 3, level 1 also interacts with the levels around it. Those people at the background stage who have a 'Personnel Interest Access' and 'Personnel Access' to events through their upbringing and background, are more likely to know where they can access the information about shows, for example the correct websites, and places to go. Likewise, if people are more interested in artistic activities, they are more likely to seek the relevant information out, as McCarthy and Jinnett (2001) point out in their original model. Similarly, if people see a show advertised for an event they saw previously, they are more likely to respond to that activity positively. Figure 17 illustrated how the background stage could interact with stage 1.

BACKGROUND STAGE:

The Personal Access and Personal Interest Access at the Background stage, has always led them to believe that the arts is not really for them, and people like them. Due to this they have very rarely seeked out information.

STAGE 1

Information Access

As people are not normally use to gaining the information, as they do not see the arts as 'for people like them', they have limited knowledge about where to find information about the arts.

Figure 17: The impact the background stage has on Stage 1

Likewise, level 1 may also interact with level 2, for example if people see a poster for a show that they consider to be too expensive, this may instantly turn them of interacting with the 'Information'. Likewise, the same effect may happen if people feel they must spend a lot of time looking for the price of something. Alternatively, if people see an event advertised in their local area, they may instantly think that's just around the corner from me, I should give it a go.

5.7. Real-life Implications of 'Beyond RAND'

The study so far has heavily emphasised the theoretical aspects of audience engagement, in this section the study starts looking towards the 'enterprise' section and real-life implications of both the primary and secondary research. While continuing to consider the theory underpinning the theoretical principles behind 'Beyond RAND', this section considers the real-life implications, before examining some of the problems that implementing 'Beyond RAND' may provide the arts organisations interviewed in this study. Later in the conclusion section, we will look at more practical solutions to implementing 'Beyond RAND', having considered the problems in this section.

5.7.1. Theoretical rational behind Real-life implications of 'Beyond Rand'

Due to the high-levels of interactions taking place in 'Beyond RAND', which is supported by both the original RAND model from McCarthy & Jinnett (2001), and the MAO (Wiggins, 2004) model, along with research from Kay et al (2009) and Kohlede and Gomez-Arias (2016), Beyond RAND needs to be implemented with a wholistic approach. This causes some challengers for the model, as it cannot be implemented stage by stage.

Therefore, the implementation of the model needs to begin with understanding of what the problems are for people engaging with the arts at the 'Background stage'. Why do people not find certain artistic activities relatable or relevant to them? What are the key problems that make the arts difficult for people from certain backgrounds to relate to? Another key factor to consider, is why do even most people from the profile you would expect to attend the arts, find it hard to relate to? On the 'Personnel Access' level, why do people not find the arts fun? Why do people think the arts is exclusive and 'not for them'?

Understanding these points on a deeper level is key to the success of a real-life implementation of 'Beyond RAND'. It is important for practitioners to understand why the arts is not relatable to people on a deeper level and ensuring that the solutions they come up with are not viewed as tokenistic. Implementing 'Beyond RAND', should be consistent with Ries' (2011) lean start-up model, and may involve art practitioners facing tough questions about what they consider to be high-quality, entertaining, and fun, which may not be in line with potential customers. As Ries (2011) states, you cannot define what quality is until you know who the customer is. The process will involve talking to potential customers about what is relatable to them in line with Reis' (2011) lean-start-up, and not making assumptions on behalf of audiences, in accordance with Kohlede and Gomez-Arias (2016).

Once arts organisations believe they understand the problems at the 'background stage', the organisations need to turn this into a programming philosophy which they can use to populate wholistically at every stage of the 'Beyond RAND model'. The organisations need to ensure that they are creating a PPQ and CPQ that these audiences will find fun and exciting and believe are for them and people from their background. Once the arts organisations have created these events, they need to ensure they are overcoming the potential audiences' barriers at level 2, including 'time', 'physical access' and 'time barriers'. If the event continues to be at a price that is too expensive, or that people cannot 'physically access', people will continue to think the event is not for them at the 'Background Stage', as the Manchester-based theatre company said in his interview. Finally, understanding how at stage one the 'Information barrier' can be overcome, by relaying the information to the audience, to get across the key message that the event is relevant to them. This is not just about creating a poster that artists think these groups will find 'cool', but a deeper understanding about how these groups of people consume their information. If information is presented in a medium that people do not relate to, they will once again think the event is not for them. This is as much about the practical ways people consume information as trends, for example if someone is an auditory learner, and they can only find printed posters, or visual social media posts they will not engage with the activity.

It is also important to understand when going forward with the real-life implications of 'Beyond RAND' how quickly these different factors could interact with each other. For example, assuming someone has been engaged to the level where they have decided they are prepared to give an event a chance, if someone attends and enjoys the CPQ of the event, it is important to get them instantly enjoying the PPQ after the events. While these potential future repeat customers are enjoying the PPQ after the event, both the CPQ and PPQ could already be playing back into the background stage, with regards to 'Personal Interest Access' and 'Personal Access', was that event relevant for them? Did they enjoy it? Are they enjoying the PPQ? At this stage as their enjoying drinks, they may see marketing material for the next event. Do they believe this event will also be relatable to them? Have they seen the event presented in a way that makes them think it is going to be relatable to them? Can they buy tickets for that event now in a way that they find convenient? This may include buying the ticket on an app, or just going to the bar and buying a ticket. These stages will continuously and quickly react with each other, these interactions are further illustrated in *Figure 18*.

Being influenced by Ries' (2011) lean start-up and remaining conscious of Kohlede and Gomez-Arias (2016) recommendations of consultations with audiences, it is important once arts organisations have implemented the 'Beyond RAND' model throughout their artistic programming, to have continuous dialogue and consultation with their audiences. Once they start marketing their programming with potential audiences, and hopefully potential audiences begin to engage with their productions, they need to consult with audiences about whether the material appears relevant to them? Once they have engaged with the event, was it relevant to them? Did they find it fun and entertaining? Or thought-provoking? If they were not fully satisfied, what can be done to increase satisfaction? If it was achieved, what can they do to make it even more relevant, to attract new audiences?

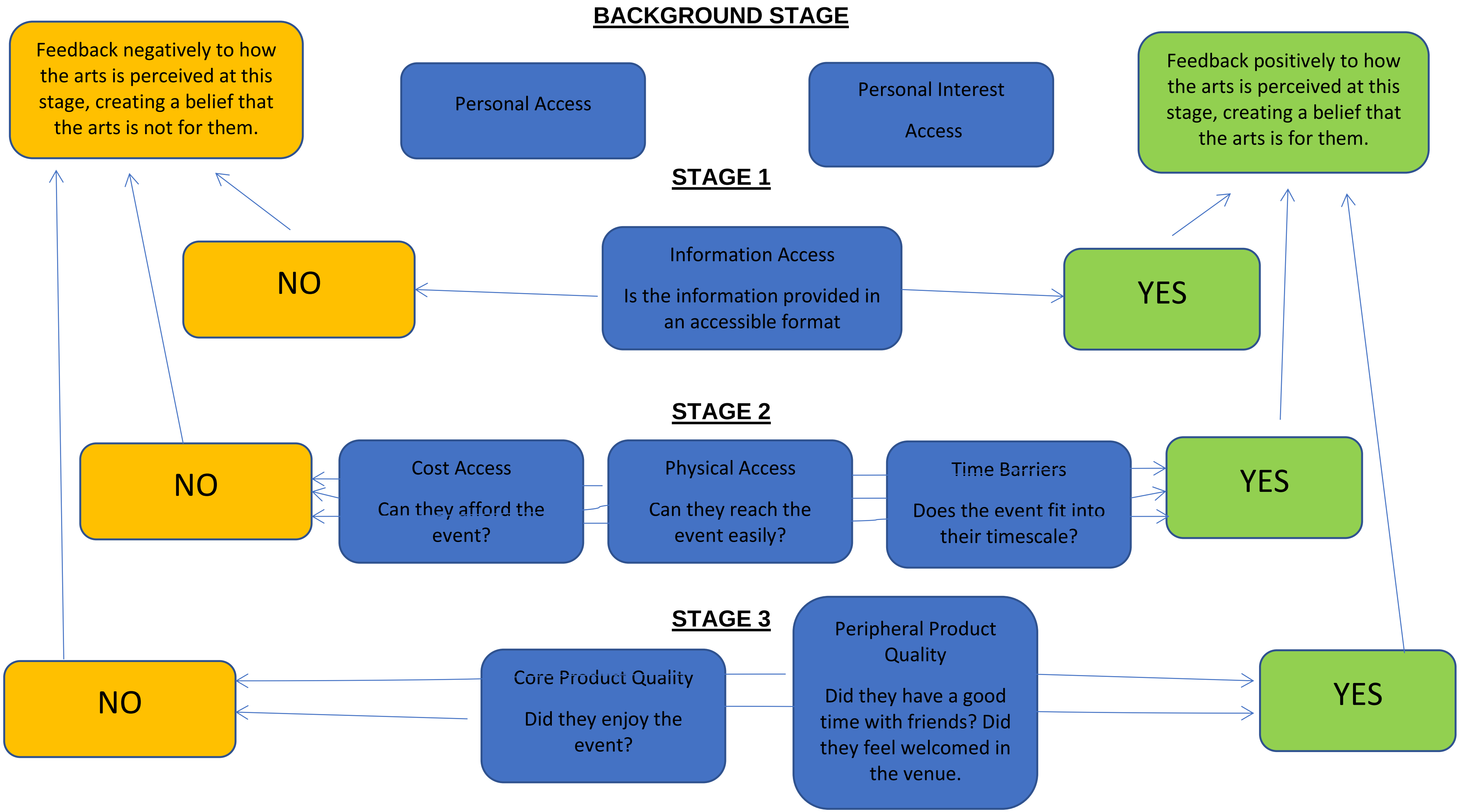

Figure 18: How RAND model feedback to the background stage

5.7.2. Practical Difficulties of implementing 'Beyond RAND'

The integrated nature of 'Beyond RAND', is problematic for many arts organisations when it comes to implementation. This is partly due to the disjointed nature of arts scene across all arts organisations, with organisations working as their own separate cell, with little encouragement to engage and work with others.

Two of the theatre companies, the *Manchester-based-theatre company* and *Liverpool-based-theatre-company* discussed how difficult it was for them to build up a relationship with venues. The *Liverpool-based-theatre-company* stated the need for more honest discussions, where venues *clearly* stated the contacts, the venue could offer. Likewise, the *Edinburgh-based-music-promoter* spoke of their frustration at venues failure to share their social media posts.

SAO's lack of a relationship with larger organisations causes them deeper problems implementing 'Beyond RAND' than just communicating their message to audiences. Many of the SAO's interviewed in this study believe they have little control over most of the cycle, for example, both the Manchester and Edinburgh-theatre-based companies criticised drink prices at their local venues, yet this was an issue they felt they had no control over, largely because they do not. Likewise, the Edinburgh-based music promoter said that one of the biggest complaints they received from audience members was the cost of drinks, yet once again this is an issue that it out of their control.

Alongside the lack of relationship with venues, the Manchester and Liverpool-based-theatre-companies discussed their lack of resources. Most arts organisations interviewed in this study have a limited budget, therefore it should be assumed they do not have the resources to carry out the market research to aid implementing 'Beyond RAND'. It would be assumed most of the organisations based their evidence on their own discussions with audiences and lacked the resources to carry out systematic research. Indeed, the *Manchester-based-theatre-company* stated that larger subsidised venues should programme smaller theatre companies more often and allow them greater access to their marketing infrastructure.

Considering the barriers outlined above, the interviewees had remarkably strong instincts, that were largely in line with the research findings, identifying core factors like 'the act' and its profile as well as a trust in quality, along with 'entry cost', as well as peripheral motivators and barriers, including 'socialising with friends', 'food and drink available', 'entry cost' and 'location', with 'time' being the only factor identified by the secondary data that was not directly identified by the interviewees. The interviewees also provided greater depth and understanding of these factors, as well as demonstrating how they may affect different organisations depending on their vision or mission.

SAO's may also feel that 'Beyond RAND' limits them because of their specific artistic goals. The *Manchester-based-theatre company and comedy-promoter both* stated that it was important not to pander to audiences, however they did state that it was important to meet their audience's half-way, with both stating that producers and promoters should seek to appeal to them, while also giving them something they are not expecting,

Chapter 6 – Conclusion

Throughout this chapter, we will conclude the findings of the study. The chapter will begin by examining the objectives of the introduction, before examining the limitations of the present study, and finally making recommendations that are relevant to real life implications.

The literature review met the first two objectives of this study, establishing the levels of engagement for a variety of performing arts activities among specific demographics and recognising which factors motivate individuals to engage in the arts. Through the discussion, the study examined the arts organisations awareness of the motivators and barriers to engagement, through comparing their responses to the existing data (objective 3). It was generally concluded through the discussion that where these discrepancies existed, it was in part due to real-life implications and in part due to the varying visions of the organisations (objective 4), these factors are further discussed in the limitations. Interweaved throughout both chapter 5 is analysis and discussion about how these arts organisations are seeking to overcome the barriers and motivate audiences to engage in the arts (objective 5). Finally, chapter 5 concluded by proposing an adaptation of McCarthy and Jinnett's (2001) RAND model, to improve people's engagement in the arts (objective 6)

6.1. Recommendations and real-life implications

When seeking to implement concepts like 'Beyond RAND' and Lean Start-up, it is important to understand the limited resources that SAO's operate with. However, it is also important to take note, that artists should not see artistic need and audience engagement as mutually exclusive (Kohlede and Gomez-Arias, 2016). As Kohlede and Gomez-Arias (2016) stated, audience discovery can lead to new artistic openings and discoveries. Other evidence supports the idea that artists should seek to develop their relationship further with audiences. The head of marketing at the mainstream theatre house stated that it would be interesting for arts organisations to do deeper investigations into what engages audiences, as there is often a misconception in the arts world between what organisations and artists believe audiences will find engaging and what audiences do find engaging. Scollen (2008), also stated that their needs to be an increased dialogue between arts organisations and audiences. Although the *Head of Marketing at the mainstream theatre in London* stated that while there should be more of a dialogue with audiences, it was important for artists to appear authentic to their audiences, stating that the arts should be, “Artist led, and audience focused” (*Head of Marketing at Mainstream theatre house in London*)

In forming a future arts venue, as will be discussed in the enterprise section, one of the key things that organisation could seek to do is to bring together different organisations and helping them to take a more strategic approach to audience development, using Lean start-up and considering models like ‘Beyond RAND’. Considering SAO’s probably lack the resources to achieve this, this could be a speciality for the venue, and one potential area where the venues could seek to support smaller organisations. To achieve this, the venue would need to develop relationships with SAO’s that run far deeper than presently, fostering relationships that operate beyond just the production period when the SAO is using the venue. The Venues can work with SAO to create a more strategic approach to audience building, as this appears something that is missing, for example the *Manchester-based-theatre company* stated that loyal audiences did not exist in fringe, and there was a lack of audience building for SAO’s.

Getting this balance right is crucial for arts organisations. It is key that they follow their passions but developing a stronger relationship with audiences is also crucial. Whatever passions artists choose to follow, developing an understanding of audiences is crucial, for example many have referenced the need to appeal to audiences, however the attempt to appeal to audiences is flawed if they are producing material that engages audiences, but ultimately are not. After all, where is the point in potentially compromising artistic activities for an idea aimed at engaging audiences, that does not achieve this.

When developing a strategic approach to audience building, based upon ‘Beyond RAND’ venues and arts organisations need to be realistic and consider where they should start. Implementing ‘Beyond RAND’ for all potential audience categories is not realistic, and it is worth remembering that even the majority of those who fit into the profile of those you would expect to engage in the arts, do not think the arts is for them.

The new venues and SAO may want to consider initially focusing on potential audiences whose biggest barriers are presently at Stage 2, as they are less resource intensive than focusing on those whose biggest barriers are at stage 1 (McCartney and Jinnett, 2001). This would involve focusing the main efforts on ‘Cost access’, ‘Physical barriers’ and ‘Time barriers’, although as ‘Beyond RAND’, advocates a wholistic approach it is important to still consider the ‘Personnel Interest Access’ and ‘Personnel Access’ barriers. They would also want to investigate which audiences have the most practical ‘Cost access’, ‘Physical barriers’ and ‘Time barriers’ to overcome, for example when considering ‘Time barriers’, Kay et al (2009), pointed out a lot of the ‘time barrier’ is about the priority people give to attending the arts, it’s therefore important to consider how negotiable different groups are over their ‘time barriers’. Likewise, over ‘cost barriers’, organisations may want to consider which groups are most likely to be negotiable of the priority that they are willing to give the ‘cost’ of an event. Finally, the ‘physical access’ poses the greatest questions. For example, if you are going to overcome people’s ‘physical access’, by placing venues and arts into people’s local communities, venues and SAO will need to decide which are the local communities they believe they are best placed to engage with the arts. Once venues and SAO’s have decided the profiles of those they wish to engage first, they need to open a conversation with those potential audiences, to establish what they consider key about the CPQ and PPQ, in line with Ries (2011) Lean start-up.

While there is an understandable desire in the arts world to engage all communities, new venues and SAO’s should not be afraid to prioritise engaging specific audiences and communities first.

6.2. Limitations

The major limitation of this study is that while qualitative research adds depth to the knowledge we already have on engagement to the arts, it is sometimes difficult to compare responses like for like and certain factors may appear to exaggerate the difference between responses. For example, different organisation may have focused on certain aspects of engagement because of the varying visions that the organisations have. For example, if an organisations key vision is to engage people with disabilities, or the LGBT+ community, as was the case with the *Lancashire-based arts organisations*, and Manchester-based comedy promoter, then their focus is more likely to be on the impact of engaging people from those communities, whereas other organisations may focus on other areas. Likewise, if an organisations focus is on new writing, then the venues engagement of audiences needs to be done in the context of creating new writing. The need of artists to consider their visions and artistic expressions demonstrates the delicate balance between artistic need and audience engagement.

Further compounding these factors, is that due to practical reasons the interviews were set at an hour. While two interviewees offered voluntarily and unprompted to continue past the hour, most had understandable limits on their time, meaning the interviews were not an exhaustive process. Therefore, the individual arts organisations may have initially focused on those elements of engagement that were relevant to their vision, and then ran out of time before addressing more wider factors. The interviewee also felt it was key to follow the organisations passions, and this undoubtedly adds depth to the understanding of the topic, however it can be problematic when addressing some tick box exercises.

6.3. Further Research

While the primary data presented, provides a deeper understanding of the processes, some aspects of the data needs exploring further. Firstly, future research needs to develop further depth on the motivators for why people attend events, for example when audiences cite ‘the act’ as a motivator, what do they precisely mean? Are they looking for a high-profile act, or a particular style of act? Do they have other criterion when they are looking at the act? Secondly, do any of the motivators play into and interact with the other motivators? For example, while research suggests that ‘food and drink’ is not as important as ‘socialising with friends’, does the former enhance the latter?

Secondly, future research needs to develop a greater understanding of the ability and opportunity barriers, to consider how to overcome them. Secondary research implies that ‘time’ and ‘travel time’ are two of the biggest barriers to attendance, does this mean potential customers are looking for events to take place in their own area? How far would they ideally like to travel? Are they looking for short events under a certain time (e.g., one hour)? When people cite ‘cost’ as a problem, which aspect of the cost is problematic? Is it the entry cost, the whole encounter, or both?

Finally, future research needs to establish people’s desires? Do they want to see the arts more regularly? If so, which arts would they like to see? Do audiences just want to see one art form regularly, or a selection?

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Appendix 1: Interview notes

Interview: Independent theatre company, Manchester

Position: Producer

Date: April 13th

Meeting Place: Zoom

Description: Manchester based fringe theatre company, producing new writing fringe theatre that aims to produce political, entertaining, engaging and with something to say about the world. Aims to produce fully funded work, although fully accepts the role of profit share in theatre companies, and used this model in the early days

Core Motivators

- An interest in culture and especially live work.
- Interested in seeing new work produced on a budget, with low ticket prices
- People interested in seeing work that is challenging and not cosy, that is in their local vicinity.
- Theatre companies need to endeavour to create loyal audiences, however this is difficult to achieve
- No audience momentum in fringe, just because people came to see a previous production does not mean this will carry over to another production
- Type of play affects audiences, some people won't see a play about a certain subject, some people will only go and see a comedy. Fragmentation of audiences can lead to small audiences.

How Does he Programme to overcome this?

- Attempt to meet the audience halfway and not antagonise them. Create something that will attract an audience while also giving them something that they are not expecting. However, it's important that once you've done this the work is good enough. (e.g. if it's not a comedy, it still needs some comic element and to be a strong piece of writing).

- Programming policy is sometimes tricky when your writing plays that you like, productions must be of interest to him as a producer.
- Has chosen not to write plays that he is developed ideas for, as he felt there would not be an audience for it. But will not write to audiences as this may be patronising.
- Has to be practical for his budget (e.g. not to many actors)
- A lot of new work has too many people in it. He's cut characters for a budget (for example one play started as a 3-person play, became a 2-hander and then a solo piece). This cut was for artistic and not practical reasons. Some shows have had to have eight people in them.
- Need to think about potential venue, for examples a room-above a pub may have small tech, no lights or sounds or either. May have to do get-in and get-out on the same day as the play.

What Hooks an Audiences?

- Making the audience aware that the piece has humour or some form of relief in the title or tag line. Can be an element of deception as long as the audience don't feel tricked, but you have to be careful.
- Changing the title can sometimes help in achieving this.
- "Humour is the way in, somehow letting people know there will be a laugh", can't dismiss the comedy element to it
- Example, if your producing/writing a play about a girl dying, and you just said that some people wouldn't come, so make it more quirky and create a form of disguise.
- But would not want to just pitch a play as a comedy, as this will lead to people being disappointed.
- Emotional impact is important, but not the most important. Engage people emotionally, but must give them an idea, which is intellectually more important.
- Actors role is to emotional factors in the piece, a show should have emotional engagement but this should come from the idea. He attempts not to write over-sentimentally.
- Actors can sometimes go to '11' the emotional scale, but sometimes better at '7'
- Doesn't like plays about working-class people being portrayed as victims, just to allow people to emote.
- Plays put on by the Royal Exchange is to get middle-class people to emote.

The Role of Peripheral Motivators:

- A venue needs a bar that serves reasonably priced drinks, somewhere people can get food and a place to chat about the show. The venue should also create the idea that other stuff is going on.
- Cheap beer = price you can get drinks at the local pub.
- Every drink in the Royal Exchange is over-priced, as well as tickets.
- Audience should be able to take drink into the space, creates the feeling that people are wanted there.
- Nice when the bar is in the space.
- Anything that breaks down barriers us a good thing, it would be interesting if you could have standing audiences, as this could help to create the feeling that the show is for me (feel of a football match or gym).
- People feel theatre is not for them, because generally it isn't, because:

1. Tickets are over-priced
2. Everything is over-priced
3. People dressed-up
4. Have to drive 20 miles
5. Makes you feel excluded

- King's Arms and Three Minute Theatre in Manchester are both welcoming, as they have good atmosphere and encourage socialisation.
- Key to not make it feel like you need inside information.
- No cross-over between Lowry, Exchange & Fringe.

Barriers to attending theatre

- Money – cheaper and easier to do other things (for example people can watch football on TV).
- Anxiety about going to theatre, he felt it before he started attending theatre in the 80's (started going when he had money).
- Many shit, awful play. So many are terrible, largely crap shows across the world.
- People do not go because the think it will, and it is shit.
- Fringe theatre does not do
  that, but part of the problem is that audiences experience is going to be like mainstream.
- Fringe often guilty of thinking they will get audiences by mimicking mainstream theatre.

- Ostentatious
- Location – venues are out of the way which often doesn't help, for example in the middle of the industrial space. Needs to be right in it where people live.
- Fringe theatre is more like a gig, and it needs to shout this more loudly.

Conclusions:

- Mixed venues which show other things, not just theatre.
- He started attending theatre when he was in his mid-20s, went to panto as a kid and didn't like it.
- Did not dream of writing, initially wrote a play in 1994 but then left it. Had cancer, then realised that his journal would make a good stage play.
- Initially started attending theatre after seeing 'Birthday Party', really enjoyed it so decided to go all the time and got membership.
- First play was a rip-off of Pinter.
- Cancer play performed in Inverness; His second play was workshopped at the Royal Exchange.

Interview: Mainstream theatre house, London

Position: Head of Marketing

Date: 2nd May, 2021

Meeting Place: Zoom

Description:

Aim of the venue is to celebrate the work of Shakespeare by conducting a radical Shakespeare experiment and to make theatre accessible. To make Shakespeare accessible. The venue seeks to get back to creating the experience of theatre that would have existed in the time of Shakespeare. Modern theatre conventionally uses lighting and sound, whereas they strip this away and asks the audience to use their imagination. Uses Shakespeare costumes. Building forces, you to think about it differently, engendering a different relationship between audiences and performers, for example no lighting means that the actors can see the audiences, reinforced by the audience being close. More relaxed atmosphere, standing up, bench seats, no rules about coming and going. Performance style spoken in accessible manner, moves away from received pronunciation to the vernacular, which plays into the marketing. Also reflected by who you put on the stage, making it look like modern London, through ethnicity, accents (regional), disability and gender balance.

Main motivator to attend

- The venue and to see theatre at the venue. It's something different, it's a unique building and appeals to all types of sentiments.
- The venue is very English and very modern, for some people it is a bit of a secular pilgrimage (original Globe 250m away)
- Known for high-quality, initially led by Mark Rylance. Well known actors/playwrights bring people in, but trust in quality helps (venue the star)
- Well known actors can help with ppl who consider Shakespeare a barrier.
- Open air important
- Emotional output also important, experience that speak to us all. Also the experience of being part of the Globe and the feeling you should see at least one play at the Globe.
- Anecdotally people say they enjoy it but don't like the seats (however think seating works, as it makes audience more involved).
- Reasonable mix of new people and theatre people looking for a new experience, for some it's the main theatre they go to in London
- Title affects sales, they seek to create a balance between well known playwrights and less well-known playwrights (mix of Shakespeare and new writing)
- Four-six shows a year plus Sam Wannamaker Playhouse (also has tudor feel)

Peripheral Product

- Predominantly does not bring ppl in, however adds value, people remember they had a good time, adds to having a good experience
- Two groups the social element is important, having an experience with friends, sharing with friends and bringing people together. Motivation on having fun together
- Some people bring others who will enjoy the experience but wouldn't organise themsleves
- Modern British seasoned food, independent beers, however this isn't a forced ethos
- People come separately for the restaurant (which is a concession)

Barriers

- Shakespeare is a barrier for some (along with being outside)
- Also, element that people do not just go to the theatre, as they're not introduced through school and therefore would not know they would enjoy it (some people not into it)
- River Bank is perceived as exclusive in Southwark (property prices are high, creating a not for us feel). Enhanced by a perception it's for tourists, there's so many tourists you can't move.
- Price shouldn't be a barrier as standing tickets only £5, however some are put of by standing – and view £20-60 for seated tickets expensive.
- If you don't know people in it, what attracts you to go?
- Are you guaranteed a good experience? Trailers and well known actors help break this barrier for film.
- Other forms of entertainment is the main competitor
- Often what people think is interesting is show not to be with audiences when they are polled.
- People not being able to see themselves on the stage (for example if you are black and there are no black actors on stage, people won't go
- Theatre often lacks a dialogue with it's audience
- TV invests with characters and plots over time, for example people will watch Eastenders or Line of Duty, become followers and tell others about it (Harry Potter similar)
- Be interesting to investigate how theatre could achieve this.
- People invest in brands or customer relationship management
- Theatre should be artist led, and audience focused.
- Theatre Royal, in Stratford East programmed the work of a local writer's book which had been adapted for stage, and found it sold out out.
- Audiences like authenticity, knowing what you are about, knowing what you are, being focused on it (e.g Traverse in Edinburgh)

Interview: Fringe Festival, North-West England

Position: Producer

Date: 7th June, 2021

Meeting Place: Zoom

Description: Platform for artists to perform, a not-for-profit organisation, that co-ordinates the acts at the festival when it's running. Aim that anybody can come and see quality performances. The festival produces a website and a daily plan of events, to allow people to plan their day. Similar to Edinburgh Fringe except less money

Core Motivators to attend

- Interest is for a particular audience, people like arts events, but would like to ensure they have quality. However, people are more willing to take a risk on an event if they see something that is not expensive.
- Accessibility is important, because of ease of access, e.g. bus route to event.
- The organisation recommends a ticket price, requesting acts give as much details about their show, including past successes.
- Steer people towards venues that are in the city-centre. Liverpool has good bus links, smallish city centre and easy to walk from venue to venue.
- Festival shows usually have a twist to them (not a plot twist). The Everyman use to be innovative, but this is no longer the case. People can see more innovative work at the festival with a wider variety of plays
- Festival has a no-selection policy, although it prohibits isms.
- Festival encourages innovation and for shows to be reasonably priced.
- For non-theatre goers, going to the theatre can be intimidating, whereas if you put events on in a pub, can be less intimidating.
- Liverpool is quite cultural, Scousers can be quite snooty about their arts.
- Uses alternative theatre venues, in spaces like bars and pubs, people feel quite relaxed and just think I will go and have a watch of this.

Peripheral motivators

- Hosting events in bars is very useful, people feel more comfortable and it's easier to walk out if you don't like the show.
- Publicity: Good poster quite important, festival has good links to Radio Merseyside.
- Theatre tends to attract more people than poetry.
- New writing attracts people, doesn't get much of an opportunity elsewhere, people are always interested in seeing new and different artists.
- The genre (e.g., comedy or drama) is not necessarily important.

Barriers

- Price and accessibility
- Snobbiness in the arts world can put people of, unless you feel confident. For example in the UK, opera is viewed as something you can only go to in furs, whereas in Italy everyone goes to opera.
- When she was young you could stand-up in the gods for only £1. (Prompted), standing could make it feel more accessible.
- Accessibility refers to both the ability to get their easily and aspects like disability access.
- The image can be a barrier, important to create an environment where people are not looked at as strange for going to theatre.
- Would like to see the festival have more street performers, as anyone can see them perform, once people have seen it that can spark their interest. It's also free and taking it to people.
- Would also like to see more outside venues, as this gives a different dynamic to the event. May also open up the opportunity for people to bring their own drink and food.

Prompted:

- Time has an effect on people, attention spans have decreased, people have to get up and go to the toilet. Not as frequently in theatre due to intervals. With new productions shorter is better.
- Good idea for shows to insert more breaks if longer than an hour.

Post-Covid 19

- Working from home may provide more opportunities to go to the theatre.
- Initially there may be caution, but will increase audiences because as people have been locked in their houses they may feel the need to take the opportunity to see shows. People will also want more engagement and to have people around
- People will be looking for more innovative stuff. Will still be a place for dreadful, 'oops there goes my trousers'
- Want more plays with more social in-depths than before the pandemic, almost a repeat of the 1950s to the 1960s.

Interview: Independent theatre company, Liverpool

Position: Producer/Artistic Director

Date: 4th June, 2021

Meeting Place: Zoom

Description: Socially engaged theatre company set up in 2013, in response to seeing a tender put out, believed she knew the right people to apply for the tender and was successful. Initially did the tender and some small other bits. Company draws on contemporary theatre or applied contemporary theatre, aiming to bring about change, but through conversation opposed to revolution. Some pieces are quite dark while others are less so, for example there most recent production was about class and whether you can climb the social ladder. Companies focus is on producing theatre, working with communities to create work and to explore issues. Performed most recent production because she enjoyed producing work with other performers and wanted to do something again. Most of the companies work has biographical starting point, for example, the most recent production started with a discussion about where they had drunk in the past. Aim is to ask questions that they don't understand.

Motivators:

- Personally, being with other people and sharing an experience with people. Not necessarily talking to people (can be done on zoom), but shared experiences like clapping.
- Like watching an actor work.
- To hear stories, and for a safe night out. Theatre is one of the places you can have a shit night out, and that's ok – there's a safety in this.
- People love the live story-telling, because it taps into the human need for narrative.
- An upcoming generation who will understand the need for live theatre, having missed the thrill of it during lockdown.
- Marketing is a massive point, if people can see a picture of the show it allows the audience to know what they are going to get (Ugly Bucket).
- Timing, they once produced a play on the day the weather became sunny and as a result got no audiences.
- Some of it is name and reputation of the performers (or writers).
- Word-of-mouth, a good first night (with ideally a good audience) can lead to word-of-mouth about the production.
- Length of productions, all productions should be no longer than one hour and 20 mins.

- Ticket prices, Matilda was £120
- Has seen some great shows that have been empty.
- (Prompted) important to give people a trigger warning if the topic is controversial/deep issue, however, is important to allow an element of agency for the audience as well. After one production met every audience member to ensure mental well-being after the show.
- However, important to consider that it is ok for people to get upset, and doesn't know why we're afraid of this. However, it's important that pieces are done well, seen some awful shock pieces.
- Some is form, but aims for their work to go beyond that. If a piece is on headphones, some will love the idea of it as a new experience, however other won't understand it.
- About emotional impact, for them their work is about conversation, so therefore needs to move beyond the emotional impact. While piece was highly emotional cannot be safe because you are moving beyond that.
- If you aim for emotional impact you're aiming for the shock factor, it's about pulling people into emotion through conversation, but they don't aim to hit you in the gut to cry, but to talk about it afterwards and provoke questions. Play around with moments.

Peripheral Motivators

- Been to a lot of shows where people are keen to seen (and network)
- Starts with panto and the moment where you hear the audience go quiet.
- 'Trojan Horse' by Long theatre company attracted a largely Asian audience, something that she hasn't seen in a long-time, while 'Think I'm Gay' also had a different audience

Are audience too grey-centric at shows?

- The challenge is to people who programme the work, which isn't diverse enough. It's notable when you're at a show and the audience isn't old/white/grey.
- Experiences need to support honest diversity.

Barriers

- Knowing it's on, 16-19 year old class didn't know where the Unity Theatre in Liverpool was. They allow a range of groups to use it.

- Requires excellent training of front-of-house staff, they need to understand that they are custodians of the space and not owners (e.g. F-o-h staff wouldn't let someone take a baby into their show)
- Theatres are intimidating and quite formal, often people are not sure what the etiquette is.
- Events space need to go out to the communities, which will then allow the communities to go into the event spaces
- Training for f-o-h of best ways to inform audiences of the etiquette, and maybe revisit what the etiquette of theatre is and why we need it.
- What is the first thing that people see when they enter the space? People could decode this as a place where posh people drink lattes and work on their laptops.
- Although personally hate people having their packed lunches rustling. Inside the space should be down to the theatre company. A need to not have phones.
- However, past incident where she saw a working class women shouting out and commenting on a play, but it was all relevant to the piece and quite nice to see. Another incident found it annoying to see the bloke laughing at 'Waiting for Godot before the punchline'.
- Outside the theatre needs to be more relaxed, Storyhouse is a well designed space. Big windows is a good thing – so people can look in on what's going on.
- People should feel comfortable to leave at the interval if they're not enjoying it, although people should feel comfortable leaving in the middle if they find the show distressing. Theatre is not conducive to people leaving (food for thought)

Programming

- Lack of honest reviews (especially in Liverpool). In small city it is important to support each other, but their needs to be honest feedback.
- Some of the industry is about being cool enough to go and see, marketing needs to be cool.
- Pram talks had a cresh facility for audiences to leave their children
- Time matters, offered free tickers to the family member
- Most work is targeted, tested to think about the barriers groups.
- Pram talks, made sure access for prams
- Tends to pick venues that are sound and nice
- Unity Theatre is friendly, ensuring they have met your basic needs in the Maslow hierarchy (food, drink)

- Most people you meet are technicians. Looking for friendly techs. Thinks the techs are important as they create the texture that gives the piece it's flavour.
- Really good techs make things happen, and provide actors with the security they need. Actors should receive more training in how to treat technicians.

Extra:

- Something of value, marketing is a skill that most theatre companies don't have. Honest Conversation with theatre companies – establishing who's responsible for which bit of marketing, identifying local organisations with community groups. Shared responsibility between companies and venues.
- Theatre companies shouldn't obsess with filling a venue.

Interview: Independent theatre company, Edinburgh

Position: Producer

Date: 9th June, 2021

Meeting Place: Zoom

Description: Creating new political theatre, that is woman focus and Lothian based. Aim to be Scotland leading theatre company for emerging theatre companies. Leave to artists to identify whether they are emerging artists who are in the early stages of their career. Many consider themselves to be early artists until they get salaried position. Some people may have been in industry and swapped career before returning to the theatre/arts industry. Role of 60% of shows require cast to be female or non-binary. One show, 'Home' is specifically female/non-binary. Core team is female led, with 2 AD's, 1 producer and one associate producer. Organisations are also interested in climate awareness, and they try to make their work sustainable. Also invested in refugee crisis and independence issues. Personal interests of artists come into these decisions. Believes theatre is political by its nature. Structure is flexible, the producer leads the strategy thread, AD's more creative. AD's also more interested in writing, the company works with freelance directors.

Core Motivators

- Making sure they have an interest in what what they are talking about, especially as they are working with artists, but it's the stories and issues that they relate to.

- Interest in political work, try not to be too forceful. Try not to be 'oh no, that's not what we want'. We think 'yes we want to hear that story'. Take the mentality of 'Yes, we want to hear that story. Not been able to do that recently
- Important to make sure you are telling a balanced range of stories.

Have they turned work away?

- Yes, produced Framework Festival, programmed only 6 pieces from 40 pieces, although developed two more.
- Turning acts away was difficult as a support organisation.

What was the selection criteria?

- Wanted shows that created for the digital space and was interesting in their exploration of the digital space. Wanted shows that fitted well together and prioritised socio-political work. Looked for work that was presented in a different way.
    1. Had a audio play
    2. 2 zoom plays
    3. 1 with a portal and gallery element
- Felt audience wanted something different to just a zoom play

Role of New Experience?

- Helps keep it fresh and exciting. Good for people to see work that takes them out of their day to day, whether it's an audio play, interest keeps audience coming back
- Landscape is changing and the arts need to respond to that.

Role of Emotion

- Huge impact on why people go to musical theatre, makes you feel joyful. Straight theatre is important, but not as much so. Drives casual theatre goers. Not as important when programming, although may be in the rehearsal space period.

Peripheral Motivators

- Ambience

- Feeling it is accessible, easy to feel that theatre is a bit upper class.
- Needs to be affordable, coffee and alcohol at the Traverse is expensive (although tickets are not). Theatre should be a community hub where people do go for a drink and a chat. Theatre should be in tune with the world around it.
- Important to feel like you can sit, work, meet with a friend. Not a space to go just to see the show. Can make people feel it's not for them and create the feel of an elite experience.
- For casual theatre goers, friendship groups are important. Everyone she worked with was shocked that she went to theatre by herself. Cinema same, but not so much.
- People don't think theatre is a place to socialise, although people she knows would go with friends.
- For her discussing the show is quite a key part for her. Noticed an increase in post-show talks, more willing to have cast talk about it. Although she is worried about doing it in the venue, because show director may be stood next to her.

Barriers:

- Perception as upper class heightened by how some perceive themselves. Off-putting when young.
- Money, a ticket at the Lyceum is £30 versus £10 for cinema. To new people who might engage with theatre, competition is cinema.
- Subsidised and straight theatre at threat from musical theatre, where people know they will have a good time.
- Not helped by big classic theatre, more people would be engaged if their was more new theatre.

Do you think their needs to be more of a rebellion?

- Yes, when half the people put on Shakespeare. New exciting work around that people acknowledge as good work.
- In Scotland, all theatre is heavily focused on the central belt, not much outside of it. For example there is a theatre in Dundee and Perth, but they don't have new writing theatre.
- There needs to be a rebellion against mainstream theatre, a lot of theatre is left-wing. Doesn't understand where the disconnect comes from.

- Always seen as upper-class, in part because theatre is seen as a grand night out with a meal. A lot of people think theatre is West End, don't hear about Traverse or fringe theatre.
- People are not aware of discounts.

What does fringe theatre need to do?

- Try and make those big leaps to achieve this. Big theatre won't make a difference till they see fringe theatre making a change.
- Good to see a network to small theatre, not really many small theatres in Edinburgh (Assembly Roxy) and Scotland's New Writing Theatre. Mainly commercial theatre.

Edinburgh Fringe:

- One month in the year, vibrant for a month and then goes.
- Traverse has a younger audience, generally Edinburgh is a younger scene than Perth.
- During June and July there is a drop in the Edinburgh audience.
- Very frustrating, very little support to setting up a theatre company. New Scottish company theme to start new theatre. Opportunities very slim, most opportunities in the arts is for individuals.
- People don't expect theatre companies to want to be companies. Have to find opportunities.
- Still not feasible to take shows to the fringe as Scottish companies (even when you exclude travel and accommodation costs).
- Finances prophibitive – and the venues are also prohibitive, will pay for a space the rest of the year round and get rehearsal space. Will get no tech service during fringe.
- Fringe registration fees around £400 and they take a percentage of the box office fee.
- Enquired about booking the 2pm slot, for a 45-50 seater venue, for 6 days. Brochure price was £1500 (plus VAT).
- Nobody pays industry rates at the fringe. Not sustainable for artists, what is the point of it if it does not work for artists.
- Would programme work that disagreed with their views, as long as it's not a ism.

- Saw a verbatim piece about Trump. Verbatim reported what men said about Trump, and did not judge what they said. Good theatre shouldn't lecture, it needs to be thoughtful.
- There is some work she would not personally produce, but would be open to those conversation.
- Good theatre asks questions.

Interview: Visual artist, Greater Manchester

Position: Soloist

Date: 2nd June, 2021

Meeting Place: Zoom

Description: Visual artist who creates work through film, performance art, live art with her body. Produced docu-style visual art, using film installations in galleries. Likes limelight (and attention) and for people to see her opinion. Likes the opportunity to discuss things she is angry about with audiences. Her art is a good conversation starter.

Audience Motivation to attend Events

- Would personally go to see the arts of people she respects the art of, but people prefer art when there is a social opportunity (drink, food, opportunity to meet like-minded people). Although she would go to a high-profile event (e.g., Liverpool Biennial) herself.
- With her own work, friends go to support her, but she is not sure of the reason why people she doesn't know choose to go and see her, and believes this is a question she should maybe ask them.
- The events she exhibits at have good marketing, artists go to see a well-funded high level art work.
- People go for an experience and to document it on social media, looks cool to share on Instagram. They like the experience that they are part of an exclusive, cool clique, and to 'find their tribe'.
- People knew they liked the work, because they knew that they fitted in.

Prompted answers:

- When she attends art exhibitions she doesn't want to enjoy art, she wants to feel the work is prompting questions of interest, but to feel comfortable at the same time. She also likes a gift shop.

Peripheral Motivators:

- When she puts on an exhibition, her friends always ask if there are going to be drinks and an opening. Demonstrates peoples priorities, and that feel they need more of a reason than just the arts to attend.
- If she goes to a city like Liverpool, she likes to make a day of going to exhibitions, go on a culture crawl, she's not wealthy enough to just see one event. Applies the same philosophy if going to Preston.
- Covid makes her want to do more.

Barriers to attendance:

- Travel – it feels like effort and people often don't have the time or money to do it.
- Access for disabled people, don't make the arts accessible for visually and hearing impaired people, which she sympathises with because it's expensive but still a barrier.
- Cost – she personally wouldn't pay £8-£12 to see an exhibition. The maximum she would pay for a gallery walk around would be £3 (ideally free), £5 if it included a performance, £6-£15 for a theatre show. She would pay £20 for a show she really liked (possibly £60 as a one-off).
- Believes offering online events could help to overcome this.
- If an event is marketed well enough, and made to look interesting people will go out of their way to see an event.
- Making the arts more affordable.
- Barrier could also be overcome by making a space to eat or drink, allowing people to make a day of it, creating more of a reason to go, for example people go to the Tate for this reason.
- Her mum goes to the Tate because she wants a soup, which creates the experience of a wholesome feeling and a novelty.
- Accessibility – art spaces are quite elitist, and venues should seek to provide people with safe spaces.

- One example, an arts space could be an intimidating place to take a child too, in case they make a noise, how can the venue be made family friendly? If this can be achieved venues will get more return custom.
- Customer Service – needs to be welcoming from the start. For example the Blue Coat customer service can feel quite an uppity and elitist, even though the individuals are nice. Whereas the Tate feels warmer and more welcoming.
- Blue Coat is quite a clinical space, with an expensive café. People who serve you are often sat at a desk, which creates the feeling that you have to ask in the Blue Coat. People who don't go to culture would find this intimidating.
- Big names can attract an audience, although this can be overcome if the galleries can make the work of the artists their exhibiting look interesting.

Interview: Music promoter, Edinburgh

Position: Promoter

Date: 6th April, 2021

Meeting Place: Zoom

Description: Music record company that started as a four, but is now mainly run by one person. Events initially took place monthly, they had moved to taking place every two months. The event lasts for the evening and takes place in Edinburgh venues in spaces up to 200 hundred people, normally events take place in 100-150 venues. Would like to do events more regularly and build to a bigger scale. Runs an event called underground sounds, which features smaller scale underground artists, the organisation is definitely about promoting smaller scale and underground artists. The event relies of a community feel, with Scotland being small. The event has a good atmosphere and lower costs for audience members, who fall quite strongly in the 18-30 age bracket, and is definitely more male based. The acts are more indie/lads bands, easier to get to a male demographic. Uses welcoming spaces, everyone is up and dancing, but it doesn't get to out of hand.

Venues:

- Sneaky Peeks
- Opinium
- Cab Fowl
- Brig Below

Motivators:

- All are in the same area of the Cowgate area, it's familiar to people and it's a 10 minute walk.
- Quite a lot of the audiences come from Glasgow and Fife, Fife bands aspire to play in Edinburgh. Quite a lot of audience members are from bands themselves.
- The night has a different line up to what's going on in Glasgow, if the bands have a good rapport with their audience, they're more likely to come through and watch them.

- The bands social media has an impact. Sometimes a good band does not pull in an audience, whereas a new band does.
- Indie band pull in a lot of people, indie bands market themselves well, sell it as a cultural aspect, which creates social.
- Techno drum and bass band did not pull, quite a niche band.
- Audience look for a social aspect, going out, meeting new friends, quite a lot come on their own. Friendship groups normally only two or three people. Finds people tend to start talking at the end of the night, about the music when they have half an hour spare.
- Gigs are affected by the connection, did a gig with Amy Woo (LGBT musician), a lot of people said they looked up to her, she's the only gay women on the Scottish music scene, who is open about this.
- Sharing values was quite important, not encountered people looking for a new experience.
- People looking for drinks, will often say they don't mind but then moan about the prices of drinks (£5-£6), which is about standard for Edinburgh.

Barriers:

- Transport is a problem for people outside of Edinburgh, can end up rushing. She's had to leave gigs early herself, or she would have been stranded.
- Edinburgh has a night bus, but the last train is between 10:30-11:30, depending on where they stay (live). About 10 minutes between the last bus and train.
- Tries to cut off events at 10pm, doesn't put anything on a Sunday. Last train to North Berwick is hald 9
- Thursday is the new Friday, people struggle because of their work. Gigs tend to go on a Friday and Thursday. Thursday was to encourage people to support local music during the week. Saturday is a working day for a lot of students, easy to get people to come after college.
- Gig prices £5/£7, the norm is £7-£15, lots of places do student discount.
- Might need to pay more because of a venue hire.
- Nobody grumbles about £5-£7. People complain about ticket prices, including artists. Feel a lot of the money doesn't go to them

Night:

- A night consists of three bands: a headliner (45 minutes-1 hour), main support (30 mins), Support (20-30 minutes)
- Doors open at 7, first band plays at half 7.
- Main support does not have a back catalogue, normally the headliner pulls in the most people, although support will sometimes bring in more people.
- 10 people who come every week and the rest of the audience is based on the act after that.
- Venues aren't great at sharing info, although they will put you on their website.
- Changed to more regular posts (have you changed in response to an.

Customer Feedback

- Twitter poll, e.g. Do people come back because they like?
- Did four bands at one stage – had to pay extra band and hire venue cost
- Quite hard to financially put on gigs
- Don't know when she'll be putting on gigs at the mo, a lot of gigs have re-scheduled and it's not work scheduling a moment.
- Sneaky Peeps could only have 16 people.
- Last gig before lockdown only had 16 people
- A lot of venues only opening bookings for big promoters.

Interview: Music promoter, Manchester

Position: Promoter

Date: 13th April, 2021

Meeting Place: Zoom

Description: Testing the water presently, as there is vague government guidance on gigs at the moment, everything will be opening back up on the 17th May. Did a few gigs during the lockdown interlude, had to turn a few people away (inside gig)? Mostly just him, gets PSR payment from own gigs and other songs he's written, also makes money from gigs and other songs he's written. Also makes money from gigs. Starting a new feature highlighting creative who aren't musical. No-one really know what they do, demographic of label is musicians.

Core Motivators:

- The community, the support that artists give each other, the community of it's safe space.
- Been nice to see people they've not seen at the moment
- Thinks the only place they can do it in is Manchester, tap into the community, it boils down to the community.
- People are like, wow this is a local band, it's amazing. Pre-Covid he had US bands asking if they could be put on in Manchester.
- NYE gig struggled because their was so much going on.
- City centre gigs do better, more footfall, transport always goes into the city centre. Pull more people if you have an artist well known, if you know they have 20-30 people in. Also helps if acts are well known on the local scene

Emotional Impact?

- Someone plays songs and hits someone in the right way, say they will come back next time.
- Predominantly picks acoustic acts, tries to give people he knows a little more leeway, but does look for new acts.
- Needs variety, open mic had a great variety of acts
- Accoustic artists/Rock/Indie, because it's what he's always done, easy to find that style, people want to hear a variety of music not the same old same old. Keeps people engaged with the event.
- Will have people who come down with a laptop
- Goes of people's feedback at the Open Mic, thinks he's changed gigs to accommodate feedback, initially he just put his mates on, then he looked to put bands on, then he looked to expand nights.
- Done collaborations with other artists that went well, people asked if he did anything else, people offered different acts.
- Could see that audiences were getting a bit bored when the music was a bit samey, but there has to be a flow.
- Comes down to branding and design, social media that is interesting and people will send on. People will go on recommendations of their mates, or if they know it's going to be interesting. People will also go of the venue reputation.

Peripheral Motivators:

- Some people want a night out and to get wasted, some people want to feel part of something. Friendship is important as part of the community. More about making friends, however for some people can be about going with friends.
- Friendly staff is important, talking to locals (any venues need locals), talking to bar staff about Manchester music scene, beer and food.
- Doing food is helpful, because people don't have to rush to get food, easy if you can eat food on a night out. Give performers a free drink and food voucher. Deals on food and drink more likely to pull people in. Get people to enjoy a bit of food and drink.
- Will make an attempt to chat to acts at gigs to encourage socialisation. People do it naturally. Can't pinpoint to what he does to encourage this.

Barriers to Music Gigs

- Marketing, telling people to come to the gig, sharing a poster and putting in front of people's faces.
- Competition is other things going on and nights out with their mates
- Location, public transport. People are not likely to go if they have to get more than one bus. Fine if you are near one of those main transport stops, city centre works better in this sense.
- Ticket prices, people will pay £8, no more than £8 for a local gig.
- Price of beers, people will pay £4, more than £5 they will get funny.
- Does think beer at the pub makes 40% difference of whether people will come back again. People will pay for a nice pint in a nice area.
- Puts a lot of thought into poster branding. Branding is time consuming, will spend time thinking about branding

Interview: Comedy promoter, Manchester

Position: Promoter

Date: 3rd June, 2021

Meeting Place: Zoom

- Runs a night at a brewery and a LGBT comedy night on Canal Street, along with a regular show in Doncaster.
- Works at a venue in Leadmill in Sheffield, booking Comedy and LGBT shows, performed three gigs per week during Covid
- Live Streaming at the moment, started during Covid, although started watching live streaming pre-Lockdown
- Hosted one comedy gig in between the lockdowns. Toughest element of this period is that everything got opened up, he booked a load of gigs and then they got cancelled.

Core Product

- It's a very social thing, a night out. It sits in the same space as a meal out and the cinema, it's a special occasion/outing.
- Speaks directly to people, no denying the live experience, interesting to see over lockdown. Tried to bring it in TV and online, but something different happened in live streaming, which put an emphasis on community and shared experience you come back to. Grow communities around streams.
- Discord is a message board for your live stream, zoom gives a one-off different experience, in your living room engaging with no-one else.
- Live streaming was already an industry pre-lockdown and is still healthy post-lockdown. Zoom gigs were the comedy world adapting to lockdown. Gamers understand Live stream, zoom was comedians/performers going shit, how do we do this.
- Zoom gigs do have a future, not sure about whether zoom is the only platform to do it. Lots of tools that do the same thing.
- Made comedy way more accessible, we do have to capture audience that is disables, or don't like to go to loud public spaces, although he personally doesn't find zoom gigs satisfying.
- Identity driven, level of narcissism, allied to a weird desire to get on stage and make people laugh. He is an introvert who doesn't like talking to people for to long, most stand-ups are extroverts. Enjoy being around people and audiences. Chatting of them is what of they vibe, lots of other different.
- Community – being a part of something, laughing along with people is freeing. Aspirational element, they are a crutch to it, they like to see them enjoying it. Community, spectacle of being a part of it.

- Venue and community around the event. What connections do the have as an audience. Doesn't work if they want comedy to pull new people in, as long as the comedy promoter has decent acts. Audience who like being in a room with each other, who all like hanging out together in the daytime, but need a reason to meet in the evening.
- Acts are important. Important to understand the audience and what they want to hear. People don't know what they want to hear all the time. The best comedy does not make it to TV, which is less offensive.
- If venue says their audience only like men, would not only book men. He would have a straight, white middle-class headliner, but mix up the rest of the bill.
- Do not ram-road audiences into something they do not want, but give them what they don't realise they want. Was once told not to book character acts, probably because of a bad experience with character acts, but lots of great character acts (e.g. Mylo McCake – Troy Hall)

Does he get permission to mix it up later?

- He thinks so, has a rule that he will book at least one act that isn't white, male, straight, middle-class
- Disabled comedians, some great one's at all levels. Some great foreign comedians, they give a different perspective on the show.
- People want people who look like themselves. 81% of the population are white. People who are similar to us are naturally funny, drawn to people like themselves. Problem with industry people at top were of more diverse demographics, including TV execs
- He will book more trans acts
- You end up with safe versions of the demographics who don't get book (e.g. safe gay or black comedian) (e.g. Graham Norton/Alan Carr, but not representative of the community as a whole, level of it being the safe version). Don't get unapologetically gay and black comedians
- Runs a night for black comedy audiences, does not mean they're all black acts, some are urban acts.

Barriers

- White/straight/male does put a stranglehold over what we see. Can't remember a black family at a generic comedy club (not necessarily true of touring shows). Not seen gay or trans people at comedy club. Most diverse audience is hen do.

- Similar to other art forms, less likely to go to a music night, scene demonstrates problem in music, diversity with audiences due to lack of diversity in acts
- Accessibility is a big barrier (not just seen disabilities), but anxiety problems. Don't want to be in a loud room with people shouting.
- Could be a issue of comedian embarrassing someone by talking to people, who don't want to be talked to. Sometimes comedian will make a joke about race/gender, not aware of non-binary issues, can lead to awkwardness.
- Complicated identities, not huge gaping issues that stop people going to a comedy night. Resolution, how do you achieve it, re-assure them it's ok not to be spoken to.
- Live streaming could help to overcome that, live streaming may encourage them to go and see live. Could prompt 20 minutes chat about how to help them go and see comedy gig they would go and see. Could get them back into comedy.
- There are gigs that cater to anxious people, give cards to them at the start, red means don't talk to me. He wouldn't introduce it because it's not needed.

Could Live streaming make scene more insular?

- May be a point. Made the circuit more accessible over ten years, fear we slip back to everything as it was.
- Twitch cater to diverse demographics, than the live comedy scene. Comedy the old art form, live streaming is now the hip cool thing
- Always external pressures that make it more diverse, but may be putting it back into old men's working clubs.
- Live streaming could cater for comedy, become a gig. Remembers the scene pre-social media, these tools are now a part of being a stand-up comedian.
- Time when performers didn't need to be themselves on stage, accepted they were different off-stage. Different now, pressure to be your act all the time. Thinks this is awful, no position to it. Leads to careers being shorter and worse for mental health.
- Look at how short people's careers are now, also true of A-list Holywood stars. Jennifer Lawrence is no longer A-List. He know Edinburgh award winners who no longer do comedy. Loads like this, it is no longer a career for life.

APPENDIX 2 – Supervisor meetings and minutes

Date: 22/10/2019

Time: 13:15

Location: Rob Phillip's office

Present: Rob Phillip's and Sam Buist

Summary of meeting:

This was the first meeting, initially planned to be between Rob Phillips (RP), Kassandra Popadopoulou and Sam Buist (SB), but unfortunately Kassandra was unable to attend the meeting. Conversation started with a general discussion between KP and SB about the topic of interest, with RP providing a few general thoughts on the topic. RP suggested that it would be a good idea to establish what data is presently available regarding engagement with artistic activities, including both quantitative and qualitative data. RP also suggested that it could be helpful to find data on the type of person who attends artistic activities, and why they attend. RP suggested that the best tools to achieve this may be google scholar or Mintel. RP also observed some trends he felt he had noticed in the arts industry, which included poetry evenings and an evening of six short plays.

Action Plan

- SB will research quantitative and qualitative data, mainly focusing on google scholar and Mintel.
- SB will begin to create list of potential competitors.

Date: 18/11/2019

Time: 10:40

Location: Rob Phillip's office

Present: Rob Phillips (RB), Kassandra Popadopoulou (KS) and Sam Buist (SB)

Summary of the meeting

This was the first meeting to take place with both supervisors, and took place after the project brief had been submitted and feedback had been provided.

Discussed some of the topics around attendance of an artistic event, RB stated that one of his pet hates was queuing at the bar when he goes to a music gig or similar event, is their a way that you can create a customer service system that solves this problem.

KS suggested looking into different models that are being used by different arts businesses, for example are Home funded by the arts council? At events like music concert venues make most of the money? Is it from ticket sales or drinks money?

Suggested doing further research into themes like catering, what people's preferred leisure times are? RB suggested doing a PESTEL model, to develop an understanding of what the drivers in the market are, look into how well different businesses are doing. RB suggested looking at secondary data on businesses to help develop a greater understanding of where the businesses make money. Look into whether there are any seasonal patterns.

Action Plan:

- Research different factors like seasonal factors
- Research competitors and the different models that they use
- Continue to use the search engines to search out general data on the topic of arts engagement, and compile into a document with the relevant research.
- Create a PESTLE of the potential business.

Date: 04/02/2020

Time: 12:30

Location: Kassandra Popadopoulou's office

Present: Kassandra Popadopoulou and Sam Buist

Summary of meeting

This meeting took place after a summary of the research carried out so far had been submitted to both KP and RS). KS suggested that the primary data should be used for where there are limitations and gaps in the in the secondary data research. Discussed the need for the potential venture to produce food quickly and whether there was potential for packaged foods. SB said he would attempt to talk to the Bush Theatre in London about their menu. KS said she believed it would be a good idea to explore the role of arts in other countries, for example France and Vienna and why 'the arts' are important in different cultures.

Discussed that the dissertation could look at interviewing both combination of artists and cultural managers. Decided SB would look at starting to write his literature review. Suggested it may also be worth researching fringe festivals and the demographics where people spend money.

Action Plan:

- Pull literature review together
- Research demographics regarding who spends money in the arts
- Email RP

Date: 11/02/2020

Time: 14:00

Location: Rob Phillip's office

Present: Rob Phillips and Sam Buist

Summary of meeting

RP suggested looking at Porter's five forces. Also suggested looking at other places that could be interesting to look at, RP personally like Alexandra Palace in London. RP also suggested looking into data on people getting food.

RP said to consider whether the business would be looking at a niche market? Other topics to investigate is whether theatre income has gone up or down? Do the Arts Council have stats on what people are doing with their time if they are not going out? How has cinema adapted to the emergence of watching films at home.

RP also suggested researching what are the demographics of arts audiences, and have they changed over the last ten years.

Action Plan

- Continue writing literature review
- Research key statistics discussed.

Date: 06/06/2020

Time: 10:00

Location: Zoom

Present: Kassandra Popadopoulou (KP) and Sam Buist (SB)

Summary of meeting

The meeting took place after SB had submitted a draft of his literature review to both dissertation tutors. KS proposed adding a category to the literature review on the 'Why arts matters'. Consider some of the key aspects, for example upon the elderly and the role of arts in mental health. Also are their techniques for changing people's perception of art at an early stage. What are the perceptual barriers to the arts? KP suggested researching what are the perceptual barriers to the arts were. KP suggested researching the size of the theatre, comedy, and music industry.

Action Plan

- Research why the arts matters
- Create section on why the arts matters
- Start developing research design

Date: 28/10/2020

Time: 14:00

Location: Zoom

Present: Rob Phillips and Sam Buist

Summary of meeting

SB and RP discussed the recent draft survey that had been completed. Further to email conversations between SB, KS and RS regarding the survey for the enterprise section, the possibility of producing a pilot survey and its purposes were discussed. RP and SB discussed the appropriate length for a survey, the type of question that should be included. Discussed the questions already in the survey and if any additional questions needed to be added. Briefly discussed the impact that Covid-19 might have upon the events industry. Also discuss whether any amendment needed to made to ethics form.

Action Plan:

- SB to redraft pilot questionnaire and email it to KS and RP
- Make any final tweaks to the ethics form.

Date: 25/11/2020

Time: 14:00

Location: Zoom

Present: Rob Phillips (RP), Kassandra Popadopoulou (KP) and Sam Buist (SB)

Three-way meeting between KP, SB and RP. SB had recently re-submitted a new draft of a trial questionnaire, which was discussed between them. KP and RP said the draft document largely achieved it's aims, but that the best way to fully test it was to pilot it on potential subjects and ask them for feedback. KP stated SB should not be afraid to make decision on his own and trust his own instincts as a researcher. Discussed the ethics form, KP and RP both stated that they were happy with the ethics form, and KP said she would sign the forms. SB also went through his new title for the dissertation, which both KP and RP felt was much improved on the previous title.

Action Plan:

- SB to develop pilot for the survey
- SB to further develop research method and design

Date: 17/03/2021

Time: 14:00

Location: Zoom

Present: Rob Phillips (RP), Kassandra Popadopoulou (KP) and Sam Buist (SB)

SB reported back how the data collection was going so far. RP, KP and SB discussed the response rate to the survey and potential ways that this could be increased. KP and RP both stated that SB should not be too worried at this stage where his respondents come from, as he can narrow this down at a later stage if he so wishes, suggesting distributing the survey as wide as they could. They also suggested speaking to previous students of the MEnt, with regards to how they got respondents for their survey.

Action Plan:

- Contact past MEnt students to establish how they gathered data.
- Distribute survey to as wider sample as possible
- Research other ways of distributing test

Date: 16/06/2021

Time: 09:00

Location: Zoom

Present: Rob Phillips, Kassandra Popadopoulou and Sam Buist

Summary of meeting:

Discussed the results of the survey. Also discussed with RP and KP the best places to write up the results within the report, best way to represent the results, for both the enterprise and subject section.

Action Plan:

Continue writing report

Date: 17/08/2021

Time: 09:00

Location: Zoom

Present: Rob Phillips and Sam Buist

Summary of meeting:

RP suggested short conclusion at the end of ‘Review of the market’. Breakdown of a night at the theatre? What is the ticket sale model? Relate the action plan back to the data. For the PESTLE analysis highlight what you believe to be the top three or four reasons. With regards to competitive rivalry – how often do new competitors pop up in the market. Also add references to the PESTLE, or is there data to back it up

Date: 24/08/2021

Time: 10:00

Location: Zoom

Present: Matt McCaffery (MM) and Sam Buist (SB)

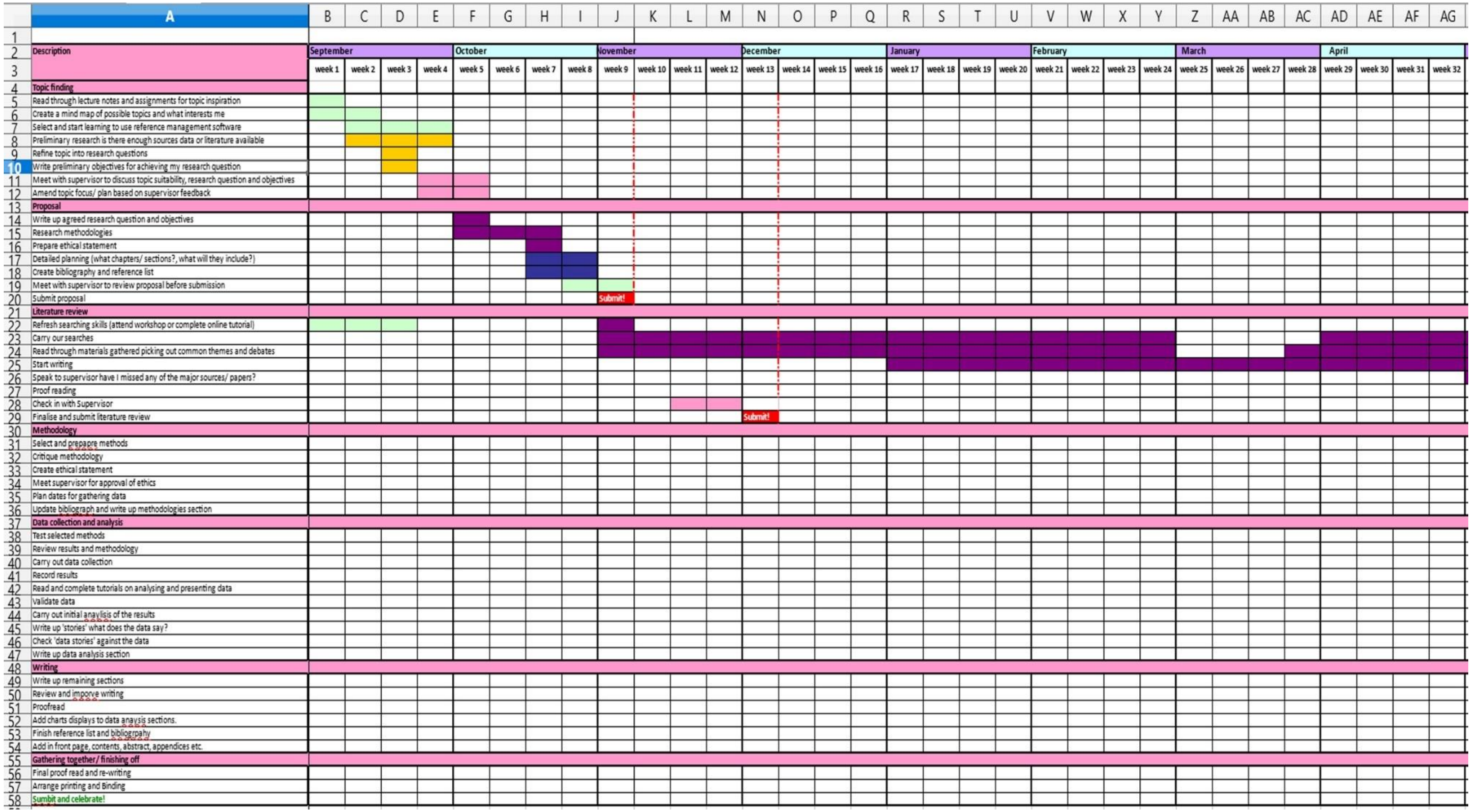
Summary of meeting:

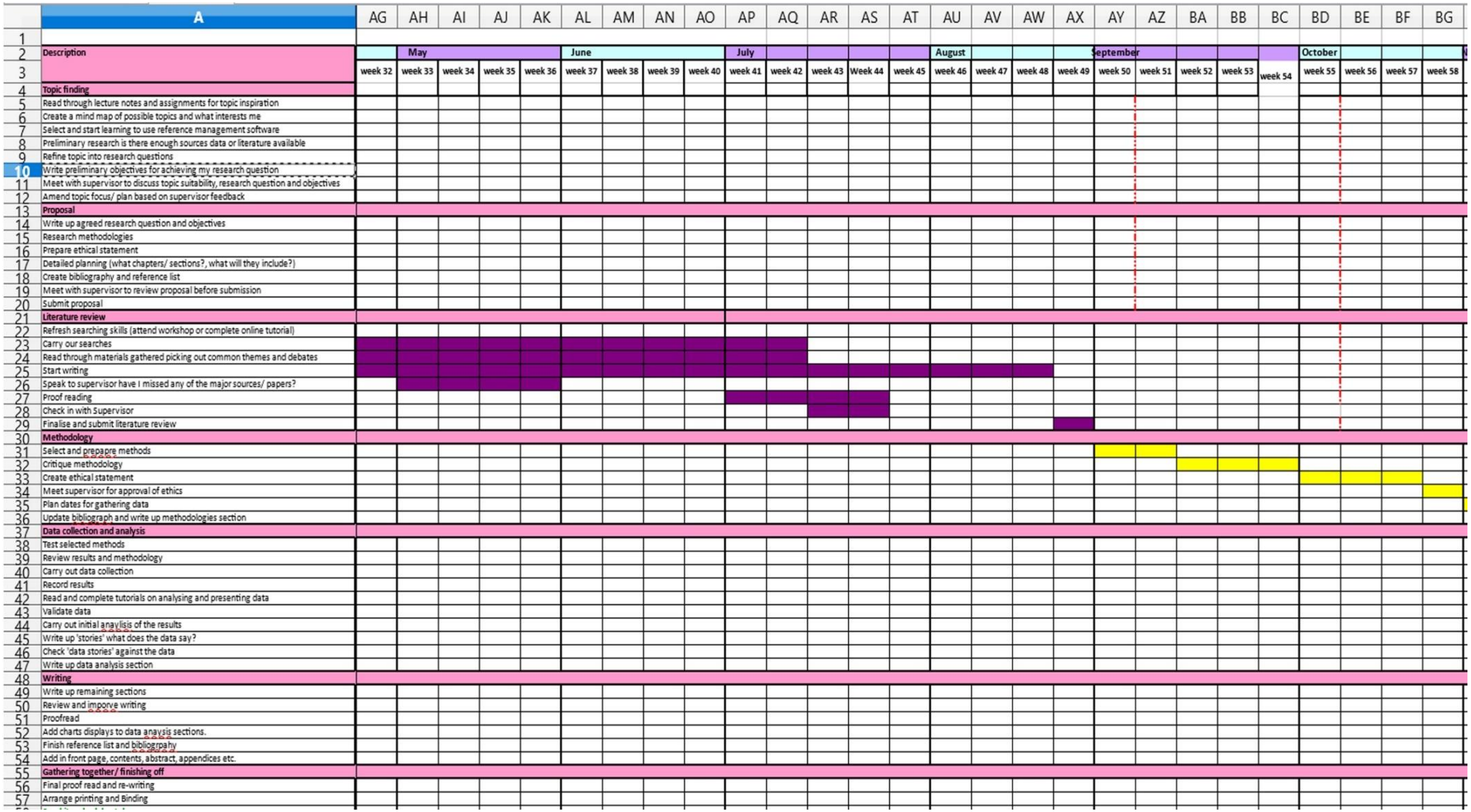
MM fed back to SB on the academic section to date. MM stated that the hypothesis could be quite basic, with two or three main one’s. Suggested that if you were worried that the assignment was deviating, could signpost the work, ‘This is what I discussed’, ‘This is why I discussed’. MM suggested not leaving figures for to long, no more than a couple of paragraphs, ideally the next paragraph. Consider limitations, can topics be generalised to other areas. Suggested budgeting more time than necessary to each section, and slightly expanding the methodology section. Paragraph to describe type of research in method, what is your research philosophy? Key point to references is to be consistent.

Action Plan

Complete the Discussion section

APPENDIX 3: GANNT CHART – My Dissertation Plan

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Topic finding
Read through lecture notes and assignments for topic inspiration
Create a mind map of possible topics and what interests me
Select and start learning to use reference management software
Preliminary research is there enough sources data or literature available
Refine topic into research questions
Write preliminary objectives for achieving my research question
Meet with supervisor to discuss topic suitability, research question and objectives
Amend topic focus/ plan based on supervisor feedback
Proposal
Write up agreed research question and objectives
Research methodologies
Prepare ethical statement
Detailed planning (what chapters/ sections?, what will they include?)
Create bibliography and reference list
Meet with supervisor to review proposal before submission
Submit proposal
Literature review
Refresh searching skills (attend workshop or complete online tutorial)
Carry our searches
Read through materials gathered picking out common themes and debates
Start writing
Speak to supervisor have I missed any of the major sources/ papers?
Proof reading
Check in with Supervisor
Finalise and submit literature review
Methodology
Select and prepapre methods
Critique methodology
Create ethical statement
Meet supervisor for approval of ethics
Plan dates for gathering data
Update bibliograph and write up methodologies section
Data collection and analysis
Test selected methods
Review results and methodology
Carry out data collection
Record results
Read and complete tutorials on analysing and presenting data
Validate data
Carry out initial anaylisis of the results
Write up 'stories' what does the data say?
Check 'data stories' against the data
Write up data analysis section
Writing
Write up remaining sections
Review and imporve writing
Proofread
Add charts displays to data anaysis sections.
Finish reference list and bibliogrpahy
Add in front page, contents, abstract, appendices etc.
Gathering together/ finishing off
Final proof read and re-writing
Arrange printing and Binding

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VOLUME II – ENTERPRISE SECTION

Part 2 – Enterprise Section

Volume 2 (Enterprise) – List of tables

Volume 2 (Enterprise) – List of figures

CHAPTER 1 – INTRODUCTION

1.1. Background to Business Opportunity

After previously running several arts organisations, including venues and fringe festivals, the researcher has spotted a potential opportunity to seek making the arts more accessible and convenient to audiences, and potentially increase their engagement in the arts. The underlying problem audiences appear to have with engaging in the arts is that it lacks convenience for them, often having to travel long distances at inconvenience times, while also not being able to take advantage of their desire to socialise with friends while at the event.

1.2. Problem

A high proportion of people are presently attending the arts, but desire to attend the arts more often than they presently do. Over 40% of people have attended theatre and music concerts once a year, higher than those who attend live sports events annually (38%), however considerably less attend these events monthly, with theatre and music concerts falling behind 'live sports events' when it comes to monthly attendance. However research from the present study suggests that a significant proportion of audiences desire to attend events more often, moving from either annually to 4-6 times a year, or from 4-6 times a year to annually. This is especially true of theatre and music events, but also the visual arts and comedy.

McCartney and Jinnet (2001), stated that the main barriers for people engaging in the arts as regularly as they would like is due to cost, location and time, indicating that some of the main reasons for engaging revolve around the convenience of the arts, often not having time to attend and having to travel long distances to get to the arts. This was supported by Hersel (2018) and Ryan (2019), as cited in the academic section, who found that the main barriers were travel time, location and price. The barrier and cost were also supported by the research from the academic section with the arts organisations, who cited both location and cost of entry price. Another additional problem is the cost of the whole encounter, identified in the academic section and by Kay et al (2009). These problems often interact, for example with the cost of travel time and location contributing to the cost of the overall encounter while being problems in themselves for the audiences.

A further problem being suggested by audiences is that there is not always the type of arts that audiences are seeking out, with many audiences stating that they would like to see more alternative art activities, for example live performance art, while other audiences are looking for more thought-provoking or political art. Alternatively, some audiences are looking for a greater variety of arts to enjoy.

1.3. Solution

Junction 45 seeks to solve the problem that audiences have by seeking to make the arts more convenient for audiences. The first strategy for Junction 45 to solve this problem, would be to localise arts for audiences, placing arts bars into audiences' local communities. This will initially involve placing them into the suburban, highly populated areas of larger cities with a population of roughly 500,000 to 1 million, with examples being Manchester, Liverpool, Leeds, Sheffield, Glasgow and Edinburgh. Some of the potential areas within these cities could include Mossley Hill and Lark Lane in Liverpool, Chorlton in Manchester, or Leith in Edinburgh. The venue will seek to a touring element to their venue, with the potential to take the venue as a pop-up to other people's local vicinity, in smaller university cities, for example Preston, Dundee and Chester.

Alongside solving the location problem, Junction 45 will seek to solve people's time problems by reforming the service cycle and creating greater integration between the entertainment and hospitality element of the business, allowing audiences the opportunity to integrate more activities with their viewing of arts activities, for example socialising with friends allowing them to move their time more smartly. Junction 45 will also seek to adapt the service cycle, with quicker produced food and more use of apps and table service, to provide audiences with more time to enjoy socialising as part of the event. By increasing the venues hospitality offer, it will also allow audiences to stay at the venue as opposed to moving on to another, once again allowing greater time to socialise with friends. Moving towards a hospitality offer, will also allow the venue to move their drinks in line with a local pub instead of other arts venue. Junction 45, will also seek to revolutionise the customer service process, in line with feedback from the arts organisations in the academic section, to provide greater service from the moment audiences first come into contact with the event through the website, providing greater information on parking places etc, providing more time for audiences again, and reducing the impact of the overall cost.

1.3.1. Value Proposition

We'll immerse you with highly entertaining and thought-provoking arts and entertainment, while socialising and enjoying a great drink with the best of friends, at a fair price. And just to top it all off, the venue is for you and within twenty-minutes' walk.

1.3.2. Unique Selling Point

By putting both the hospitality and entertainment element front and centre of it's customer offer, Junction 45 is seeking to become the first major arts bar in the United Kingdom, looking to integrate hospitality and entertainment in a manner that no other major business is presently doing.

1.3.3. Vision Statement

To provide you with the most captivating, thought-provoking and entertaining arts in your city while enjoying a drink with your best friends.

1.3.4. Mission Statement/Manifesto

- We want to excite and captivate you with thought-provoking, entertaining and natural art that has something bold to say about the world.
- We want to create a welcoming and tolerant community, with you right at the heart of it. We will care for you, look after you, listen to you and understand what is important to you.
- We also aim to challenge the arts world. Whether that's the over-centric nature of the arts being focused around London, specific tastes or in one big venue.
- Create a community for performers and artists, that gives them better opportunities to develop their careers. We also aim to encourage artists to be brave and push the boundaries, creating thought-provoking, ex arts.
- We want to make the arts easy and fun to get involved with. However much a performance or artwork stimulates you, we believe it should also be part of a fun and exciting night out, where you can drink, eat, and enjoy great chat about what you've seen (or a completely different topic) with your best friends (and maybe new friends as well)
- Alongside the above, we also want to play our little part in trying to make the planet we live in a better place. Selling ethically sourced food, engaging with our local community.

1.4. Overview of Chapters

Chapter 1 – Introduction

Chapter 1 outlines the background to the business opportunity, examines the problem that Junction 45 is looking to deal with and providing an over overview to what Junction 45's solution is. This will include the Value Proposition, Unique Selling Point, Junction 45's vision statement before concluding with Junction 45's mission statement/manifesto.

Chapter 2 – Research Methodology

Chapter 2 will look at the research methodology that has been applied to obtain the data for this report. First of all this chapter will look at the research philosophy underlying the research approach, before discussing the secondary data being used for the research, and then both the qualitative and quantitative primary data collection, followed by a brief overview of a pilot study.

Chapter 3 – Proposed Review of the Market

This chapter will begin by looking at the preceding market trends within the arts sectors. It will then examine the main motivators for people attending artistic activities along with the main barriers to people's attendance. The chapter will then look at the current market trends and especially the effect of Covid-19 on the entertainment industry. The next section of the chapter will carry out a situational analysis on the business, with a PESTEL analysis, Eco-mapping, Porter's five forces analysis and SWOT analysis, along with analysis of Junction 45's positioning within the market based on a number of factors. The final section of this chapter will look at the target market for Junction 45, building a selection of profiles for each art form that the business is likely to host.

Chapter 4 – Product and Service Development

Chapter 4 examines how Junction 45 will develop it's product and service. Initially the chapter looks at businesses that have produced similar models to Junction 45, before examining Junction 45 proposed hybrid model. The chapter then look at the different events/product Junction 45 are looking to create and the food and drinks products that the business is proposing to offer. The chapter will also look at the service the business will offer through customer service. The chapter finishes with a mind-map of the product and section on the intellectual property.

Chapter 5 – Commercialisation

This chapter starts by looking at Junction 45's four-stage development plan. It will then look at phase 1 and 2 of the development plan, the preparation stage and pilot study, with a Gannt chart outlining the plan for these two stages and how they will take place. The chapter then examines the assumptions that the pilot stage will be looking to challenge. The chapter will then look at phase 2, the venue launch in detail, outlining the Business model canvas for this stage along with a commentary on the business model canvas. This chapter will then look at the operational strategy that Junction 45 plans to use, before examining the marketing strategy and the main marketing techniques that the business plans to use. Finally the chapter will look at how the business plans to scale up the business in phase 3.

Chapter 6 – Financial Analysis

This chapter is a financial analysis of Junction 45's business proposals. The chapter will start by looking at the businesses start-up costs for both the pilot study and then the venue launch. The chapters will then examine the businesses potential sources of finances, before looking at the pricing strategy. The final part of this chapter will look at the financial reports for the business, examining Sales Forecasts, Expenses forecasts, cash flow statements and the profit and loss statements.

Chapter 2 – Research Methodology

2.1. Introduction

Throughout this chapter we discuss the research carried out through this study. This chapters begins by explaining the research philosophy and the rationale behind the research being carried out. The chapter also explains the primary and secondary research techniques used in this study, reflecting on the different styles being used for the primary research and the purposes of each form of primary research. The chapter also outlines the time frame of the primary research, sample size and the ethical issues as well as outlining the concept of a pilot study to follow this study.

There are several strong reasons to carry out primary research and not just to rely on secondary research. Firstly, primary research allows the researcher to ask more specific questions that are relevant to Junction 45, for example establishing which art forms audiences most desire, and establishing whether there is a discrepancy between how often people attend artistic activities and how often they desire to attend them. Primary data also allows the researcher to have greater control over the data which allows them to follow the data through, for example in this study the researcher could follow up the habits of those who are presently not attending events monthly but desire to.

There is also limited qualitative data in the field, so the primary data allows the present researcher to carry out qualitative research and ask what Saunders et al, (1997) called the 'why', giving a deeper understanding of why things are important to potential customers.

2.2. Research Philosophy

The research philosophy behind this study, will follow a pragmatic approach, with an emphasis on practical solutions and outcomes (Saunders et al, 1997). The research seeks to support the researcher's aim to set up their business, Junction 45 following the Lean start up model proposed by Reis (2011). At the heart of the lean start-up model a business should develop a vision, with the strategy and product aiming to achieve the vision. Under Lean Start-up model, the business should seek to create a minimum viable product (MVP), that can be regularly tested to develop validated learning. Lean Start-up relies on the business going through quick iterations while testing the validity of these assumptions.

The study will initially test the assumptions of the Junction 45 business model through quantitative data research, adapting the assumptions based on this research. The aim of the quantitative data is to gain precise data on potential customers, understanding their age, the specific events they like to attend, as well as measuring the reason for attendance and barriers. Saunderson et al (1997) stated the purpose of a survey is to collect precise data. The study then uses qualitative data to both test this assumption and extend them further, developing a greater understanding in the nuances of potential audiences. Saunderson et al (1997), states that the reason to use qualitative data is to go beyond the 'What' and 'How' and moves to the 'Why', for example if the quantitative data tells us that time and location are a problem for audiences, qualitative data tells us why it is a problem. Developing this deeper level of understanding is key, as the aim of Lean start-up is to find your 'early adopters', a group of people who are most likely to be loyal to your brand and product in the initial stages of the products development, through seeking to specifically solve the barriers they presently have with engaging in the market-place.

2.3. Secondary Research

Secondary research for this study consisted of industry reports from Mintel. These included reports into the reasons people choose to go to music festivals, the key factors in deciding why people go to events and visitor attractions, along with breakdowns of the different demographics that attend artistic and cultural activities. The secondary research also includes reports from industry bodies, like Arts Council England, providing data on the overall size of audience, along with its overall contribution to the UK's economy.

The Secondary data also included industry websites and online magazines, this included websites and online magazines from both the cultural and hospitality industries.

2.4. Primary research

The primary research used several techniques to develop a greater understanding of those who are interested in engaging with the arts. The primary research included surveys with those interested in engaging in the arts, interviews with industry experts, interviews with those interested in engaging with the arts and conversations with industry experts.

2.4.1. Surveys

The surveys were split into two stages. An initial survey was carried out with a sample of ten people, during the month of March to test both the validity and usability of the survey, which asked participants both to complete a survey which took about ten minutes to complete and provide feedback on how they believed the survey could be developed and improved.

In the second stage, the survey was developed using insights from the pilot survey and was distributed amongst a larger sample (200) of people who were interested in engaging in the arts. The survey consisted of 27 questions. The first nine questions asked about the demographics of the participants, including:

- Gender
- Age
- Location
- Profession
- Education
- Relationship
- Dependents
- Income
- Ethnicity

Question 10-14 asks people for the artistic/cultural activities that they are most interested in, how often they attend and desire to attend different artistic activities. Questions 15 and 16 ask about the barriers and motivators to engaging in the arts, question 17 and 18 asks about the cost. Question 19-22 asks about days, times, and desired length of activities, while question 23-27 asks about travel times and modes of transports. The full questionnaire is available in Appendix 1.

The data for the second survey was collected between April and August and created a quantitative dataset which will be used throughout this report.

Ethical issues were considered throughout the survey. The main ethical concern with the survey was confidentiality and use of data. Participants were given GDPR consent forms (see Appendix 2) and asked participants to confirm whether they were happy for their data to be shared. Confidentiality was maintained for participants by ensuring that all surveys were anonymised and stored on a secure data storage. The main compromise to the anonymity was those choosing to voluntarily provide their email address, the researcher seeked to reduce this by separating email addresses from the main database. Participants were made aware that their answers would contribute to research to set up an arts venue and that their data would remain confidential. Participants were asked if they would like to opt-in for any future venue that materialised out of the study. Each participant was also given a 'Participants Information Sheet" (see appendix 3).

2.4.2. Interviews

The interviews followed the surveys, with the aim of developing greater insights into the answers that the audiences gave with regards to the quantitative dataset, providing the researcher with what Saunders et al. (1997) described as the 'why'. The interviews selected individuals who fitted the profile for potential 'early adopters'. The criteria for the profile of potential 'early adopters', was based on the quantitative dataset built up from the surveys.

The interviews were semi-structured, based on three sections, but allowing the interviewer to follow different lines for each interview depending on the responses that the interviewee provide. The three sections included in the interview were motivators to engage in the arts, this was generally split into two separate sections, motivators related to the Core product (CPQ) and motivators related to the peripheral product (PPQ), while the third section consisted of question about barriers to engage in the arts. The section on CPQ motivators included the style of the act that audiences liked, the role of new experiences and emotional impacts. The section on PPQ motivators included discussion on 'food', 'drink' and socialisation. After the three main sections, there was also a section that included quick-fire section, to develop an understanding of the values that were important to audiences, as well as what they thought was a appropriate name for the business.

The interviews took place during the months of June and July, creating a qualitative dataset which was used throughout the chapters in this report.

Ethical issues were considered throughout the interviews. There was a risk that the interviews could raise issues that were sensitive to participants around socialisation, the interviewees were given a 'Participants Information Sheet', that made them aware that they could withdraw from the study at any point or alert the interviewer at any point if they found the questions or discussion distressing, who would move onto a topic they found less distressing. This was reinforced at the start of the interview by the interviewer. Confidentiality was another potential ethical issue. Recordings of the interview were stored on a safe storage device that only the researchers had access to and was password protected, while the manuscripts did not identify the interviewees, and were anonymised using code names.

Participants were given GDPR consent forms, *see appendix 4* and an Information Sheet, see *appendix 5*

2.4.3. Pilot Study

The data gathered during this study will contribute to a 12-month pilot study, that the researcher plans to run between April 2022 and April 2023. The aim of the pilot study is to develop several Minimum viable products (MVP), based on the finding of this study and a six-month preparation period from October 2021 to April 2022, that could potentially provide the backbone for a future arts venue.

The pilot study will follow a preparation period that will consist of interviews with potential customers around specific events that potentially solve their problems, and the development of two initial MVPs. This will be followed by further interviews, to provide feedback and development on the initial MVP. During the Pilot study, two Problem-Solution MVPs, which will consist of two live events will be trialled. At this stage it is called a Problem-Solution fir because we have established that the customer has a problem, and designed a solution to this problem, however it is unclear whether the product has achieved product-market fit, where it creates value for the customer in the real world and whether it is creating value for enough customers to be commercially viable, so the Problem-Solution MVP seeks to test this.

Throughout the course of these live events, the pilot study will continue to collect quantitative and qualitative data. This will include providing the audience members with surveys to complete, along with interviewing audience and potential audience members. This data will provide feedback to allow the researcher to challenge assumptions that have been made, and to pivot and tweak the product if it is not achieving Product-Market fit.

2.4.4. Conclusions

The structure of this study has allowed the researcher to collect both quantitative and qualitative data, and continually test his assumptions. For example, the qualitative data followed the quantitative data, and therefore allowed the researcher to test the assumptions that had been made from the quantitative data. The finding from both the quantitative and qualitative dataset are used throughout this report and inform strategic decisions making.

Chapter 3 - Review of the Proposed Market

3.2. Introduction

People have attended artistic activities for many centuries. People initially started attending forms of theatre and music in ancient Greece and both words originate from Greek.

3.2.1. Preceding market trends

Data suggests that arts audiences have remained resilient over the last decade prior to the 2019 Covid outbreak. For example, in the theatre industry, overall ticket sales increased from 17.6 million to 18.8 million between 2013 and 2018 (UK Theatre, 2018), while an average increase in ticket prices from £22.53 to £27.10 led to an overall increase in box office sales from £397 million to £510 million, a total growth of 28% (UK Theatre, 2018). Further research by UK Theatre (2018) found that between 2015 and 2019 West-End musicals were the biggest drivers in the increased theatre audience, growing from 8.3 million to 9.3 million, while West-end plays grew from 4.1 million to 4.3. million. The theatre industry also proved resilient after the financial crush, with a 'staycation effect', seeing box office revenues increase from 496 million to 529.8 million between 2009 and 2013. While regional theatre's saw a dip in audience, partly because the regions were hit more by the economic downturn, an increase in ticket prices has driven a growth of 16%.

The live music industry has seen a more dramatic growth over the last decade, with Statista (2019) reporting that both concert and festival audiences doubling, from 13.11 million to 28.5 million and 2.79 million to 5.2 million respectively. The last decade has also seen a massive growth in fringe arts as well, with the Edinburgh Festival Fringe growing year upon year. The Edinburgh Festival Fringe grew from 53,000 shows in 2017 to 58,000 in 2018, selling a record 2.8 million tickets. This growth is even more stark when you compare them with 1979, where there were only 625 shows.

The main drivers to audience growth appear to be 'the act', 'a desire to spend quality time with friends/family' and 'emotional Impact', with different factors influencing different art forms. The remainder of this section will look at those motivators.

The 'Act'/Artist

The 'Act'/'Artist' appears to be the biggest motivator when it comes to music festivals. Ryan (2019b) found that 'To see a particular band/act' was the biggest motivator for attending music events, with 45% citing it as a reason to attend. Eventbrite (Date Unknown), supported this, with 45% citing 'the act' as their main reason to attend a music festival. EventBrite's figure investigates the effect 'the act' has on audiences further, finding that 28% attended to see 'the headliner', 9% to 'discover new artists' and 8% to see the 'support artists', demonstrating that the influence of 'the act' is varied and complexed. Ryan's (2019b) finding are outlined in *Figure 1.*

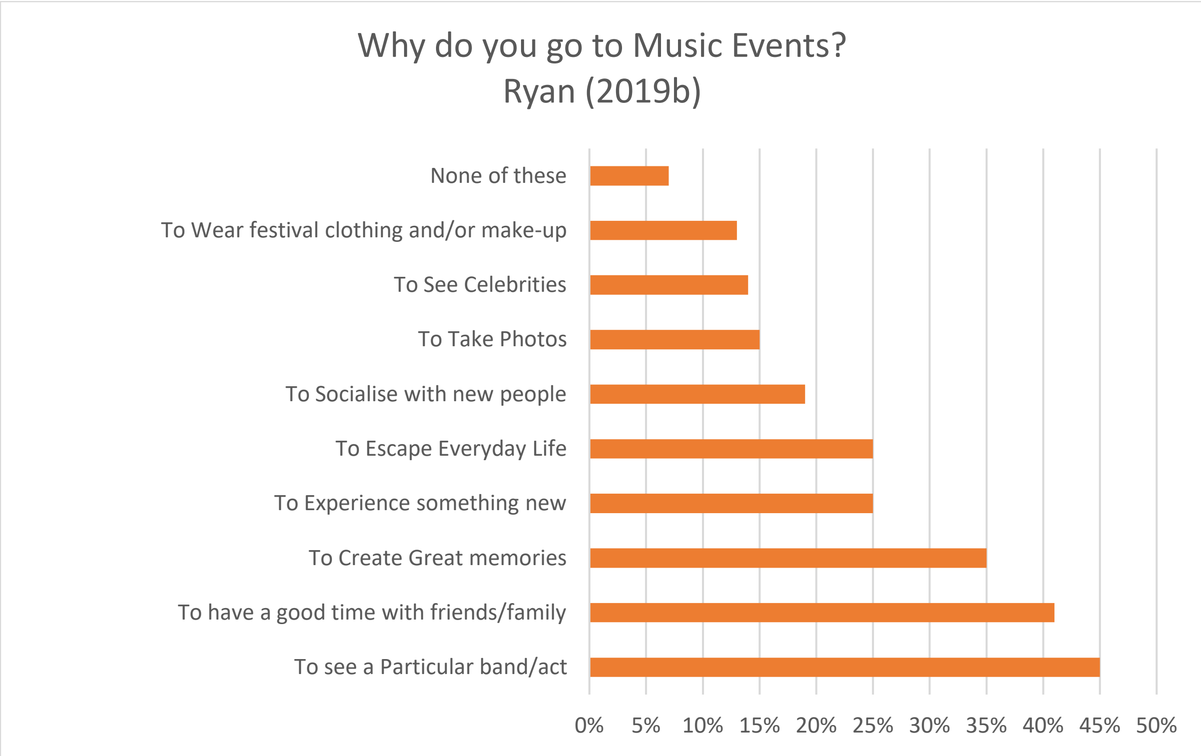

Figure 1: Why do you go to music events? (Ryan, 2019b)

Certain events can also increase people's desire to see new acts, for example the Bop Consulting (2011) found that Edinburgh festival audiences were more likely to attend less well knows acts because of attending the festival.

‘Spend time with friends and family’

‘Spending time with friends and family’ was generally cited as the second biggest reason for attending music festivals, with Ryan (2019b) finding that 41% cited it as a reason to attend, while EventBrite (2021) found that 15% of the population cited ‘that their friends were going’ as the main reason for attending music festivals.

‘Emotional Impact of the Event’

Some research indicates that unlike music and comedy, the biggest motivator to attend theatre was ‘Emotional Impact of the event’. Walmsley (2011) found that the key motivating factor for theatre was the pursuit of ‘emotional experience and impact’. Walmsley (2011) noted himself that this contrasted the main reasons to attend music and other forms of entertainment.

Time/Cost/Location

While there are many positive motivators for attending the arts, there are also many factors that prevent engagement in the arts, which if removed can motivate people to attend the events. Time, cost, and location were the dominating factors. Both Hersel (2018) and Ryan (2019) found that ‘Price’ and ‘Entry Cost were the top reasons to attend ‘events’ and ‘visitor attractions’, while both also found that ‘location’ and ‘travel time’ were the second biggest reason to attend.

3.2.2. Current market trends

Mintel estimates that the entertainment industry will significantly slow in 2020 and 2021 (Mintel, 2020). The dominant influence on this dramatic slowdown to the entertainment industry is the effects of the Covid-19 pandemic.

Mintel (2020, as cited in Worthington, 2020) predicts that Covid-19 will affect the entertainment industry in three stages. The initial stage took place during the first half of 2020, with a complete drop off in audience attendance because of enforced closure due to government legislation, Mintel then predicts a slow come back during 2021 as audiences remain wary of the virus and social distancing rules remain in place, before a more rapid bounce back through 2022, as audience confidence returns, and pent-up demand is released. Mintel

(2020, as cited in Worthington, 2020) believes audience will remain lower than pre-Covid levels in 2025 due to supply side problems.

Covid-19 will continue to cause uncertainty in the industry and make predicting patterns difficult, for example Mintel's forecast predicted that government legislation would not last beyond the second quarter of 2020, when it was in place for most of 2020 and the first two quarters of 2021. Mintel's (2020, as cited in Worthington, 20) analysis is outlined in *Figure 2.*

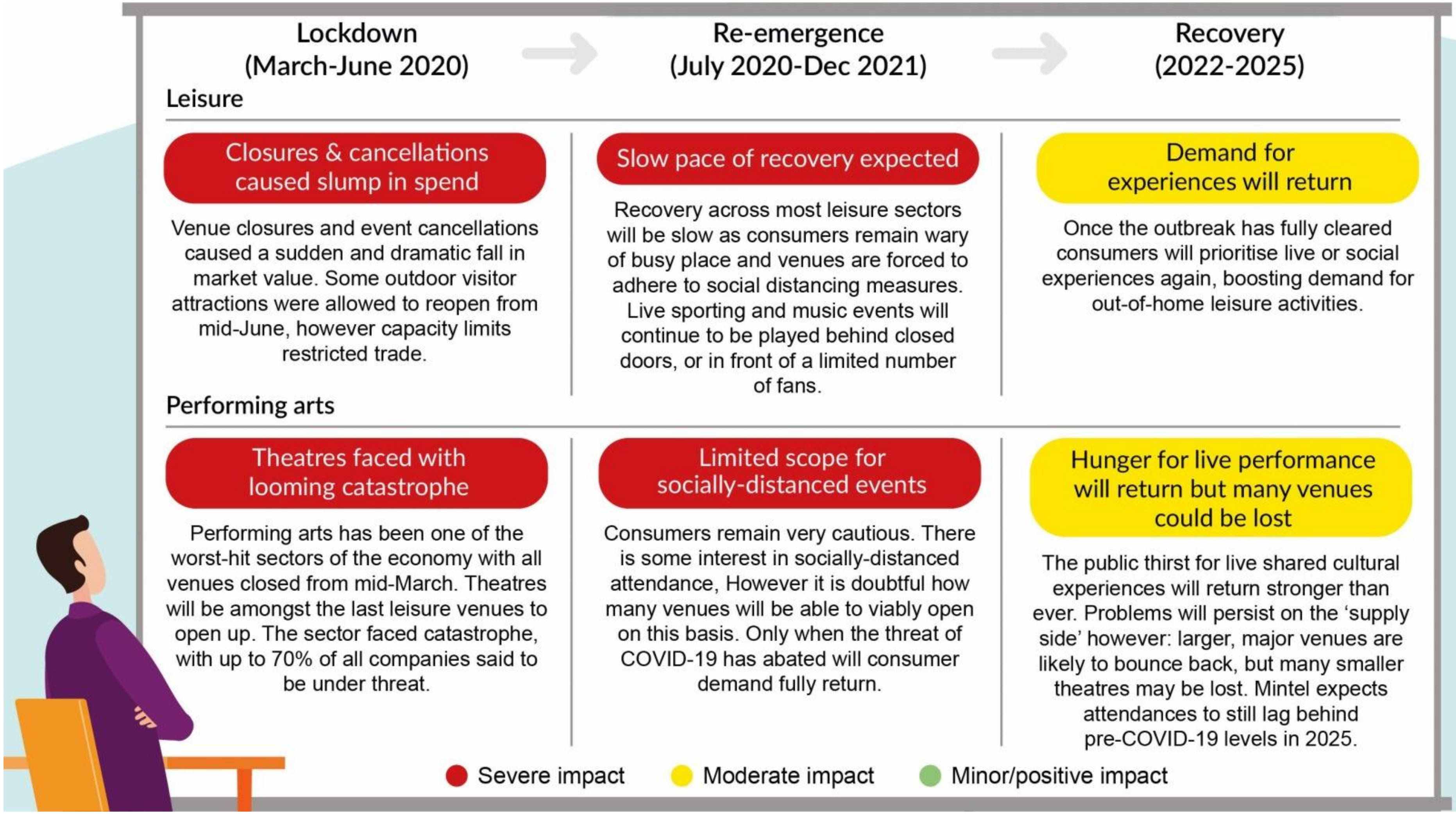

Figure 2: Forecasts of the projected bounce back from Covid-19 for the Leisure industry

(Mintel, 2020, as cited in Worthington, 2020)

The Effects of Covid-19

Covid-19 is expected to be the dominant factor in the performance of the entertainment industry over the next half decade. Mintel projects that the bounce back from Covid-19 will take place in three stages, with the first stage being the toughest stage for the industry as they are forced to close their doors due to government legislation, before a small bounce back between July 2020 and December 2021, that will continue to be hampered by social distance legislation and the public being wary of crowded spaces due to the virus, followed by a recovery between 2022-2025 . It should be noted that Mintel (2020) predicted there would be no return to a nation lockdown after June 2021.

The literature outlines three main areas where Covid-19 could impact upon customer behaviour:

1. Direct government legislation
2. Short-term audience anxiety of the virus
3. Long-term changers to people's behaviour

Direct Government Legislation

Direct government legislation refers to the direct effects of government legislation, including venues being ordered to close their doors, and forced social distancing. The period of forced closure has been a relatively short period, however social distancing legislation has led to a lot of arts venues not re-opening their doors, as it is not financially viable for them to run while following social distancing legislation. Although a long-term bounce back is expected for arts audiences, Mintel (2020) predicts that many venues will not survive this period, with a 'supply-side' problem having a long-term impact upon arts audience numbers. This is supported by a NIVA (National Independent Venue Association survey, as cited in Tsioulcas, 2021), which found that 90% of music venues believe Covid could lead to them closing their doors permanently. Although Marketplace (2021) states that this situation could bring new opportunities, while Rapino (2021, as cited in Salkowitz, 2021) predicts there is a lot of pent-up demand both on the supply and demand side. It should also be noted that the new opportunities that Marketplace (2021) mentions, could refer to new venues.

Short-term audience anxiety

This refers to the anxiety people may have attending events, especially events with larger crowds, as audiences may feel the need to avoid large crowds. Mintel (2020, as cited in Worthington, 2020) expect this stage to last for a relatively short period, until the end of 2021 before people's anxiety subsides from the start of 2022. However, combined with the forced closure period and social distancing rules, this may prove too much for some venues to survive. Potential anxiety over attendance demonstrates itself in other audience behaviours and attitudes, Sarvantha (2021) found that 78% of population is happy to take a Covid test to enter a large music event, while 64% would prefer events to require vaccine passports. Whether these our attitudes that will last for the short-term but pass as confidence returns or continues to be ingrained in audiences' attitudes remains to be seen.

Long-Term Behaviour changers

Long-term behaviour changers refer to how people's behaviours may change permanently either as a response to the Covid-19 pandemic or through societal changers that Covid-19 brings about. While some of these may provide challengers for the industry, they do not necessarily mean a decline in audiences. They may lead to audiences choosing to consume entertainment in new styles, while other changers may potentially lead to present and new audiences, choosing to consume more entertainment.

Sarvantha (2021) research supports Mintel's prediction that there will remain an appetite for attending the arts from 2022 onwards. Sarvantha (2021) concluded there is a pent-up interest in live events, although many will continue to find live streaming convenient. Sarvantha (2021) found that those intending to attend live music events were down slightly from 38% to 34%, and likewise for theatre from 29% to 27%, while those intending to attend live comedy increased from 18% to 21%. However, the intention to attend live events continues to considerably out-perform people's intention to buy tickets for live streaming events. Sarvantha (2021) also found that the main reasons for attending music events remain the same to prior the pandemic, 'To see an act/perfomer' and 'To have a good time with friends and family'. However Sarvantha (2021) also found 53% of people are more likely to attend outside events, suggesting a potential shift amongst audiences to outside entertainment.

As already stated, Mintel (2020) forecasts that audiences will remain below pre-Covid-19 levels in 2025 due to 'supply side' problems. They also predict that a decrease in city breaks and tourism. However, during the last recession, the arts industry was incredibly resilient and benefited from a 'staycation' factor. One other factor that Mintel (2020) states could change audiences' behaviour is a move from 'working in the office' to 'working from home'. Mintel (2020) believes this could lead to less people frequenting city centres and attending city centre shows, Mintel (2020) hypothesise this could lead to increased 'localism' and people desiring to see the arts in their local vicinity.

3.2. Situational Analysis

This section will carry out a situational analysis on Junction 45's. In this section the roles of the external and internal environment of Junction 45 will be considered.

This section will use a selection of tools, including the PESTEL analysis to analyse the effects of the macro-environment upon the business, Porter's Five forces to analyse the role of factors within the entertainment and hospitality industry on Junction 45. Eco-mapping will be used to examine where Junction 45 sits within the eco-system of the entertainment and hospitality industries. A SWOT is also carried out on Junction 45, to both assess the internal strengths and weaknesses of the business, as well as the external opportunities and threats to the business

3.2.1. External Environment Analysis – PESTEL

PESTEL analysis is used to analyse the potential effect of the macro-environment on the business. PESTEL analysis the effects that political decisions, economic factors, societal changers, technological factors, environmental factors and legal requirement. PESTEL analyses seeks to forecast potential changers that could take place in the relevant areas in a way that may be advantageous and disadvantageous to the business. The analysis allows the business to plan and consider potential macro-environment factors. These factors will be considered when making commercial decisions, and the PESTEL analysis will remain a working document as the factors are ever changing. The PESTEL analysis is outlined in *Table 1.*

TABLE 1: PESTEL ANALYSIS

Facet	Factors
Political	• The direction that the government decide to take post-Covid-19 is key. Government may decide to provide extra fiscal support to encourage industries to get back on their feet, including the entertainment and hospitality sector, which have been two of the worst hit industries by the pandemic, as they are coming under pressure to do this (McAllister, 2021). • Brexit may increase the cost of beers for two reasons, firstly the cost of importing beer from the continents, and secondly because it increases the amount of paperwork (Garrett, 2021) • Brexit may make booking some acts harder, due to limitations on free movement (Incorporated Society of Musicians, 2019). • Likewise, Scottish independence could also increase the costs of some products Dalton, 2013 as cited in Rigby, Felsted and Dickie, 2013) • Government may choose to relax or make licensing laws more flexible in response to the Covid-19 pandemic, to help the industry regain momentum, for example relaxing licenses around outdoor seating (gov.uk, 2020). • Government may choose to re-structure alcohol levies due to political pressure from lobby groups, to protect health (Holmes, 2020). Although this is more likely to affect off-trade, as they tend to sell at lower prices. Alternatively the government may change alcohol levies to reflect the ABV more (Perez, 2019) • However, government may choose to freeze alcohol taxes for a sustained period, as relief after the Covid-19 pandemic (Hancock, 2021)

Economic	• People may have a desire to spend money that they saved during the pandemic post-Covid-19. (Martin & Giles, 2021) • People may be cautious about spending money if they lack confidence about the future of jobs, especially young people (Humphrey, 2021 as cited BBC, 2021). • If people are also feeling insecure about finances post-Covid, they may look for an opportunity to watch entertainment at a lower price • 'Supply-side' problems from venues that fail to make it through the Covid-19 pandemic, however this may also present an opportunity for new venues (Mintel, 2020). • A potential post-Covid economic bounce back after the pandemic (Swinney, 2021) • High unemployment post Covid-19 may lead to a slower post-Covid bounce back than expected (Bank of England, 2020) • Brexit may lead to the value of the pound reducing, pushing up the cost of exported products
Social	• ***Covid-19 may lead to more people working from home, which could potentially lead to a change in how people consume their arts, possibly looking for more localised arts, opposed to travelling into city-centres (Mintel, 2020)*** • Post-Covid-19 people may be looking to continue to reduce their potential contacts, which may lead to them going out less, for example 70% of Britons opposed going back to normal (Stokel-Walker, 2020). Also supported from data for the audience agency (2021, Centre for Cultural Values, 2021) • However, this could also lead to them looking for more special activities when they do decide to go out, due to a pent-up desire to see what they've missed, with research suggesting live events is high (Nelson, 2020) • ***People are becoming more health conscious, with fewer young people choosing to drink alcohol (Fat, Shelton and Cable, 2018). More people moving to a plant-based diets, as well as more awareness around allergies etc (Sentient Media, 2021).***

Technological	• ***Recent digital development could possibly be used to create a smoother customer experience. For example apps can be used for customers to order drinks, especially during the interval of a show. Apps may also be used to help customers with other aspects, for example parking (Morning Advertiser, 2021).*** • Some forms of social media can be used to connect with audiences, for example previews of acts could be placed on YouTube, as well as building tribes around twitter/Instagram and TikTok (Currid, 2013). • The potential to engage with audiences through live streaming, as many audiences will still be looking to use it post-Covid-19 (Mintel, 2020)
Environmental	• People are becoming more concerned about the environment and are choosing to take more ethically based decisions. This could lead to selling more ethically and locally sourced foods (Minchin, 2021) • Consider whether the venue could choose to present it’s productions in a more environmentally friendly way, for example through using less technical equipment, as research suggest customers are putting values more at the heart of their buying decisions (Segura, 2020).
Legal	• The potential for the return of Covid-19 related rules, for example the 1 metre-plus rule, which concerns hospitality (Hancock, 2021b). • Licensing rules, entertainment comes with a range of licences required to show live entertainment, along with the serving of alcohol, this includes being responsible sellers of alcohol.

In the PESTEL Analysis, four factors have been highlighted in bold and italics, these are the ones that are considered the most important to Junction 45. The first one is that working from home will lead to a more localised arts scene (Mintel, 2020). This drives at the core of Junction 45’s Mission Statement/manifesto, if this social change did not materialise, the business may need to seriously consider pivoting its business model. The second factor is again a social factor, but this time focusing on the hospitality element side of the business, which is the changing dietary and drinking habits of young people, to more health-conscious lifestyles. This includes more people not drinking alcohol and moving to non-alcoholic drinks (Fat et al, 2018) and more Vegan diets (Sentient Media, 2021). While these trends may remain only a minority trend, they could become a significant minority, and suggest venues should seek to strongly cater for their needs with a good mix of Vegan options and non-alcoholic drinks. The third key factor in the PESTEL Analysis is the emergence of digital technology like apps, which the Morning Advertister (2021) states could be used to revolutionise the service cycle. This could be pertinent for Junction 45, as they can be used for example to allow customers to order from their table. It may also be worth investigating whether an app can be used to help with parking and finding the venue.

3.2.2. Eco-Mapping

> "Successful businesses are those that evolve rapidly and effectively. Yet innovative businesses can't evolve in a vacuum".
>
> (Moore, 1993)

Moore (1993) argues that business do not operate as single entity, or even within a single industry, but as part of a business ecosystem. Hayes (2021) described the business ecosystem as a network of customers, suppliers, customers, and government agencies, for example local authorities, which are key in the entertainment and hospitality industries as they have legal implications, which could be key for Junction 45. Hayes (2021) states that each part of the eco-system can have an impact on a specific product either through co-operation or competition, based on Moore's theory that business co-evolve together as co-operators and competitors.

Hayes (2021) stated that a business ecosystem works on the same basis as a biological ecosystem, each part of the ecosystem must be ready to adapt to the changers within the ecosystem to survive, being flexible at all times.

Within Junction 45's ecosystem, companies it would co-operate with include suppliers, performer and arts organisation. Junction 45 would also want to develop good relationships with a range of government agencies, for example local government authorities like the council and local police, as the entertainment and hospitality industry are subject to many legislative requirements. Other government agencies would include grant giving organisations. Competitors would include entertainment venues and pubs/bars that presently do entertainment.

Junction 45's eco-mapping system is outlined in *Figure 3.*

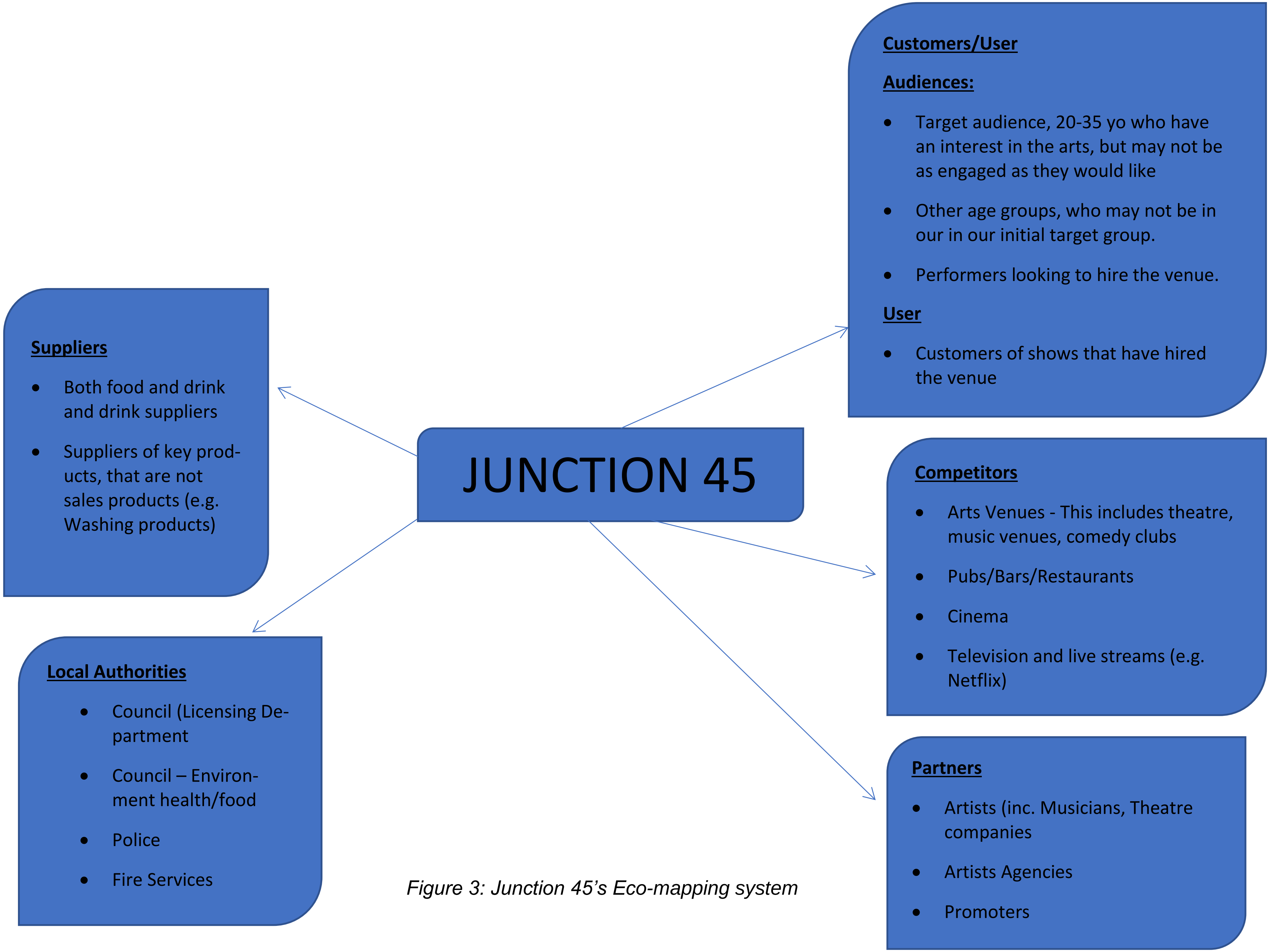

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Figure 3: Junction 45's Eco-mapping system

3.2.3. Porter's Five Forces

Porter's Five Forces was developed in 1979 by Harvard Business School professor Michael Porter. Unlike Eco-mapping, Porter's Five forces focus is solely on the industry that the business is in. However, Porter's Five Forces does aim to encourage new business to look beyond their competitors **and** consider the bargaining power of the supplier and the buyer, potential new entrants into the industry, and those that may not be direct rivals, but act as substitutes to your product. Porter's Five Forces sees the situation as fluid, with the strength of the different forces varying depending on how big the threat is. The more powerful the force from the area, the greater threat that force is to your profitability as a business (Porter, 1979).

The strongest forces to Junction 45 are substitutes, followed by new entrants and buyer power. The nature of the industry means that supplier bargaining is relatively low, as there are several supplier options the business could go to. While it could be perceived that there is quite a lot of competition from pubs that put-on entertainment and arts venues, Junction 45 desires to carve out its own niche, and while it may be seeking to take some people away from events programmed at those venues, overall, it will be seeking to attract people who are eager to attend more artistic activities, but presently are not doing so.

The biggest challenge to engaging these people, will be attracting them away from more convenient substitute mediums that they have found over the years, these include Netflix, Amazon Prime, television, cinema and streaming websites (e.g. Spotify). Other substitutes may include pubs and café's that provide recorded music but not live entertainment, that provides people the opportunity to socialise with friend's while also enjoying the atmosphere. One potential appeal with these venues is it allows people to share these experiences with friends. As Junction 45 is setting up in the early stages, this will probably be the biggest threat, and it is key for Junction 45 to provide the convenience that allows it to compete with these activities. Once Junction 45 has established itself, it will also come under threat from new entrants and copycat ideas. While Junction 45 can licence its name, patenting the concept is a greater challenge, therefore it needs to continue to follow Reis (2011) lean start-up, continuously innovating to stay ahead of competitors.

A full analysis of Porter's Five Forces for Junction 45 is outlined in *Figure 4.*

Suppliers Bargaining (Weak)

Larger acts have quite a lot of bargaining power, however vast majority will have quieter periods (e.g. midweek).

Price of beer and wine stable. A number of suppliers, which means limited bargaining power.

RIVALRY (Moderate)

Seeking to create own niche within the market. Pubs that offer live music could compete, although the artistic side will not be there core product.

Established arts venues, although their model may lead to higher prices

Edinburgh Fringe venue, only applicable during August

New Entrants (Medium-Strong)

The concept cannot be patented, leaving it at risk from copycat. However, authenticity will be hard to achieve for new entrants, as they would not have understanding of fringe culture or knowledge of acts. Would also require knowledge of hospitality sector. They would also be limited by barriers to enter the market, (e.g. time consuming and relatively high costs)

Buyers (Medium-Strong)

This varies depending on customers desire. There are other events that customers can choose to go to, however if their specifically looking for one of Junction 45's more unique events, then this is limited. They have relatively strong power when it comes to buying food and drinks before/after the event, as their will be many bars and eateries that they will choose to go to. Question mark is over how essential most of the audience consider arts attendance to be.

Substitutes (Strong)

Non-live entertainments, for example television, Netflix, cinema and streamed music.

Other forms of socialisation, e.g. going to the pub (with recorded music), restaurants, café's, bars

Hobby Activities, especially arts related (e.g. Drama group),

Live Sports

Other Socialisation activities (e.g. Ghetto Golf, karaoke, guided tours

Figure 4: Junction 45's Porter's five forces analysis

3.2.4. SWOT Analysis

The SWOT analysis is used to measure the main internal and external factors on a business. The internal factors look at the strengths and weaknesses of the business. This may be done in comparison to the business' potential competitors. The external analysis, examines the opportunities and threats of the business, looking at both present opportunities and threats as well potential opportunities and threats which may occur in the future for the business.

The SWOT analysis allows the business to look at how it can potentially take advantage of its strengths along with the opportunities in the market, while also considering how it can minimise the risks from its weaknesses and threats. The business may choose to minimise the risk from its weaknesses either through developing and improving those weaknesses and ultimately turning them into strengths, however this may not always be possible, in which case the business may look for other ways to minimise the risk (for example not competing in that area).

The SWOT analysis highlights three or four points for each category. The most important strength for Junction 45 would be the knowledge of the fringe arts scene, how to attract acts and how the events operate. The biggest weakness and challenge for the business in the early years will be its lack of resources and ability to attract big names acts. To some extent Junction 45 can overcome this by not focusing on being a venue with high-profile acts, although the business might seek to develop skills and techniques for attracting some high-profile artists on a limited budget, to grow the business in the future.

The biggest opportunities and threats revolve around Covid-19. With the emergence of working for home, people may be looking for more localised culture away from the city centre. This could potentially lead to Junction 45 being able to capitalise on its vision to take the arts into people's local areas.

The full SWOT analysis is outlined in *Table 2.*

Table 2: Junction 45's SWOT Analysis

Strengths	Weaknesses
• Experience running a variety of different fringe activities, including a venue, and two separate fringe venues. Developing skills in running events. • Knowledge of fringe arts scene, both of potential acts, how to attract acts and build relationships with acts, how events run, the resources required for events/venues to run, which events have residual support from audiences, likely SPH of different event. • Knowledge of food and drink products from working in industry, Worked in both chain restaurants and independent bar/café. This gives broader knowledge of potential products, as exposed to different products, as well as developing knowledge of which products are likely to sell.	• Lacks track record in commercialising activities and products, although this has been developed by doing an MEnt at the University of Manchester • In early days, limited capacity and finances may restrict venues pulling power when it comes to attracting high-profile acts. • In the early days, the venues limited finances may also restrict it from offering the full range of food and drink that it would ideally like to.
Opportunity	**Threats**
• Post-Covid people are looking to consume arts and culture in a different manner to how they consumed it prior to the pandemic. This is likely to include people who's work places have adapted and are now moving towards more work-from-home, meaning audiences looking for local arts.	• People are nervous of attending arts events Post-Covid-19, due to lack of social distancing. • Once business has established a location/selection of locations, factors may draw customers away from the location.

3.2.5. Stakeholders Analysis

Junction 45 is a business that cannot be developed without stakeholders. Promoters, producers, staff, artists and potentially co-owners are key for the business to deliver it's programme of events, and provide its potential customers the evenings entertainment they desire. The key stakeholders for the business are staff, promoters, producers, artists and potentially a co-owner if the business needs investment. A CATWOE analysis has been used to analyse the varying needs of the different stakeholders and can be seen in *table 3.*

Table 3: CATWOE Analysis

Customer	The stakeholder beneficiaries (or victims) of the outputs from the business system. **<u>Who is on the receiving end?</u>** • A range of customers, predominantly people aged between 25-34 who are degree educated, have an interest in the arts but do not presently engage with the arts as much as they desire to. **<u>What problem do they have now?</u>** • They desire to attend the arts, however they are unable to attend as often as they would like to as the arts does not fit into their lifestyle. This is partly because they lead buy lifestyles and accessing the arts is not convenient to them, due to reasons like travel. They may also feel it is to costly and they are unable to maximise things like socialising will friends. **<u>How will they react to what you are proposing?</u>** • Many of them may choose to increase their engagement from sporadically attending the arts to regularly attending the arts, as they feel it has become more convenient to them and they can more easily socialise with their friends. **<u>Who are the winners and losers?</u>** • Winners – people aged between 25-34 who may be looking to attend arts in their local community at a cost that they see as reasonably within their budget. • Losers – 45-64 attendees who may desire to see big name acts.

Actor	The stakeholder roles that carry out the tasks and activities within the transformation. **<u>Who are the people who will 'do the doing', carrying out your solution?</u>** • Owner • Staff • Promoters and producers • Artists **<u>What is the impact on them</u>** • Owner – the biggest impact will potentially be on the owner. Running a bar can be very tiring, and consist of long hours, with bars often open for 12+ hours in a day. In the early days of the business, the bar will not be open for only a limited number of days in the week, this is to ensure the owner has times to develop the business and does not get consumed in just running a bar in hours where there may be minimal customer. • Staff – the main impact upon the staff is that they will need to develop their knowledge of both the artists performing at the venue and drinks and food that are being sold at the venue. • Promoters and Producers – the impact on them is that in a new start-up they may need to source acts that will attract audiences at a price within the budget of the venue. They will also have to source a new audience from scratch for the events, where they may be used to just having to tap into an already existing audience. They will also have to make audiences aware of where the venue is. As the venue is also looking to promote their events in a unique way, they will also have to adapt how they put on new events, being open to new ideas. • As the venue is looking to produce arts in a new way, they may have to consider adapting how they put on and present their performance. However, it will also provide them with new opportunities to perform and receive payment for this. **<u>How might they react?</u>** • The owner has run bars and arts venues before and enjoys the challenge of running venues. However it is important in this environment to ensure that he does not suffer from burn out, as alongside personal damage this can also lead to the venue not being developed as it should do. • If the right staff are employed, they should react positively to the challenge they face. To tap into this, it is important to ensure that they are provided with the appropriate training and communications from the owner. If this is not provided they may become dispirited with the business. • Again, if the correct promoters and producers are selected they should enjoy the challenge of developing a new style of event, although they may feel as if they are being taken out of their comfort zone. Once again, communication is key as a lack of it may lead to them becoming dispirited. It may also be beneficial to include them in the development of the nights, even including them in market research where they are willing to do this, to give them an understanding of the techniques. • The artists should generally act receptively to a new venue to perform at, especially if they are getting new audiences. Communication is again key, so they understand why the venue is looking to present work in a new way.

Transformation	The main business activity that delivers the (defined) services to the customer. **<u>What is the process for transforming inputs into outputs?</u>** • The process of transforming the inputs into outputs would be the process of booking high-quality acts and presenting them with an evening that they feel they can socialise with their friends. The main transformation is to ensure the acts have the quality to perform in a manner that allows the audience to enjoy both the performance and the social atmosphere, and for the staff to serve customers in a way that they feel they get maximum socialisation out of the event. **<u>What are the inputs? Where do they come from?</u>** • The inputs are selecting the high quality acts that ensure audiences have a high-quality night • Communicating and informing producers and promoters of the venues mission, to ensure they can select the appropriate acts and put together the appropriate nights. • The selecting of drinks, this will be done by understanding the drinks that customers require to gain maximum socialisation, partly through customer feedback. • Developing and training staff so they can perform in a manner that ensure the customers enjoy the evening, as well as provide them with knowledge on all aspects of the product. • The appropriate training of the owner, so he can pass on the relevant knowledge to staff, promoters and producers and fill in any knowledge gaps that he may have. • Creating a social environment that provides customers with maximum socialisation **<u>What are the outputs? Where do they go to?</u>** • The output would be providing customers with an entertaining, thought-provoking and sociable evening which they feel was easy and convenient to access. **<u>What are all the steps in between?</u>** • Ensuring there is an appropriate stage and audience area, which is well maintained • Ensuring you have the store room to store the drinks with the correct stock rotation process. • Collection of drinks • Ensure you have the correct equipment, this includes technical equipment for the stage (e.g. lighting and sound) and catering equipment (e.g. fridges). • Ensuring the resources are there to provide customers with their product, this could include glasses, comfy seats etc. (e.g. Ice)

	• Ensuring all those responsible for delivering the product are receiving the appropriate communication. This could include training for the staff, and that this is all viewed as an ongoing process.

Weltanschauung	The underlying beliefs and meaning that explains why the business activity exists. **<u>What is the bigger picture into which the situation fits?</u>** • To increase engagement in the arts, to encourage audience to attend more regularly and consider trying out new styles of arts. **<u>What is the real problem you are working on?</u>** • People feel dis-engaged form the arts. Potential audiences have come to believe that the arts is not really for them, leaving the arts to be consumed by narrower demographics. **<u>What is the wider impact of any solution?</u>** • The arts will be consumed by wider demographics of people, this could include income, ethnicity, educational background.
Owner	The stakeholder role who could instigate change (or cause the system to cease to exist). **<u>Who is the real owner(s) of the process or situation you are changing?</u>** • Initially there would only be one owner. However, as the business expands it may become productive for the business to expand, which could bring a second owner into the business. **<u>Can they help you or block you?</u>** • Other potential owners could potentially bring much needed capital to the project, as well as bringing expertise to the project. However, they could become a block if they do not understand the purpose of the business and what it is ultimately trying to achieve. **<u>What would cause them to get in your way?</u>** • If they believed the business was not earning the income that they believed it should be for the capital that they have invested in it. **<u>What would lead them to help you?</u>** • Both a strong business plan and model, which has been validated by a trial period. If this can build certainty that the business is a viable prospect based on it's founding principles.

Environment	**What are the broader constraints that act on the situation and your ideas?** • A lack of property at the affordable price for the business, this could be particularly problematic if the business looked for a city-centre location. • A lack confidence from the audience post-Covid-19 • Lack of quality acts to programme or lack of promoters to find the quality acts **What are the ethical limits, laws, financial constraints, limited re-sources, regulations, and so on?** • Licensing laws – responsible drinking • Cost of running a venue **How might these constrain your solution? How can you get around them?** • The cost of running the venue could be prohibitive to the venue, especially if there's a lack of affordable property on the market. One solution would be for the business to not have a fixed venue until it finds an appropriate venue or form a partnership. It could also investigate other option, for example outside venues or un-conventional building (e.g. garage lock-ups)

Table 3: CATWOE Analysis

3.2.6. Competitive Analysis: Direct Competitors and Substitutes

When referring to direct competition, Junction 45 needs to analyse both the Entertainment and hospitality industries, as both these industries highly overlap, with most businesses in these industries offering elements from both sectors to their customers, and some businesses providing a strong offer from each industry. For example, a standard pub that predominantly provides their customers with a hospitality offer of food and drink, will probably provide a small entertainment offer through recorded music or a jukebox, while a live music venue (e.g. Echo Arena) or commercial theatre (e.g. Palace theatre) predominantly provides their customers with a entertainment offer, but will probably provide a small or even significant hospitality offer through half-time drinks, snacks and sometimes even the option to buy food before the show. Alternatively, venues like pubs that provide entertainment (e.g. Kings Arms, Manchester), will provide both a significant entertainment and hospitality offer. Junction 45's direct competitors are viewed as organisations that provide a significant entertainment package, which is being defined as a consistent programme of live entertainment, including pubs with regular live entertainment for example the King's Arms, Manchester, amateur dramatics, subsidised theatres for example Home or the Royal Exchange in Manchester or the Traverse Theatre in Edinburgh, commercial theatres and music venues, for example the Palace theatre or O2 Apollo in Manchester.

However as mentioned in section 3.2.3, Junction 45 may face a bigger threat from indirect competitors/substitutes, these include businesses that offer non-live entertainment, like Pubs and café's (offering recorded) music and live streaming applications, for example Netflix, Spotify and Amazon Prime. It is therefore key to also analyse these businesses in the Competitive Analysis.

The direct market Junction 45 is competing against is relatively fragmented, with relatively few national/international brands, with the competitors brand names varying from city to city, although some of those different brands may have the same operator with regards to commercialised theatres and concert venues, for example the Palace Theatre in Manchester is owned by the Ambassador Theatre, which owns over 50 venues across several countries. Subsidised theatres are normally structured as not-for-profit or charity organisations, while most hospitality venues providing live entertainment will be independent pubs/bars, although some chain pubs/bars may give their General Managers the ability to programme live entertainment, for example Stonegate Pubs (owners of the 'Common Room Brand', formerly Scream, Yates and Slug and Lettuce), Greene King and Mitchells and Butlers (Toby Carvery, Nicholson's and O'Neill's).

The dominant market event in the entertainment industry is music concerts, (over 25 million tickets sold), the theatre industry is dominated by the West End (9.3m). Although further down the pecking order, the Edinburgh Festival Fringe is a notable performer taking it ticket sales over just one month, with 28% of their ticket sales coming from residents of the city (Fringe Society, 2019, as cited in BBC, 2019). Of the events taking place, West End productions would be considered the high end of the market, with ticket sales approaching and surpassing £100 in some instances, while music concerts cost in the range of £50-£100. While the Edinburgh Festival Fringe has received publicity for the rising ticket prices in recent years, many of its production will remain at the cheaper end of the scale with most tickets available for between

£5-£15, along with shows that also work on the ‘Pay what you can model’. Ticket sales across the different events/venues can be seen in *Figure 5*

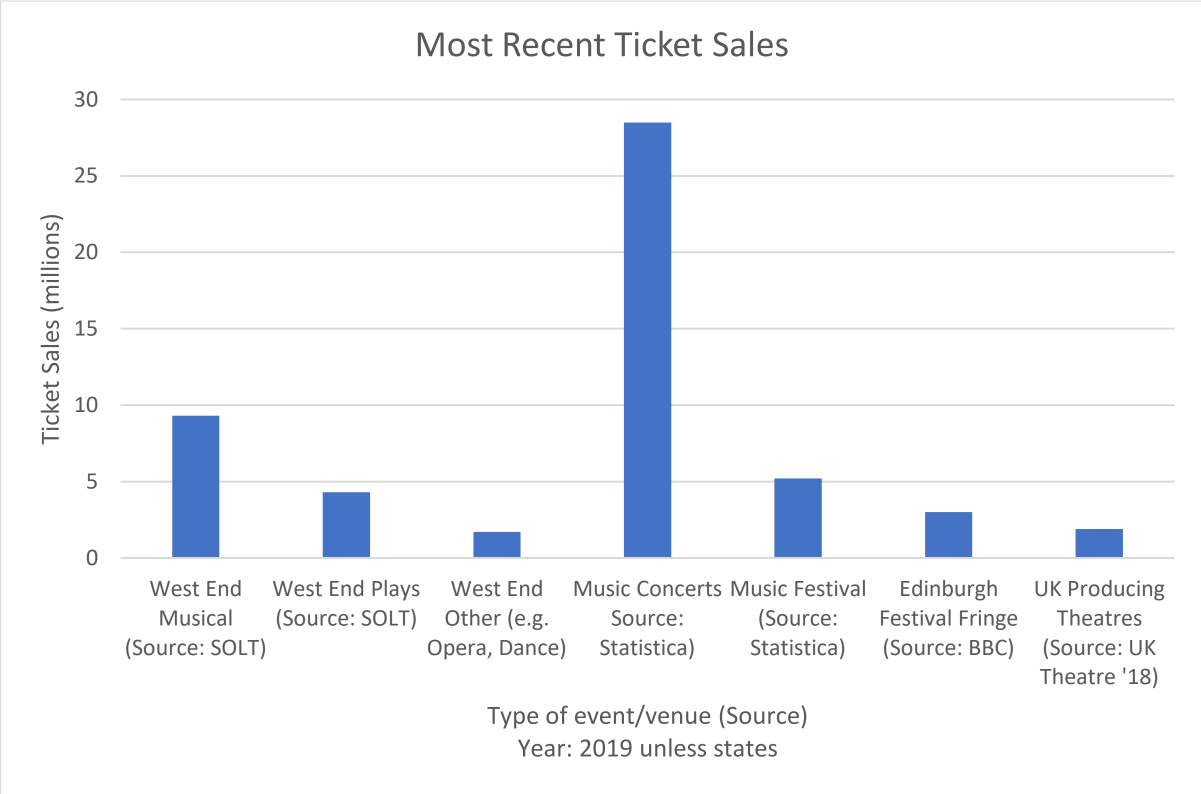

Figure 5: Entertainment industries most recent available ticket sales in a fully operating year

Figure 6 demonstrates the audiences’ engagement of some of the artistic activities from the entertainment industry that Junction 45 will operate in (Music, theatre and comedy), and activities from outside the entertainment industry that Junction 45 is in indirect competition with and could be considered substitutes. As demonstrated by *Figure 6*, substitutes like drinking and eating at pubs, or the cinema receive far higher engagement levels than the entertainment industry, whereas more people engage with music and theatre than live sports annually, but less monthly. Figure 7 also demonstrates that substitutes have more success converting annual attendance to monthly. Drinking (39%) and eating (38%) at the pub is the activity people engage in the most monthly, followed by the cinema (28%)

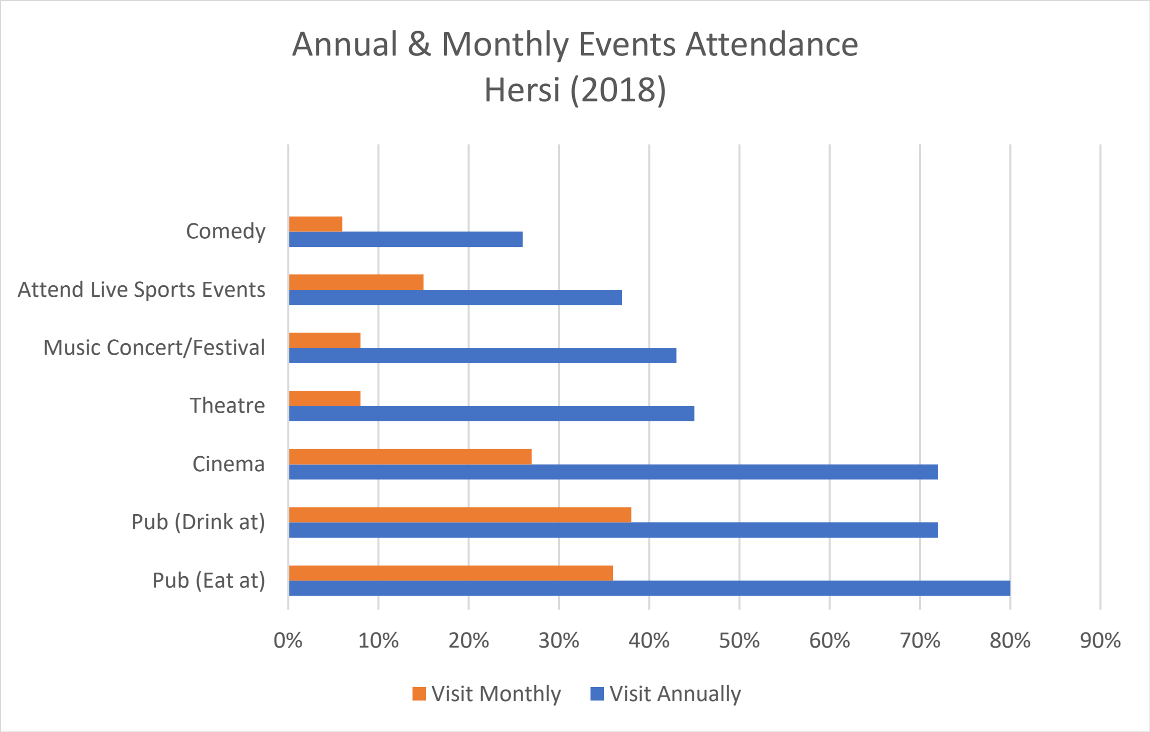

Figure 6: Annual and monthly attendance for different social activities (Hersi, 2018)

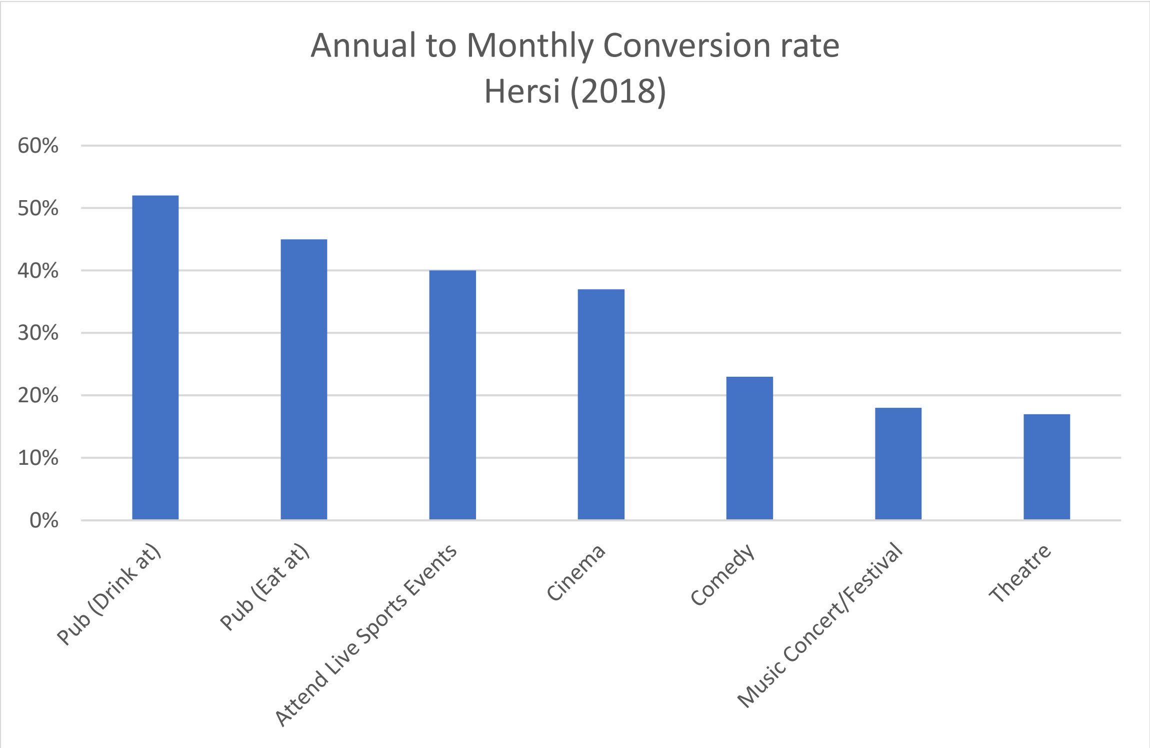

Figure 7: Annual to monthly conversion rate for social activities (Hersi, 2018)

Not included in the data above is television. Data suggests live television dominates people's engagement, with over 85% of people reporting watching television in the last three months (Birch, 2020). *Figure 8* demonstrates that people are choosing to take up a wider range of options than at any point, with the emergence of paid for streaming services.

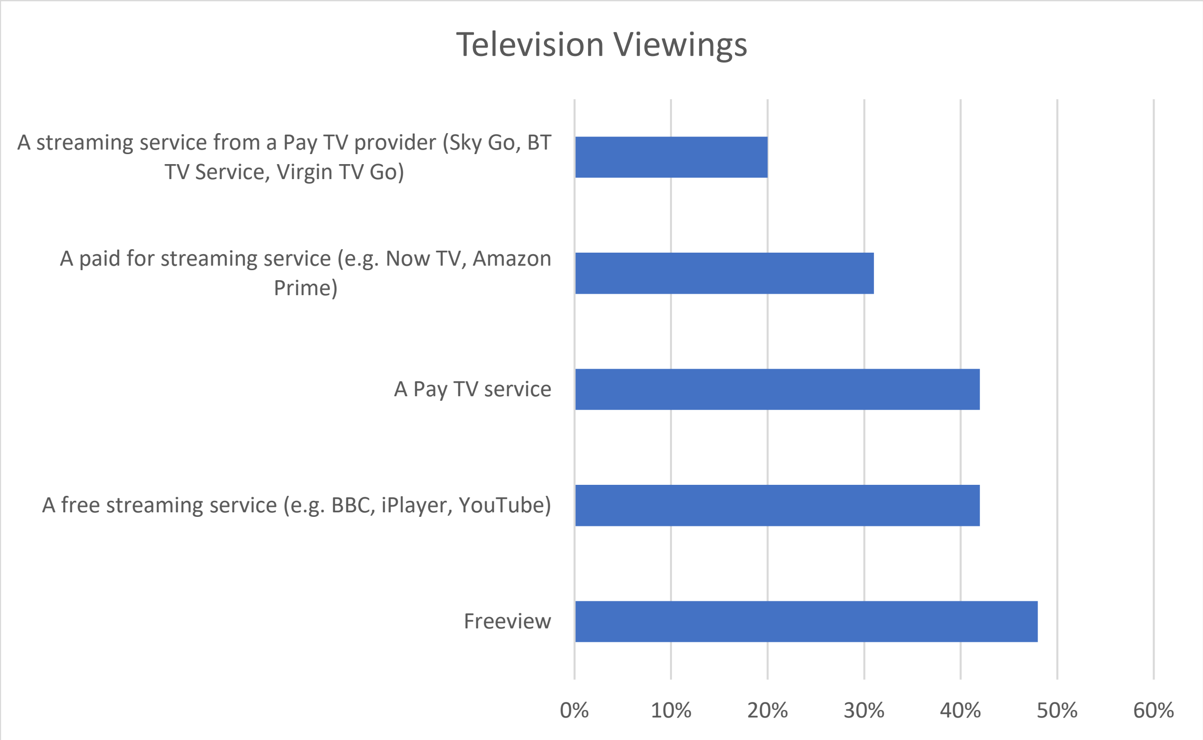

Figure 8: Television viewing habits (Birch, 2020)

3.2.7. Competitive Analysis: Positioning

Figure 9, 10 and 11 map out the positioning of Junction 45, an entertainment bar and venue in comparison to both its direct and indirect competitors. *Figure 9* maps out act quality/profile and price, quality is a subjective word in the arts industry, but for the purpose of this section quality refers to two main factors, the perceived quality of the act and the profile of the act, most audiences will perceive high profile acts to have higher quality. However, Junction 45 may want to position itself amongst its niche market as having higher quality than its competitors, even if it is not perceived to be by the mass market. There is significant correlation between price and quality/profile.

Figure 9: Junction 45's marketplace positioning on Quality/Price

Figure 10 maps out convenience against socialisation. The two main contributing factors to convenience are time and location, although it also includes factors like ease of parking. Socialisation focuses on the ability to socialise with other people, with food and drink being a contributing factor to this. Activities like Netflix, Amazon Prime and Spotify are highly convenient as you do not even need to leave your own home, while commercialised and subsidised theatre has very low convenience, as they are normally only in big city centres. This will include travelling for everyone who does not live in the city centre, and up to an hour plus for some people. A pub without entertainment is a highly sociable activity, as this will normally focus on your friendship groups. The correlation between convenience and socialisation is very weak, for example subsidised and commercial theatre are the least convenient, and the least social after streamlining services, while a pub without entertainment is the most social, and second most convenient, while streamlining services are the most convenient but the least social.

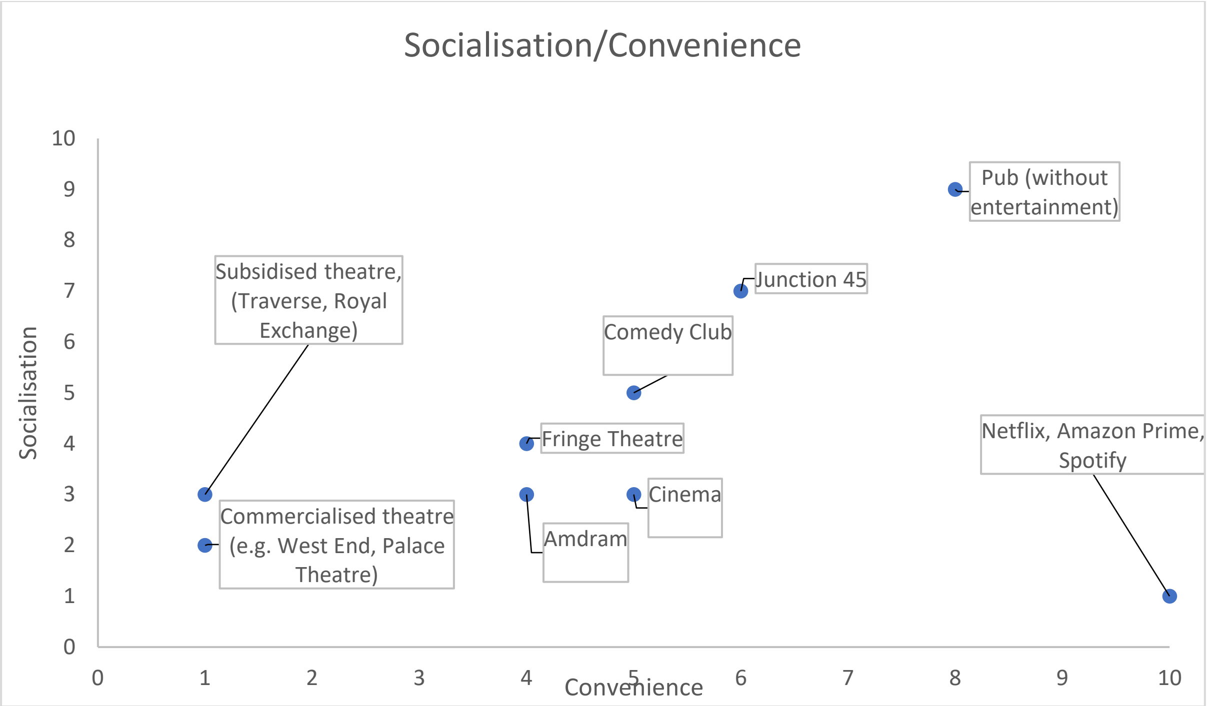

Figure 10: Junction 45's marketplace positioning on convenience/socialisation

Figure 11 maps out Junction 45's positioning on convenience against emotional impact. Emotional Impact is a very subjective category like quality. A live event is more likely to have an emotional impact than a non-live event, with theatre activities containing more emotional impact than music and comedy, as theatre is more reliant on the emotional impact than other artistic activities. This has led to commercialised venues being rated as having the highest emotional impact, as musicals often rely heavily on pure emotions. There is a slight expectation that as quality drops, so will the emotional impact, hence why amdram is rated lower. A venue like cinema, is likely to have more emotion than Netflix, as they can harness visual and sound effect to create greater emotional impact.

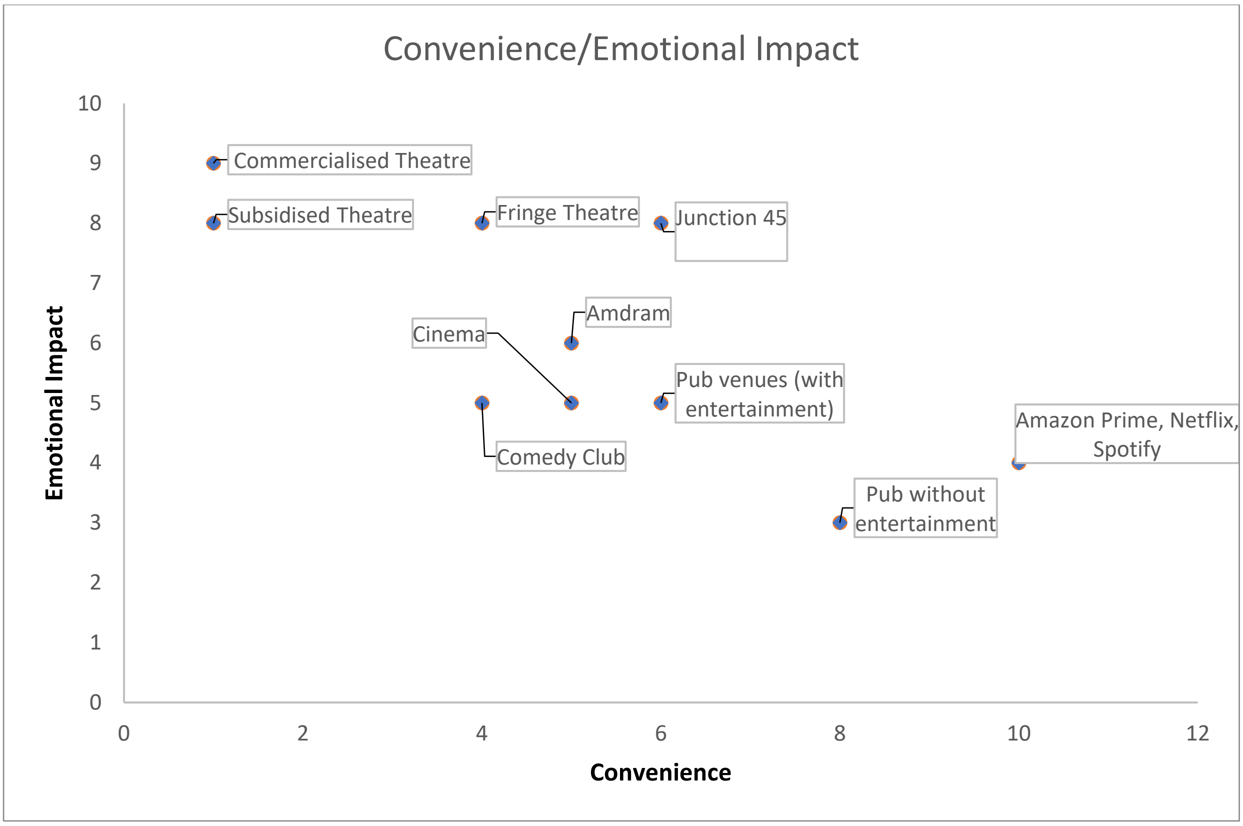

Figure 11: Junction 45's marketplace positioning on convenience/emotional impact

3.3. Target Market

Most people will consider attendance of artistic activities as a luxury, that they will choose to attend when they have time and room in their financial budget, if they are motivated to do so. This leads to two key factors for artistic activities to achieve this, firstly to provide the motivation to attend artistic activities ahead of more convenient activities and entertainment forms, including live television, which is offering more options than ever before with the emergence of paid and free live streaming websites (e.g. Netflix, Amazon Prime and YouTube). Secondly, while live entertainment will struggle to ever be as convenient as television, which you do not even have to leave the house for, it should seek to reduce the convenience gap between live entertainment event and activities like television, aiming to reach the same level of convenience as attending the local pub. This section will start by briefly looking at the impact of Covid-19 on people's intention to attend the arts in the future, then turn to some of the key factors to engage new audiences and the motivators to attend artistic activities, before analysing the market segmentation.

3.3.1. The impact of Covid-19

The research of this study suggests amongst the sample surveyed, Covid-19 should have limited impact on long-term audience attendance, with only those who attend 'visual arts' monthly stating that they are less likely to attend monthly post-Covid-19 than they did prior to Covid-19. It should be emphasised, that these figures only cater for intention and cannot measure whether people are more nervous about attendance post-Covid-19, this is a factor which needs to be measured during the pilot study. This data for people intention to attend artistic activities monthly both before and after Covid-19 are outlined in *figure 12*. However, these findings support those of Mintel (2020), that suggested once confidence returns, audience habits should eventually return to their pre-Covid-19 levels.

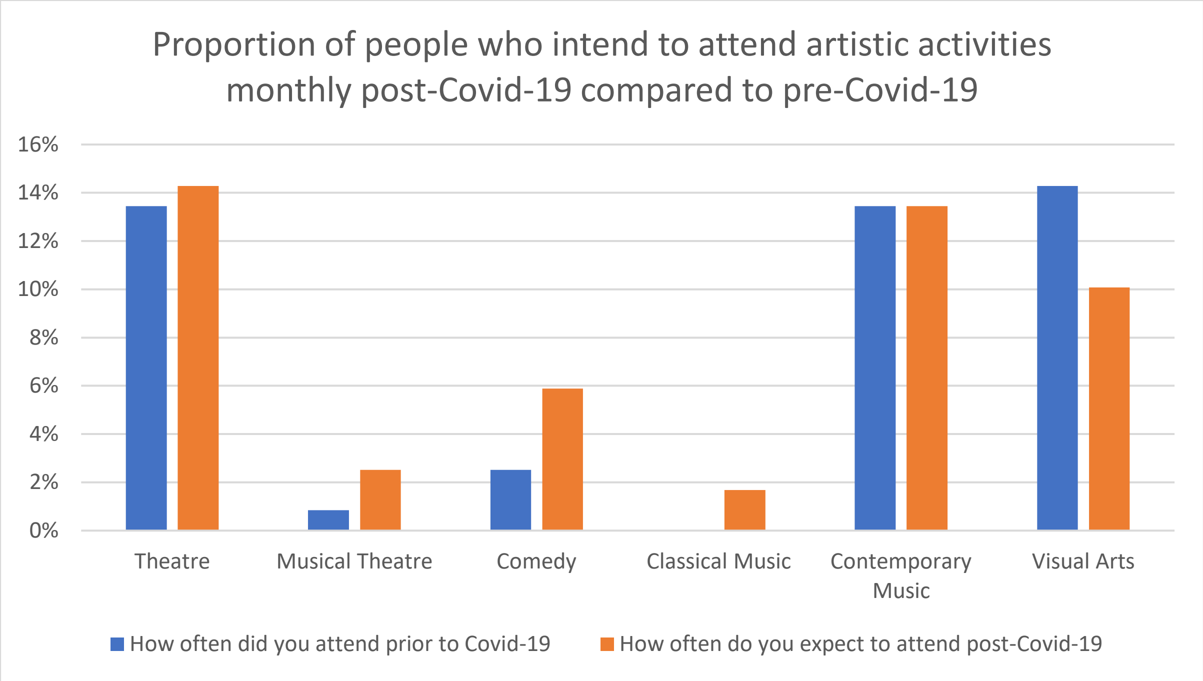

Figure 12: People's intention to attend artistic activities monthly post-Covid-19 compared to pre-Covid-19

3.3.2. The factors affecting attendance and non-attendance of artistic activities

Convenience

Convenience is one of the key problems for audiences engaging in the arts next to activities like television. Key factors affecting the convenience of attending artistic activities include time, location, and childcare. Secondary research found that travel time/location (Hersel, 2018; Ryan, 2019) were one of the main factors in artistic attendance. Primary data found that 'Time' (47%) was the biggest reason for people not attending as many artistic activities as they desire, with 19% stating location and 15% childcare. These factors are all highly interlinked, for example someone struggling with the time to engage in attending artistic activities may find they have this factor further compounded because of a lack of arts near to them, meaning they need to travel to engage in the arts, restricting time further. This means that in some instances location may be a contributing factor to their lack of time but will not be noted as the reason for attending less than they desire. One of the biggest contributing factors to people's lack of time was stated as 'work commitments. 'Childcare', could also be considered as inter-linking with time.

However, qualitative data revealed some of the factors around time can be more nuanced, for example some interviewees indicated just small tweaks to time could make them more likely to attend an event, with suggestions that it is not just about the practical nature of making time in people's diary. One example cited, was that their biggest frustration when it came to 'time' was how long they had to spend looking for a parking space, as this could often have a knock-on effect for the rest of the evening, meaning they were unable to have a drink or food with those they were going to the show with beforehand, making their whole experience more rushed and stressful. This implies that time does not impact solely on a practical level, but an enjoyment level as well, causing people greater stress and limiting their ability to do all the activities they wish to do. This suggests that creating the feeling that people have made best use of their time is key.

Cost-sensitive

Primary research also suggested that audiences were cost sensitive, with 46% of those surveyed citing 'cost' as the biggest barrier to engaging in the arts. However, further looking into the data from the primary quantitative and qualitative research indicates that the impact of cost is nuanced. The primary research indicates that the mean average that people were prepared to pay for their favourite activity was £25, with the modal average being between £21-£30. *Figure 13* shows the amount people are willing to spend on entry cost to their number one ranked event.

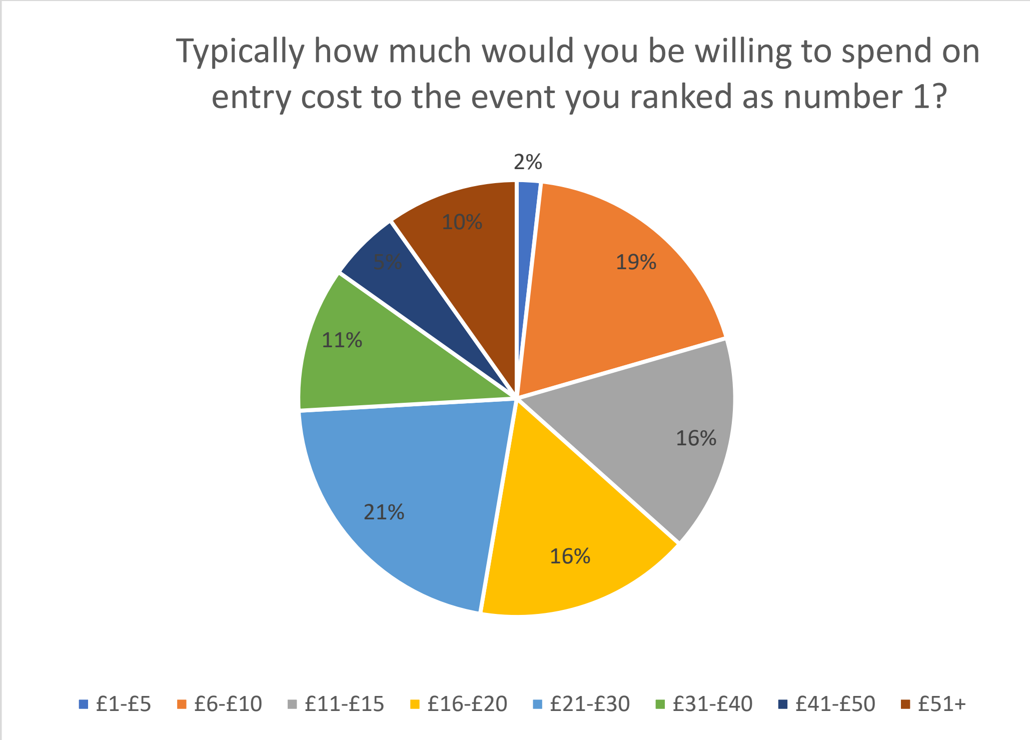

Figure 13: Typically, how much would you be willing to spend on entry cost to the event you ranked as number 1

Figure 14 suggests that just under half were willing to pay between £20-£50, with only 10% willing to pay more than £50.

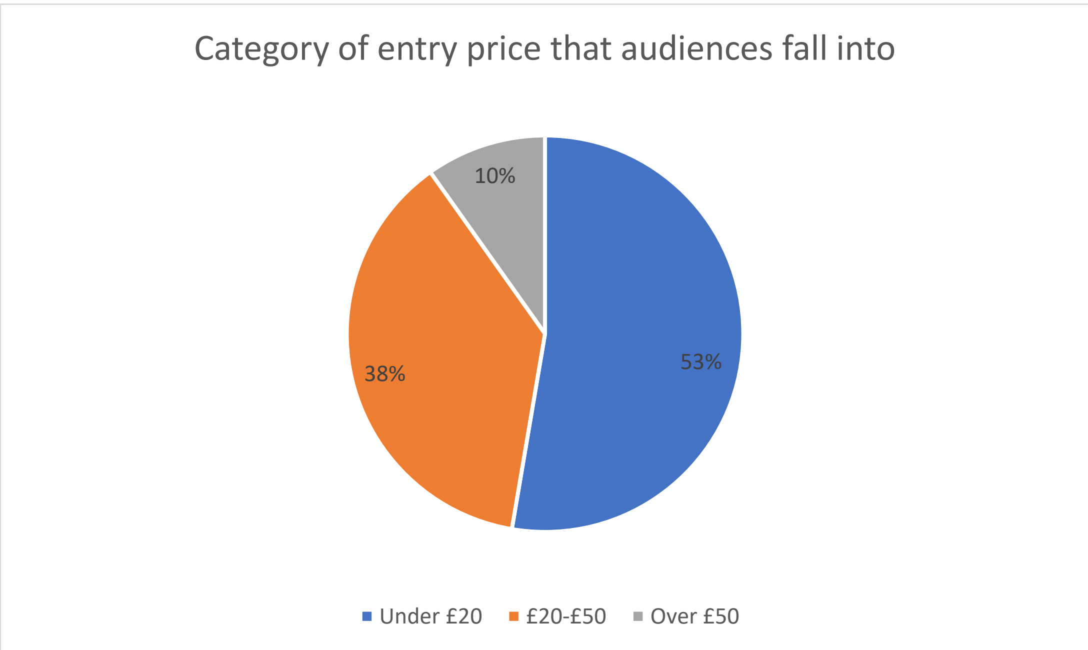

Figure 14: Categorical breakdown of entry prices that audiences fall into

However, the Primary qualitative research indicated that a lot of sensitivity around cost refers to the whole encounter as opposed to the entry cost. For example, one of the main barriers that came up alongside ‘cost’ to engaging with the arts was ‘childcare’, which is a cost. In the qualitative data two participants cited the cost of parking, with one stating they often had to pay £10 for parking, which they hated to do (they added they were more than happy to pay £10 entry cost to the show). Another interviewee who lived in Liverpool, cited that most of the acts they were interested in were programmed in Manchester, so if they wanted to see the whole act, they would have to book a hotel to stay in overnight, which was too costly for them to do on a regular basis. These two accounts demonstrate how factors are inter-linked, the extra cost of hotels and parking are relevant because of the lack of appealing artistic activities in these people’s location, meaning they must travel, demonstrating ‘cost’ and ‘location’ inter-action.

One of the interviewees also mentioned that they found the cost of drinks at arts events off putting, stating they were happy to spend £5 on a quality craft beer, but not Carling. Although he hastened to add, that may affect his overall interaction with a venue opposed to whether he will see a specific event there.

For many parents, the cost goes beyond childcare, for example one interviewee stated that he spends £100 on his daughter per month, including £30 on four revision books in the last month, whereas he would normally pay £20-£30 on entry and drinks to a music gig. Although he said reducing gig prices to £10 would help a little, he states it was only a small amount and it was not realistic to expect the gig to cost less than £10.

Travel Time

The primary research suggested that most people would like to travel a slightly shorter distance than they presently do to get to artistic activities. The majority of people desire to travel and do travel less than 45 minutes to attend an artistic activity, however among those people, most state that they are presently travelling 30-45 minutes (34%) to get to an artistic activity, while ideally most people would like to travel 15-30 minutes (47%). Likewise, almost 20% of the sample stated said that they would like to travel less than 15 minutes to an event, while only 3% did. Likewise, four times as many people were travelling over 45 minutes to get to an event than would ideally like to. The figure for travel time is outlined in *figure 15*.

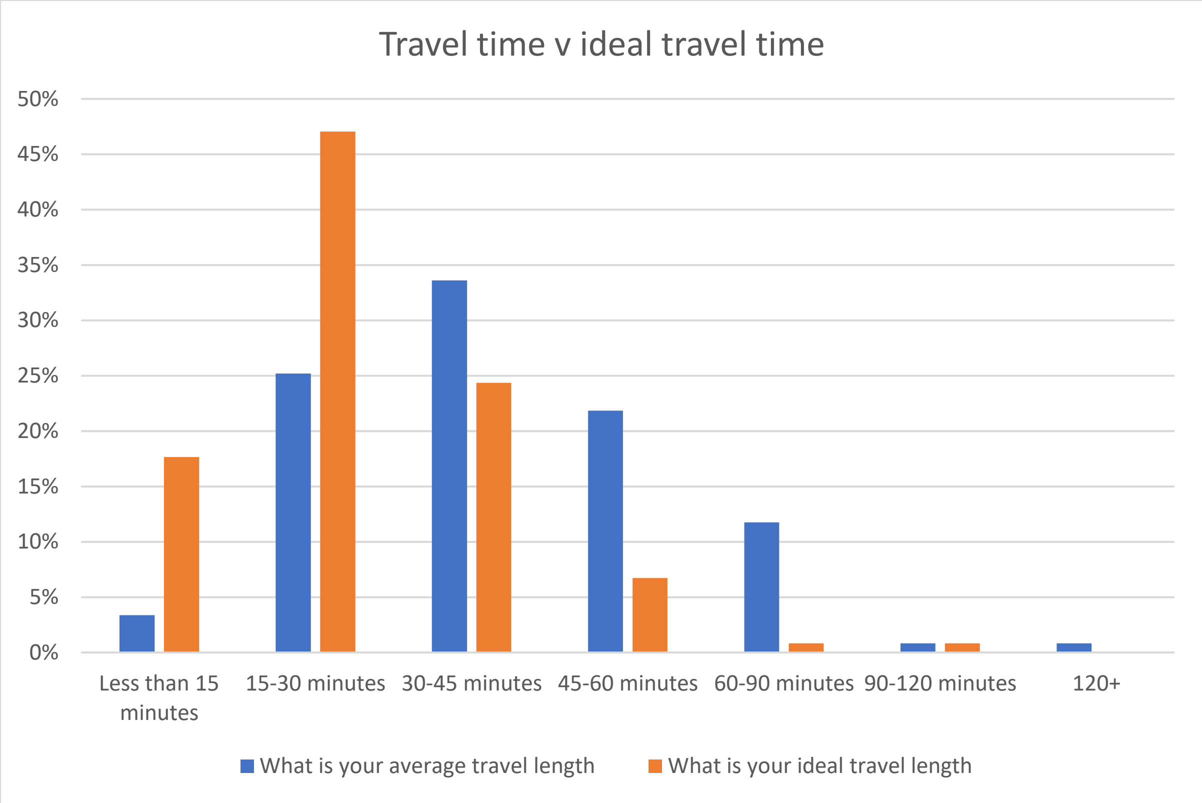

Figure 15: Travel time v ideal travel time

Time

In both the secondary data and primary data, time was cited as one of the biggest barriers to engaging people in the arts, however the primary data suggests that the business should be careful about assuming that the answer to this barrier is to provide people with short events and evening. The data suggests that very few of those surveyed desire the activity to last less than an hour (3%), while most people appear to want the event to last 1-2 hours (49%) or 2-3 hours (36%). Likewise, people also desire for the evening to last significantly longer, with only 16% desiring for the evening to last less than 3 hours, with most people wishing for the evening to last 3-4 hour (33%) or 4-5 hours (31%). There's even a small but significant group of people who desire the evening to last for 5-6 hours (8%) or 6+ hours (9%). Suggesting there's a potential market for offering people late night entertainment, possibly in the form of a disc jockey post the main event. The figures for people's ideal 'length of event' and 'night out' are shown in *figure 16*.

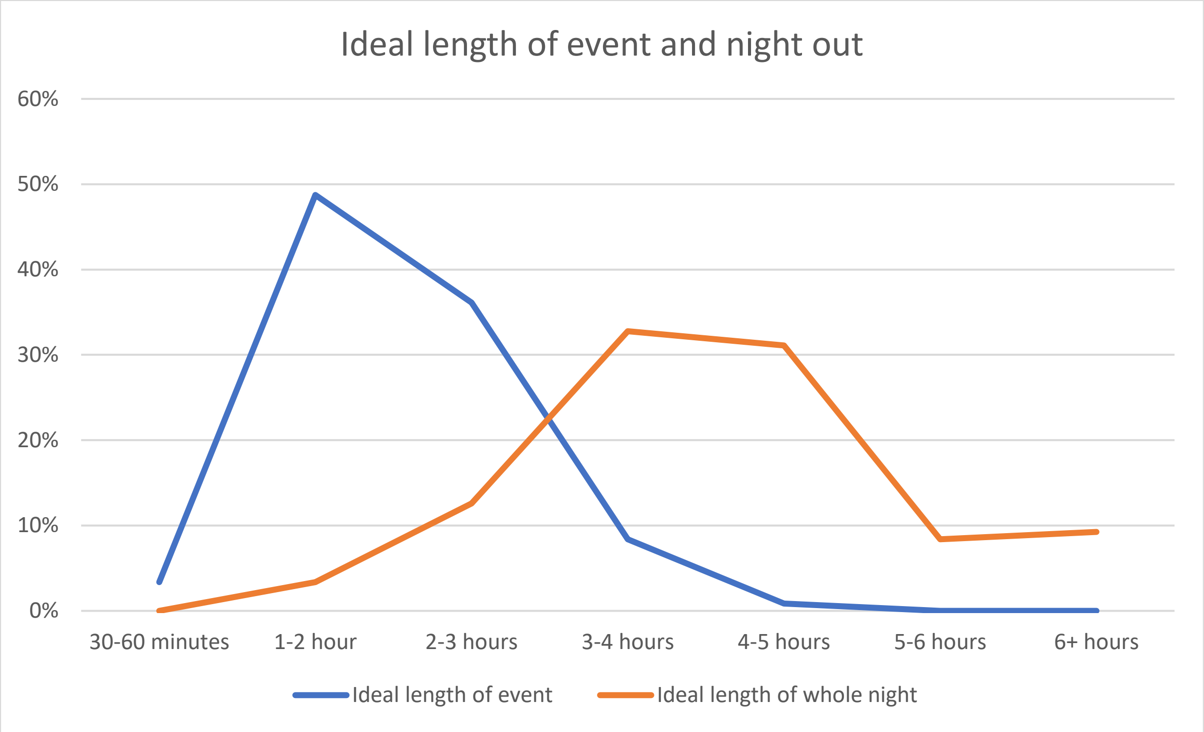

Figure 16: Ideal length of event and night out

Motivation

The final key factor influencing whether people attend, is motivating them to attend. The convenience of attending artistic activities can be increased but will never be more convenient than watching a television in your own house. Often when people speak about the problems with 'location' and 'cost', they are referring to them interacting with their motivation. For example, three of the interviewees who stated that location was their main problem, did not state there was no artistic activities in their local area, but that the artistic activities in their local area did not interest them. Artistic activities available will always need to motivate people enough to be willing to leave their home.

What motivates people to attend artistic activities? In the survey, participants were asked to rate six motivators that secondary data had indicated was the most important, 'the act', 'new experience', 'emotional impact', 'celebrating special occasions', 'quality of food and drink' and 'socialisation' as either 'Very Important', 'Important' or 'Not Important. Each response was then given a score of 1 for 'very important', 2 for 'important' and 3 for 'not important', the scores were then averaged out, giving each motivator a score between 1 and 3. The results are shown in *Figure 17.*

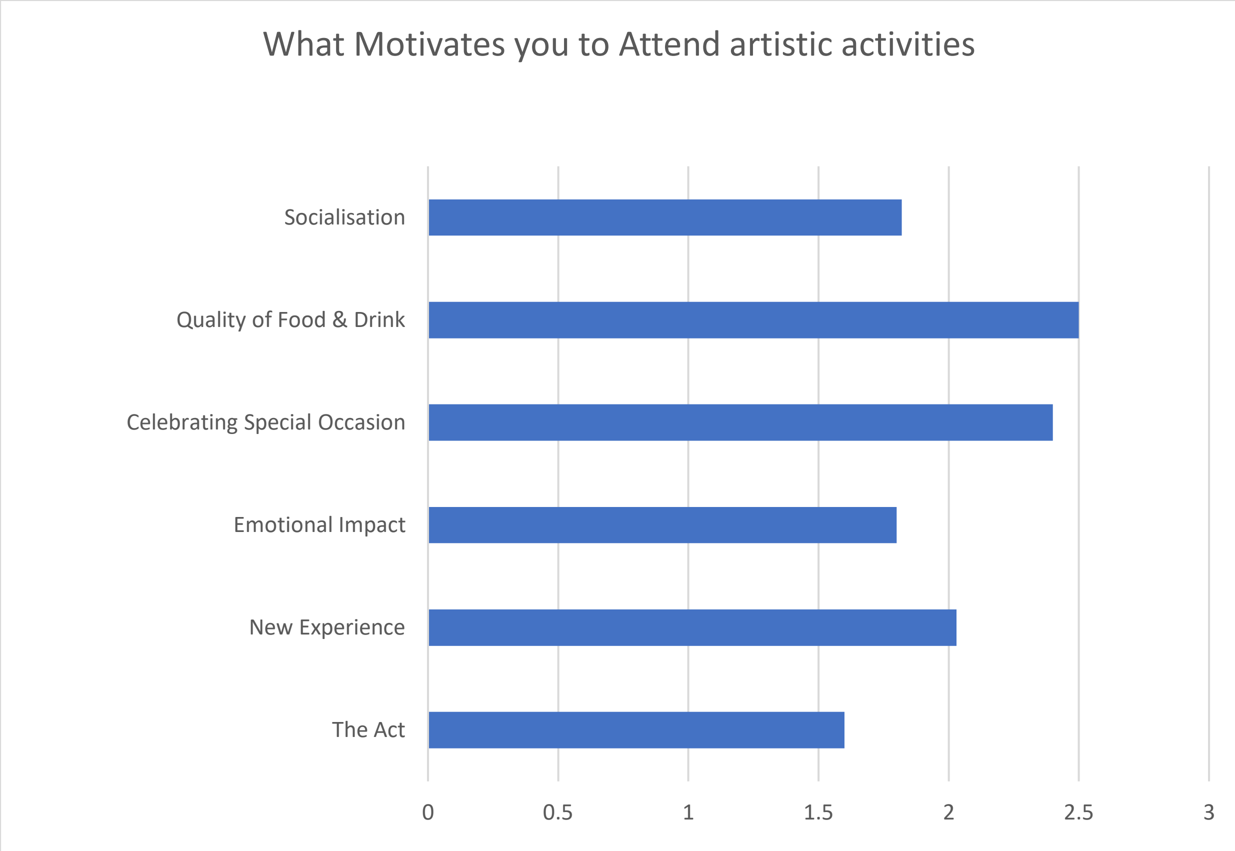

Figure 17: Motivators to attend artistic activities

Figure 14 indicated that on average, 'the act' is the most important, with a score of 1.60, suggesting most people rated it between 'very important' and important'. The next two most important factors were 'emotional impact' (1.8) and 'socialisation' (1.82), suggesting most people rated them as either 'very important' or 'important', but with more rating it as 'important'. However, the qualitative data suggests that the importance of 'the act' did not necessarily mean people were looking for high profile acts. While some quoted this as a factor, other's quoted 'thought provoking' and 'style' as important factors regarding 'the act'. Others also stated that while 'food and drink' may not be an important factor in deciding whether they choose to attend a specific event, it was a factor in whether they engage with the venue on a greater level, including whether they would have post-show drinks at the venue.

Another interaction that needs to be considered is the effect of motivation on price. Although audiences stated they would be willing to spend on average £25, with most surveyed stating they would spend over £10, that may only be for special event that they may attend two or three times a year, not something they would be willing to spend monthly. The qualitative data suggested that audiences perceive certain artistic activities to be of greater monetary value than others, for example one interviewee stated they would not pay more than £3 to walk around a gallery, ideally, they would not pay for an exhibition. They also said they would pay £5 for an exhibition if there was a live performance, £6-£15 for a theatre show, or £20 for a show she really wanted to see. She stated she may pay £60 for a one-off performance.

3.3.3. Market segmentation

Because Junction 45 will be a multi-arts venue, hosting a range of different artistic activities, including music, theatre and comedy, each art form will attract a slightly different market segment, although there will be an overlap between the different art forms, and it is also important to have a wholistic approach to the venue audiences.

This section will examine the main and secondary segment, for the two art forms that the venue intends to concentrate on most initially, 'theatre' and 'contemporary music'. These two art forms have been selected, as amongst the sample surveyed, the highest proportion stated them to be the artistic activity they 'desired to attend monthly', along with those who 'desired to attend monthly but are presently not'. The section will then examine the main segment for two further art forms, comedy, and visual arts. Visual arts, as it is the arts form that most people 'desire to attend monthly', outside of theatre and contemporary music, and comedy because it is the art form the most people 'desire to attend monthly, but do not' outside of theatre and contemporary music'. These figures are outlined in *figure 18*. This sub-section will then look at bringing together a wholistic approach to the market segmentation at the end.

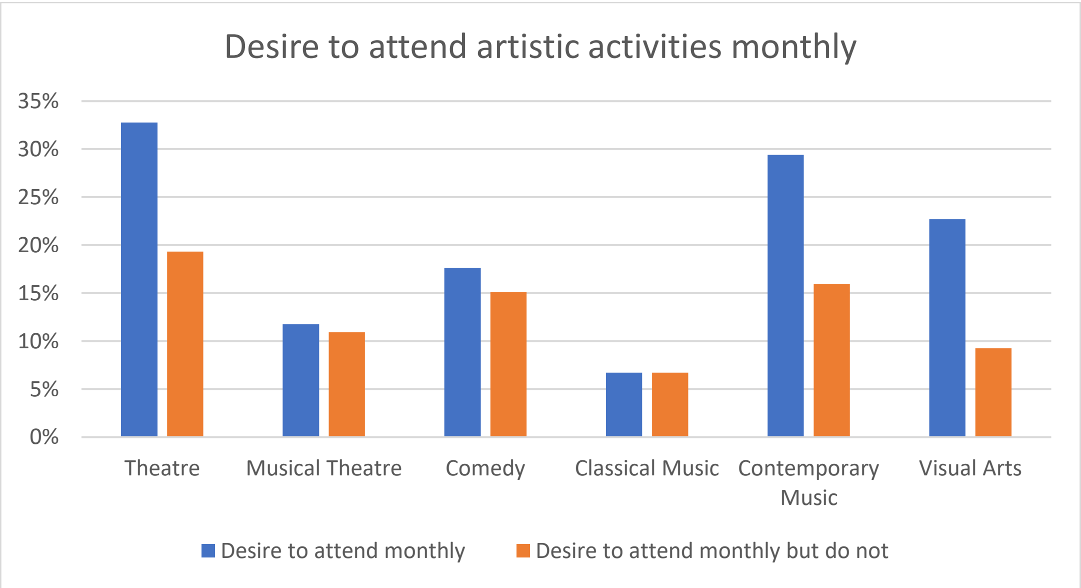

Figure 18: Desire to attend artistic activities monthly

The market segment was developed through focusing on those in the primary quantitative research who stated that they desired to go to a specific artistic activity monthly, but presently were not doing so, although more focus was placed on those who are presently attending 4-10 times a year, as they were more likely to the make the step up to attending monthly.

Potential Music Audiences

Junction 45's potential music audience were not as music-centric as those who presently attend music events monthly, with the primary data suggesting they have a wider interest in the arts. While these audiences have a desire to attend music monthly, they also have a desire to attend other artistic activities monthly outside of music, especially theatre and visual arts. *Figure 19* demonstrates their desire to see other artistic activities, with 60% stating they would like to go to theatre and visual arts monthly, and 40% comedy. When aggregated with those who would like to attend those other activities between 4-10 times a year, the vast majority would like to attend other forms of artistic activities on a regular basis.

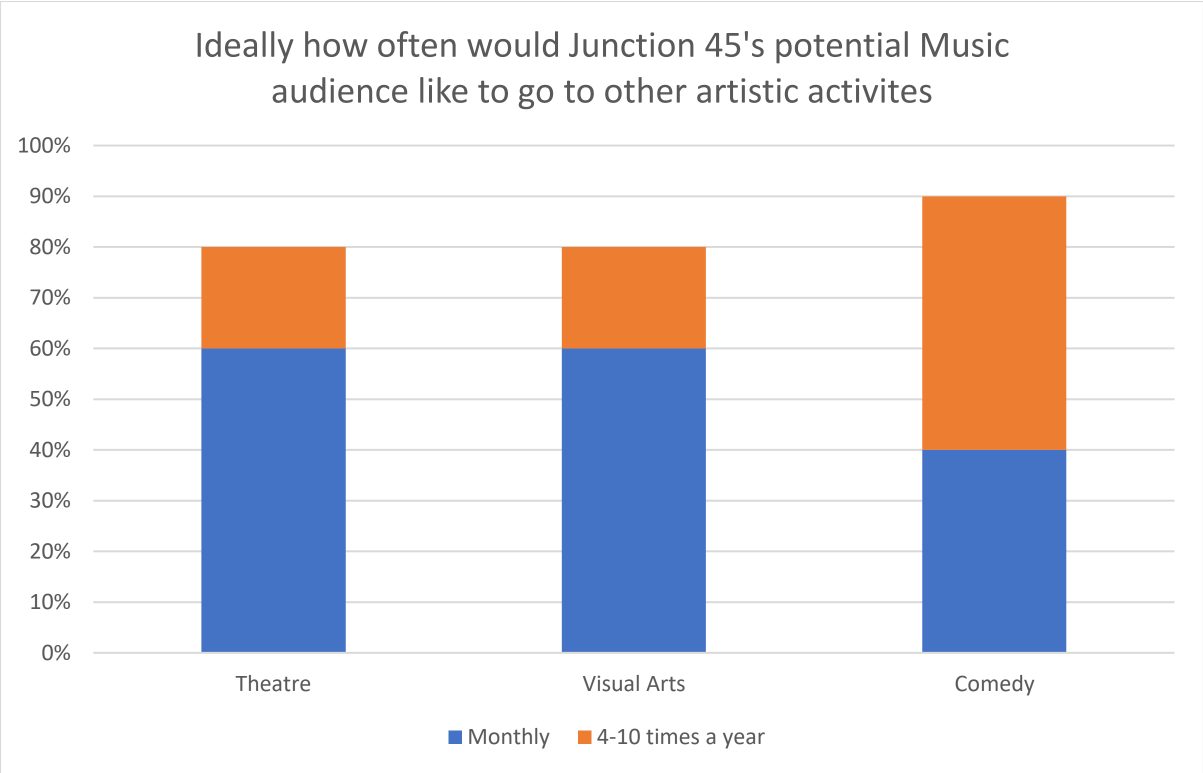

Figure 19: Ideally how often would Junction 45's potential music audience like to go to other artistic activities

Consistent with not being as music centric as those who presently attend monthly, when asked to rank their artistic activities in order of preference, their number 1 choice varied, with more actually choosing theatre than contemporary music, and significant number selecting the visual arts. This is demonstrated in *Figure 20*.

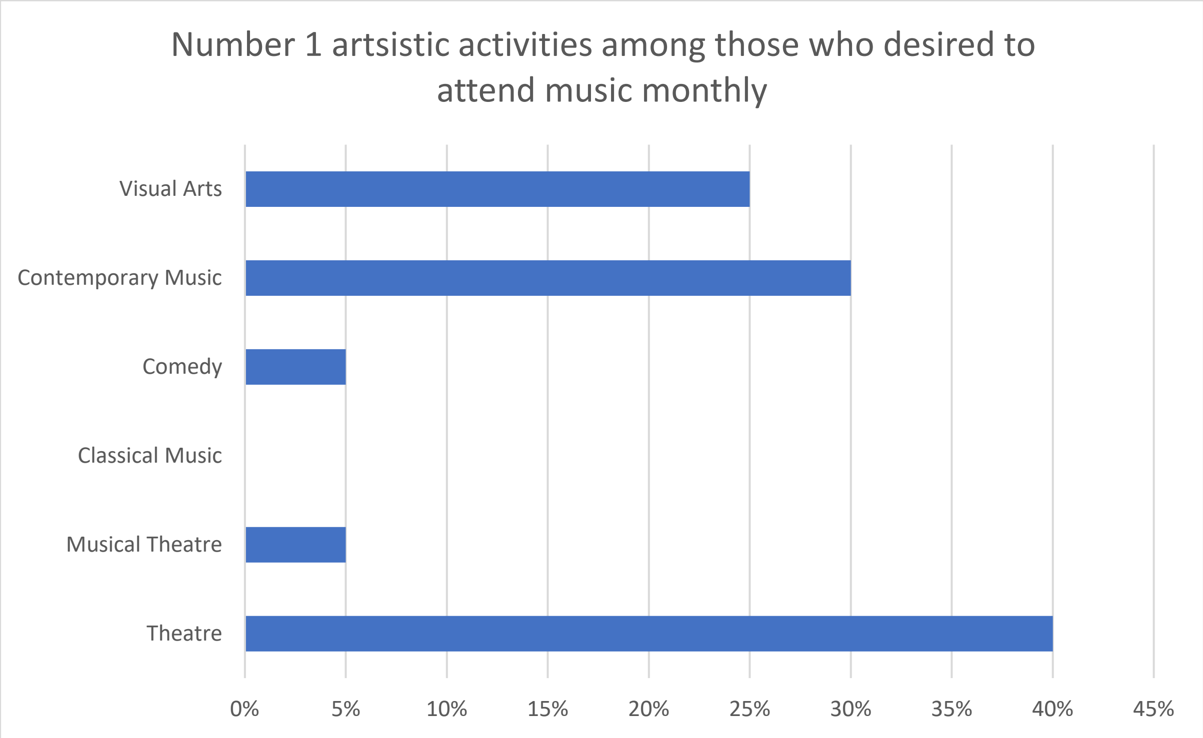

Figure 20: What is your number 1 artistic activity

Figure 21 demonstrates that most of the target market, placed contemporary music in their top three activities.

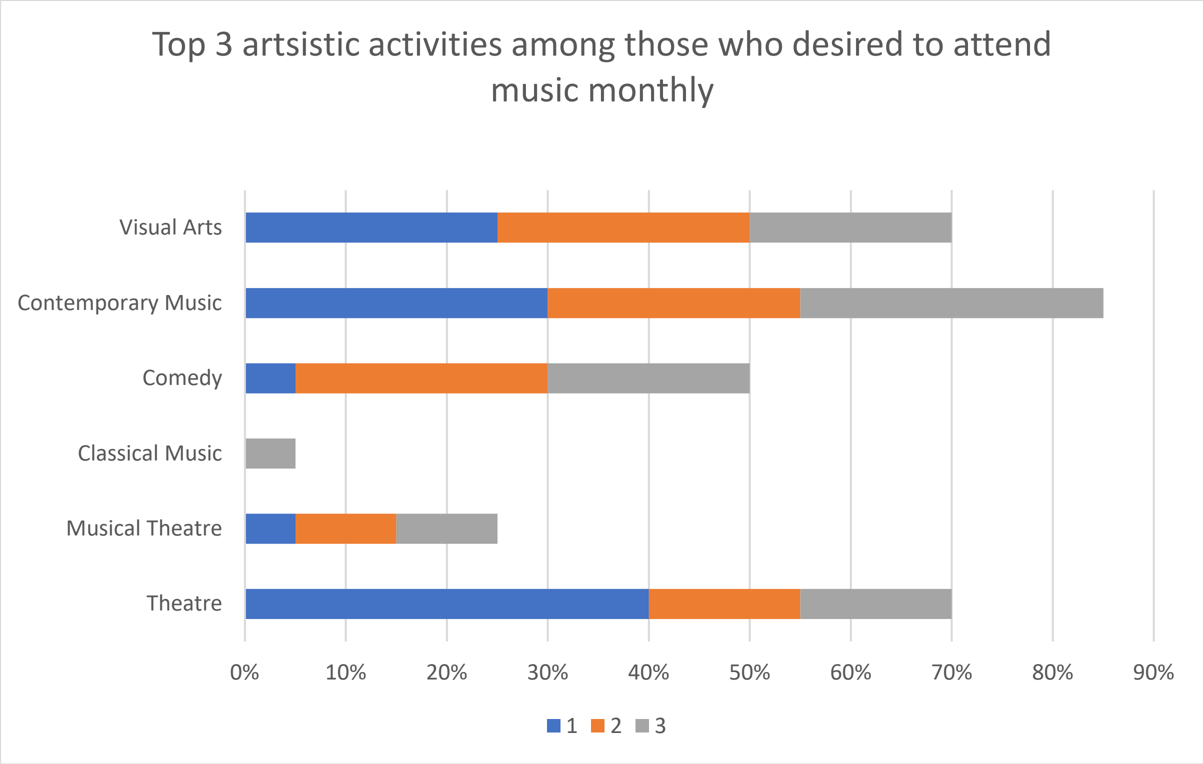

Figure 21: What are those who desire to attend music monthly, top 3 artistic activities

They also had a greater variety of motivators to attend events than those presently attending music gigs monthly. While ‘the act’ remains the biggest motivator, those not presently attending monthly put less emphasis on it, while ‘socialising with friends’, slips behind ‘new experience’ and is level with ‘emotional impact’, this is demonstrated in *Figure 22*.

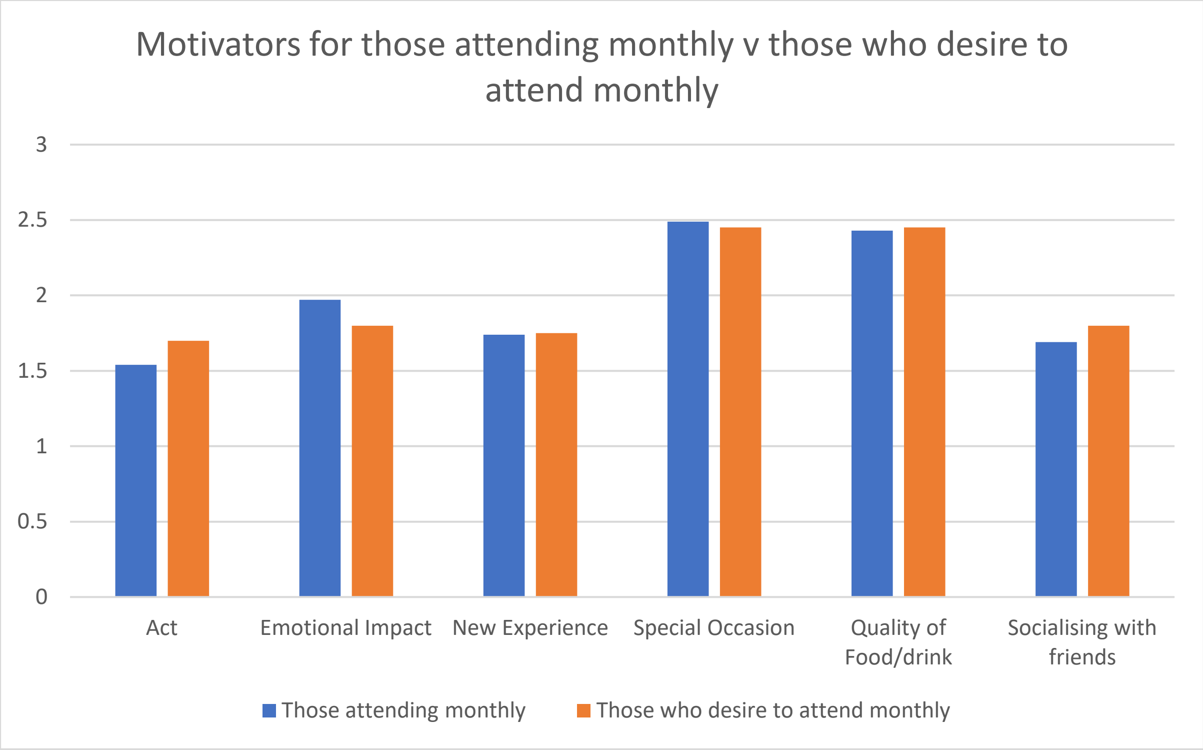

Figure 22: Motivators for those who attend music monthly versus those who do not presently attend monthly, but desire to.

Age & Relationship Status

The demographics of these audiences cannot be specifically defined by age range, although *Figure 23* demonstrates 60% of those desiring to go monthly are aged between 25-44 years old, although there is significant group aged between 44-54 years old. These figures are in line with sample percentages, suggesting that there may be no bias by age. Those desiring to attend were slightly more likely to have no dependents (73%) than the general sample (70%). However, qualitative research suggests that those in the younger age bracket have more desire for their barriers to engagement to be overcome, especially with regards to older age brackets that have dependents under the age of 18. Two of the people interviewed with children, stated that while they would like to give more time to attending music gigs, they were not sure if they could justify it to themselves.

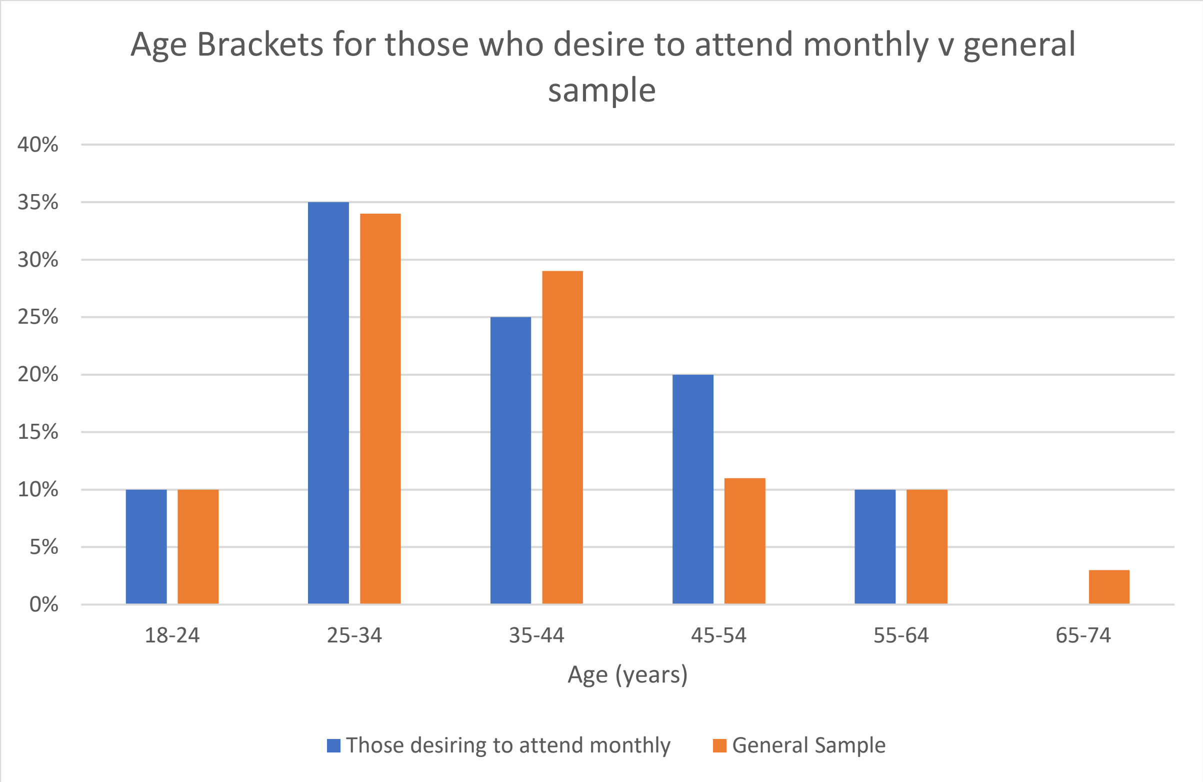

Figure 23: Age brackets of those who desire to attend music monthly versus the general sample

Income and Price Sensitivity

Those desiring to attend music activities monthly are slightly more price sensitive than both those who do attend music events monthly, and the general sample. The amount they were willing to pay on entry costs was £18.35, just over £3 less that those who are attending monthly (£21.63) and £5 less than the general sample (£23.63), *see Figure 24. Figure 24* also demonstrates that they are also slightly less willing to spend on the whole encounter. This may be due to them having a slightly lower annual income than both the general sample and those who are already attending music events monthly, *see Figure 25.* This may be because among those who desire to attend events monthly are disproportionately seeking a career in the arts, and in are in lower paid more transient jobs (e.g waiting on) to supplement their attempts to move into the arts. Another reason those desiring to attend monthly may be more price sensitive, is that people who desire to attend music events occasionally see it as a special event, and therefore more willing to spend money on it. However, it should be borne in mind that while those who desire to attend monthly may be willing to pay less per night out, they are willing to spend money more often.

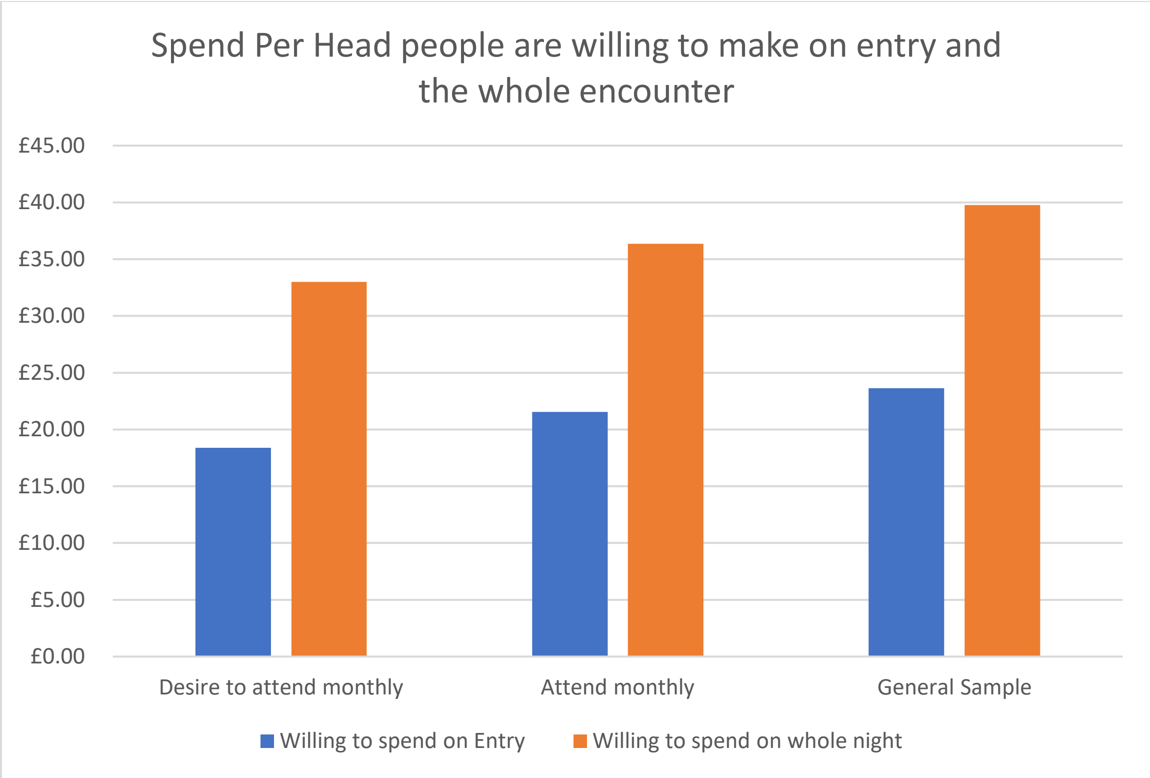

Figure 24: Spend per head those who desire to attend music event monthly are willing to make on entry and the whole encounter

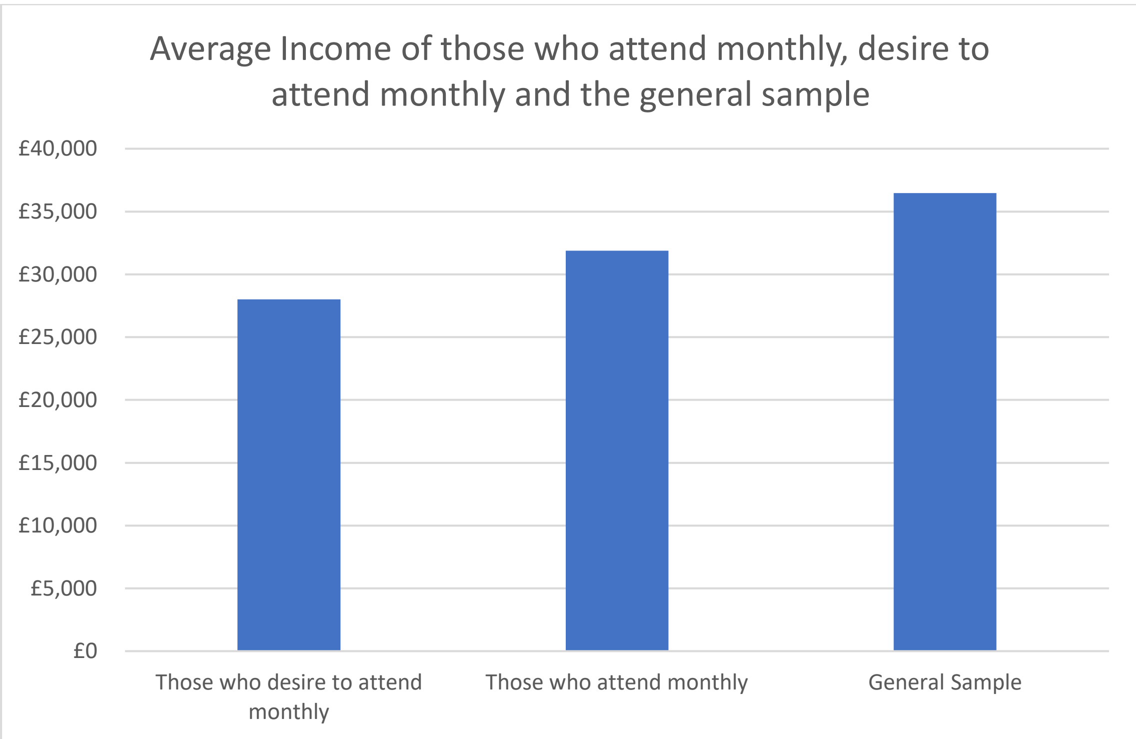

Figure 25: Average Income of those who attend music monthly, desire to attend monthly and the general sample

Potential Theatre Audiences

Like Junction 45's potential music audience, its potential theatre audience, who presently do not attend monthly, but desire to are less theatre centric than those who presently do attend monthly. Although their desire to attend other artistic activities is not as strong as Junction 45's potential music audience, they do have a desire to see other activities regularly, with comedy appearing to be of most interest to them, with almost 80% desiring to see comedy either '4 to 10 times a year' or 'monthly'. Over 50% also desired to attend 'contemporary music' or 'visual arts' monthly or 4-10 times a year. These figures are demonstrated in *Figure 26.*

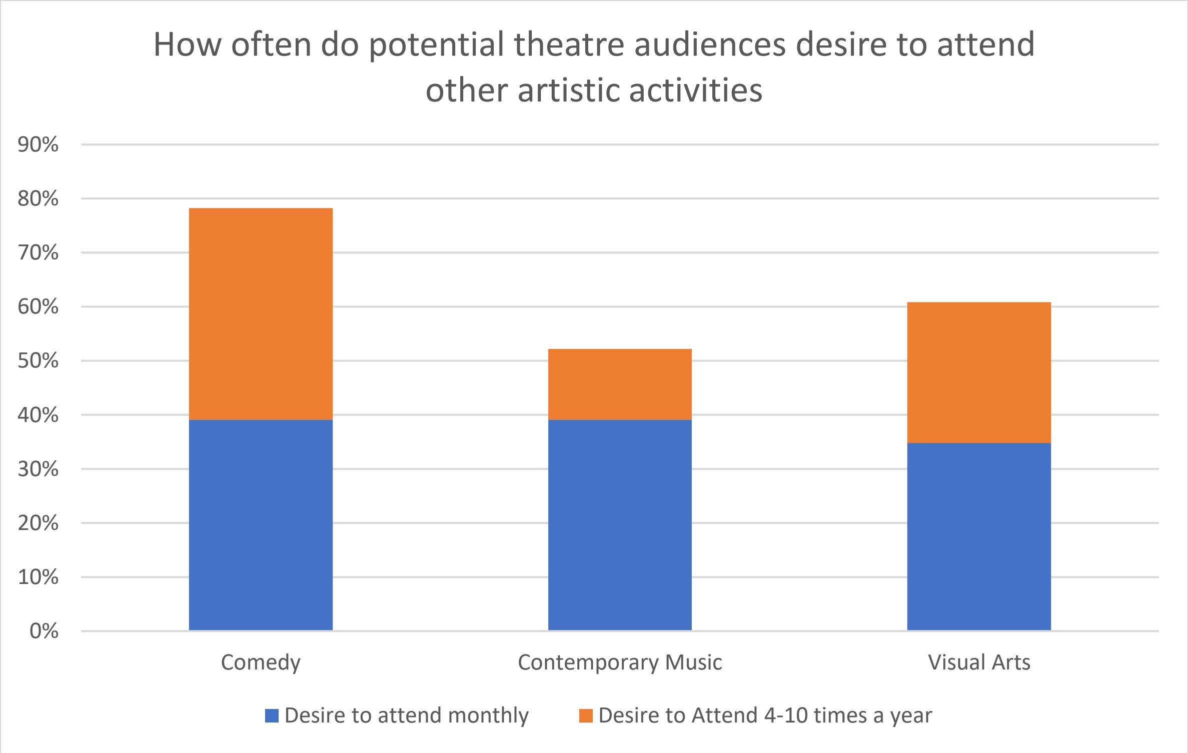

Figure 26: How often do potential theatre audiences desire to see other artistic activities

However, the potential theatre audience does appear more focused on theatre than the music audience is on music, with almost 50% rating theatre as their number one activity, leaving it a long way ahead of the other activities as the number one choice, with an even split between 'visual arts', 'contemporary music' and 'comedy', with comedy scoring particularly well as people's second choice of artistic activity. These are outlined in *Figure 27*.

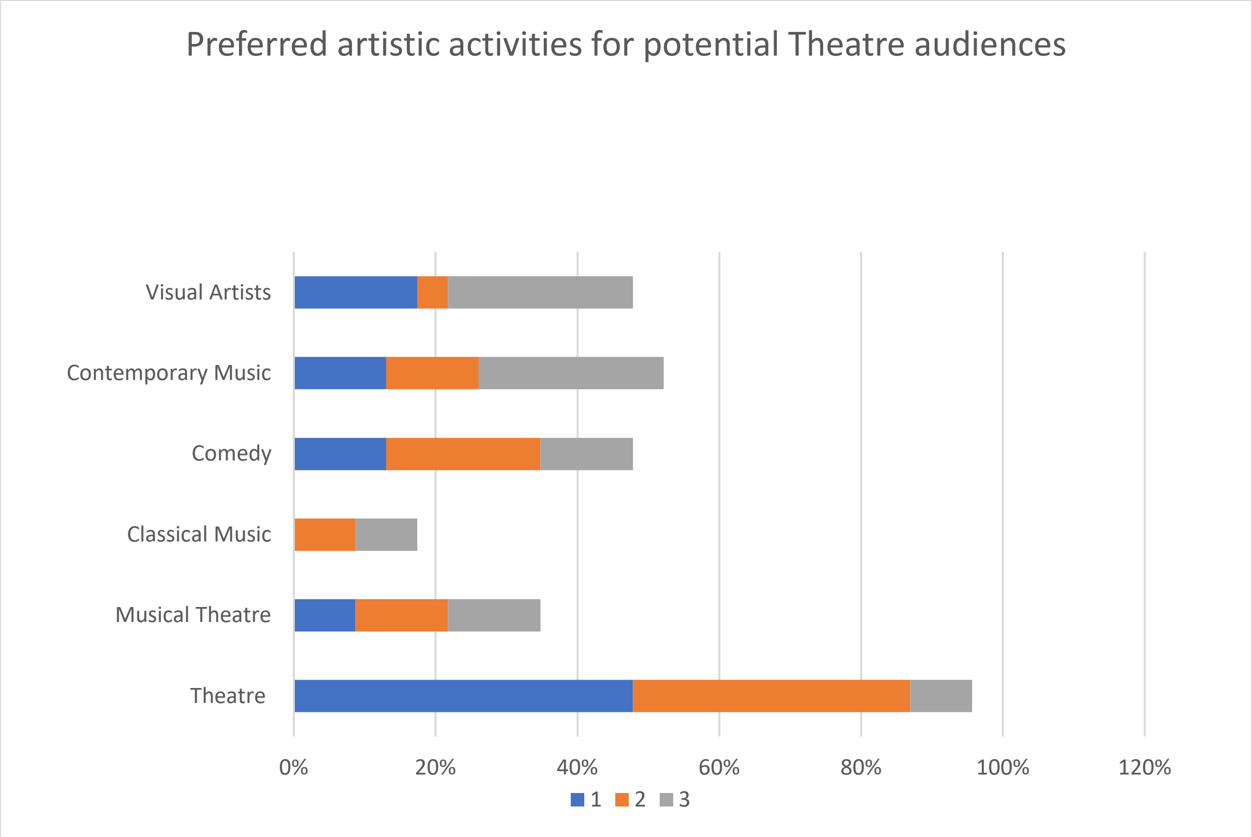

Figure 27: What are the preferred artistic activities among the potential theatre audience

The motivators for those who desire to attend monthly was largely in line with those who already attend monthly. The main differences were that those who desire to attend monthly rate 'new experience' as less important, and rate 'Special Occasion' and 'the quality of food/drink' as more important. However, the main drivers among both were 'the act', with 'socialising with friends' replacing 'emotional experience' as the second main motivator. The results are outlined in *Figure 28.*

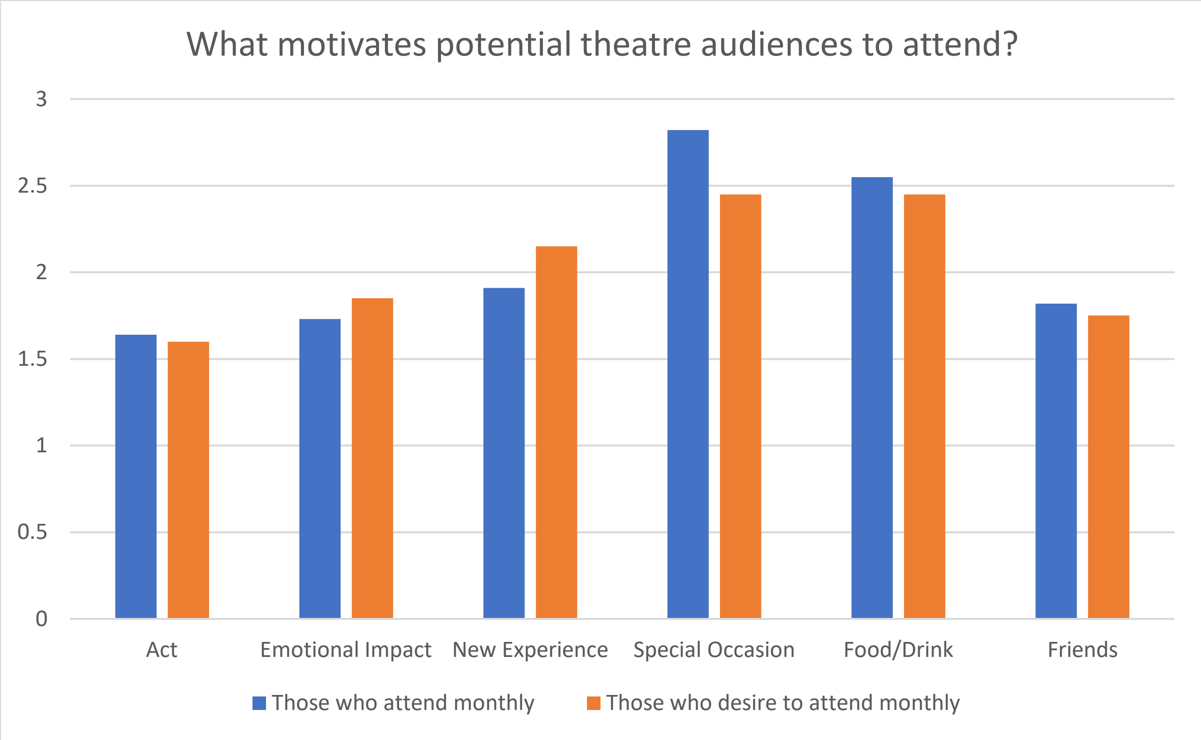

Figure 28: What motivates potential theatre audiences to attend.

Age and Relationship Status

Among theatre audiences, there is a much larger age factor than amongst music audiences, with those who desire to attend having a much younger make-up than those who presently do attend. For example, 54% of those who presently attend theatre monthly are 45 or over, next to 45% who are under, while 75% of those who desire to attend monthly but do not are under 45. The largest age category of those who presently attend monthly are 45–54-year-olds (36%), while the largest category who desire to go but do not are 25–34-year-olds (40%).

Income and Price Sensitivity.

Unlike those who desire to attend music monthly, and those who do attend music monthly, both those who attend theatre monthly and those who desire to attend theatre monthly are willing to pay more than the general sample for entry costs, with those who desire to attend (£26.50) willing to pay more than those who do attend (£24.82), the opposite effect to that found with music audiences. Although they are willing to pay more on entry cost than both sets of music audiences, they are not willing to pay significantly more than the music audiences on the overall encounter, with those who desire to attend theatre monthly (£37) and do attend theatre monthly (£36.41), willing to spend roughly the same as those who attend contemporary music events monthly (£36.36) on the overall encounter, with all three categories willing to spend more than those who desire to attend music events monthly (£33), but less than the general sample (£39.76). These figures are outlined in *figure 29*. The average income of those who attend monthly (£27,000) and desire to attend monthly (£32,000) is lower than the general samples (£36,000). Average incomes are shown in *figure 30*. As with music events, the reason for potential theatre audiences being willing to spend less on the whole event than the general sample is probably partly due to a lower average income and the need to be more price sensitive when you intend to attend an event monthly. The willingness to pay more on entry price is a slight anomaly, this may be explained by the expectation among theatre audiences for higher prices.

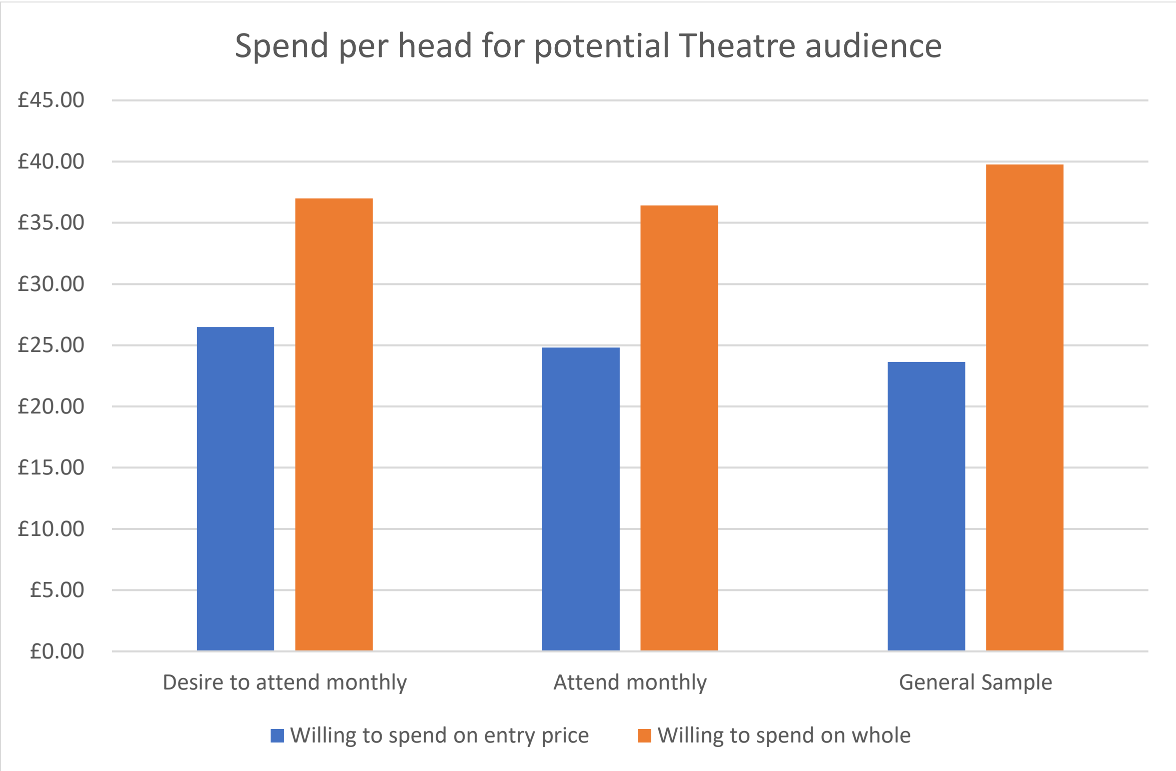

Figure 29: What potential theatre audiences are willing to spend on the whole encounter

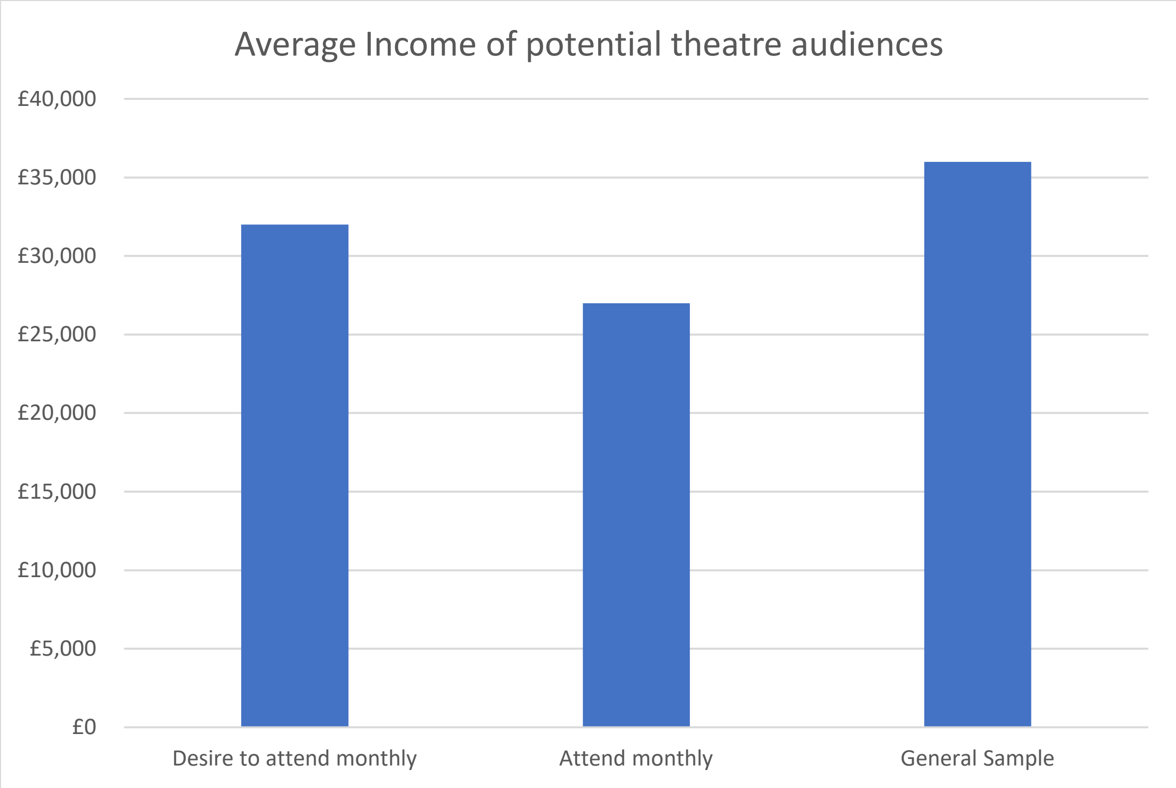

Figure 30: Average income of potential theatre audiences.

Length of Activity

One interesting and perhaps unexpected factor amongst those who desire to attend theatre but do not, is that they actually have a preference for slightly longer shows and nights out, preferring on average 2 hours long shows, compared to an average of one hour and 45 minutes long shows for those who do attend monthly, they also prefer a slightly longer nights out, of around 4 hour and 20 minutes compared to 3 hours and 50 minutes for those who presently do attend. This is potentially supported by some of the qualitative research, with one participant stating that while he wanted to not get home past 10 o'clock, a show much shorter than an hour felt like a waste of his time. Another participant also stated that one of the barriers for them engaging in theatre as regularly as she would like, was that she liked performance art and experimental pieces, but they would often only be around fifteen minutes long, and once she had made the effort of travelling (often up to an hour) to get there, it did not feel like the effort was worth it. Potential theatre audiences desired length of activity and evening are shown in *Figure 31.*

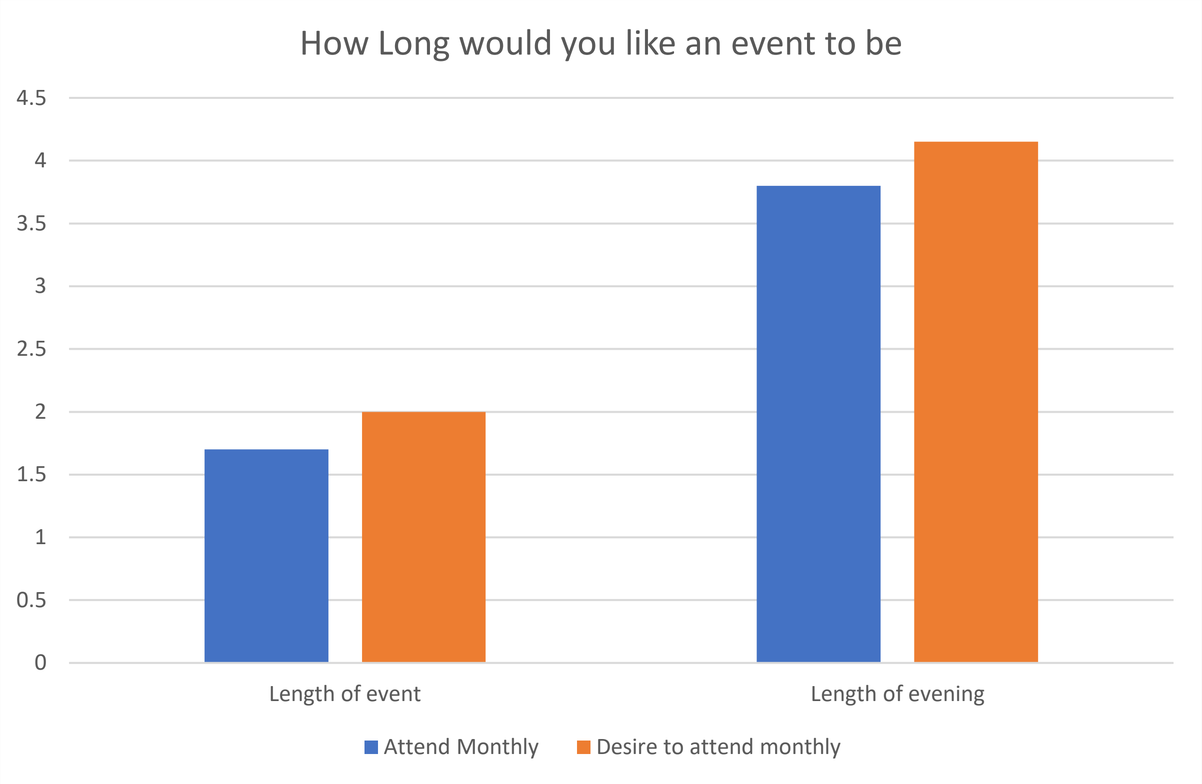

Figure 31: How long would potential theatre audiences like an event and evening to be

Other Audiences

Although the potential ‘contemporary music’ and ‘theatre’ audiences should constitute the starting point, two other potential audiences are of interest. A potential ‘comedy’ audience, whose focus is not strongly placed on comedy, but state they desire to see comedy once a monthly and presently are not. Only 17% of these participants rated ‘comedy’ as their favourite activity, with more people rating ‘theatre’ (39%), ‘contemporary music’ (22%) and ‘visual arts’ (22%) as their number one activity, see *Figure 32*. This indicates that this audience may have more of a desire to see comedy alongside other activities, than as a standalone event. The second is a potential ‘visual arts’ audience, although this appears to be smaller than the potential ‘theatre’ and ‘contemporary music’ audiences.

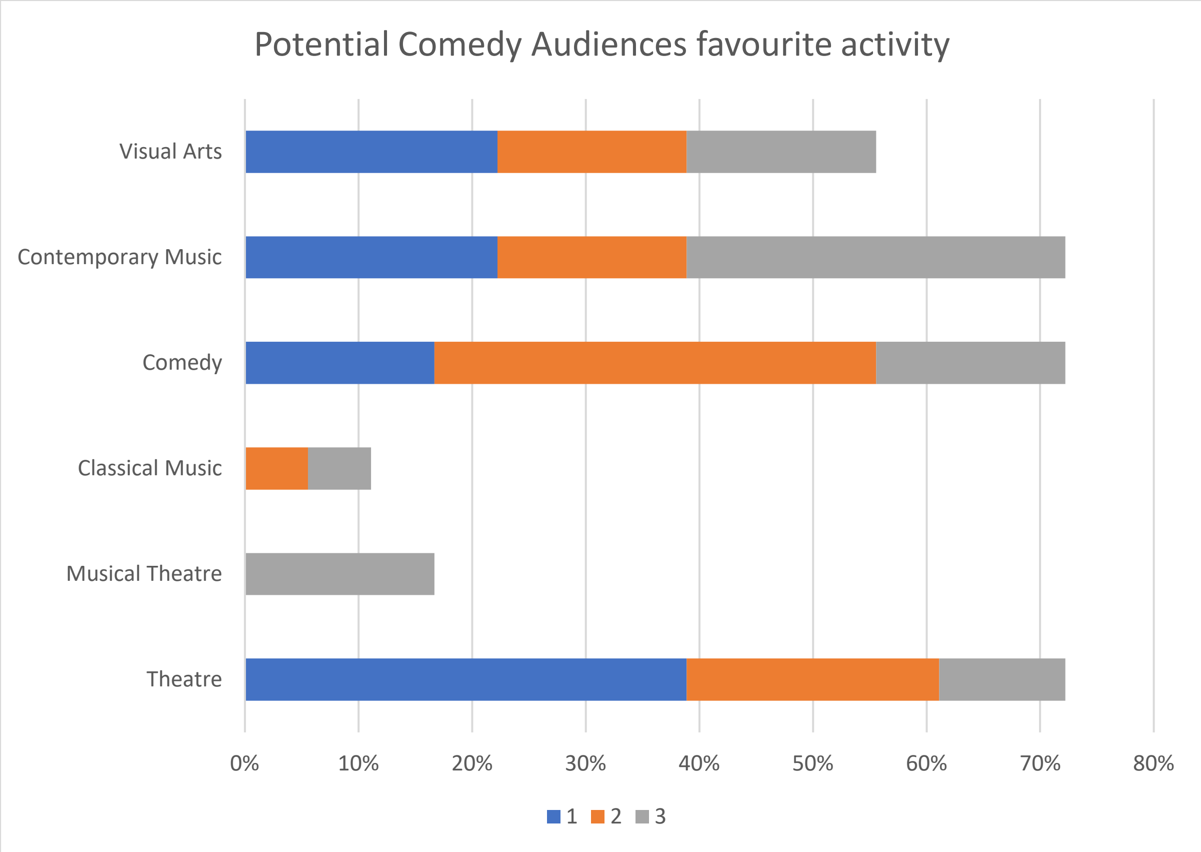

Figure 32: Potential Comedy audiences' favourite activity

Comedy Audience

Of the other activities surveyed, comedy was the activity most people desired to attend monthly, but presently are not after 'Contemporary Music' and 'Theatre'. The potential comedy audience are much less focused on comedy than either the potential 'contemporary music' or 'theatre' audiences are on the activity they desire to see monthly. The market is predominantly young and is dominated by the 25-34 age category, see *Figure 33*. They are willing to pay a drastically lower entry fee than other audiences (£12.50), although the amount they are willing to spend on the whole encounter (£32.17) is much closer to other audiences, and only £1 less than potential music audience (£33) are willing to spend on the whole encounter. They are also more heavily focused on 'the act' than the other art forms, and rate 'socialising with friends' highly as well.

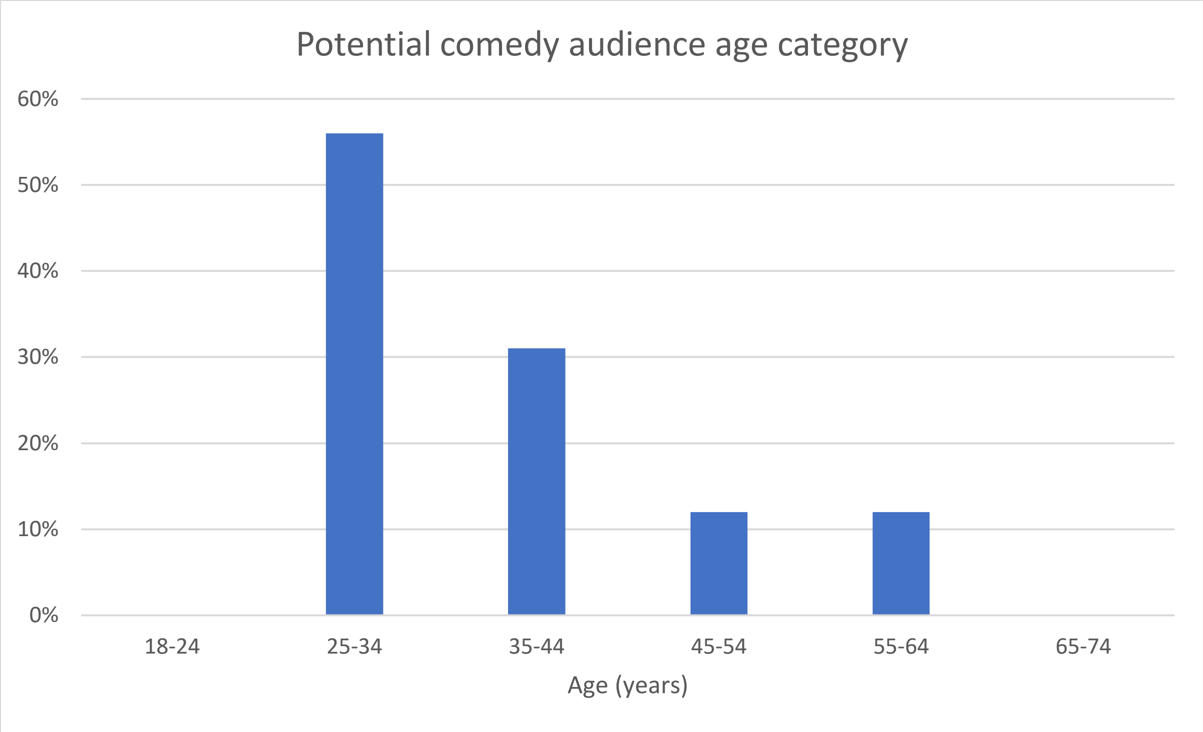

Figure 33: Potential comedy audience age category

Visual Arts audiences

Like with comedy, this audience are not as focused on visual arts as the potential ‘theatre’ and ‘contemporary music’ audiences are on the activity they desire to see monthly, with more rating theatre as their number one activity than ‘visual arts’, and as many putting ‘contemporary music’ in their top three as ‘visual arts’. This potential audience is relatively evenly spread across a range of age groups, with the most coming from the 25-34 age bracket. Their income of this group of people is considerably below the average income of the general sample, earning £18,000 a year. They are also the most cost-sensitive group, looking to only pay on average £11.18, with the majority looking to pay less than £10, while their willing to pay £24.90 over the whole encounter, considerably down on all three other potential audiences that have been examined.

Summary

Based on the data, and qualitative research analysed above, Junction 45 has one main profile and a secondary profile.

Profile 1: 25–34-year-old multi-arts goers

The first category is 25–34-year-olds who desire to go to multiple type of arts events as they have a general interest in the arts. The arts form their most likely to be interested in is 'theatre' or 'contemporary music', although there is a high proportion who desire to go to 'comedy' and 'visual arts' monthly but do not. They may presently attend one art form monthly but are looking to attend other's at least 4-10 times a year or even monthly. They probably do not have any dependents, leaving them with disposable income to spend on the arts, even in some instances if their income is lower than average. The desires of 25-34-year-olds to attend different artistic activities are outlined in *Figure 34.*

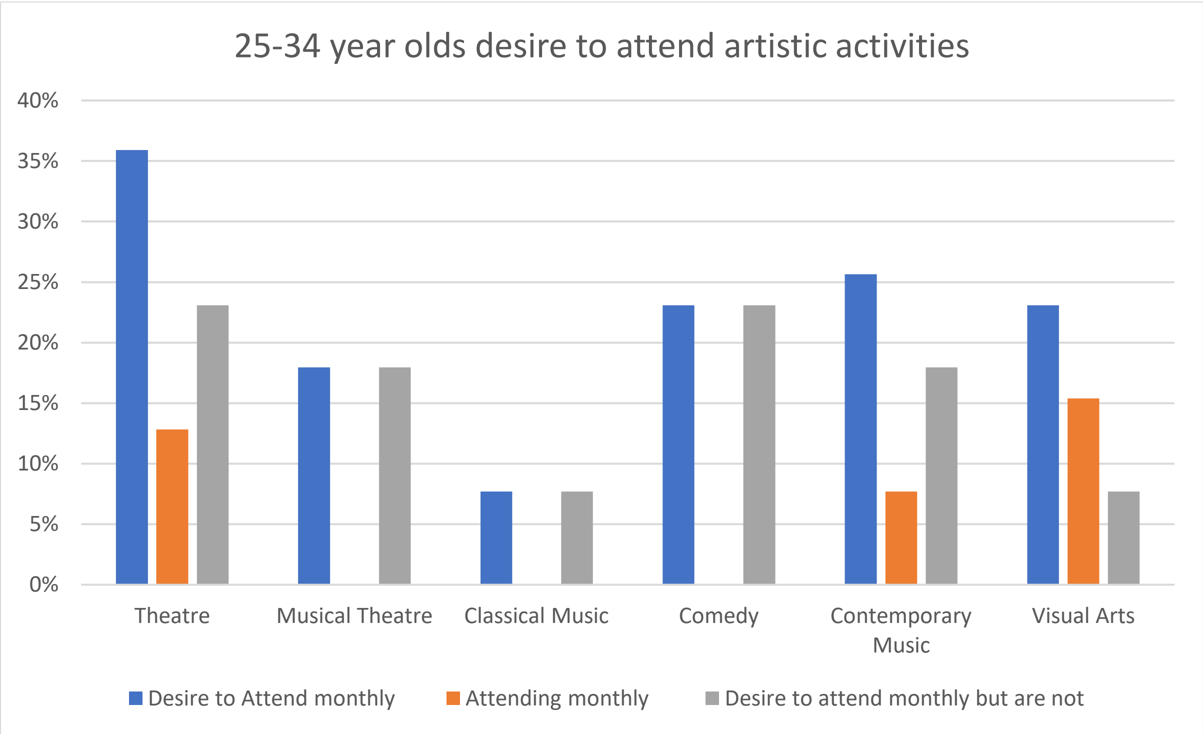

Figure 34: 25–34-year attendance of artistic activities amongst those who desire to attend monthly

When it comes to their motivation to attend the arts, the most important factor is 'the act', but 'socialising with friends', 'emotional impact' and 'new experience' are also important. While 'the act' is most important, it is not the dominant factor over the other three. Based on the qualitative data, stating the 'the act' as important or very important does not necessarily mean it has to be a high-profile act, often when people refer to 'the act' they are referring to the style or quality of act, and secondary data suggests that high-profile acts are less important to younger audiences.

A second category may overlap with this audience, who are people who fall into the 35–44-year-old category but have not yet had children so still have the same freedoms as this age category. While demographic are important indicators for finding potential audiences, it is important to not dismiss potential audiences who do not fit with these demographics, as sharing values and interest may be more important than demographics. This expanded on in chapter 5, when discussing the marketing strategy.

Profile 2: 45–64-year-old multi-arts goers

The second profile shares many similarities with the first profile. Like them they desire to go to multiple arts events as once again they have a general interest in the arts. The art form they are most likely to desire going to monthly is 'contemporary music', however more of them are presently attending theatre monthly. Like the younger generation, they may already attend one art form monthly, but would like to attend a greater variety, seeing other events 4-10 times a year or even monthly. They may have children, but those children are now reaching an age where they are less dependent, giving them there freedom back, and potentially a greater disposable income.

When it comes to motivators to attend the arts, the most important factor is 'the act', which in relation to the other motivators, is more important to this age bracket than to the 25-34 age bracket. They rate every other category (except the quality of food/drink). Secondary data also suggests high-profile acts are more important to them (Ryan, 2019b). Their present attendance is outlined in *Figure 35.*

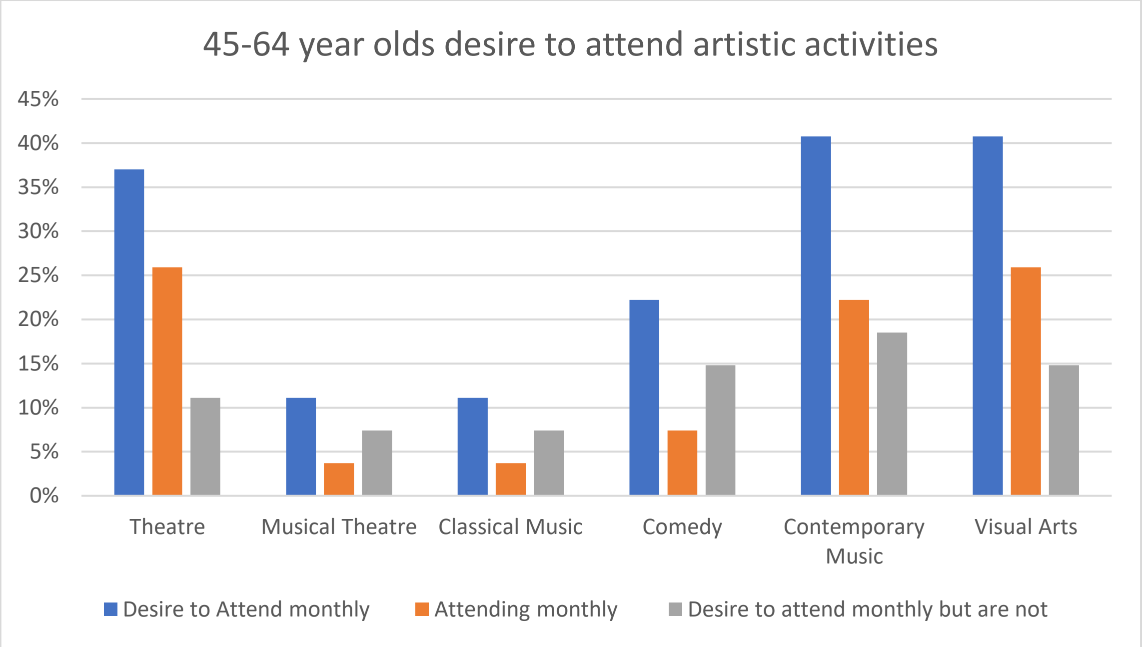

Figure 35: 45–64-year-olds attendance and desire to attend artistic activities

Location

One consistent factor throughout the data appears to be location. Amongst Junction 45's potential audience, they all stated that they would like to travel less distance than they presently are. Although this is not necessarily surprising, as you would perhaps expect people when surveyed to say that they would like to travel less distance. However, one potential evidence that suggests that location is a key defining factor, is that across all art forms, those who reported attending monthly for each art form reported a shorter travel distance to events than those desire to attend an artistic activity monthly but do not.

Chapter 4 - Product Development

Junction 45 will aim to transform the way people consume their arts, increasing people's engagement through increased convenience. The company will run a hybrid model, which will contain a chain of static arts bars in different residential areas of large city centres, which already include a hospitality offer within them, these cities could include Edinburgh, Glasgow, Manchester, Liverpool, Leeds, Newcastle etc. Alongside the static arts bars, Junction 45 will run touring pop-up arts bars, with a range of weekender events in medium sized university cities (e.g. Dundee, Preston and Chester), which will include university graduates who are interested in the arts within their population, but do not create a large enough critical mass to host an arts bar all year round. These events could take the form of a mini fringe festival and will include a large amount of the programming from the larger city venues, however there will also be an element of local programming alongside it. Junction 45 will also seek to benefit from the Edinburgh Festival Fringe. Potentially locating its first venue in Edinburgh, this venue will be used as a fringe venue during the festival season, but the business will also consider opening a second larger venue during the festival season, as a long-term plan.

Junction 45's model will be unique, however pulling on strands of already existing venues, in this chapter we will provide three examples of venues that have influenced Junction 45's model, looking at the Finborough Arms and Finborough Theatre, in Earls Court, London, Underbelly limited, which operated one of the main venues at the Edinburgh Fringe Festival, as well as organising a number of pop-up venues and events across the Globe, with particular focus on London and Edinburgh, and the Pleasance Theatre trust, which like the Underbelly operates one of the main Edinburgh Fringe venues, alongside a permanent venue in London.

In this chapter we will also detail the product and service development of Junction 45's arts-bar model, along with the touring element of the venue.

4.1. Art Bar Models

To understand both the arts bar model that Junction 45 plans to implement, and the hybrid touring model, this chapter will look at three examples, the Finborough Bar and Finborough Theatre, in Earls Court, London and Underbelly Limited, who operate several pop-up venues all year round.

4.1.1. Finborough Arms and Finborough Theatre

The first point that should be made about the Finborough Arms and Finborough Theatre is that it is not one business, but two that operate out of the same building and work closely with each other, with the Finborough Theatre pre-existing for many years on it own prior to the present-day Finborough Arms. The building that hosts these two businesses has existed since 1868. The Finborough Theatre started operating in the upstairs space of what was traditionally the Finborough Arms in 1980. The venue predominantly hosts ‘thought-provoking’ new writing theatre and musical theatre, as well as seeking to discover genuinely forgotten pieces from the 19th and 20th Century (Finborough Theatre, 2021). The Finborough Arms occupied the rest of the building from 2014 onwards, creating a traditional pub on the ground floor, that serves drink and food, while the basement of the venue is used as a music venue, hosting live music every weekend prior to the Covid-19 pandemic in 2020. This ultimately provides a multi-arts venue, hosting live music and theatre while also providing a space for people to socialise. Where the building is unique to other pubs that provide entertainment and arts venues that also contain bars, is that the venue places both on a relatively equal platform. The pub is home to many local drinkers that are there just to drink and socialise, unlike the bars of most art venues. However, the theatre and music venue are also central to the Finborough Arms USP, this is demonstrated in the venues sign, immediately stating that the pub is “The Home of the Finborough Theatre” shows in *Figure 36.*

Figure 36: Finborough Arms front signage

This is also further demonstrated by the Finborough Arms' Facebook page, stating that it is a pub, music venue and theatre, *see Figure 37.* A copy of the Finborough Theatre's accounts is available in *appendix 6.*

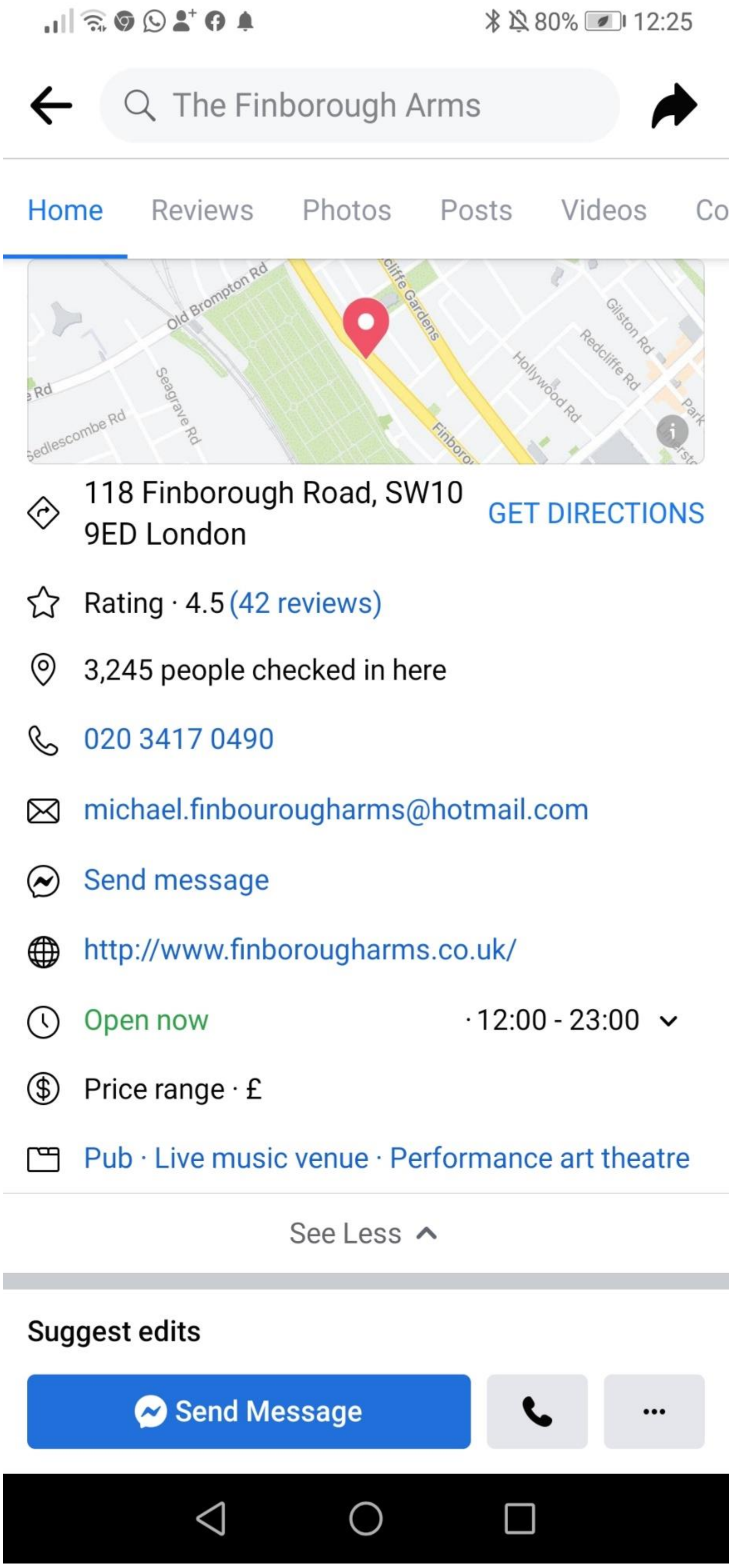

Figure 37: Finborough Arms Facebook Page

4.1.2. Underbelly Limited

Underbelly Is a live events company and venue operator, that operate a range of pop-up venues throughout the year, in various locations. Underbelly was formed in 2000 at the Edinburgh fringe, to operate a venue in the cowgate vaults, initially operating four spaces in one venue. Since then their operations at the Edinburgh Fringe Festival have expanded to consist of 21 performance venues, hosting 200 shows at the Edinburgh Festival Fringe, including the notorious upside down purple cow, see *figure 38*. Alongside the performance spaces, their fringe venues consist of a bar in the Cowgate venue and an outside bar at Bistro Square, with both spaces attracting festival dwellers looking for a drink, who may not presently be attending a festival show at the Underbelly, although it is highly likely that they will attend a show(s) at the venue during the festival.

Since 2009, Underbelly has expanded its business, to operate a range of other pop-up venues across the UK. This started with Underbelly Festival on the Southbank of London, which again brings together live entertainment and hospitality, featuring a range of live entertainment from around the world, alongside a selection of bars and street food venue, from around the world. Underbelly (2021) states that Underbelly Festival 'is about socialising, whether that is with family, friends or co-workers'. Since 2013 Underbelly Limited has also hosted Edinburgh's Christmas celebrations, along with their new year Hogmanay celebrations since 2017 (Underbelly, 2021).

Figure 38: Underbelly's famous upside down purple cow

While all these events involve some co-operation with the local authorities, they will be of varying degrees. For example, Edinburgh's Christmas and Hogmany events in Edinburgh are events run on behalf of the city council and is a service that Underbelly provide, however the Underbelly venue during the Edinburgh Fringe and Underbelly festival are their own independent events, where they hire out venues and work to their own artistic programming directives.

Based on the accounts that Underbelly limited submitted to company house in 2020, their net worth at the time of submission was £480,000, although by 31st March 2020 their net assets minus liabilities was -£71,047, this may be due to the early onset of Covid-19. Underbelly Limited balance sheet suggests that an operating loss of £289,953 existed in 2019, which was paid by shareholders funds through retained earnings. The Underbelly's balance sheet can be viewed in *Appendix 7.*

4.1.3. Pleasance Theatre Trust

Like the Underbelly, the Pleasance Theatre trust operates venues at the Edinburgh Fringe Festival, traditionally operating two venues placed inside Edinburgh University, The Pleasance also operates an all-year round venue in London, hosting live theatre and comedy from it. Pleasance started operating at the Edinburgh Festival Fringe 1985, with what they described as two venues facing onto an deserted courtyard come car park (Pleasance, 2021). In 1995 they started operating their full-time venue based in Islington, London. Presently at the Edinburgh Fringe, Pleasance continue to operate the venue they opened in 1986, Pleasance Courtyard, operating out of the University of Edinburgh's student union on a street called Pleasance, while the second is in Teviot Square and is called Pleasance Dome, although in 2021 they did not host Pleasance Dome but an alternative space in the Edinburgh International Conference Centre (EICC).

Figure 39 demonstrates how the Pleasance operates both their London venue and Edinburgh Festival Fringe venues off the same website.

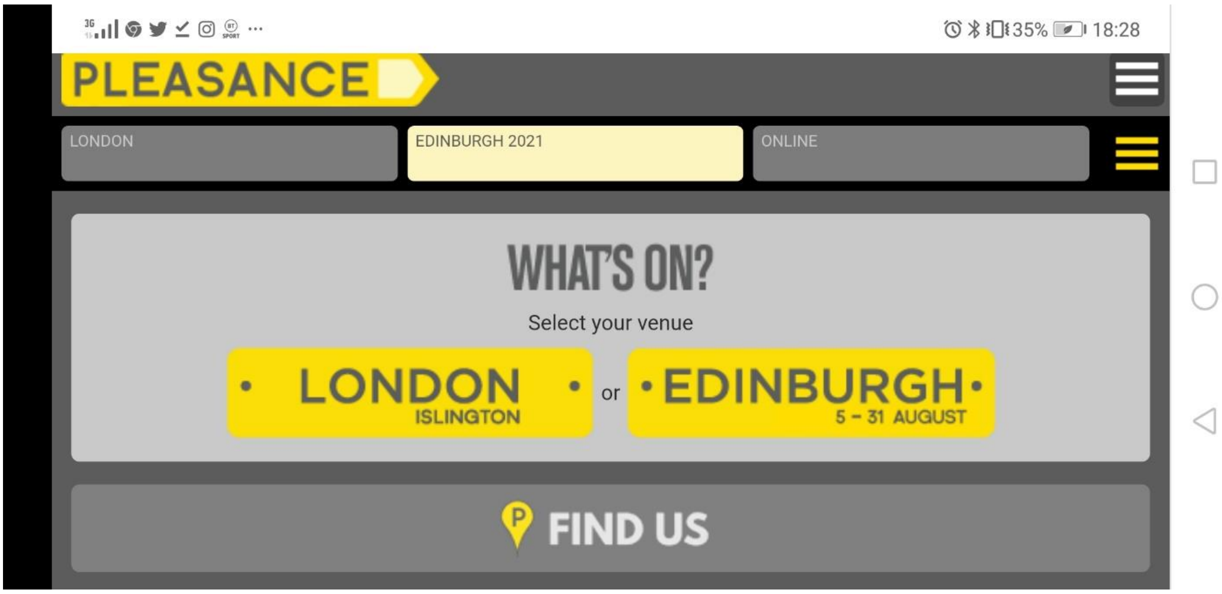

Figure 39: Pleasance Website

Like the Underbelly, the Pleasance also operates a strong hospitality offer, both from its venue in London and during the Edinburgh Fringe. All it's Edinburgh Fringe venues host bar spaces, where customers can dine and drink both while attending shows at the venue or at other times during the festival. This is demonstrated in *figure 40*.

Figure 40: Pleasance Courtyard drinking space

Based on Pleasances submissions in 2019 to Company House, they run a healthy balance sheet. They operate as a charity and therefore do not make a profit, the group's overall net worth is £1,060,361, while it's retained revenue in 2019 was £115,019. Despite only operating from the Edinburgh Fringe Festival for one month in the year, it brings in ten times more from its Edinburgh Fringe box offices than its London box office, with an Edinburgh Fringe box office of £3,109817, making 85% of Pleasance Theatre Trusts overall income. This demonstrates the potential importance of a festival like the Edinburgh Festival Fringe to the overall success of a business like the Pleasance. However, their accounts indicate that Pleasance make a slight loss from their productions, and ultimately the profit is made from 'other trading activities', which includes the trading of food and drink from the bars, demonstrating the importance of the secondary product for a business like the Pleasance. Although it should be noted, that £255,366 of their expenses go towards accommodation, which is probably a cost since their main activity takes place a significant amount of distance away from the city where they are based. While their productions will make a loss, they will also be the driver that pushes customers towards their other profitable trading activities. The Pleasance Theatre Trusts balance sheet for 2018/19 can be seen in *Appendix 8*.

4.2. Junction 45's Hybrid model

Junction 45's model is unique from three examples given above, however Junction 45 intends to implement a hybrid model of a static venues and touring venues, taking influences from the Finborough, Underbelly and Pleasance model. The purpose of the hybrid model is to meet the location needs outlined by potential customers in the qualitative and quantitative data, with the purpose of the static venue to move the arts from city centre, closer to the locations and communities where people live, cutting down audiences travel time. The intention does not just solve audiences location problems raised from both the primary and secondary data, but also time problems raised in the primary data, as it reduces the time audiences spend travelling, and costs, as it reduces the chances of audiences needing to find parking, pay for public transport, or most expensive of all book a hotel in another city because people are unable to watch the end of a show and catch the last train or bus home. The touring venue intends to overcome these problems found in the secondary and primary data for those individuals who live in smaller cities that may not be able to sustain a permanent venue.

This section will focus on a selection of multi-arts events that Junction 45 will produce at its static venue, mainly located in larger cities. The pop-up venues which will take place in smaller cities will often consist of the same event formats and artists as the static venues, although all the static and pop-up venues will consist of local programming, giving each one a unique element. The purpose of the multi-arts events is to solve audiences time problem once again, that was mentioned within the primary and secondary data during chapter 3. As stated in Chapter 3, a niche section of those surveyed indicated that they would like to see a variety of events, however their time was limited. The aim of the multi-discipline events is to give this niche the variety of events that they desire in one evening. It also saves the audiences cost, as they only need to buy a ticket for one evening, and not multiple different events. The service cycle of the evening will also be adapted to cater for people's time needs, with the event emphasising the social element as well, with audiences encouraged to take drinks to the event, audiences will also be able to eat food during the event, catering for those who stated that they are sometimes rushed to get food before the show. This should also cater towards audiences stating that socialising was important to them.

4.2.1. Product

Junction 45 will offer three main product areas, events, food and drinks, with all three categories complementing each other. This section will focus predominantly on two of the main signature events that Junction 45 expects to play a key role through the pilot study and venue launch stages.

Events

Junction 45's events will have three main criteria, to be though-provoking in line with the venues vision, to allow maximum socialisation for audiences, meeting two needs for the audiences raised in the primary and secondary data, firstly their desire to 'socialise' and secondly to overcome the time barrier that audiences have, by allowing them to use their time more smartly, seeing events and socialising with friends at the same time. Junction 45's two signature events in the trial period will be multi-disciplinary, catering for both audiences desire to see multiple artistic activities, but also their lack of time. This will allow audiences to see multiple disciplines, in minimum time, but feeling they have been given a substantial event, leaving audiences feeling that they have value for money

Cabaret @ the Junction

Cabaret @ the Junction will be a weekly multi-arts events, mainly focusing on theatre and comedy, but also including music and potentially visual arts. The event will be hosted by a high-quality comedian, and consist of six acts performing for around ten minutes, four of the acts will consist of comedians and theatre acts each week, with one musician, the final slot will rotate between a range of other art forms including spoken word, magic, circus acts etc. The evening will be split into three sections each lasting approximately thirty minutes and including two acts, with two fifteen minute intervals between each section. This allows audiences to keep socialising at regular intervals, whilst keeping the night to around two hours, the average timeframe that theatre audiences stated they would like in the primary data. The bar will remain open at the venue for two hours after the show and if desired by audiences, could be accompanied by a live Disc Jockey.

A diagram outlining the event, is shown in *figure 41*

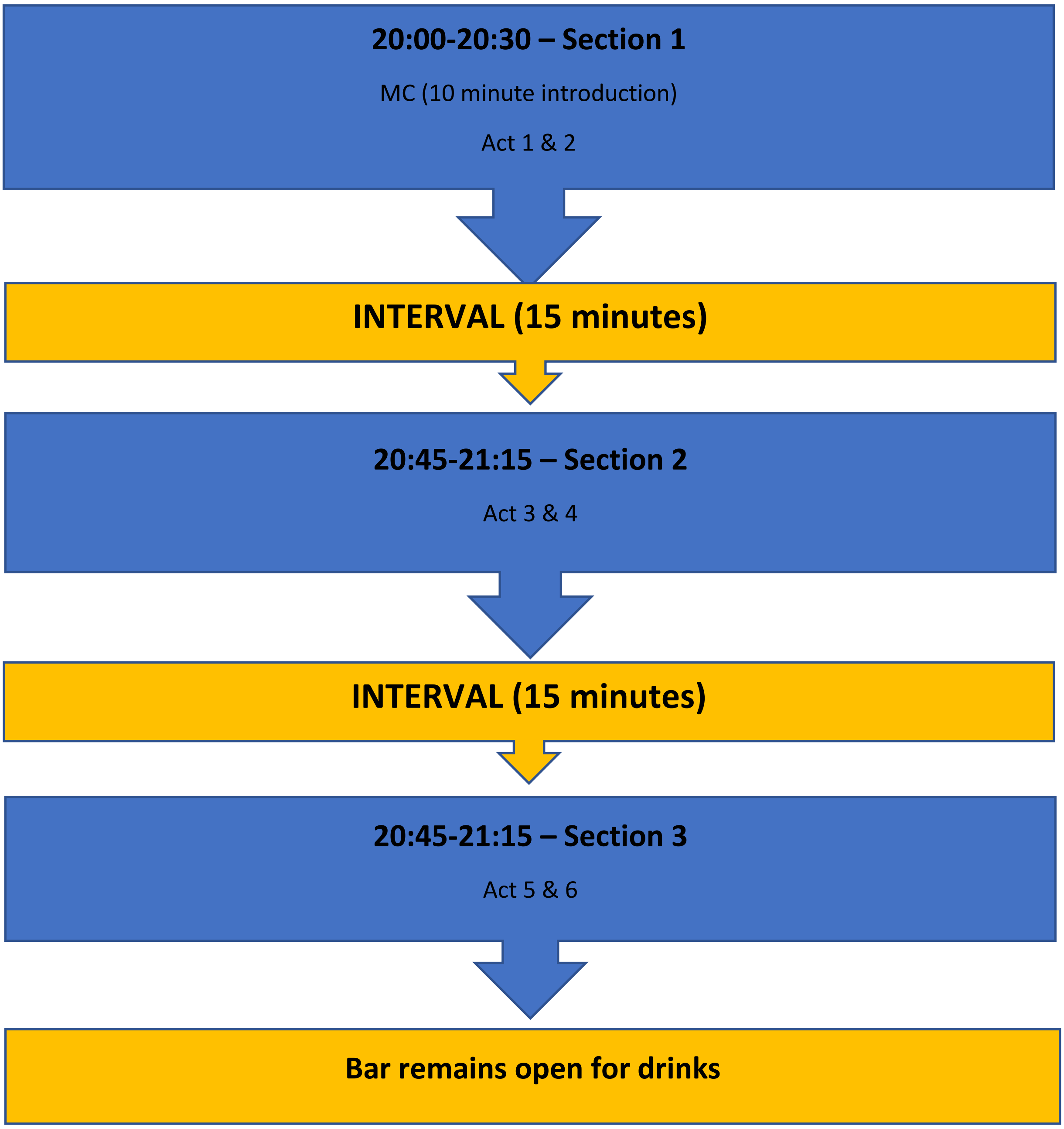

Figure 41: Diagram of Cabaret @ the Junction

Live Music @ the Junction

Live Music @ the Junction will be Junction 45's signature music night, but consistent with Cabaret @ the Junction, will have a multi-arts element to it. The night will consist of three live bands, consistent with a band night, but will also include a visual art element, with the gig being accompanied by a visual arts exhibition. The exhibition will normally run on a four-weekly cycle. The evening will be split into three sections, with a band playing in each section for around half an hour. Audiences will have an opportunity to view the exhibition before, during or after the music. The exhibitions will also seek to have interactive elements as well.

Other Events

These two events will be Junction 45's signature events, but they will be accompanied by a range of other events. Junction 45 will also consider an Open Mic night as a third signature event, although this will need less piloting than the other two as it is a more conventional night. Other events will include live theatre shows, jazz nights, specialist music nights and Edinburgh Festival shows. Junction's 45 venue in Edinburgh will seek to host a full programme throughout August during the festival. As the venue seeks to expand its audiences, it will also seek to bring in higher-profile acts.

Food and Drink

Food and drink are an important part of Junction 45's offer. Although 'food and drink' was not rated as very important in the quantitative data, the qualitative data indicated it is key to enhancing customers social experience, with the food offer seeking to complement its events offer. The venue will look to produce high-quality food, with a 'main menu' running alongside a 'fast menu'. The aim of the fast menu will be to produce fresh foods that can be delivered almost instantly, as customers are often short of time prior to the show, so providing some foods that achieve this will allow them to have a more relaxed experience. Also, to enhance socialisation and the convenience to customers, both of Junction 45's two signature events will be designed to allow potential customers to eat during the show, as this is another way of allowing audiences not to rush food.

Junction 45 will have a tiered drinks menu, providing customers with a wide variety of drinks. This will include standard lagers, house wines and spirits, that can be brought at the same price as they can be brought in pubs. However, the venues drink menu will also include a variety of higher quality drinks, including a range of craft beers and spirits, along with higher quality wines. An example of the beer menu is provided in *Appendix 9 and* an example of the food menus is provided in *appendix 10.*

4.2.2. Service

Service is also key to the offer that Junction 45 provides, once again, the key aspect of the service that Junction 45 provides is to make customers feel that they have made maximum use of their time. Junction 45 will provide customers with an app and QR code which allow them to order drinks at their table, which will then be taken to them at their table, alongside table service as well. This allows customers to spend the maximum amount of time socialising with their friends during the interval, as well as before and after shows. During Junction 45's signature events, customers will also be able to order drinks and food to their table during shows. This service is something that Junction 45 will seek to apply to other shows when it's practical.

Junction 45 will also offer other services aimed at making customer experience smoother and quicker. For example, customers will be provided with information guides (potentially digital) for the best places to park in the relevant city, this will include on-street parking (including free parking), a range of car parks (with varying price points and distances), as well as providing maps that allow audiences to find their way from the car park to the venue quickly and easily. Junction 45 will explore a digital offer that they can use to back this support offer up.

Junction 45 will also seek to create a personal customer service touch, which will start with customers from the moment that they find out about the show. This will include audiences being given a contact person, to allow them to make any enquiries that they may have about the show or evening prior to the event. This could include people with disabilities making enquiries about their access needs (the venue will also always ask people with disabilities about their access needs), those who have dietary requirements making enquiries, or just general audience member enquiries. Customer will always be provided with a personal email address to contact, not a generic email address, as research from the academic section implied many potential customers with a disability find this of putting.

Junction 45 will also look to have a host who welcomes people when they arrive at the venue, to ensure they know exactly how the evening works and are fully aware for the signature events that they can order drinks and food during the show.

Mind-map

Figure 42 outlines the development of the product through a mind-map. Some of the key aspects that the mind-map highlights are who is the products target market, how socialisation would take place with the products, how the business intends to develop the products over a period of time, the though processes for ordering a drink, how the business should provide its service, ticketing and business and events values.

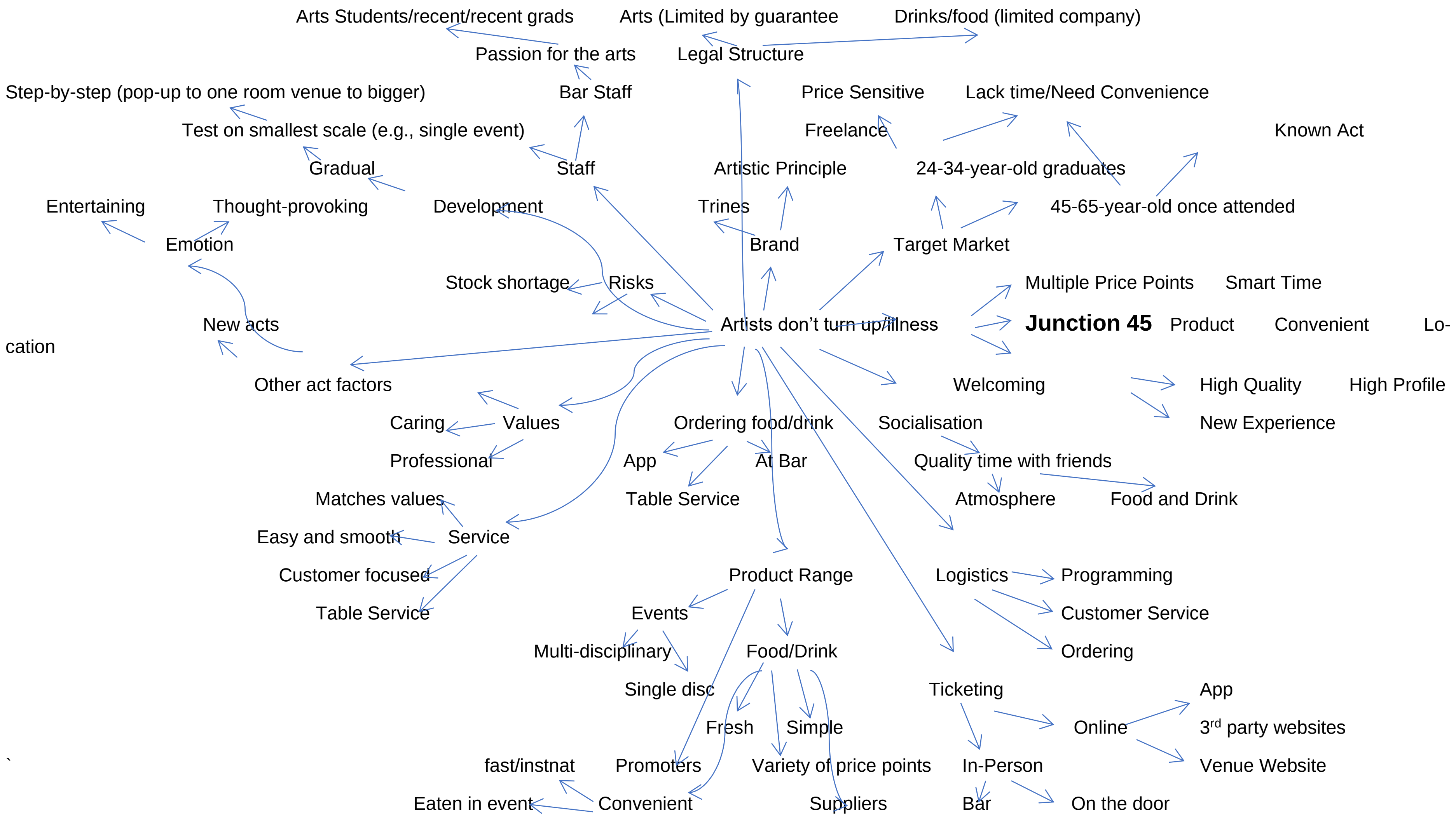

Figure 42: Junction 45 Product Mind-ma4.

4.3. Intellectual Property Rights

Intellectual Property rights are about protecting a business from copycat attempts by other businesses. For Junction 45, this is quite difficult as the basic concept of forming an arts bar cannot be copyrighted against, therefore leaving the business open to copy-cat attempts. Instead the business will look to protect its brand(s), and through piece-meal attempts to limit certain copycat attempts. This can be done through a combination of trademarks and staff contracts, to ensure trade secrets.

Trademarks will be used to protect the businesses brand. The business would seek to trademark the venues brands and the business name, which at this moment is assumed to be Junction 45, along with its logo. The business may also choose to trademark some of the events it runs, this could potentially include larger events (e.g. festivals) that it runs outside of the main venue, along with trademarking some of the events that venue runs inside the venue. These decisions will depend on the uniqueness of an event name and the value of the event name. For example, one potential event 'Open Mic @ the Junction', is a very simple name, being named after the type of event 'Open Mic'. Open Mics are very common events that take place across the country with multiple Open Mics in each city, therefore there would be little benefit trademarking the name and it would be relatively difficult to do so. Therefore, the venue would not seek to trademark this name. However, if the venue came up with a unique name for one of its signature events, which became highly associated with either the business or the venue, or the name became a unique brand, then the venue may seek to trademark this. The venue may also seek at some point to trademark some items of the food and drink menu. This is unlikely to be the majority and would probably only consist of unique signature dishes that were seen to be key to the brand.

Another way Junction 45 could seek to protect copycat is through staff contracts. Contracts with both contracted and freelance staff can include clauses to state that any events, food or drinks developed in collaboration with the venue cannot be taken to other venues. This has limitations, because, if you developed a cabaret night with a freelance promoter, it's very difficult to prevent that freelance promoter doing another cabaret night elsewhere, however clauses could state that they cannot take exact replicas of those nights elsewhere. This same rule could apply for food and drink products.

4.4. Conclusion

When developing its product Junction 45 needs to be mindful that several arts businesses struggle and fail. This is potentially shown by the accounts of Underbelly Ltd, although the accounts of the Pleasance Theatre Trust demonstrate arts businesses can prosper. The Design Trust (Date Unknown) outlined eight common failing for new small creative businesses, these included a lack of vision and direction, a lack of deep understanding of their market and not selling online. The final problem outlined by the Design Trust, is that artists often spend to much time being creative and not working on the business, stating that some creatives are good at the vision but not the details (e.g. architects), while others are good at the detail but not the vision (e.g. jewellers), which can lead to the ‘air sandwich’ (Merchant, Date Unknown, as cited in the Design Trust, Date Unknown). The Design Trust states this means “there is no connection between the strategy and day to day actions” (Design Trust).

Ijeh (2018) looked at bigger and more expensive art projects that failed, citing that it was often a mistake of local government planners to assume that if you just invested money into a cultural building it will automatically attract people. Two examples of this are *The Public,* in West Bromwich which closed after five years in 2013 having cost £72 million and *The National Centre for Popular Music (NCPM)*, in Sheffield which closed after 18 months in 2000 having cost 15 million. Ijeh (2018) cites several failing with *The Public*, including the fact that one of its main revenue attractors, the interactive galleries never opened because of technical difficulties and poor curation that lacked any discernible purpose or vision. The NCPM lacked purpose (Ijeh, 2018), Ijeh (2018) asks why people would attend interactive musical exhibits celebrating Sheffield’s music scene, when there are numerous music gigs people can go to each week, in summary the project lacked a value proposition. The failures cited by Ijeh (2018) could in many ways be viewed as more grandiose extensions of those outlined by the Design Trust (Date Unknown), demonstrating a ‘white elephant effect’ in the arts. Often grandiose and expensive ideas, that have been creatively developed can drift away from its potential audience, due to solely focusing on creativity while failing to connect with the audience needs and provide them with a value proposition. This could often be exasperated by blind faith in an idea, or assumptions based on potential audience feedback that audiences will behave as they’ve said they will without rigorous testing. It should be noted that when the term grandiose and expensive are used, they are relative and dependent on the relevant business or organisations budget.

When developing the products outlined in this chapter, it is important for Junction 45 to ensure a strong vision, which it continuously seeks to connect with its potential customer base. The business must develop a deep understanding of its customer base, ensuring the product provides them with a value proposition. It is then key that the business focuses its creativity on achieving this, while also ensuring attention is paid to the detail of the product and rigorous testing.

Chapter 5 – Commercialisation

5.1. Introduction

The formation of Junction 45 would provide an exciting opportunity to enter the entertainment industry. As demonstrated through both the academic section and the enterprise section, the industry is one of the most vibrant in the UK, providing both employment within the industry and stimulating it in other industries. However, while the industry provides many opportunities, it is also an industry where businesses have attempted to break in and have failed to achieve this, as demonstrated in the conclusion of the previous chapter. Underbelly Limited, which is considered one of the highest profile venues at the Edinburgh Festival Fringe demonstrate how challenging entering the entertainment industry is, this is emphasised by the fact they presently appear to keep afloat based purely on shareholder funds. Potential problems within their model, is that attempting to set up high-profile pop-up venues can incur high costs, both to build and transport, these events are possibly a symptom of the 'white elephant effect' mentioned in the previous chapter.

Finborough Theatre's much less ambitious approach demonstrates that when prices are controlled within the industry, it is possible to create a sustainable business, however it should be noted that their model appears to have limited scope and is reliant on donations, with a particularly big donation from Bill Kenwright (£25,000).

Pleasance Theatre Trust perhaps demonstrate the best potential start point to balance ambition with responsibility, to create a successful arts business and venue. Their model appears to suggest that some of the key aspects to building a successful arts venue include not limiting the business just to its main building and looking for opportunities that take place outside of their building. Their model also demonstrates the importance of raising revenues beyond the core product, especially from food and drink sales.

This section will concentrate on the first four phases of Junction 45, with phase 1 lasting six months, and phase 2 to 4 each anticipated last a year, however the movement from one stage to the next should be based on goals being achieved as opposed to a rigorous timeline. Phase 1 and 2, the 'Preparation stage' and 'Pilot study' will solely focus on piloting potential signature event for the venue, potentially alongside a one-month pop-up venue towards the end of the pilot study, in a location that the early stages of the pilot study indicate is commercially viable. The piloting will take place alongside interviews with potential audience members, to understand what they would like to see from events that they attend and a potential venue. Most of the development discussed will take place in phase two, with the venue launch. While phase 2 will see the venue launched, it will be kept on a limited scale, possibly opening only a few nights a week when events are on. Phase 2 will also continue to involve some pilots, including pop-up venues in smaller cities and an extensive Edinburgh Fringe programme. In phase 2, we introduce the Business Model Canvas (BMC), with concepts tested from the research taken place so far, along with a commentary and validation of the model. The operational and marketing strategies for stage 2 will then be examined. Finally in phase 3 section, the plan will examine how the business can be scaled up from phase 2.

5.2. Development Plan

Junction 45 will operate with a four-stage development plan as already outlined. Phase 1 will be a short 6-month Preparation period, aiming to build on the research from this study. This stage will mainly involve talking to potential customers in a specific area, assessing how these customers' needs match those in the present research, and the best way to develop the business concept. Phase 2 will include a pilot study, where these ideas will be developed and tested further, followed by phases 3 and 4. The development plan is outlined in *figure 43.*

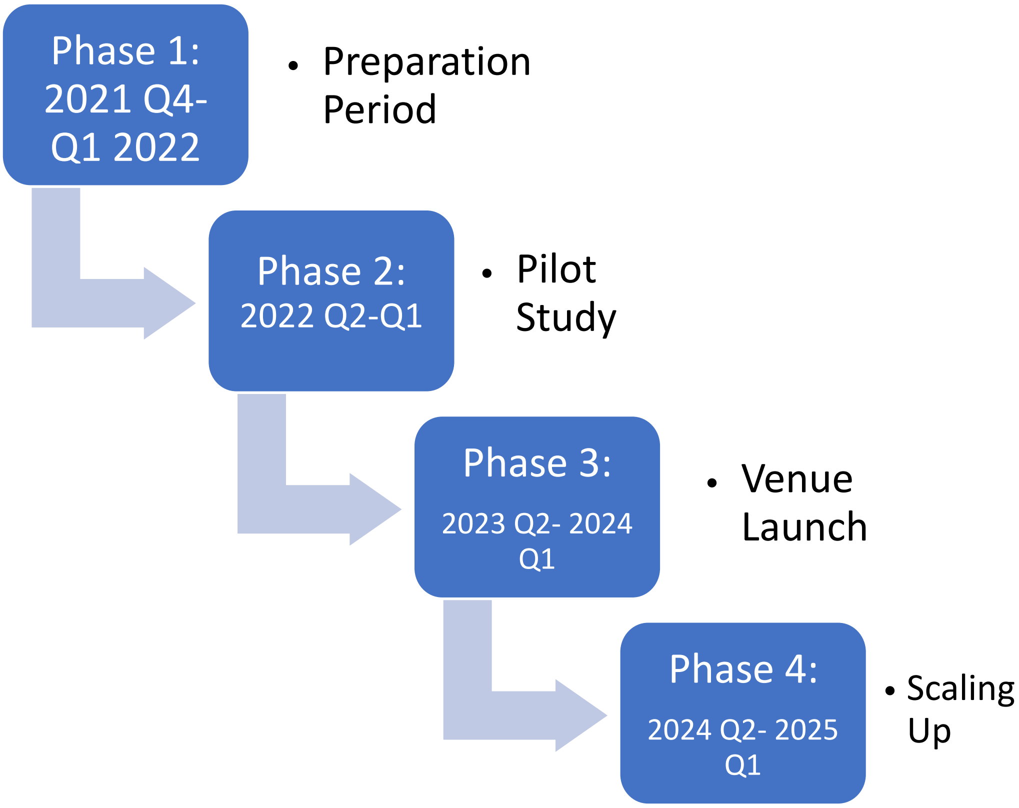

Figure 43: Junction 45 Development Plan

5.3. Phase 1 and 2

As already stated, Junction 45 will follow the Lean start-up philosophy outlined by Reis (2011). Lean Start-up advocates creating a minimum viable product (MVP) and seeking to gather data from audiences and potential audiences about why they do or do not use the product, allowing the product to be developed. Junction 45 will therefore use the pilot period to run two MVP's.

Length

The preparation period will last from October 2021 to April 2022, while the pilot period will last from April 2022 until April 2023.

Timeline

The pilot study will last for twelve months between April 2022 and April 2023, with a six-month preparation period leading up to the start of it from October 2021. The Gannt chart in *table 4*, outlines the preparation period, the Gannt chart in *table 5* outlines the first six months of the pilot study. The full Gannt chart can be found in Appendix 24. It is important to note, that the Gannt Chart should be seen as a working document, extra activities will need to be added as the period develops, some activities expanded, and other activities deleted.

Key milestones in the preparation period include the completion of designing the event, securing a venue(s) for the pilot events, receiving funding, adaptions to the MVP.

The key milestones during the pilot period include, the first pilot events, the pivot or stick reviews, the first pilot events after the event have either been modified or pivoted (month 4, 7, 10), the final pilot event.

Table 4: Gannt chart development plan for ‘preparation period’

Activity	Prepation and Research Period																									
	October				November					December				January					February				March			
	W1	W2	W3	W4	W1	W2	W3	W4	W5	W1	W2	W3	W4	W1	W2	W3	W4	W5	W1	W2	W3	W4	W1	W2	W3	W4
Develop Mind-map for signature events																										
Research potential venues to host test events for Cabaret @ the Junction and Music @ the Junction																										
Secure a venue													X													
Attend events, to provide potentiaz’b5432w opportunity to meet artists and audiences																										
Identify potential audiences for event.																										
Research where potential auiences are, including facebook groups, community groups																										
Organise interviews and focus group for potential audience members																										

Carry out interviews for potential audience member																										
Design MVP 1																										
Write funding bid for start-up funds for pilot study													X													
MVP Interviews to validate events already designed																										
Adaptation to MVP based on MVP interviews																						X				
Receive funding																						X				
Begin marketing campaign for event																										
Build Pilot survey																										
Speak to potential acts about what they are looking for from a fringe venue																										
Search for potential Edinburgh Fringe venues and re-assess forecasts																										

Table 5: Gannt chart of first six months of pilot study

	April				May					June				July				August								
	W1	W2	W3	W4	W1	W2	W3	W4	W5	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4	W5	W1	W2	W3	W4
Pilot event	X																	X								
Gain quantitative feedback from audiences																										
Marketing																										
Monthly Review of pilot events (engagement figures, surveys etc)																										
Action Plan for Pilot event development																										
Qualitative feedback																										
Pivot or Stick review session													X													X

Resources

The main resources required to complete the pilot study will include spaces to carry out each of the test events, artists, potentially technicians and the cost of buying drink and food products for the test events. Junction 45 will have a minimum budget of £6,000, which will come from a founder contribution, put into the project throughout the year, alongside funding bids. Ticket and drink sales will also contribute to the cost of the pilot study. Junction 45 will also seek to raise development funds for its pilot study, including Project Grant from the Arts Council, and the National Lottery Community Fund, along with other funding awards.

Customers

To carry out a pilot study, Junction 45 will need to start to build up a customer base of what Reis (2011) would describe as early adopters. Early adopters are the customers who are most eager for your product, as they have the biggest desire for the market problem you are attempting to solve, they are therefore most likely to be willing to forgive the minimalist nature of the pilot study and other problems with the product, providing their core needs are being met. 25–34-year-olds have been identified as Junction 45's most likely early adopters, although this category may extend into graduates in the 18–24-year-old category, and people in the 35–44-year-old category who do not presently have children. Another potential category to investigate for the pilot study is students, other customer bases will be investigated once the business moves beyond the pilot study. To build up a customer base for the pilot study, Junction 45 will work with organisations like student societies, Facebook groups for those with artistic interests or community groups and theatre companies and bands who have a following that attend their events but may not see events as regularly as they wish. Junction 45 will seek to build a strong relationship with these customers, to help build feedback from them.

Customer Feedback

Customer will be asked to give regular feedback throughout the pilot phrase. Customers who attend the pilot events will be asked to complete online and hard copy surveys when they attend an event, through using a QR code or A6 copies distributed to them. Some customers, who fit the appropriate profile will be selected at random to be asked if they would be willing to participate in interviews. The interviews will involve a combination of those fully engaging with the activity and those not, and will take place every three months for the signature event.

5.3.1. Business Model Validation

Product

Event

Junction 45 need to ensure that they are providing audiences with events that stimulate them, through work they either find entertaining or thought-provoking. With regards to the multi-disciplinary events, during the pilot study the business needs to explore whether they like the nature of multi-disciplinary events, and if they do would they like the event to focus on one art form more than was initially envisaged? Alternatively, would they like to see a wider variety of art forms, or would they like to see Junction 45 add additional events that are not presently programmed?

Socialisation

Socialisation is key to customers and forms a vital part of Junction 45's business model, it is therefore key to ensure that customers feel socialisation is being facilitated. Is the right atmosphere and layout being created in the venue to enhance this aspect? Are customers happy with the drinks and food that are on offer? Do they feel that they enhance their socialisation with friends? Are they making them want to use the venue before and after events as a place to socialise?

Convenience

Creating convenience runs through both the product and service aspects of the business. But are we creating products that are convenient for customers? Is the nature of the event convenient for them? Is the timing of the show good for them? Is the food and drink we are serving convenient for them? Is the location convenient?

Branding

Is Junction 45 developing the right brand message for customers. Is it communicating that its value proposition is to give its target market hight-quality events that are convenient for them? Do they realise that they will be able to enjoy their friends' company while watching the events and that the events provide them with a lot of opportunities for them to socialise with their friendship group? Do they realise that the opportunity is there at the signature events to enjoy food and a drink during the event, reducing the need to rush to get food beforehand?

Service

Pre-Event

Is Junction 45 providing its customers with the highest quality service prior to the event? Is the information about the show clear and easy for customers to read? Can they find all the key information that they need to find out about the event (e.g. dates, times, prices)? Do they find it easy to buy tickets from the website? If they wish to make enquiries to Junction 45 about the event, does it encourage them to do this? Can they find contact details easily? And if they do attempt to contact the business, do they find the organisations response helpful? Are we providing them with information that makes finding the venue easy? Do they know where the venue is? If they must use the venues information on public transport or parking, do they find this helpful and does it allow their evening to run more smoothly and enjoyably.

Source to the table

Is Junction 45 getting food and drink products from the bar or kitchen to the table in a speed that makes it a relaxed evening for the customers? Are they feeling re-assured that their product will turn upon their tables and not having to worry about them.

In Venue Customer Service

Once in the venue, are we providing customers with the customer service that they require to have a warm, relaxing and enjoyable evening? Does the customer find the service friendly, warm and welcoming from the moment they arrive to the moment they leave? Does it make them feel they are truly wanted in the venue? Is the customer service also informative and clear? Do they understand how the evening works when they arrive at the event? If they want to find out about future events, do they believe this is easy to do? Finally, is the customer service adding value to the rest of the evening, making the event more convenient for customers? Do they feel the customer service is both friendly and unobtrusive, allowing them to enjoy the company of their friends for the evening?

Barriers to adoption:

Both the survey and qualitative data found that there are several barriers to audiences engaging with the arts. The main barriers identified in the quantitative and qualitative data were a lack of time, the cost of both the event and whole encounter, location, and transportation of getting to a venue. Alongside these, further barriers were identified as programming (e.g. not the choice they desire of shows or not the shows they like to see near where they live), a lack of friends wanting to attend events and childcare. Many of the less identified barriers may be sub-sets or contributing factors to the larger barriers, as people choose to explain their barriers differently, with some elaborating more than others. For example, when people state that 'location' is a barrier, it is very possible that they do not mean there is not any art in their area, but that their area lacks the type of arts that they enjoy. This was supported by the qualitative data, where a number of people stated that their issue was a lack of the type of arts they desired in their local area

The pilot study will continually seek to get feedback from customers, to develop a further understanding of these barriers, how they can be solved and whether Junction 45's proposals are solving the problems that they have.

Time

Do customers feel that Junction 45 is solving their timing problems? Do customers feel that a smarter use of their time can be achieved by giving them the opportunity to socialise with friends at the same time? Do they feel giving them multiple art forms in an evening is a better use of their time? Or would they rather see just one event in an evening?

Cost

Are customers happy with the overall cost of the evening. Do they feel the price that is being charged for the event is reasonable and represents value for money? Do they believe they are getting everything they want for the price, or would they prefer to see something else added to the bill and pay a little extra for it? Are they happy with the price of the secondary product? Again, do they believe that it provides the value for money? Do they believe the menu has a variety of different cost points on it? Are the techniques that Junction 45 are using to help customers bring down the cost of the whole encounter working, for example providing them with a range of different parking places with different cost points?

Location

Is the location of Junction 45 convenient for customers? Is it within twenty minutes' walk or public transport journey for them? Is it easy to get to if you are coming from further afield? Can it be easily accessed by public transport or road? Are there other problems that have not been considered when it comes to public transport? For example, maybe it is easy for one set of people to get to who live locally, but problematic for friends they wish to spend their evening with who do not live locally.

Programming (e.g. a lack of choice or not the type of events that I want to see locally)

Are the events the type of events that they want to see? Is the style of the event what they desire? Have Junction 45 programmed the type of acts that the audiences want to see? Are we providing something different that is not already provided nearby?

5.3.2. Conclusion

In conclusion, the aim of the trial phase is for Junction 45 to test its signature events with a potential audience in specific area(s). Throughout this phase Junction 45 will have a process of continuous feedback with the audience, to establish whether it is providing them with a variety of quality acts that excite and engage them, in an accessible and convenient location, that provides the overall experience they desire from an evening at what they consider to be value for money.

It is also important for Junction 45 to test the logistical nature of the events during this stage, can it pull together the operations that is required to provide the customers with the quick convenient services they are looking for to give them a smooth night.

Throughout the pilot study, the activities will be adapted and changed to ensure that they are meeting the desired needs of the potential customers.

5.4. Phase 3 – Venue Launch

The launch of the venue in phase 3, is a development of the phase 2 stage. During phase 3, the ideas that have been developed, and gained valid learning from customers in phase 2 will be taken and put into the permanent venue. During phase 3 Junction 45 will remain faithful to the Lean-start-up model, with the business continuing to be run in a relatively lean style, only initially opening in the evenings when the venue has events. During phase 3, Junction 45 will also continue to carry out pilots of new events, that could attract new audiences. In this phase the pilot is envisaged to focus on two special events, a monthly music event with a relatively high-profile act, attempting to attract new audiences, alongside a longer length theatre show (one-hour or longer), to give theatre audiences who are looking for something more substantial. Alongside this, the business will trial a more extensive programme during the Edinburgh Festival Fringe, and a small number of pop-up venues in other cities. While the phase 3 plan and Business Model Canvas is laid out here, it is likely it will be modified once the phase 2 pilot has been completed, to take the knowledge gained from that into account.

5.4.1. Business Model Canvas

What is a business start-up? Ries (2011) in 'Lean start-up' described a start-up as 'a human institution designed to create a new product or service under conditions of extreme uncertainty" (Ries, 2011). Junction 45 is very much operating in these conditions, attempting to create new products and services, in a market that is deeply uncertain, this is demonstrated by the number of businesses that come into the industry and disappear. Osterwalder and Pigneur (2011) developed the Business Model Canvas (BMC), which follows the same school of thought as the Lean Start-up model and is one of the key tools in developing a business that is consistent with the model, providing a template that is agile and allows the entrepreneur to evolve and change it as they develop valid learning. The model consists of nine categories, 'customer segments', 'value proposition', 'key partners', 'key activities', 'key resources', 'customer relationship', 'channels', 'cost structure' and 'revenue structure.

The purpose of the BMC is to allow start-ups to design their business model, and then challenge it through a continual process of testing. The challenges are based on supporting or disproving assumptions that the business makes based on the validated learning. The BMC should be continually challenged, and testing should be a continual process, the present BMC was based on the survey and qualitative data results outlined in chapter 3. *Table 6 outlines* the BMC for Junction 45.

<table>
<tr>
<td rowspan="2">Key Partners
• Music & Comedy promoters
• Theatre companies
• Curators
• Artists
• Drink and food Suppliers
• Local authority bodies (e.g. Licensing bodies, police, fire brigad
• Local Council
• Landlords/Building owners
• Creative network organisations
• Community groups
• Other venues
• Other arts organisations
• Funding body (e.g. Arts Council</td>
<td>Key Activities
• Signature multi-disciplinary events, which will take place weekly, these will include Cabaret @ the Junction, Live Music @ the Junction and Open Mic @ the Junction.
• Live theatre, music and comedy shows, which will include a twice weekly
• Exhibitions
• Sale of drink and food
• Touring venues/events
• Festival shows</td>
<td rowspan="2">Value Proposition
• We'll immerse you with highly entertaining and thought-provoking arts and entertainment, while socialising and enjoying a great drink with the best of friends, at a fair price. And just to top it all off, the venue is for you and within twenty-minutes' walk.
• We don't just want you to enjoy our acts, we want you to be able to have a relaxed evening enjoying great company with your friends. With love and a smile we will let you know all the best places to park, ensuring when you arrive you can chat to friends with an easy high-quality meal and drink before enjoying the show. All with fair prices. Sometimes we will even bring our venue to you!</td>
<td>Customer Relationships
• Build relationships with community and facebook groups where those interested in the arts may hang out.
• Develop strong customer service with guests, providing what they need in a quick and unobtrusive manner, allowing them to enjoy socialising with friends, while providing them with friendly conversation when needed.
• Enquire for continual feedback from guests, on what they believe is missing from Junction 45's offer.</td>
<td rowspan="2">Customer Segments
• 25–34-year-old graduates, with a background in the arts (either through a degree, A-Level or Society/hobby), living in large cities – possibly outskirts due to cost. Possibly moved there for university and stayed.
• 25-35-year-old graduates – with similar background to above. Living in smaller university cities, possibly moved there after university, or have returned home after university. Alternatively, may have gone to their local university.
• 18-24-year-old students, in large university city.
• 18-24-year-old students in small university cities.
• 55–74-year-olds, involved in arts in their youth, and have re-found spare time as their children moved away from home.</td>
</tr>
<tr>
<td>Key Resources
• Human
• Drink & Food
• Space
• Technical Equipment
• Furniture
• Catering equipment to deliver food and drink</td>
<td>Channels
• Social Media (facebook, twitter, Instagram)
• Website
• Customer service when guests buy drinks
• Societies and community groups
•</td>
</tr>
<tr>
<td colspan="2"><u>Cost Structures</u>
Venue = £22,000 per annum = £120 per event
Wages = £90
Utilities = £26.30 per event
Artists/Acts/Technicians = £166
Insurances = £2.30
Licences = £1.50
Marketing = £11
Maintenance = 6.50
<u>Total = £423.80</u></td>
<td colspan="3"><u>Revenue Structures</u>
Average Entry Cost = £5

Average food and Drink SPH = £14

Total SPH = £19

Break Even Point: 29 customers</td>
</tr>
</table>

Table 6: Business Model Canvas for Junction 45 during phase 3, the venue launch

Key Partners

For all new emerging businesses, developing partnerships is key, for Junction 45 it is particularly key, as there are large parts of its business model that is dependent on partners to be achieved. The key partners for Junction 45 will include music and comedy promoters, theatre companies, curators, performing and visual artists, drink and food suppliers, local councils, local authorities (e.g. police, fire service), landlords/building operators, community groups, other arts organisations and venues and funding bodies.

Music and Comedy Promoters

Music and comedy promoters are two of the most key partners that Junction 45 will work with, especially in the early days. As a small organisation, that will consist of skill gaps in these areas, Junction 45 will need to source high quality promoters, who are able to source high quality acts at a value for money price. It is anticipated at the moment that music promoters will be particularly key to this, as within the business model one of Junction 45's signature events are heavily music focused, due to the interest demonstrated in music in the survey, giving it increased commercial importance. Due to the nature of Junction 45, it will need promoters who are at ease with working with other art forms, although they will not need specialities in these areas.

Theatre Companies

Alongside music, the survey identified theatre as the art form that the respondents had the most interest in. Building an in-house theatre company would be very expensive and time consuming for Junction 45, therefore its early days will require it to source theatre from both local and national theatre companies, producing high quality work themselves. The market consists of a lot of emerging talented theatre companies, with professional actors who have a limited number of spaces to perform in.

Curators

Visual arts are another area where junction 45 as a small organisation will have skills gaps. While 'theatre' and 'contemporary music' will see more focus placed on them than visual arts, the visual artwork that is exhibited will be on display at all times and will often be the first things that audiences see as they enter the venue. Therefore, it is important to ensure the artwork exhibited is of the highest quality, and relationships are built with curators who can identify artworks that Junction 45's potential audience will consider to be high-quality.

Performing and Visual Artists

Presenting high quality arts is the backbone of what Junction 45 will aim to do, therefore forming relationships with performing and visual artists is essential for Junction 45. Many of the artists will be sourced via music and comedy promoters and curators, however additionally Junction 45 should seek to compliment this with direct relationships with artists. With Junction 45's vision it is also important for artists to view the venue as somewhere they can approach directly.

Drink and food Suppliers

After artists, food and drink is probably the most important product that Junction 45 will sell to potential customers and is key to creating the right environment for socialisation. The drink and food suppliers will be shaped by the direction Junction 45 decides to take with these products. For example, does it wish to source only local food produce? What types of drinks does Junction 45 wish to sell (e.g. craft beers)? The Sales reps for the drinks companies can also supply a fountain of information on the best products to stock.

Local Council

Junction 45 will work with local councils on many levels. For example, the business may choose to collaborate with the councils' arts and cultural departments, which could also be a source of information on the people Junction 45 should contact. Local councils also house other departments that Junction 45 should seek a strong relationship with to ensure the smooth running of the business, these include the licensing department (alcohol and live entertainment), the food standards agency, planning department and the building regulations department.

Local authority bodies (e.g. Licensing bodies, police, fire brigade)

Junction 45 should also seek a good relationship with other local authority bodies to ensure the smooth running of the business. This includes the police, who are the lead body when it comes to alcohol and live entertainment licensing, and the fire brigade who along with the building regulation department are key in deciding whether they layout of the building is safe.

Landlords and Building owners/operators

Obviously, a partnership with a landlord who will provide a property for Junction 45's permanent venues is key. Junction 45 will also want to develop a wider relationship with landlords and building owners/operators who can provide spaces for the touring venues as well during phase 3.

Creative/business network organisations

Creative/business network organisations could provide mentorship to Junction 45, as well as providing potential links with other businesses and organisations that Junction 45 could link up with. These could be other creative organisations that Junction 45 could collaborate with, or organisations that it could have a more strategic link with.

Community groups

Community groups could play a crucial link, firstly in connecting Junction 45 with the people of the communities that it is looking to set up in, acting as a source of information on potential customers who could provide continuous research and feedback. Secondly, community groups could also provide a link with artists from those communities, supporting Junction 45's key ethos to build and be rooted in communities.

Other venues

Although other venues may instinctively appear to be competitors, Junction 45 may be able to develop meaningful partnerships with some of them, both prior to and during phase 3. Partnerships with other venues could include placing pop up venues within other venues, where Junction 45 can carry out activities that host the venue cannot, or alternatively working with other venues to put joint events on.

Other arts organisations

The relationship between Junction 45 and other arts organisations could work along similar premise to other venues, collaborating to put joint events on and potentially using spaces that the arts organisation has for the businesses 'touring venue'. Alternatively, other arts organisations could use Junction 45's permanent spaces, and potentially take it over when they have an event that meets Junction 45's vision.

Funding bodies (e.g. Arts Council/National Lottery)

As a company that put on artistic activities, Junction 45 will be eligible for arts funding providing it has the right set-up. Although not every activity will fall under this category, Junction 45 should seek a relationship to develop its understanding of which events are appropriate for funding and which are not. Relationships with funding bodies can also lead to them being more likely to award your organisation funding.

Key Resources

Human

As mentioned within key partners, human resources are probably the most important resource for Junction 45, both through freelance promoters and artists that the business develop relationships with, and in-house staff, including high-quality, friendly and welcoming bar and catering staff (e.g. chef's). Depending on the speed of Junction 45's development, it may also by this stage want event management staff, alongside bringing some roles like music promoters in-house, either through offering a wage or a stake in the business.

Drink & Food stock

Drink and food are also a key resource for Junction 45, with the business wanting to always ensure that it is well stocked. While customers accept a small degree of stock being out occasionally (if suitable substitutes can be supplied), continuous stock problems could lead to the business not being able to retain customers. Junction 45 also needs to consider the most effective way to use stock from the permanent venue within the touring venues.

Space

Using space as a resource in both performance and hospitality spaces is vital on multiple levels. Using space to the best of the businesses ability is more likely to attract artists that the audiences wish to see, while both the performance and hospitality space are key creating the right environment for customers. This also needs to consider using hospitality and performance space within conjunction with each other, ensuring the business get the maximum spend per head (SPH) out of customers.

Technical Equipment

Depending on the arts Junction 45 programme, some degree of technical equipment will be required. It would be advisable for the final decisions to be made on technical equipment after a consultation with potential customers and determining how important technical equipment and special effects are to them.

Furniture

Furniture is key to creating the right atmosphere in the venue and facilitating audience's socialisation. Again, the furniture that Junction 45 uses is best sourced after a consultation with potential customers and establishing what they view as key to creating the best atmosphere.

Catering equipment to deliver food and drink

Catering equipment is key to delivering high quality food and drink, that meets the needs of the customers. Decision on catering equipment for food and drink needs to be made once it has been established which food and drink customers require? For example, how important is beer on draught to customers? Or would they be happy with a bottle bar. It should also be noted that some drink suppliers may be willing to provide some equipment for free.

Key Activities

Signature multi-disciplinary events

At this stage it is envisaged that phase 3 will begin with Junction 45 building upon its two signature events from Phase 2, Cabaret @ the Junction and Live Music @ the Junction, running weekly. It is expected that customer feedback from the pilot study will have led to some alterations to these events. Junction 45 will initially seek to consider these events for both the touring and permanent venue. Alongside these two events, Junction 45 will also consider a more conventional night, Open Mic @ the Junction.

These events would occur varying costs in artist fees. The Open Mic would have the lowest cost, requiring £50 for a host of the evening. Cabaret @ the Junction would also consist of a range of free performers, however it may be worth considering a budget of £150, to pay for an MC (£50), and a couple of headline acts (£50 each). The music night would cost around £150, consisting of three acts, a headliner (£100), a main support act (£50) and a secondary support act (free)
Of the three events, the Open Mic would run as a free event for customers, with income coming from drink sales, with customers being expected to buy three drinks per night. The evening can operate on this basis due to the low costs of the evening.

Cabaret @ the Junction and Music @ the Junction could operate on a couple of different models:

Free Events

These nights could operate as free events, and like the Open Mic night rely on income coming from drink sales.

Door Charge:

The evening could alternatively charge an entry fee. Due to the nature of the night, it would be recommended to keep the door charge below £10, either at around £7/£8, or alternatively charging a nominal fee of £3.

Pay What It's Worth

This model has come to prominence and evolved over the last ten years, since being used by the 'Laughing Horse Free Fringe' and 'PBH Free Fringe' at the Edinburgh Festival Fringe. There is no universal model, but one format that has developed recently and is used by the 'Laughing Horse Free Fringe', is that people have a choice to either pre-book tickets by paying to guarantee their seat, or they can turn up on the door and take their chance on getting a seat for free. and then asked to voluntarily pay what they think the event is worth at the end. If you pre-book a ticket, you are given several tiered prices to choose from. Conversely, although the events are free, the donations audiences make are often more than the fee audiences may have been charged, with even those who paid entry topping up at the end with a donation, as they deem the event to be worth more than what they initially paid. A model of how this system is used by 'Laughing Horse Free Fringe', is shown in *figure 44.*

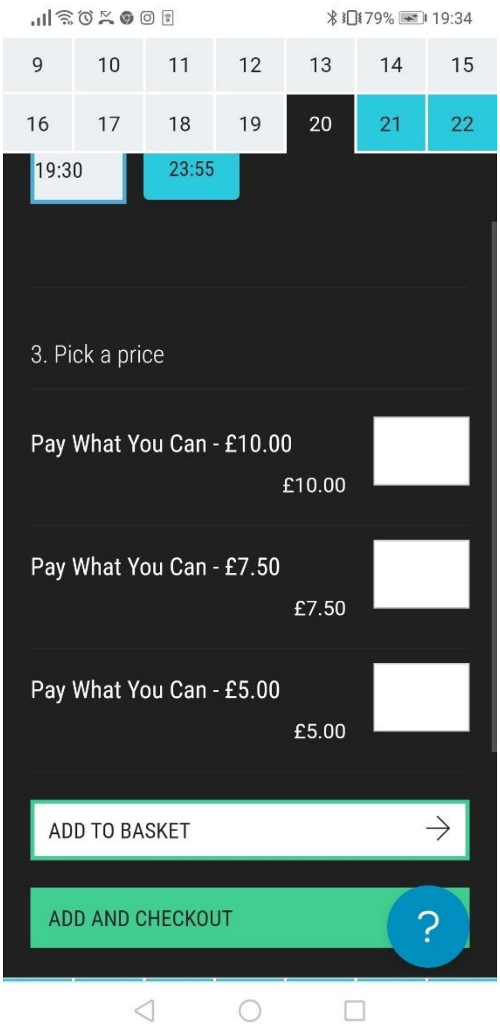

Figure 44: Ticket bookings for 'Laughing Horse Fringe' on Edinburgh Fringe website

Advantages of the model, alongside the fact that people will often donate more than lower-end ticket prices, is that it can encourage people to take a risk on an event, knowing that costs are low, and they can pay more if they think it is worth it. Another advantage is that if you have empty seats, you can still fill them with people who have turned up on the door, and are likely to be paying for other products (e.g. food and drink). The disadvantage is that for higher expense events, for example where the acts fees are higher, then donations may not cover the cost. Also, it's reliant on the customers being fair when they donate at the end.

Which model is best to use for Junction 45's signature events need to be reviewed and investigated during the pilot study, however at this stage the assumption will be that the music night will charge £7 per ticket, as this is consistent with the music scenes in both Edinburgh and Manchester, based on the responses of the music promoters in the academic section. It will be assumed at this stage that the PWITIW model will be used for Cabaret @ the Junction, as the events style is like many events you would find on the Free fringe, with an average donation of £5.

Live theatre, music and comedy shows

Alongside Junction 45's signature events, it will also run events termed special events. These will predominantly be stand-alone theatre, music, or comedy events, programmed into the venue. These will be used to fulfil other potential customer needs. At phase 3 it is envisioned this will involve a monthly theatre night, charging approximately £8, to cater for the needs of theatre audiences who wish to see more in-depth and explorative pieces. It is also envisioned that the venue will run a monthly music event, with a higher profile act to attract new audiences, charging an entry price of approximately £12. These events would be trialled at phase 3 using the Lean start-up model and continuous customer feedback, as was done with Cabaret @ the Junction and Music @ the Junction is phase 2. At phase 3, Junction 45 may choose to source other venues for the special music events, as the venue at this stage does not have the capacity to hold the audiences the act can attract.

Exhibitions

Based on the primary data, Junction 45 also envisages hosting regular exhibitions. In the present plan, each exhibition will launch alongside a music night (potentially monthly), although the exhibitions will continue to run throughout the month after the launch. The venue may consider activities to put a focus on the exhibition each week (for example a separate performance art piece to coincide with the music event. The exhibitions will most likely not include an entry fee, other than that to get into the music night.

Sale of drink and food

While the events are key to the venues value proposition, the sale of drink and food could become as strong an income driver for the venue as ticket sales. If the venue is successful in engaging potential customers with the venue outside of shows, it gives the venue greater flexibility with costing for ticket sales along with drink and food sales.

Junction 45 will run a tiered drink menu, with the main focus initially on beers, wines, ciders and soft drinks. Initially, it's envisioned Junction 45 will operate a small spirits menu, consisting of a house vodka, whisky, gin, brandy, spiced rum, dark rum, and white rum. The venue will pilot expanding the spirits menu throughout phase 3 and 4, with malt whiskies and craft gin likely income earners.

The beer, spirits and cider menu will be tiered, with basic lagers and house wine, there will then be mid-level drinks, which will include premium lagers, craft beers, a mid-tier wines sold by the glass and bottle and craft cider. At the top end of the drinks menu, the venue will also consider more speciality craft beers and wines (potentially sold by the bottle).

Junction 45 will also trial a food menu in phase 3, based on the qualitative research, this will consist of simple main meals (e.g. pizzas and burgers), with a price cap of around £12, to keep pricing in line with pubs and a snack menu. The aim of these menus is that they should be quick to make and easy to consume during an event. Junction 45 may also want to consider sharer/tapas menu, as these are also often easy to consume and can lead to products being used multiple times. Alongside this the business will also run a fast menu. Example food menus for phase 2 are shown in appendix 10.

Junction 45 would expect customers to buy an average of three drinks for each event. However, the spend per head may vary for nights, as different events may lead to customers choosing different drinks, for example, it is anticipated that the Open Mic night, sales are far more likely to centre around standard lagers and house wines. Cabaret @ the Junction and Music @ the Junction audiences are also likely to focus on standard lagers and house wines, but not to the same extent as the Open Mic night, while the special events may be more likely to see customers experimenting with craft beer and mid and higher range wines. Likewise, if the venue was to expand its spirits menus, these are the events where people are more likely to try craft gins and malt whiskies. Likewise, customers food buying habits would be expected to mirror the drinks menu, with Open mic night heavily focused on the snacks menu. The snack menu would also be expected to be the main seller at Cabaret @ the Junction and Music @ the Junction but not to the same extent, however with more sales from the main menu. The main menu would be expected to sell best at the special events. *Table 7* outlines the expected make-up of drinks and food behaviour for the potential events.

Table 7: Predicted food and drink buying habits and different events.

Event	Drinks	Food
Open Mic	85% of drink sales will be made up of standard lagers and house wines.	25% of customers order from the snack menu, with 5% ordering food from the main menu.
Cabaret @ the Junction Music @ the Junction	75% of drink sales will be made up of standard lagers and house wines.	25% of customers order from the snack menu with 10% ordering from the main menu.
Special Events	60% of drink sales will be made up of standard lagers and house wines.	20% of customers order from the snack menu and 20% ordering from the main menu

Touring Venues

Junction 45 will pilot the touring venue in phase 3. At this stage it is envisaged this will involve a pop-up venue hosting a 3–4-day festival in two cities with a population of around 140,000. Initially the five-day festival will run from Thursday or Friday to Sunday, with 3 to 6 events being hosted Thursday and Friday, and 8-16 events being hosted on Saturday and Sunday. Audiences would pay approximately £6 per event, £12 for a day pass or £30 for a festival pass. The touring venue is likely to include Cabaret @ Junction 45 and Music @ Junction 45, as well as local theatre and comedy alongside higher-profile acts who perform at larger festivals. Junction 45 would envisage replicating its drinks and snack menu from the permanent venue at the touring venue with some adjustments. Evening customer would be expected to buy an average of three drinks, while afternoon customers would be expected to buy an average of two during drinks. With 30% of customers buying food from the snack menu.

Customer Segments

Junction 45 has two main customer segments, that largely overlap and share very similar characteristics, to a point where you could say they are sub-sections. For example, both categories are aged between 25 and 34, degree educated and probably have a link to the arts through their education or childhood, possibly due to a degree, A-level, being involved in a society, or playing an instrument. However, due to time, commitments, and financial situation they are unable to attend artistic activities as regularly as they would like. Both groups are interested in a variety of arts and will often like to try out more experimental work alongside more mainstream work. While being entertained is important, they also desire to see arts that provoke their thought, or to sometimes see something new. Where these two segment/sub-segments differ is location based. One sub-section tends to live in large metropolitan areas, possibly staying after university, while the other sub-section lives outside large metropolitan centres, having possibly returned home after university. Both groups have differing location problems, those based away from the large metropolitan area will own a car but will still have to travel up to an hour, maybe even more to get in, and will often find problems associated with parking, that takes up more time. They often do not have a choice but to drive, as they would struggle to get from work on public transport and may have to leave the event early, due to the time of the last train. The group who lives in large metropolitan areas will often not have a car and will use public transport. This will often provide difficulties, as getting to an event may require them to use two buses or forms of public transport. Also, while they may have a good offering in their city, it may not always cater to their tastes, and they must go to another nearby large city (for example, in the qualitative data one Liverpool resident stated they felt Manchester had a greater variety of events). This will lead to them either having to leave early to get the last train, or staying overnight, possibly in a hotel, which has cost impacts.

These groups have nuance. Although age bracket is between 25-34, life circumstances dictate people's barriers, for example, individuals who do not have children, or have them later in life may continue to have weaker barrier to engagement in the arts for longer. Likewise, some people may find the restrictions of 25–34-year-olds hit them between 21-25 after leaving university. Also, while demographics are important, other factors can also play a key role, including individuals' values and interests. It should be noted, McCarthy and Jinnett (2001) stated, barriers are stronger if you have less desire to overcome them

The other two groups to be considered are the 18–24-year-old age bracket, consisting largely of students, and the 50+ age bracket, whose children are now growing up, and some of their barriers have been removed or weakened, again when people move into these brackets could depend on life circumstances more than age, with those who have their children younger, moving into this category quicker.

Customer Relationship

The most predominant relationship between the potential customer and business will take place in the venue. These will come from interactions between the customer service staff and potential customers, taking place when customers buy drinks and food, as well as entering the events space. These relationships will be enhanced by technology, with the venue considering using an app or QR code, to allow potential customers to purchase food items, however, even in these circumstances it is important to maintain the personal element. Key to this relationship is to ensure that the potential customers get maximum convenience and can enjoy an evening socialising to the maximum with their friends.

While most of the relationship will take place inside the venue, in some instances an important element will take place outside the venue, through online via the website and email. It is important to ensure that these experiences are smooth for them and when they need to contact the venue, either via email, social media, or phone they receive the same service that they would receive when inside the venue.

Finally, there will at times be situations where the customer relationship takes place and is instigated by the venue, through activities like focus groups, to allow the venue to develop an understanding of where it is succeeding and failing to meet its customer needs.

Channels

All target market groups need various channels to connect with the business. The main purchase point for event tickets will be online, through the website junction45.co.uk, an app and social media outlets (e.g. Facebook or Instagram). The venue will also offer the opportunity to buy tickets in person from the venue itself over the bar or via telephone. Audiences will also be able to buy tickets on the door, although many will desire the security of having pre-brought ticket(s) for the event.

The sale of the secondary product, food and drink will be done either in person across the bar, or via an app or website. The website will not be the main website, but a second one specifically designed for the order of drinks, and customer will be able to access it via QR code that will be placed on the tabletops.

Cost Structure

The cost structure in this section is based on the key outgoings of Junction 45, and then averaged to work out what each outgoing would effectively cost Junction 45 per event, based on the number of events anticipated in key activities. Obviously, if Junction 45 hosts more events, each cost will be spread over a greater number of events reducing the overall cost per event. The cost of a venue has been predicted at £22,000 per annum, based on an appropriate property being advertised on the property website ‘Realla’ for this price, *see figure 45.*

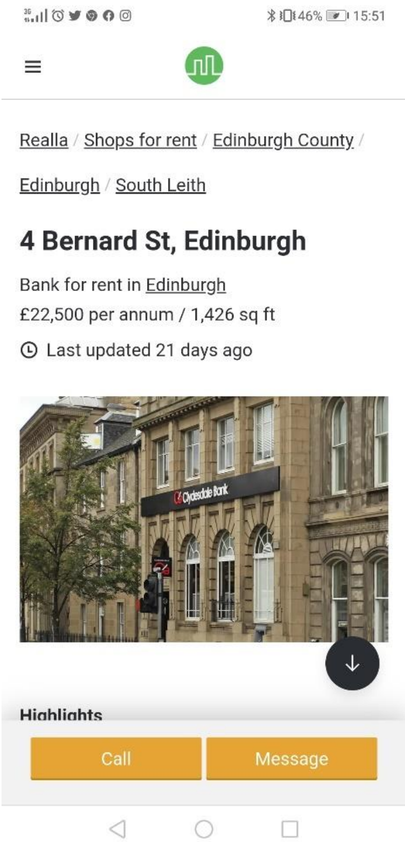

Figure 45: Potential property on Realla

Wages are based on paying two members of staff at the anticipated living wage for 2023 (£9.21), for ten hours each. The other costings have been based on industry knowledge from previously running a bar and presently working in a restaurant.

Revenue Structure

The main revenue structure comes from ticket sales and food and drinks sales. The anticipated ‘Total spend per head’ (TSPH) has been based on the previous prediction. Based on these figures, the average TSPH for each activity is shown in *figure 46.*

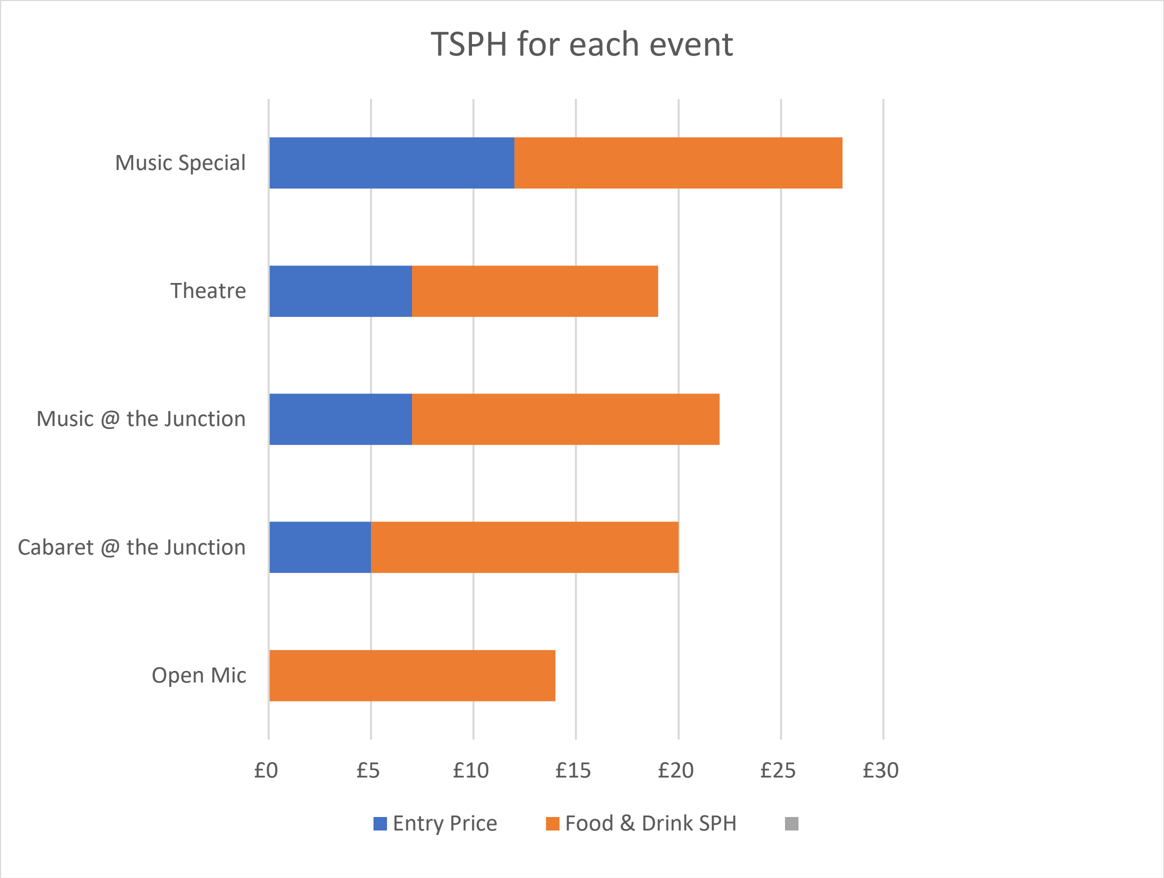

Figure 46: Total SPH for each event

In the BMC the spend per head has been based on an average across these five events, with the average figures in the BMC also being weighted based on how regularly each event is anticipated to happen in phase 3.

Break-even-point

The break-even point has been worked out based on the average total cost for each event being £373.80, with customer spending an average entry fee to each event of £5, and a SPH on food and drink of £14, with the gross profit margin for food and drink being 70%. On this assumption, to break even each individual event at Junction 45 requires 29 customers. This is a mean-average breakeven point, and the break-even point for each event will vary depending on the cost of the artists, entry fee of the event and the food and drink SPH.

5.5. Social Impact

Junction 45 is a business that will be driven by a social conscience. At the heart of the businesses aim to the increase regular engagement in the arts, the business will seek to broaden the demographics that engage in the arts, this could include broadening ethnicity, income range, educational background, and age. McCarthy and Jinnett (2001) stated that arts audiences were predominantly degree educated, middle-aged, white and from higher income brackets.

Through reducing the barriers to engaging in the arts, the business hopes to make the arts more accessible to these demographics. For example, reducing the cost, both directly and indirectly through reducing travel expenses, the business seeks to make the arts more accessible for those from a lower income bracket. By programming more exciting, radical and political work, the business will seek to engage both younger audience, and more diverse ethnicities. The venue will also seek to make the work more relevant to these communities.

5.6. Operational Strategy

According to Think Insights (2021), the operational strategy is about the process of specifying business strategies to develop strategic initiatives and operational plans. The aims of these initiatives and operational plans are to allow the whole business to implement the overall business strategy. To achieve this, it is important for the business to understand the effectiveness of the strategy, to continually analyse how things are working, to develop SMART (specific, measurable, actionable, realistic and timebound) plans, and continually measure them against pre-defined goals. It should be noted that this is largely consistent with Lean start-up, where Ries (2011) states that one of the key factors should always be to measure the business success against pre-determined goals.

Operational Strategy

There are a number of key factors in Junction 45's operational strategy. The first is to ensure that the business is meeting the value proposition for its customers, creating a relaxed and easy experience, that allows them to enjoy the event and socialising with their friends. This will focus on time convenience, locational convenience, and cost convenience. As part of the operating strategy, Junction 45 needs to ensure that its process ensures customers can purchase tickets quickly and easily, whether that is via the website, in-person, or ensuring if there is an app it allows customers to buy tickets quickly and conveniently. It is also important for the venue to ensure they can easily access information about how to get to the venue, providing customers with a variety of potential parking spaces. Junction 45 also needs to ensure it provides contact details and that these are responded to relatively quickly. The operational strategy must also ensure that once customers arrive, food and drink is taken to them quickly, and the customer service process makes sure they understand how they order food and drink as well as enter the event. It is key as part of the operational strategy to ensure that audiences understand they can order food and drinks during the show at signature events and how this process works.

It is also key as part of the operational strategy to ensure that the venue is producing high-quality art at a low price. To achieve this, the venue needs to really focus on what audiences really desire, and reducing costs for extra bits that are not important to audiences.

Scope of Operations

The operations will be split between in-house and outsourcing. The artistic programme will be split between the two, the business will programme the Open Mic in-house as this will be relatively low-level activity which includes just selecting an MC, who may be the same each week. Cabaret @ the Junction will also be programmed in-house, as Junction 45's human resources already have experience programming a night like this.

The music events, this includes Music @ the Junction and special music events, along with exhibitions will predominantly be outsourced to music promoters and exhibition curators, as Junction 45's expertise is not in these two areas. Theatre and comedy will probably be programmed through a combination of in-house and outsourcing, as there are skills within the organisation to programme these, but the organisation may at other times want to take advantage of other people's skills.

Junction 45's food and drink will be organised in-house, as well as the customer management, although it may choose to outsource some of its customer training, as well as using advice from outside sources like trade sales advisors when designing food and drink menus.

Location

Over time Junction 45 will look to locate itself in large cities based in North England and Scotland, including Edinburgh, Glasgow, Manchester, Liverpool, Leeds and Newcastle, with the most likely initial location to be Edinburgh, as this will allow the organisation to take advantage of the Edinburgh Festival Fringe. The exact location within Edinburgh is yet to be decided, but the most likely location would probably be a suburb with a high population of 20-something graduates, who are happy to travel into Edinburgh city-centre but would prefer events closer to their own door. One area suggested for this by a representative of a creative business networking organisation in Edinburgh, was Leith, which is a 42-minute walk from Edinburgh city centre, meaning it's also not far out if the venue wanted to host festival acts during the festival season. Re-enforcing this, Edinburgh’s tram line will be extended to Leith in 2023. Although the venue may want to create a temporary second venue, closer to the city centre during the festival to get maximise business during the festival season.

5.7. Marketing Strategy

The main influence upon Junction 45’s marketing strategy will be the relatively new and emerging marketing strategy, tribe marketing. Tribe marketing is based on looking at audiences shared values and beliefs more than demographics. Tribe marketing is a particularly relevant strategy for an arts business, as arts audiences often hold strong values, both related to their passion for arts, and their greater views on the world. Baird (2018) states that one of the key advantages of the tribe marketing strategy is that it does not rule out certain potential audiences, because they do not fit into the initial demographics that people have identified in their audiences. This section will set out an overview of tribe marketing strategy, reflect upon how it can be implemented in the hospitality and entertainment industries, as well as citing specific factors for Junction 45. As tribe marketing is a relatively new theory, this section will also take a brief look at a more traditional approach the 4Ps. It should be noted that these strategies are not necessarily mutually exclusive to each other.

5.7.1. Tribe Marketing

Tribe marketing is a new form of marketing that has emerged over the last decade. The essence of tribe marketing is to focus on the tribe as opposed to a a segment, but how is a tribe different to a segment?

According to Segura (2020), tribe marketing is about segmenting your audiences based on shared beliefs, affinities and interests as opposed to traditional demographics. According to Segura (2020) this is due to the emergence of customers who expect businesses to match their value and belief system. Segura (2020) states that the key to succeeding with tribe marketing, is to understand the key factors that connect these people together, which leads to a better understanding and data driven approach to tribe marketing. Segura (2020) also states tribe marketing provides a more sophisticated way of understanding your audiences, because you do not just focus on the demographics but what unites these audiences, “It also enables brands to connect with their audiences on an emotional level, which is extremely important for building brand affinity” (Segura, 2020)

However, Baird (2018) stated that tribal marketing does not necessarily spell the death of demographics. While demographics is less important than behaviours, Baird (2018) states that even if you know who your tribes are and what their common passions and behaviour are, you still need to find those people, and demographics remain as good a place as anywhere else to start. Baird (2018) stated that if you have already found some people from your tribe, and you want to find more, it makes sense to start by looking at people who live in the same place and are of the same age group, therefore in would be a mistake to be blind to demographics (Baird, 2018). Throughout earlier sections, demographics have been referenced for Junction 45’s potential audiences. It should be noted, that these are being referenced as early adopters, as those demographics make up the majority of people with the behaviours and values that may be drawn to Junction 45, or because they are initially an easier demographic to access. Alternatively, they may generally be easier to cater for, as they have less demands.

It is important for Junction 45 to remember that there are people who would be interested in its product, beyond those demographics. Baird (2018) states that one of the key facets of tribe marketing is that if you obsessively follow demographics, you may be missing out on key parts of your audience, who may be passionate about your values, because they do not fit a key demographic.

Implementing Tribe marketing into the hospitality sector

The key question then is how a hospitality business implements a tribe marketing strategy. Currid (2013) outlines several key elements to developing a tribe marketing strategy, these include:

1. Writing a manifesto, to give the business a clear vision and to communicate your passion,
2. Taking a lead,
3. Opening the lines of communications,

4. Creating connections,
5. Tracking and talking about your progress

More details of how Currid (2013) believes these categories should be implemented are outlined in *Table 8.*

Table 8: Currid (2013) five steps to building a Tribe marketing strategy.

Step	Step Title	Step Description
1	Writing a manifesto	According to Currid (2013), writing the manifesto is the first thing that a business should do, before undertaking any other marketing activities. Currid (2013) contrasts a manifesto to a vision, with the view that manifesto demonstrates the businesses passions more than the traditional brand vision. Currid (2013) stated that it is key to get your manifesto down on paper, speak to your ideal customer, to be affirmative and get feedback from others on your vision.
2	Taking the lead	According to Currid (2013), taking a lead is key to a tribe marketing strategy. Currid (2013) states three key factors. Firstly, you need a visionary outlook, having the ability to jump ahead into the future, seeing the future trends that will set the world alight in the future. The example Currid (2013) cites Alan Yau at Wagamama. Although another example could include James Watt at Brewdog. Currid (2013) also says that the leader needs to be a standard bearer, living by the values that business has set out. Finally Currid (2013) states that you need to a smart decision maker, being ready to make business decisions quickly and not miss the opportunity. Currid (2013 does point out that many leaders grow into leadership roles as opposed to being born into them.
3	Opening Lines of communication	According to Currid (2013), tribe members like to communicate with the venue, and love to be recognised by the venue. Currid (2013) states theirs several channels that could be used to achieve this, including social media and the appropriate channels will depend on who makes up your tribes. Other ways of gathering feedback and connecting with your tribe could include inviting them to a preview event, asking them to complete a survey to provide feedback. Currid (2013) also states that you can communicate with your audience through techniques like blackboard messages, but it is important to remember that these are not straight up advertising message and needs to relay you businesses personality.
4	Creating connections	Currid (2013) points out that your customers do not just want to communicate with the leaders of the tribe, but with each other, and the business needs to facilitate the best way to do it. Currid (2013)

		states that these techniques could include creating shared spaces for them on social media. Other ways of providing connections could include special events. Th is should be a strong area for Junction 45, as it's a business that specialises in hosting events. However, it may want to consider special event that help it's tribe followers create even greater connections, this could include festivals. The venue may want to consider events that bring together tribe followers who follow different activities at the venue.
5	Tracking and Talking about your progress	The key factor to a tribe is that they are on a journey with the venue. Currid (2013) states that tribe followers want to celebrate the venues successes with them, therefore it is key for the venue to share these with them. This should include every little success that the business has, including every little milestone.

Currid (2013) outlines several techniques for connecting your tribe marketing plans with your tribe and attracting new people to your tribe. These include via the internet, turning those who visit your venue as a curious one-off into a full-blown tribe member and through social media channels. Some of the key techniques through connecting via the internet include keeping your social media personal, attracting food bloggers to your venue to spread the word about your tribe values, along with creating a blog to communicate with your tribe. Currid (2013) states that to attract curious new visitors to your tribe, it is important that from the moment they enter your venue it communicates your key values, this includes first impressions, the interior of the venue and the venues menu. Currid (2013) outlines it is important to focus on a few social media channels and to do them well, as opposed to doing everyone badly.

Figure 47 outlines a representative of the feedback from the interviews on what audiences consider important for the values of an arts venue. In the representation, those words which occurred most regularly are represented in the bigger fonts. Word that are related have been clustered together in the same shape.

Figure 47: Representative of feedback from customers on values they would like to see in a venue

5.5.2 The 4Ps

The 4Ps was a marketing strategy proposed in the 1950s by Boarden. The basis of the strategy is based around 4Ps that marketeers should be aware of when promoting and developing a product, these are product, price, place and promotion.

Product

Product requires building a product that fufills the customers demand, the product should aim to be compelling to the customer. It is important for the marketeer to understand the life cycle of the product and how long it will last. Being the first to come up with a product can often be beneficial, one prime example of this is Apple, who constantly use the first mover effect.

Price

Several factors play into the price. The marketer needs to consider how much will the customer pay for the product, but also how much it costs to build the product. There are several dimensions to consider when pricing, for example sometimes marketers may choose to raise the price of the product to create a luxury appeal to the product. Sometimes markets will discount a product, as it can draw people in, although it can also take away the feeling of exclusivity of the product.

Place

Place refers to working out where you consumers are likely to buy from and placing the product in front of them. According to Twin (2021), this will sometimes refer to which stores you place the product in, although at other times it will refer to where you place the product in a store. Twin (2021) points out this can also refer to placing the product on television adverts.

Promotion

Promotion refers to process of promoting the product, according to Twin (2021) this includes the advertising, public relations, and the promotional strategy. Twin (2021) states that promotion and placement are often linked together. Twin (2021) states that they are now as much online as offline and will involve decisions considering where to place products on online tools like websites and social media.

5.8. Phase 3 - Scaling up

In phase 3 Junction 45 will seek to scale up their business plan. This will see Junction 45 moving from having one venue in one city, to potentially opening venues across a range of different cities across Scotland and Northern England, including Glasgow, Manchester, Liverpool, Leeds and Newcastle. It would be anticipated that phase 3 would see the start of this process, concentrating on one or two of these cities as opposed to the whole of this process. The biggest operating challenges that will come from this will be taking on the managerial staff to operate the different venues, and ensuring the same standards, focusing strongly on the venues drive to create high levels of convenience for its customers.

5.9. Orbit Plan

Figure 48 shows Junction 45's orbit plan. The orbit plan is a visual representation of how the business is expected to grow over the first three years. The orbit plan shows the business growth through a range of financial and artistic criteria, including ticket sales, events, weekly hours, profit, revenue, new writing commissions, Edinburgh fringe spaces and staff. All aspects of the business are expected to grow over the first three years, except for profit, which is expected to drop in year 3 despite a growth in revenue, as the business takes on extra staffing. However, continued revenue growth in year 3 should lead to growth in profit beyond year 3.

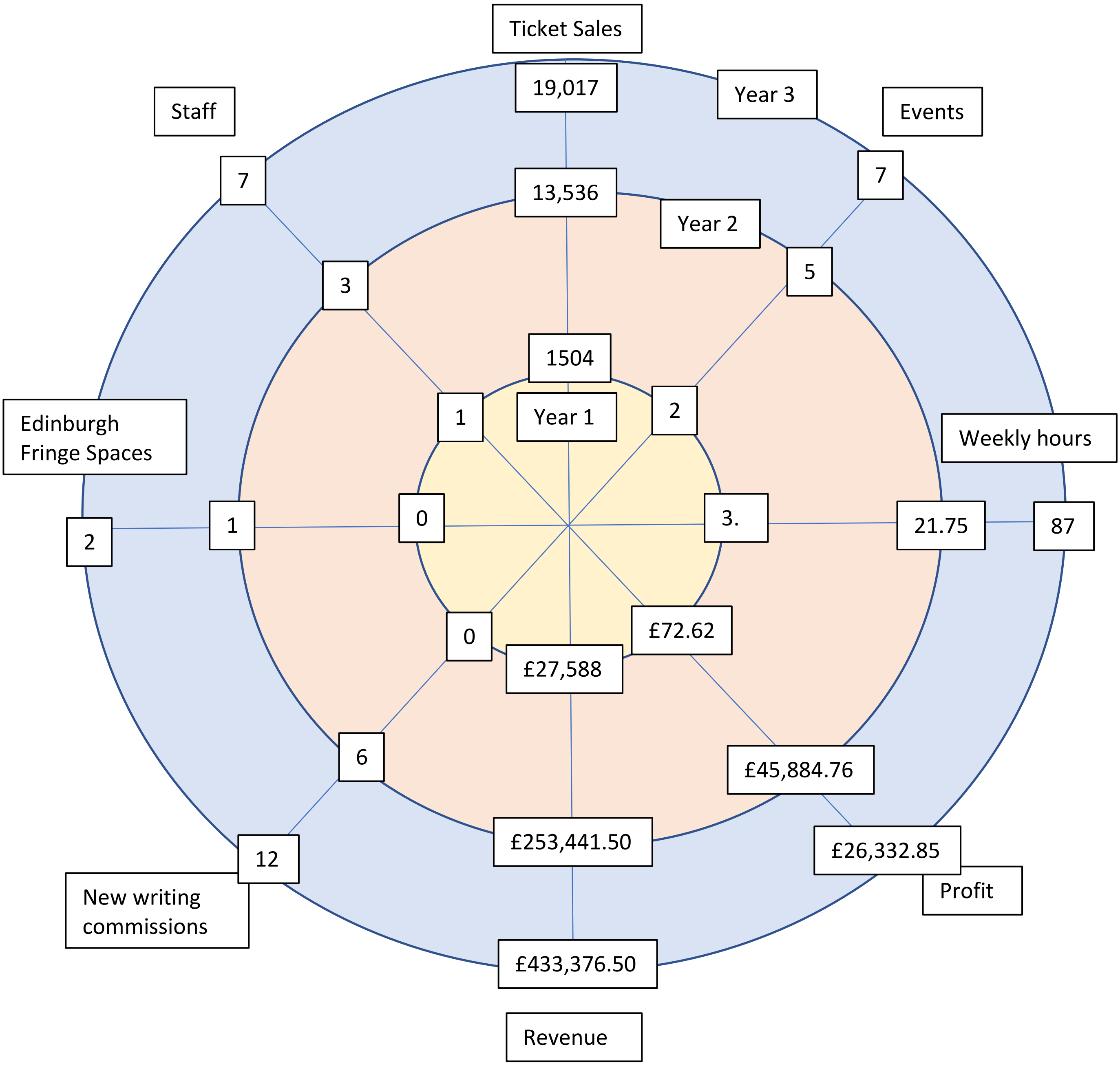

Figure 48: Orbit Plan

CHAPTER 6 – FINANCIAL ANALYSIS

6.1. Introduction

This section will carry out a financial analysis of Junction 45. This section will start by examining the start-up funds that will be needed to set up Junction 45, both for the trial period in Year 1 and the venue launch in Year 2, before examining sources of finance that Junction 45 could tap into to raise the funds for the trial period and launch. This section will then look at the pricing strategy. The final section of this chapter will look at the financial reports for Junction 45, these will include the sales forecasts, expenses forecasts, cash flow, profit and loss statements and an analysis of the break-even point for the business.

6.2. Start-up Costs

6.2.1. Start-up costs; Phase 1: Trial period

Junction 45's start-up costs are low comparative to future costs, although the November pop-up venue is responsible for most of the costs. Junction 45 plan to host a pop-up venue, in February 2023 to test the feasibility of the likely location where the business plans to set up permanently. As this period comes with higher start-up costs, it is important that Junction 45 pre-checks the feasibility of this trial using data from the early part of the trial period. Junction 45 has £4,500 from the founders savings, which can be used for the initial trial period from April 2022 to January 2023, however, it would be beneficial to raise funds for the later trial period, or alternatively raise extra funds from the initial trial period and use income from the initial trial period along with the savings to support the later trial period.

In this section, the trial period has been split into two parts. The most basic part of the trial, which is the trialling of two events that Junction 45 intends to host as signature event once they open the venue, this part of the trial should involve minimal costs. The second part of the trial is a pop-up venue, aimed at testing the feasibility of the venue in a set location. This should be a follow-up from the original trial of the signature event, and although presently this activity is timetabled in for February 2023, finances and planning should not be committed to it until the original trial of the signature events is showing traction.

Trial of Signature Events

The signature events trials should come with the lowest start-up costs, as they will consist of just two monthly events. The events will also be run as an MVP, with the idea of attempting to see if the event has traction, this means that as long as the event is offering aspects that the Early Adopters consider crucial (e.g., high-quality acts at a price they consider value for money, in an environment that is convenient for them to get to and allows them to socialise with their friends. Other factors, for example ensuring you have an attractive display of drinks to encourage upselling, and the venue has a nice backdrop behind the acts are not necessarily important at this stage, as the initial aim of the trial is to establish whether people will attend the event. Therefore, Junction 45 should be able to use the existing infrastructure that the venue has.

The assumption made here, is that after the first three months, the trial period will become self-sustainable, therefore the start up-costs for the trial period will include the first three months, and these will include venue hire, bar staff, insurance, licensing, marketing, artist costs, technical equipment and wet products. Wet products will only be considered as a start-up cost for the first month. The overall start-up costs for the signature events trials are £5,985.93. Further details of these start-up costs are given in *table 9.*

Table 9: Trial Period Start-up costs

Junction 45 – Trial Period Start-up Costs		
Cost	Description	Total
Venue hires (First three months)	Junction 45 will need to hire venue space twice a month to host the event. The cost of the venue is projected to be £120 per hire.	£720.00
Bar Staff (First three months)	Twice a month the venue will need to hire one bar staff member, working at £9 an hour for five hours per each event.	£270.00
Insurance (First three months)	Employees liability insurance will be required for the venue, costing around £540 a year and £45 per month.	£135.00
Licensing (First three months)	The venue will need a licence to put on events and sell alcohol. The most cost-effective way to do this initially will be through a Temporary Events Notice (TENS), which costs £25 per event, and will be needed twice a month.	£150.00
Marketing	A budget will be required over the first three months to promote events. This will include getting support with a simple but effective website, the design of posters for the venues signature and print of marketing material.	£600.00
Artists Costs (first three months)	Both signature events will require a budget of £150 to hire artists, plus an extra £50 to hire a technician for the event. This will mean a monthly budget for artist and technicians in the first three months of £400.	£1,200.00
Equipment	Equipment will be the largest start-up costs. Both lighting and sound equipment will be required, sound equipment will include a speaker system (£495) see *appendix 11*, an audio mixer to control the quality of sound (£234.53) *appendix 12*, up to ten wires for connecting the equipment (£82.90) *appendix 13*, three decent quality microphones (£266.97) *appendix 14,* two Fresnel zoom LED lights (£369.98) *appendix 15*, six LED Par can lights (£728.16*) appendix 16*, eight lighting control wires (218.40), and	£2,529.93

	a DMX lighting controller (£133.99) *appendix 17*. This comes to a total cost of £2,529.93.	
Total Trial Period start-up costs		**£5,985.93**

Pop-up Venue

Towards the end of the trial period, the business will trial a pop-up venue, in the location it expects to launch the venue in. The purpose of this is to further test the assumptions of the business, which are expected to have evolved and possibly even changed during the trial period. Many of the start-up expenses for this will have been purchased over the course of the trial period. The main outstanding expenses will be the cost of rent (£1,833) and the hire and instalment of catering equipment, including cooking equipment, bar fridges, sinks, glass-washer, and dishwasher, with this projected to cost £3,000 based on professional advice (*see appendix 18*), bringing the start-up costs of the pop-up venue to £4,833.

6.2.2. Start-up Costs Phase 2: The Venue Launch

Phase 2 is the stage where Junction 45 will launch the venue. The main costs associated with this stage would be the refurbishment of a venue, kitting the venue out with the appropriate catering equipment and furnishings for customers, the installation of technical equipment the business already has along with the purchasing of further technical equipment where appropriate. The start-up costs for the launch are outlined in *Table 10*. The estimated costs and plan these costings have been based on are shown in *Appendix 19* and *Appendix 20*.

Table 10: Start-up costs Phase 2: The Venue Launch

Junction 45 – Venue Launch Start-up Costs		
Cost	Description	Total
Preparation Works	This will including the dividing of wall as per the plans (see appendix X) (£3900), and four door with frames being inserted (£880). This will come to a total price of £4,780.	£4,780.00
Bar Area	This will include the build of 1 x Front Bar 2400 x 900mm (£1500) with internal shelving (Wooden). 1 x Side Bar with a hatch 2700mm x 900mm (£1750), with internal shelving (Wooden). 1 x Back Bar 2400mm x 900mm (Wooden) (£1250) with space under for fridges. 1 x Hand sink (£240), 2 x Double Hinged Drink Display Fridge (£886), 1 x Commercial Dish Washer (£982), 1 x 45kg Ice machine (£443), a Splash Back with 2 Display Shelves (£650) 3000mm x 900mm, Laminate Flooring 66 m2 in the customer area (£475), Polysafe flooring behind bar (£150). This all comes to a total price of £8,326.	£8,326.00
Kitchen	This will include 1 single commercial basket fryer (£145), 1 salamander grill (£155), 1 griddle (700mm) (£325), 1 commercial microwave (£135), 4 1200mm benches (£1200), 1 commercial shelving (£160), 1 commercial dishwasher (£982), 2 under the counter fridges (£800), 1 under the counter freezer (£410), 3 chopping boards (£15), Polysafe flooring (£200) and 3 sinks (£600). These all come to a total price of £4,962.	£4,962.00
Toilet	This will include 2 double cubicles (£1,950), 1 disable cubicle (£320), 5 flush toilets (£490), 5 sinks (£375), 2 urinals (£220). These all come to a total price of £3,555.	£3,555.00
Other build costs	This will include electrics including lights and sockets (£3,250), all plumbing (£2,250), extra polysafe flooring (£450), and 10 days labour (£2,600). This all comes to a total price of £5,950.	£5,950.00

Bar Furniture	This will include 50 bar chairs (£1,645), 3 chesterford sofas (£1,166.70), 3 coffee tables (£257.70) and 25 square tables (£2,297.50). This all comes to a total price of £5,366.90	£5366.90
Extra technical Equipment	This will include two Fresnel zoom LED lights (£369.98), two LED Par can lights (£242.72) and four extra lighting wires (£109.20). This all comes to a total price of £721.90.	£721.90
Total Price		**£33,661.80**

6.3. Source of Finance

6.3.1. Start-up funds for Pilot study and Venue Launch

As outlined in section 6.2, Junction 45 will need to raise three separate sets of funds, £5985.93 for the start of the trial period, £4,833 for the pop-up venue and then finally £33,661.80 for the venue launch. There are several avenues to raising these funds, the owner has £5,000 funding that can be put into the pot at the start, or later if it's not needed at the start. Other options for raising finance includes loans and sourcing investors in the business. However, the preferred method for raising finance is grant funding.

As Junction 45 has a strong arts focus, there are many potential arts grants that the business could apply for. Junction 45 might want to consider operating either the whole or parts of the business as a not-for-profit organisation, to increase the opportunity to access some of the potential grants. Alongside this study the pilot project should also put Junction 45 in a strong position when applying for grants, as this provides evidence that there is a need for these activities.

A summary of the potential grants available to Junction 45 are outlined in *Table 11*. Many of the funds available can be applied for multiple times, and often arts funders look favourably on organisations who apply for a small fund, and then after demonstrating success apply for a larger fund. Certain funds may be more appropriate for specific stages, for example the Paul Hamlyn Foundation award may be more appropriate to raise start-up funds for the trial period, whereas the Creative Industries Fund may be more appropriate for start-up costs for the venue launch in phase 3.

Table 11: Potential grant funds available to Junction 45; Source: Commun

Award	Amount	Criteria	Appropriate Stage	Deadline
National Lottery Projects Grants (Arts Council England)	Up to £100k	Open to arts projects. Helps application to show proof of needs.	All stages	Ongoing
Community Fund (National Lottery)	Up to £10k	Positive Changers in communities	All stages	Ongoing
Paul Hamlyn Foundation	Up to 25k	Supports individuals/organisations to test, pilot and evaluate new approaches.	Trial Period	Ongoing
Garfield Weston Foundation	Up to £100k	Supports arts organisation	All Stages	Ongoing
Creative Scotland	Up to £100k	Fund is to support organisations develop their practice in a changing world	All Stages	Ongoing
Belgae Trust	Up to £5k	Support small arts organisations in the community	All Stages	Ongoing
Idlewild Trust	Up to £5k	Improving the opportunities for creative professionals in the arts looking for support in the early stage of their careers.	Trial Period	
Creative Industries Fund	Up to £25k	UK registered micro and small businesses in Creative sector, with the aim of growing your business	Venue Launch	Periodic
Dover Prize	Up to £10k	Supports innovative ideas in the arts	All Stages	Periodic

Open Fund Initiative (Creative Scotland	Up to £100k	A fund that supports arts practioners in Scotland	All Stages	Ongo-ing

6.3.2. Post Launch: Revenues

Throughout the trial period, but especially once the venue has launched, the business will seek to raise funds through ticket, dry and wet sales. The business will seek to attract a customer base of fiercely loyal customers, who are attracted to the business through both shared values with the business and being engaged with a compelling product service that shows the business cares about their needs. The business seeks to make the product compelling both through high-quality acts, and creating convenience for audiences, placing the arts in their community in a venue where they can enjoy socialising with their friends while watching high-quality arts that they enjoy.

6.4. Pricing Strategy

Junction 45 will operate a multiple pricing strategy, with several factors affecting pricing for tickets, dry and wet sales.

Ticket Pricing

Junction 45's ticket pricing is based on three main factors:

What is the audience willing to pay?

Firstly, Junction 45 has tried to ensure it remains within the ideal price that the quantitative data suggested audiences were willing to pay. The results of the quantitative data are taken cautiously and is presently considered a top-end price the business could charge, although this may change during the 'Preparation stage' and 'trial period', based on potential customer feedback. Many factors will have influenced the ticket price people are willing to pay, for example, respondents may have been referring to what they were willing to pay, for one of their favourite acts, who is a high-profile name. Also, customers were asked to state that they were willing to pay for their favourite art form, which may vary from other art forms, for two reasons, firstly people may be willing to pay more for their favourite art form, and secondly, independent of this people may expect to pay different prices for different types of events. Qualitative data suggested this was the case, and generally audiences would be willing to pay around £10-£15 entry cost for events without a known act.

The businesses Position within the market?

The second factor used in the pricing strategy, was to ensure that the price of the event was in line with comparable events, unless a substantial reason emerges to deviate. Pricing higher to similar events may detract audiences, whereas charging lower prices may lead audiences to believe the quality is lower. The business is presently proposing to use the 'Pay what it's worth' model for Cabaret @ Junction 45, because the event shares similarities to events that take place at the 'Free Fringe', and many audiences will be used to this. Likewise, Music @ the Junction has been priced in line with the pricing of music nights in Edinburgh and Manchester, based on information provided by the Manchester and Edinburgh-based music promoters.

Covering the Costs

The final factor used by Junction 45, is that based on cautiously predicted audience numbers, ticket sales should at least cover the cost of the artists performing at the events, with dry and wet sales making most of the profit for the night, in line with businesses like the Pleasance Theatre Trust.

Dry and Wet Sales Pricing

The pricing for wet and dry sales are based on two factors, the Gross Profit Margin, and the position within the market.

Gross Profit margin (GPM)

Junction 45 will look to make an average GPM on its wet sales of at least 65% when factoring the cost, the raw produce was brought at, while looking to make an average GPM on its dry sales of at least 75% when factoring the cost, the raw produce was brought at.

Position within the market

The second factor is that Junction 45 will look to place the pricing of its food and drinks alongside the prices you would expect to find in a pub or bar in the area that it is trading. *Table 12* shows the cost of the raw ingredients for one of the food items Junction 45 may sell, the GPM the business makes on it, the price it would see it for, and a comparison with the price it is sold at the Mitchell and Butler's pub Nicholson's.

Table 12: Moving Mountain burger costing and market comparison

Product	Price
Ingredient	
Moving Mountain Burger	£2
Slice Violife Vegan Cheese	£0.25
Avacardo	£0.25
Lettuce & Tomatoe	£0.16
Burger Sauce	£0.06
Buns	£0.125
Fries	£0.0875
TOTAL	£2.93
Sale Price of meal	£11.95
GPM	75.6%
Nicholson's Price Comparison	£14.50

6.5. Financial Reports

This following section consists of a range of financial forecasts that were undertaken to examine the feasibility of Junction 45's business model. The financial forecast included in this section are, Sales forecasts, expenses forecasts, profit and loss forecasts and cash flow forecasts. This section will provide an overview of these, along with a breakeven point.

6.5.1. Sales Forecasts

Year 1 of Junction 45 will be a trial period, with the expectation at this stage that two events will run monthly. During February, towards the end of the trial period, Junction 45 will run a pop-up bar. This will take place over four Wednesday's, Thursday's, and Fridays in February

2023, which is Period 12 of the financial analysis. Due to the pop-up venue operating in Period 12, this period's sales are substantially higher than any other period. Overall, in the trial period, it is predicted that Junction 45 will make £27,588. A breakdown of this, into periods and Wet, dry and ticket sales are shown in *table 13.*

Table 13: Junction 45 sales forecast Year 1

Junction 45 Sales (£)													
Year 1 – Trial Period	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13
Wet Sales	893	1020	816	816	446	1109	1237	1364	1352	829	1033	5508	1479
Dry Sales	0	0	0	0	0	0	0	0	0	0	0	1362	0
Ticket Sales	434	496	392	392	175	531	593	608	613	455	459	2058	668
Total Sales	1327	1516	1208	1208	621	1640	1830	1972	1965	1284	1492	9378	2147

Junction 45's sales forecast in Year 2, expect the businesses sales to jump dramatically. This is due to several factors, firstly Junction 45 will move into a permanent venue. This is expected to lead to an increase in wet and ticket sale, because the signature events, Cabaret @ the Junction, Music @ the Junction, and a new event Open Mic @ the Junction, will run on a weekly basis. The business also plans to increase SPH for Music @ the Junction, by including a DJ set afterwards and increasing the audience time in the venue. Also, having its own venue will allow the business to introduce a small-scale food menu mainly consisting of snacks, increasing dry sales. The business also expects to increase sales through two new pilot projects, a monthly theatre night and a monthly special music night featuring more high-profile musicians. The sales forecasts also anticipate an intensive events programme during the festival season in August, making it the businesses most profitable month, covering period 5 and 6. Alongside Junction 45's new permanent venue, it is also anticipated a separate venue closer to the city centre will be opened as a pop-up during the festival. Period 4 (mid-June-mid July) and Period 7 (mid-September to mid-October) also see a sales jump due trialling pop-up venue in two smaller university cities in these periods. Seasonal dip would be expected in Period 3 and 4 (June and July), offset it Period 4 by the pop-up venue, due to a decrease in events audiences over summer, along with another seasonal dip in Period 11 (January).

Junction 45's forecast sales in Year 2 are £253,411.50, the breakdown of these sales by period and into wet, dry, ticket and festival sales are shown in *Table 14*.

Table 14: Junction 45 sales forecast, Year 2

Junction 45 Sales (£)													
Year 2	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13
Wet Sales	9,512	10,370	8,707	13,130	8,288	9008	15,979	10,881	10,899	10,349	7,963	9,972	10,987
Dry Sales	1,566	1,710	1,440	1,824	1,287	1422	2,292	1,806	1,812	1,731	1,375	1,680	1,842
Ticket Sales	3,990	4,348	3,680	7,752	3,200	3580	8,858	4.654	4,670	4,240	3,380	4,170	4,530
Ed Fringe Hire					12,325.50	22,392							
Total Sales	15,068	16,428	13,827	22,706	25,100.5	36402	27,129	17,341	17,381	16,320	12,718	15,822	17,359

Year 3 will see Junction 3 scale up, moving from a venue that operates three to five nights a week, when there is an event on, to operating seven days a week from 12pm to late. This will involve Junction 45 rolling out a wider food and drinks menu and will require Junction 45 to take on considerably more staff. It will also require an outlay on extra food equipment to expand the food menu. Junction 45 will also expand through increasing its monthly thea-treand music special night from once a month to twice a month. Junction 45 will also expand its sales revenues by increasing their city centre pop-up Fringe venue to a larger space, with two performance spaces at Junction 45's festival venue. It is forecast that Junction will take £433,376.50 in Year 3.

Appendix 21 contains Junction 45's full sales forecasts from Year 1 to 3.

6.5.2. Fixed Expenses Forecasts

Year 1 expenses should be relatively low compared to Years 2 and 3. The largest expense in Year 1 would be the cost of the pop-up venue earmarked for Period 12 in February 2023. The biggest expense for this activity would be rent, wages and capital outlay (which is outlined in start-up costs) with 39% of the rent occurring during period 12, 50% of wages coming from this period, and 74% of capital expenses coming from this period. Artists Fees are also a major cost throughout the trial period. Due to the expenses being significantly larger in Period 12, the business will need to closely monitor data from the early periods of the pilot, to suggest the idea is working before committing to this specific pilot. The expenses for Year 1 are outlined in *table 15.*

Table 15: Junction 45 Expenses forecasts, Year 1

Expenses Forecasts: Junction 45	
Year 1: Trial Expense	Costs
Venue Hire/Rental	£4,713
Wages	£2,160
Utilities	£450
Insurance	£585
Licensing	£1,300
Marketing	£1,100
Artists Costs	£6,600
Miscalaneous	£650
Capital Outlay	£4,246.28
Total Expense	£21,804.28

Year 2 will see an increase in expenses, as the venue will be operating three to five days a week all year round. The main increases in expenses from this expansion in Year 2 are the all-year round rental that would need to be paid on a venue, the extra hiring of staff, especially kitchen staff (which has an eighteen-fold increase in Year 2), utilities costs and artists fees. Capital outlay will increase due to the need to buy equipment as the venue operates permanently in Year 2, however some of the increase is offset by the fact that the purchasing of items, which has been split over an 3 year tenancy agreement, provides better value for money than one-off purchases of equipment. Expenses in Year 2 increase to £161,266.49 and are shown in *table 16.*

Table 16: Year 2 Expenses for Junction 45

Expenses Forecasts: Junction 45	
Year 2: Venue Launch Expenses	Costs
Venue Hire/Rental	£25,661
Wages	£57,850
Utilities	£5,850
Insurance	£585
Licensing	£1300
Marketing	£3,550
Artists Costs	£40,067
Miscalaneous	£650
Capital Outlay	£25,753.49
Total Expense	£161,266.49

6.5.3. Cashflow forecasts

The main purpose of the cashflow forecasts are to show the inflow and outflow of cash into the business in real time, allowing the business to see where there are potential shortfalls, and arrange the appropriate finances to cover the period.

In year 1 the main cash inflow comes from ticket and wet sales for the events, along with some dry sales during the pop-up bar in period 12, with a total inflow from operating costs of £27,588. The biggest single outgoing is £2,529.93 at the start of the year, to cover the purchasing of equipment and £3000 to cover the hire costs of bar equipment for the pop-up bar in period 12, which the business aims to cover through grants at the start of period 1, and a loan in period 12. The remainder of the cash outflow comes from the day-to-day operational costs (e.g. wages and artist fees).

In both year 2 and 3 the main cash inflow will come from ticket, wet and dry sales, with an inflow from these activities in year 2 of £253,441.50 and £433,376.50 in year 3. The main cash outflows in year 2 and 3 will be the day-to-day operating costs. The biggest single outflow is £33,661.80, which

will take place at the start of year 2 to cover the build costs of the venue. The business will seek to raise finance for this through either grants or investors. A second outgoing of £20,000 has been budgeted for at the start of Year 3, to cater for any upgrades the business wishes to carry out. Overall, the main outflow from Year 2 and 3 will be the day-to-day operating costs, of £131,848 in year 2, and £403,378.65 in Year 3. The cash outflows are higher in Period 1, 4, 7 and 10 due to quarterly rental payments. Year 2's cashflow statement can be seen in *table 17,* with the full cashflow statement for Year 1 to 3 broken down monthly in *appendix 22.*

Table 17: Cashflow forecast, year 2

Junction 45 – Year 2 cash forecasts	
Operating Activities	
Cash Inflow	£ 253,411.50
Cash Outflow	£ 165,509.80
Net Cashflow	£ 87,901.70
Finance Activities	
Cash Inflow	£ 33,661.80
Cash Outflow	
Net Cashflow	£ 33,661.80
Cash Balance	
Opening Balance	£7,775.00
Net Change in cash	£ 121,563.50
Closing balance	£ 129,338.60

6.5.4. Profit and Loss Statement

Table 18 outlines Junction 45's Profit and Loss statements for Year 1 to Year 3. In Year 1, Junction 45's projected profit is only £72.62; this is based on the owner not taking a wage during the first year. During Year 2 it is forecast that Junction 45 will make a profit of £45,884.76 with the owner taking a manager's wage of £32,500. In Year 3 Junction 45's profits are projected to drop from Year 2, to £26,332.85. This is mainly because of the extra wages required due to the venue operating seven days a week, and the need to hire extra management. The expansion to operating 7 days a week from 12pm to late makes Year 3 a transitionary period, as initially the daytime wet and dry sales are not expected to be as profitable as those generated at events.

Table 18: Junction 45's Profit and Loss Statement for Year 1 to 3

Junction 45: Profit and Loss Statement Year 1 to 3			
	Year 1	Year 2	Year 3
Sales Revenue	£27,588.00	£253,411.50	£433,376.50
(Cost of Products)	£5711.10	£46,260.25	£89,077.65
Gross Profit	£21,876.9	£207,151.25	£344,298.85
(Expenses)	£21,804.28	£161,266.49	£317,966.00
Operating Profit	£72.62	£45,884.76	£26,332.85
Tax	£14.54	£9,176.75	£5,266.57
Interest	£0	£0	£0
Net Profit	£58.08	£36,708.01	£21,066.28

6.5.5. Breakeven Point

Junction 45's breakeven point has been calculated on the number of customers that the business needs per event to break even during phase 2. The costings are based on the average cost and revenues per event, therefore technically each event will have a slightly different break-even point, but the break-even point outlines what each event needs to make for the whole business to break-even. On average each event fixed costs £423.80, with the biggest cost per event being rental (£120), wages (£90) and artists, act and technicians (£166). The average revenue per event is £5 per ticket, and an average dry and wet SPH of £14 (with a GPM of 70% for dry and wet SPH). When the cost of sales is calculated, the business break-even point is 29 customers per event, that is £551 revenue per event, £2,066.26 revenue per week and £8,265 revenue per period. The business is projected to reach a sustainable break-even point in period 13 of year 1.

Chapter 7 – Conclusion

7.1. Introduction

This chapter will seek to conclude the businesses plan, seeking to outline the businesses feasibility, examining the aspects that already appear feasible, and where the feasibility needs to be test. The chapter will then examine the risk for the business, looking at the main potential risks that the business will face, before examining the key critical success factors that the business needs to meet.

7.2. Feasibility

This report has aimed to establish the feasibility of the business model. Junction 45 appear to have identified several potential problems from secondary data in volume 1, with further evidence of this supported by the interviews with the arts organisations in volume 1. The existence of these problems was further supported by the primary data reported in chapter 3 of this report, building on the findings of volume 1. Chapter 4 outlined a potential problem-solution fit to overcome these problems for these potential audiences, with chapter 5 demonstrating how this problem-solution fit could be commercialised.

The key factor is whether the correct problem-solution fit has been identified, and whether there is also a product-market fit. These can only truly be established during the trial period, where Junction 45 plan to build MVPs for its product, by building test event, and building feedback from potential audiences on the suitability of the product. However, chapters 5 and 6 seem to indicate that if the business can establish product-market fit, and potential customers are willing to purchase the peripheral product alongside the core product, then Junction 45's model is feasible, with chapter 6 indicating Junction 45 has the potential for a turnover of £433,376.50 by Year 3.

7.3. Risk

There are a few potential risks within Junction 45's potential business model, outlined in chapter 3. One of the major risks for the business is protecting it's ideas through intellectual property law is complicated, leaving the business open to copycat attempts. These could include one of two forms, either a new brand completely copying the businesses model, or an existing brand copying one of the venues events. To limit this, it is important for the business to create a genuinely distinctively and unique products. Other potential risks include a nervousness about going to arts events post-Covid 19, and the effect of political factors like Brexit on buying drink and food products.

One final factor that creates a risk for the business is the threat of substitutes, which ultimately could create a major risk for the business if it fails to produce a strong enough problem-solution and product-market fit, to attract those potential customers away from media like television, this is likely to happen if the businesses product is not perceived to have a high-enough quality or convenience by potential customers

7.4. Critical Success Factors

For Junction 45 to be deemed a success and to have met it's critical success factor, there are a number of criteria that needs to be met. Firstly, it is key that Junction 45 has produced art that is both considered stimulating and groundbreaking, for this to be achieved the work needs to be considered to meet these criteria amongst both artists and audiences. It is also important for the business to have created a community, that both artists and audiences feel that they are a part of. It is important that as part of the community that artists career progression is enhanced by the community that venue has provided. Finally, the final and perhaps most important critical success factor, is to increase engagement amongst audiences, converter irregular attendees of artistic activities to regular attendees of artistic events.

7.5. Launch roadmap

The business has been researched and developed over the last two years, as part of the founders masters course at the University of Manchester. This has developed both a better understanding of the industry and the market. It is anticipated that a further eighteen months will be required prior to the venue launch. Firstly, a six-month preparation period, where the research presented in this plan is further validated for a specific city/area. Once the preparation period has been completed, the business will start a twelve-month trial period, where a selection of MVP's is tested on the market to give real-life validation to the present research, a full development pan for the trial period can be seen in *appendix 24*. During the trial period the strategy and events will be developed and adapted, based on the data and customer feedback. Junction 45 will launch it's first arts bar in April 2023.

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APPENDIX 1: Full Questionnaire

Q1 Please enter your gender

- ◯ Male (1)
- ◯ Female (2)
- ◯ Non-binary / third gender (3)
- ◯ Prefer not to say (4)

Q2 Please enter your age category

- ◯ 18-24 (1)
- ◯ 25-34 (3)
- ◯ 35-44 (4)
- ◯ 45-54 (5)
- ◯ 55-64 (6)
- ◯ 65-74 (7)
- ◯ 75+ (8)

Q3 Please enter the first part of your postcode (e.g. L8, M1, M32, ED1, ED11, SE21

____

Q4 Please enter your profession

____

Q5 What is the highest level of education you have completed

- ○ GCSE (1)
- ○ A-Levels (2)
- ○ Post A-Level technical training (3)
- ○ Undergraduate degree level (4)
- ○ Post-graduate degree level (5)
- ○ Other (6)

Q6 What is your relationship status

- ○ Married (1)
- ○ Civil Partnership (2)
- ○ In a relationship but not married (3)
- ○ Single (4)
- ○ Separated/Divorced (5)
- ○ Co-habiting in a relationship (7)

Q7 Do you have dependents and which age brackets are they in (tick as many boxes as appropriate).

- ▢ None (1)
- ▢ Pre-School (2)
- ▢ Primary School (3)
- ▢ Secondary School (4)
- ▢ Post Secondary Education living at home (5)
- ▢ Post Secondary Education living away from home (6)

Q8 What is your household income bracket?

- ○ £0-£9,999 (1)
- ○ £10,000-£19,999 (2)
- ○ £20,000-£29,999 (3)
- ○ £30,000-£39,999 (4)
- ○ £40,000-£49,999 (5)
- ○ £50,000-£59,999 (6)
- ○ £60,000-£69,999 (7)
- ○ £70,000-£79,999 (8)
- ○ £80,000-£89,999 (9)
- ○ £90,000-£99,999 (10)
- ○ £100,000+ (11)

Q9 What is your ethnic group?

- White British (1)
- White Irish (2)
- White Other (3)
- Asian British (4)
- Asian Other (5)
- Black British (6)
- Black Other (7)
- Mixed Race (8)
- Other (9)

Q10 Please rank the cultural activities that interest you in order. (Rank your favourite activity as 1, your second as 2. Please leave any cultural activities that don't interest you blank). Remember which activity you ranked as number 1.

_______ Theatre (1)

_______ Musical Theatre (including Opera) (2)

_______ Classical music (including contemporary and experimental classical music) (3)

_______ Comedy (including stand-up, sketches and improvisation) (4)

_______ Contemporary music (Including indie, contemporary folk, Jazz, Blues Rock, R & B and alternative music like heavy metal) (6)

_______ Visual Arts (including Performance Art, arthouse cinema, or photography (17)

Is there a particular style you like from the cultural activity you ranked number 1 (Optional)?

____

Q12 How often did you attend the following activities between 1st March 2019 and 29th February 2020?

	1-3 times a year (1)	4-10 times a year (2)	Monthly or more often (3)
Theatre (1)	○	○	○
Musical Theatre (including Opera) (2)	○	○	○
Comedy (3)	○	○	○
Classical Music (4)	○	○	○
Contemporary Music (6)	○	○	○
Visual Arts (9)	○	○	○

Q13 Ideally how often would you like to attend each activity in a year-long period?

	1-3 times a year (1)	4-10 times a year (2)	Monthly or more often (3)
Theatre (1)	○	○	○
Musical Theatre (2)	○	○	○
Comedy (3)	○	○	○
Classical Music (4)	○	○	○
Contemporary Music (6)	○	○	○
Visual Arts (8)	○	○	○

Q14 How often do you expect to attend each activity in the first year post-Covid-19?

	1-3 times a year (1)	4-10 times a year (2)	Monthly or more (3)
Theatre (1)	○	○	○
Musical Theatre (2)	○	○	○
Comedy (3)	○	○	○
Classical Music (4)	○	○	○
Contemporary Music (6)	○	○	○
Visual arts (7)	○	○	○

Q15 What prevents you attending activities more often?

____

Q16 When deciding to attend an event, how important is...

	Very Important (1)	Important (2)	Not Important (3)
'the act or artist' (1)	○	○	○
'a new experience' (3)	○	○	○
'the emotional impact and experience' (4)	○	○	○
'celebrating a 'special occasion' (5)	○	○	○
'the quality of food and drink'. (6)	○	○	○
'socialising with friends' (7)	○	○	○

Q17 Typically how much would you be willing to spend on entry cost to the event you ranked as number 1 in Question10 (this includes just the ticket price to the event)

- £1-£5 (1)
- £6-£10 (2)
- £11-£15 (3)
- £16-£20 (4)
- £21-£30 (5)
- £31-£40 (6)
- £41-£50 (7)
- £51+ (8)

Q18 What would expect to spend per head on the whole outing to be attending an event? (Along with ticket price this could include cost of drinks, food, transport, childcare costs)

- £1-£10 (1)
- £11-£20 (2)
- £21-£30 (3)
- £31-£40 (4)
- £41-£50 (5)
- £50+ (6)

Q19 Which days would you most like to attend an event? (Tick as many boxes as appropriate)

- Monday (1)
- Tuesday (2)
- Wednesday (3)
- Thursday (4)
- Friday (5)
- Saturday (6)
- Sunday (7)

Q20 What times do you like an event to start? (Tick as many boxes as appropriate)

- Morning (before 12pm) (1)
- Early Afternoon (12pm-2:30pm) (2)
- Late Afternoon (3pm-5pm) (3)
- Early Evening (5:30pm-7pm) (4)
- Mid-Evening (7:30pm-9pm) (5)
- Late Evening (9:30pm-11pm) (6)
- Night (11:30pm-onwards) (7)

Q21 What is the ideal length of an event? (This is the length of just the event itself)

- 0-30 minutes (1)
- 30-60 minutes (2)
- 1-2 hours (3)
- 2-3 hours (4)
- 3-4 hours (5)
- 4-5 hours (6)
- 5-6 hours (7)
- 6+ hours (8)

Q22 How long do you like the whole outing to last when attending an event? (from leaving your residency to the point where you return)

- 1-2 hours (1)
- 2-3 hours (2)
- 3-4 hours (3)
- 4-5 hours (4)
- 5-6 hours (5)
- 6+ hours (6)

Q23 How long do you typically travel to an event?

- Less than 15 minutes (1)
- 15-30 minutes (2)
- 30-45 minutes (3)
- 45-60 minutes (4)
- 60-90 minutes (5)
- 90 minutes-2 hours (6)
- 2 hours + (7)

Q24 What is the ideal length you would like to travel to an event?

- Less than 15 minutes (1)
- 15-30 minutes (2)
- 30-45 minutes (3)
- 45-60 minutes (4)
- 60-90 minutes (5)
- 90 minutes-2 hours (6)
- 2 hours+ (7)

Q25 How do you normally travel to an event? (Tick as many as apporpriate)

- ☐ Walking (1)
- ☐ Cycling (2)
- ☐ Car (3)
- ☐ Bus (4)
- ☐ Train (5)
- ☐ Taxi (6)
- ☐ Tram (7)

Q26 How do you prefer to travel to an event? (Tick as many as appropriate)

- ☐ Walking (1)
- ☐ Cycling (2)
- ☐ Car (3)
- ☐ Bus (4)
- ☐ Train (5)
- ☐ Taxi (6)
- ☐ Tram (7)

End of Block: Default Question Block

Start of Block: Block 1

Q28 Would you like to be contacted in future about the results of this study or taking part in future research?

○ Yes (1)

○ No (2)

End of Block: Block 1

Start of Block: Block 2

Q29 If yes, please enter your email address below:

____

End of Block: Block 2

Start of Block: Block 3

Q30 Would you like to be contacted about the venue once it's been launched?

○ Yes (1)

○ No (2)

End of Block: Block 3

APPENDIX 2: GDPR Consent form - Survey

C1 I confirm that I have read the attached information sheet (Version 3, Date 08/02/2021) for the above study and have had the opportunity to consider the information and ask questions and had these answered satisfactorily.

- Yes (1)
- No (2)

C2

I understand that my participation in the study is voluntary and that I am free to withdraw at any time without giving a reason and without detriment to myself. I understand that it will not be possible to remove my data from the project once it has been anonymised and forms part of the data set. I agree to take part on this basis.

- Yes (1)
- No (2)

C3

I agree that any data collected may be included in anonymous form in publications/conference presentations.

- Yes (1)
- No (2)

C4 I understand that data collected during the study may be looked at by individuals from The University of Manchester or regulatory authorities, where it is relevant to my taking part in this research. I give permission for these individuals to have access to my data.

- Yes (1)
- No (2)

C5
I agree to take part in this study.

○ Yes (1)

○ No (2)

End of Block: Block 5

Start of Block: Hello

C6 **The following activities are optional, you may participate in the research without agreeing to the following:**
I agree that any personal/anonymised (delete as appropriate) data collected may be made available to other researchers

○ Yes (1)

○ No (2)

C7 I agree that any personal/anonymised (delete as appropriate) data collected may be made available to other researchers

○ Yes (1)

○ No (2)

C8 Would you like to be included in the mailing list to take part in any future research and information about any future events put on as a result of this research? If Yes, please place you email, when asked at the end of the survey

○ Yes (1)

○ No (2)

C9 I agree that the researchers may retain my contact details in order to provide me with a summary of the findings for this study.

- ○ Yes (1)
- ○ No (2)

End of Block: Hello

APPENDIX 3: Questionnaire Participant Information Sheet

I would appreciate your assistance with this student research project “Examine techniques the hospitality industry can develop to overcome barriers and increase motivation to participate in artistic activities”. This research will help me understand how to provide entertainment venues that cater to your needs.

All you need to do is complete this short questionnaire, which should take approximately 5-10 minutes. If you do not wish to participate, simply discard the questionnaire. Responses will be completely anonymous; your name will not appear anywhere on the survey. Completing and returning the questionnaire constitutes your consent to participate.

Keep this letter for your records. If you have any questions regarding the research, contact the researcher:

Samuel Buist
samuel.buist@postgrad.manchester.ac.uk

The research will be supervised by:

Dr Kassandra A. Papadopoulou and Dr Robert Phillips
Alliance Manchester Business School
Booth Street W
MANCHESTER
M15 6PB

If you are worried about this research, or if you are concerned about how it is being conducted, you can contact:

Head of the Research Office
Christie Building
University of Manchester
Oxford Road
MANCHESTER
M13 9PL

If you would you like to be contacted in future about the results of this study, taking part in future research or information about where this leads, we have a further set of questions for you on page 3.

APPENDIX 4: Interview Consent Form

MANCHESTER
1824
The University of Manchester

Examine techniques the hospitality industry can develop to overcome barriers and increase motivation to participate in artistic activities

Consent Form

If you are happy to participate please complete and sign the consent form below

	Activities	Initials
1	I confirm that I have read the attached information sheet (Version 2, Date 08/02/2021) for the above study and have had the opportunity to consider the information and ask questions and had these answered satisfactorily.	
2	I understand that my participation in the study is voluntary and that I am free to withdraw at any time without giving a reason and without detriment to myself. I understand that it will not be possible to remove my data from the project once it has been anonymised and forms part of the data set. I agree to take part on this basis.	
3	I agree to the interviews being audio recorded	
4	I agree that any data collected may be included in anonymous form in publications/conference presentations.	
5	I understand that data collected during the study may be looked at by individuals from The University of Manchester or regulatory authorities, where it is relevant to my taking part in this research. I give permission for these individuals to have access to my data.	
6	I agree to take part in this study.	

The following activities are optional, you may participate in the research without agreeing to the following:

7	I agree that any personal/anonymised (delete as appropriate) data collected may be made available to other researchers	
8	I agree that the researchers may contact me in future about other research projects.	
9	I agree that the researchers may retain my contact details in order to provide me with a summary of the findings for this study.	

Data Protection

The personal information we collect and use to conduct this research will be processed in accordance with UK data protection law as explained in the Participant Information Sheet and the Privacy Notice for Research Participants.

Name of Participant	Signature	Date
Name of the person taking consent	Signature	Date

One copy of this Consent form is for you the participant to keep, the research team, will keep 1 copy of the form (the original).

Appendix 5: Interview Participant Information Sheet

MANCHESTER 1824
The University of Manchester

Examine techniques the hospitality industry can develop to overcome barriers and increase motivation to participate in artistic activities

Participant Information Sheet (PIS)

You are being invited to take part in a student research, the aim of the project is to establish what audiences would be looking for from an arts venue and is for a student MEnt, with the aim of developing a cultural venue from this research. Before you decide it's important for you to understand why the research being done and what will it involve. Please take to time to read the following information carefully and discuss it with others if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this

About the research

- **Who will conduct the research?**

The research will be conducted by:

Samuel Buist,

From the Alliance Manchester Business School,

Booth Street W,

MANCHESTER

M15 6PB

The research will be supervised by:

Dr Kassandra A. Papadopoulou and Dr Robert Phillips

Alliance Manchester Business School

Booth Street W

MANCHESTER

M15 6PB

What is the purpose of the research?

The aim of the project is to establish what audiences would be looking for from a cultural venue/bar, with the aim to use the data to set up a cultural venue/bar.

You have been chosen for this project because you're someone who may potentially be interested in a cultural venue.

Will the outcomes of the research be published?

The research will be used in a MEnt dissertation. There are presently no plans for the research to be published, other than for the dissertation. If you would like to find out more information about the results of the study, please enter your email address at the appropriate point when completing the consent form.

Who has reviewed the research project?

The project has been reviewed by the Alliance of Manchester Business School Ethics Committee.

.

What would my involvement be?

- **What would I be asked to do if I took part?**

If you agree to take part in this project, you will be asked to answer a selection of questions about arts venues, in a semi-structured one to one interview. The interview will be a one on one interview with the interviewer. The interview will take place across Zoom, you will be emailed with the link to the zoom interview five days prior to the interview. The interview will last around an hour, and will be asked a selection of question around what motivates you to attend artistic events and what are the barriers to attending.

Will I be compensated for taking part?

Their will be no payment for participating in the project.

- **What happens if I do not want to take part or if I change my mind?**

It is up to you to decide whether or not to take part. If you do decide to take part, you will be given this information sheet to keep and asked to sign a consent form. If you decide to take part, you are still free to withdraw at any time, until the information has been fully anonymised, without giving a reason and without detriment to yourself.

If you wish to withdraw, you can contact me at:

samuel.buist@postgrad.manchester.ac.uk

We intend to record the interview digitally. However, if you are uncomfortable with this, please let us know and we will not record the interview. You should always feel comfortable with the recording process, and you should feel free to ask us to stop recording at any time.

Data Protection and Confidentiality

- **What information will you collect about me?**

In order to participate in this research project we will need to collect information that could identify you, called "personal identifiable information". Specifically we will need to collect:

- Age
- Ethnicity
- Gender
- First three letters of postcode
- professions
- marital status
- Income
- Behaviours when going to watch entertainment and artistic activity
- Opinions on Motivations and barriers to artistic activities

Under what legal basis are you collecting this information?

We are collecting and storing this personal identifiable information in accordance with data protection law which protect your rights. These state that we must have a legal basis (specific reason) for collecting your data. For this study, the specific reason is that it is "a public interest task" and "a process necessary for research purposes".

- **What are my rights in relation to the information you will collect about me?**

You have a number of rights under data protection law regarding your personal information. For example you can request a copy of the information we hold about you, including audio recordings or photographs.

If you would like to know more about your different rights or the way we use your personal information to ensure we follow the law, please consult our Privacy Notice for Research, also available from http://documents.manchester.ac.uk/display.aspx?DocID=37095.

At the end of the project, we will give you the option of joining the mailing list for any future business, under data protection law, your personal information will remain confidential. If you choose to join the mailing list, but change you mind at a later date you are free to have the information withdrawn from the mailing list at any time, by emailing sam@korova.co.uk (note this is a different email address to the one you're being asked to use in other circumstances).

- **Will my participation in the study be confidential and my personal identifiable information be protected?**

In accordance with data protection law, The University of Manchester is the Data Controller for this project. This means that we are responsible for making sure your personal information is kept secure, confidential and used only in the way you have been told it will be used. All researchers are trained with this in mind, and your data will be looked after in the following way:

Only the study team at The University of Manchester will have access to your personal information, but they will anonymise it as soon as possible. Your name and any other identifying information will be removed and replaced with a random ID number. Only the research team will have access to the key that links this ID number to your personal information. Your consent form and contact details will be retained for 2 years, in a locked filing cabinet that only the researcher has access to.

Please also note that individuals from The University of Manchester or regulatory authorities may need to look at the data collected for this study to make sure the project is being carried out as planned. This may involve looking at identifiable data. All individuals involved in auditing and monitoring the study will have a strict duty of confidentiality to you as a research participant.

Your participation in this research will be recorded in Zoom and your personal data will be processed by Zoom. This may mean that your personal data is transferred to a country outside of the European Economic Area, some of which have not yet been determined by the United Kingdom to have an adequate level of data protection. Appropriate legal mechanisms to ensure these transfers are compliant with the Data Protection Act 2018 and the UK General Data Protection Regulation are in place. The recordings will be removed from the above third party platform and stored on University of Manchester managed file storage as soon as possible following the completion of data collection.

What if I have a complaint?

- **Contact details for complaints**

If you have a complaint that you wish to direct to members of the research team, please contact:

Kassandra Papadopoulou

Tel: 0161 306 4652

Email: kassandra.papadopoulou@manchester.ac.uk

Or

Robert Phillips

Tel: 0161 275 1935

Email: Robert.Phillips@manchester.ac.uk

If you wish to make a formal complaint to someone independent of the research team or if you are not satisfied with the response you have gained from the researchers in the first instance then please contact

The Research Ethics Manager, Research Office, Christie Building, The University of Manchester, Oxford Road, Manchester, M13 9PL, by emailing: research.complaints@manchester.ac.uk or by telephoning 0161 275 2674.

If you wish to contact us about your data protection rights, please email dataprotection@manchester.ac.uk or write to The Information Governance Office, Christie Building, The University of Manchester, Oxford Road, M13 9PL at the University and we will guide you through the process of exercising your rights.

You also have a right to complain to the Information Commissioner's Office (https://ico.org.uk/make-a-complaint/) about complaints relating to your personal identifiable information Tel 0303 123 1113

ADDITIONAL INFORMATION IN RELATION TO COVID-19

Due to the current COVID-19 pandemic, we have made some adjustments to the way in which this research study will be conducted that ensures we are adhering to the latest government advice in relation to social distancing as well as taking all reasonable precautions in terms of limiting the spread of the virus. You should carefully consider all of the information provided below before deciding if you still want to take part in this research study. If you choose not to take part, you need to inform research team. If you have any additional queries about any of the information provided, please speak with a member of the research team.

Contact Details

If you have any queries about the study or if you are interested in taking part then please contact the researcher:

SAMUEL BUIST

Email: samuel.buist@postgrad.manchester.ac.uk

Appendix 6: Finborough Theatre, financial statement of activities

FINBOROUGH THEATRE

Statement of Financial Activities
(incorporating an Income and Expenditure Account)
For the Year Ended 31st March 2021

	Notes	Unrestricted Funds Designated	Unrestricted Funds General	Total Funds 2021	Unrestricted Funds Designated	Unrestricted Funds General	Total Funds 2020
Income							
Grants and donations	2	-	135,003	**135,003**	-	47,166	**47,166**
Investment income	8	-	6,229	**6,229**	-	7,523	**7,523**
Charitable activities	3	-	3	**3**	-	82,424	**82,424**
Total income		-	141,235	**141,235**	-	137,113	**137,113**
Expenditure							
Charitable Activity Costs	5	-	114,689	**114,689**	-	136,257	**136,257**
Total expenditure		-	114,689	**114,689**	-	136,257	**136,257**
Net Income		-	26,546	**26,546**	-	856	**856**
Reconciliation of Funds							
Funds brought forward		171,000	24,333	**195,333**	190,000	39,138	**229,138**
Value adjustment on current asset investments	8	-	33,205	**33,205**	-	(34,661)	**(34,661)**
Transfers		27,622	(27,622)	-	(19,000)	19,000	-
Funds carried forward	11	198,622	56,462	**255,084**	171,000	24,333	**195,333**

Appendix 7: Underbelly Ltd balance sheet, submitted March 2020

Underbelly Ltd (Registered number: 04206540)

Balance Sheet
31 March 2020

	Notes	2020 £	2019 £
FIXED ASSETS			
Tangible assets	4	2,540,725	2,434,318
Investments	5	2	2
		2,540,727	2,434,320
CURRENT ASSETS			
Debtors	6	1,842,948	2,311,093
Cash at bank		(93,340)	174,709
		1,749,608	2,485,802
CREDITORS			
Amounts falling due within one year	7	(4,361,382)	(4,439,953)
NET CURRENT LIABILITIES		(2,611,774)	(1,954,151)
TOTAL ASSETS LESS CURRENT LIABILITIES		(71,047)	480,169
CREDITORS			
Amounts falling due after more than one year	8	(1,494,240)	-
PROVISIONS FOR LIABILITIES		(410,000)	(190,216)
NET (LIABILITIES)/ASSETS		(1,975,287)	289,953
CAPITAL AND RESERVES			
Called up share capital		21	21
Retained earnings		(1,975,308)	289,932
SHAREHOLDERS' FUNDS		(1,975,287)	289,953

The financial statements have been prepared and delivered in accordance with the provisions applicable to companies subject to the small companies regime.

Appendix 8: Pleasance Theatre Trust balance sheet, 2019

Company Registration No: 3130433

THE PLEASANCE THEATRE TRUST
(A COMPANY LIMITED BY GUARANTEE)

CONSOLIDATED AND CHARITY BALANCE SHEETS AS AT 30TH NOVEMBER, 2019

		Group		Charity	
		2019	2018	2019	2018
	NOTES	£	£	£	£
FIXED ASSETS					
Tangible Assets	11	196,837	209,125	48,816	41,797
Investments	12	70,199	70,199	110,202	110,202
		267,036	279,324	159,018	151,999
CURRENT ASSETS					
Stocks		3,759	6,615	-	-
Debtors	13	113,132	176,116	125,201	163,239
Cash at Bank		1,208,654	1,033,182	1,081,960	1,006,537
Cash in Hand		540	699	240	443
		1,326,085	1,216,612	1,207,401	1,170,219
LESS: CURRENT LIABILITIES					
Creditors - falling due within one ye	14	(513,951)	(479,769)	(445,118)	(402,127)
NET CURRENT ASSETS		812,134	736,843	762,283	768,092
TOTAL ASSETS LESS CURRENT LIABILITIES		1,079,170	1,016,167	921,301	920,091
CREDITORS- amounts falling due after more than one year	15	18,854	42,049	-	
NET ASSETS		£ 1,060,316	£ 974,118	£ 921,301	£ 920,091
RESERVES					
Unrestricted Funds					
General funds	17	911,231	852,481	772,216	798,454
Restricted Funds					
Grants receivable	18	7,000	-	7,000	-
Charlie Hartill fund		142,085	121,637	142,085	121,637
		£ 1,060,316	£ 974,118	£ 921,301	£ 920,091

Appendix 9: Junction 45 beer menu (Phase 2)

Beer Menu

Draught

Tennants

Hollyrood Pale Ale

Berliner Pilsner

Guiness

Bath Gem

Lagers (bottle)

Peroni (GFO)

Brooklyn Lager

Camden Hells

Pilsner Urquell

IPA’s/Pale Ales (bottles)

Punk IPA

Vagabond Pale Ale (GF)

Local Pale Ale

Camden Pale Ale

Appendix 10: Junction 45 food menu (Phase 2)

Food Menu

Snacks

Fries	£4
Loaded fries with haggis and cheese (VEO)	£5
Macaroni Cheese bombs	£6
Gyoza's	£4.50
Summer Rolls	£5
Halloumi Fries	£5

Main Menu

Beyond Meat Burger (VE)	£13.75
Mushroom Wellington (VE)	£11.75
Curry of the day	£9.75
Avacardo and Mushroom Tagliatelle (VE)	£10.75
The Junction Burger	£13.75
Junction 45 Platter (VEO)	£12.75
Smoked Salmon Sandwich Crunch	£11.75

Fast Menu

Select either our curry of the day, Avacardo and Mushroom tagliatelle or Smoked Salmon Crunch and two snacks from our snack menu

£9.75

APPENDIX 11: Quote for speaker system

0 items
£0.00

speakers

< Portable PA Systems & PA Kits

IBIZA SOUND CUBE1812

1200W Active 2.1 Speaker System

Images +

List Price Ex. VAT (Inc. VAT) −

Price for:	1 Each
Minimum order quantity:	1
Order multiple quantity:	1
Price:	£412.50 (£495.00 *Inc. VAT*)

QUANTITY 1 **Add**

Quantity	List Price
1+	£412.50 (£495.00)

To Top

APPENDIX 12: Audio mixer

0 items
£0.00

Keyword / Part #

< Analogue Mixers

SOUNDSATION ALCHEMIX 802UFX

8xMono/2xStereo Audio Mixer with FX & USB Soundcard New

Images +

List Price Ex. VAT (Inc. VAT) –

Price for:	1 Each
Minimum order quantity:	1
Order multiple quantity:	1
Price:	£195.44 (£234.53 *Inc. VAT*)

QUANTITY 1 **Add**

Quantity	**List Price**

To Top

APPENDIX 13: Quotes for wires

PULSE PLS000462

6.35mm (1/4") 3 Pole Jack Plug to XLR Socket Lead, 1m

Images

List Price Ex. VAT (Inc. VAT)

Price for:	1 Each
Minimum order quantity:	1
Order multiple quantity:	1
Price:	£4.30 (£5.16 *Inc. VAT*)

QUANTITY 1 Add

Quantity	List Price
1+	£4.30 (£5.16)
5+	£3.86 (£4.63)

To Top

Availability

Showing 1–25 of 465 products

Manufacturer Part No 101-064-001

Order Code AV26583

VAN DAMME

XLR Microphone Lead Male to Female 1m Black

Availability: 31

+ See full availability:

1+	£10.30 £12.36(inc VAT)
3+	£9.94 £11.93(inc VAT)

+ Extended attributes:

QTY 1 Add

Manufacturer Part No 101-065-001

Order Code AV26585

VAN DAMME

XLR Microphone Lead Male to Female 3m Black

Availability: 69

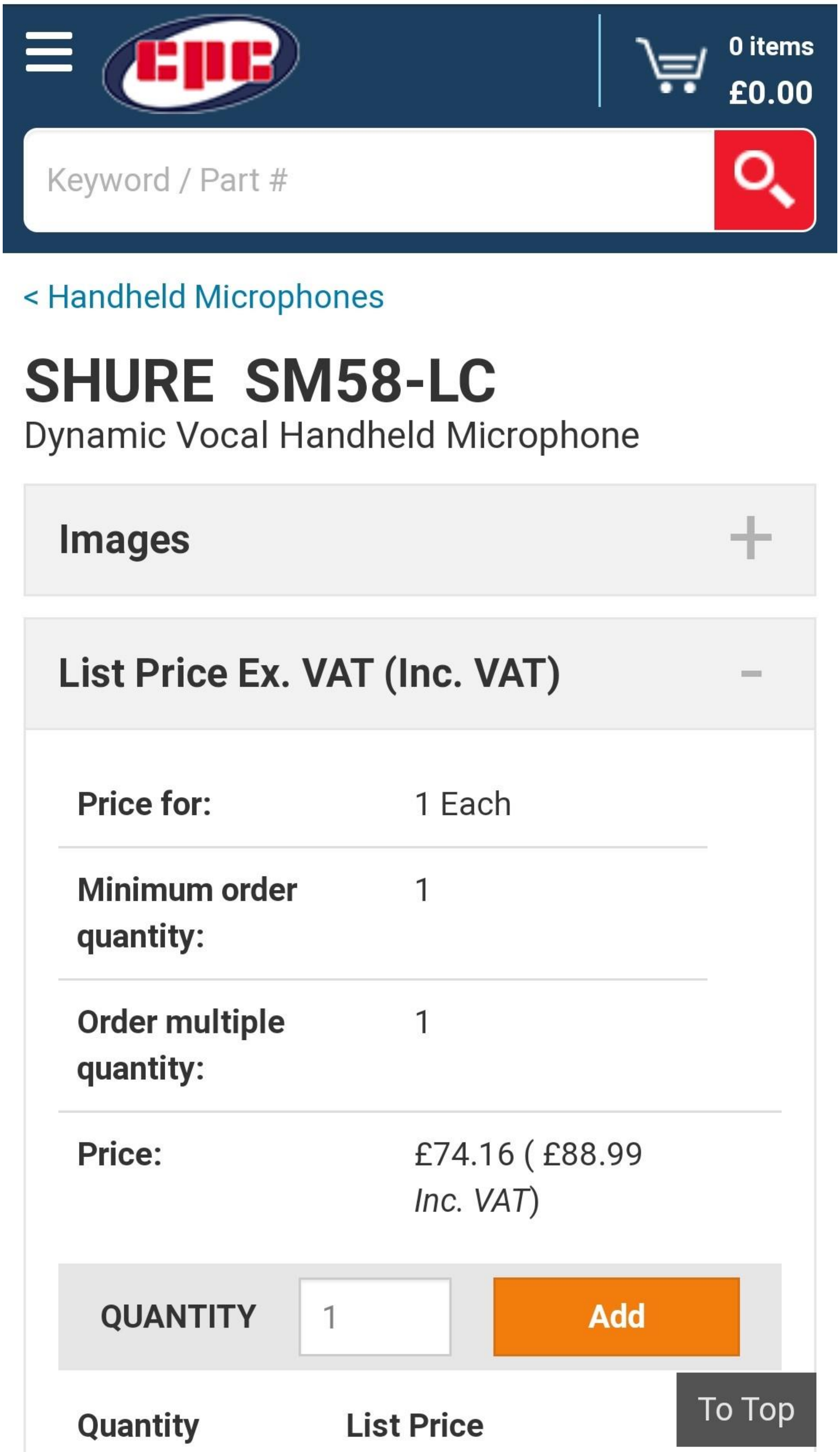
+ See full availability:

1+	£11.29 £13.55(inc VAT)
3+	£10.88 £13.06(inc VAT)

+ Extended attributes:

To Top

APPENDIX 14: Quote for Shure Microphone



APPENDIX 15: Quote for Fresnel zoom light

0 items
£0.00

fressnel lights

< Theatre Spots

PULSE MFZ100TW

Mini Fresnel Zoom Tuneable White LED Stage Light, 2x50W CW+WW

Images +

List Price Ex. VAT (Inc. VAT) −

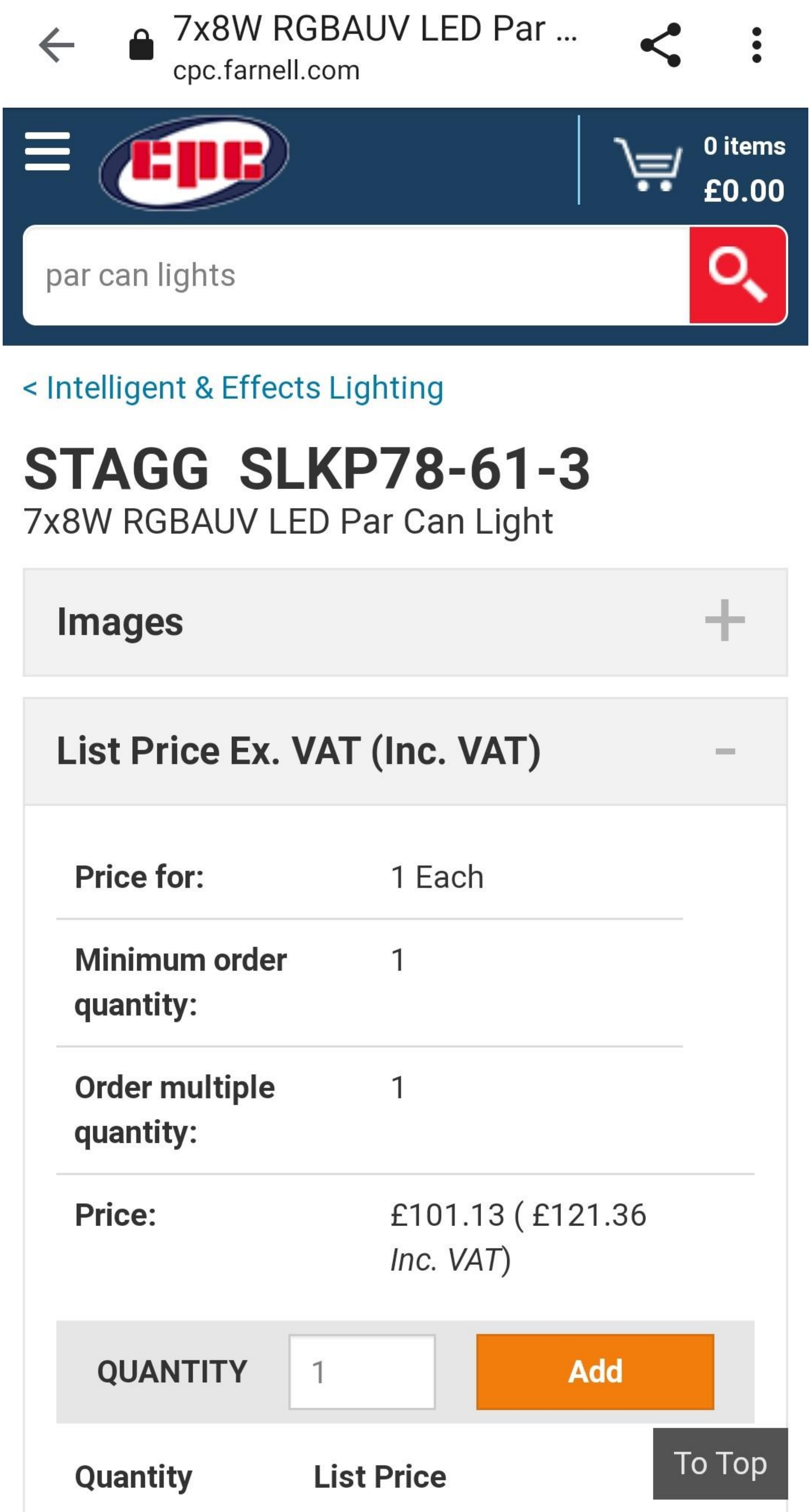
Price for:	1 Each
Minimum order quantity:	1
Order multiple quantity:	1
Price:	£158.33 (£190.00 *Inc. VAT*)

QUANTITY 1 Add

Quantity	List Price
1+	£158.33 (£190.00)

To Top

APPENDIX 16: Quote for LED Par can lights


7x8W RGBAUV LED Par ...
cpc.farnell.com

0 items
£0.00

par can lights

< Intelligent & Effects Lighting

STAGG SLKP78-61-3
7x8W RGBAUV LED Par Can Light

Images +

List Price Ex. VAT (Inc. VAT) –

Price for:	1 Each
Minimum order quantity:	1
Order multiple quantity:	1
Price:	£101.13 (£121.36 *Inc. VAT*)

QUANTITY 1 **Add**

Quantity **List Price**

To Top

APPENDIX 17: Quote for lighting controller

0 items
£0.00

lighting controller

< Lighting Controllers

CHAUVET OBEY 70

DMX Lighting Controller - 384 Channel

Images +

List Price Ex. VAT (Inc. VAT) −

Price for:	1 Each
Minimum order quantity:	1
Order multiple quantity:	1
Price:	£111.66 (£133.99 *Inc. VAT*)

QUANTITY 1 Add

Quantity	List Price
1+	£111.66 (£133.99)

To Top

Appendix 18: Pop-up bar hire costs (professional advice)

Rough Costings for Junction 45 rental project

Bar Area

1 x Front Bar 2400 x 900 mm with internal shelving (Wooden)		£850
2 x Double Hinged Drink display Fridge		£275
1 x Commercial Dish Washer	£350	
1 x 45kg Ice machine	£250	
Total for bar	£1725	

Kitchen

1 Single Basket Com. Fryer	£110
1 Salamander Grill	£110
1 Griddle (700mm)	£120
1 Com. Microwave	£110
1 x Commercial Dish Washer	£350
2 x Under counter Fridge	£300
1 x Under counter Freezer	£175
Total for kitchen	£1275

Overall Total	£3000

Appendix 19: Junction 45 build phase 2 (professional costings)

RETAIL CATERING SOLUTION

Rough Costings for Junction 45 build project

Preparation Works

Dividing walls as per plan £3900

4 x Doors with frames £880

Total for prep £4780

Bar Area

1 x Front Bar 2400 x 900 mm with internal shelving (Wooden) £1500

1 x Side Bar with hatch 2700 x 900 With internal shelving (Wooden) £1750

1 x Back Bar 2400 x 900 (Wooden) Space under for fridges £1250

1 x Hand sink £240

2 x Double Hinged Drink display Fridge £886

1 x Commercial Dish Washer £982

1 x 45kg Ice machine £443

Splash Back with 2 Display Shelves 3000 x 900 £650

Laminate Flooring 66 m2 (Customer area) £475

Polysafe flooring behind bar £150

Total for bar £8326

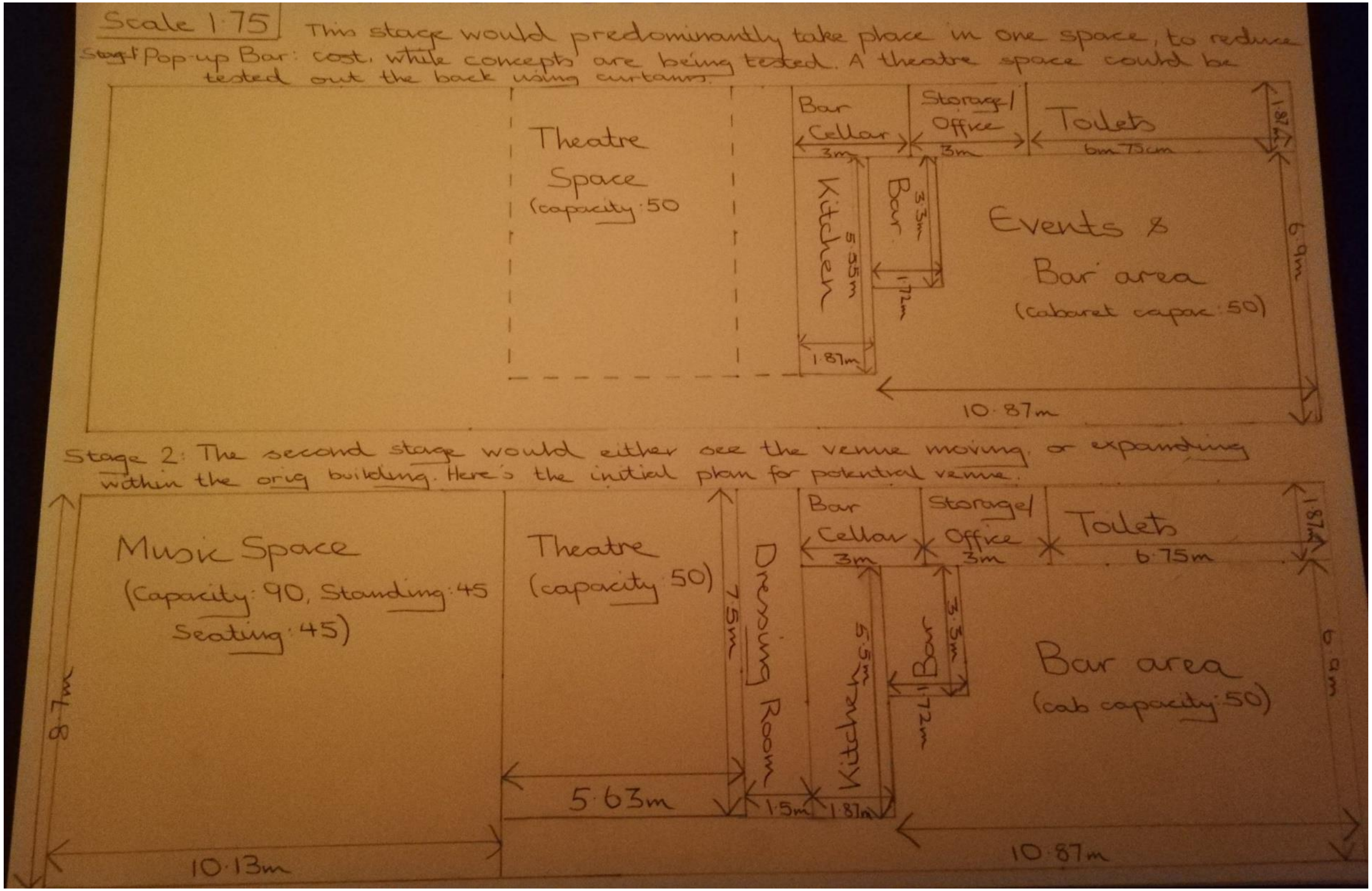
Kitchen

1 Single Basket Com. Fryer £145

1 Salamander Grill	£155	
1 Griddle (700mm)	£325	
1 Com. Microwave	£130	
4 x 1200 Benches	£1200	
1 x Shelving Com	£160	
1 x Commercial Dish Washer	£982	
2 x Under counter Fridge	£800	
1 x Under counter Freezer	£410	
3 x Chopping board	£15	
Pollysafe flooring	£200	
3 x sinks	£600	
Total for Kitchen	£4962	
Toilet		
2 X Double Cubicles	£1950	
1 X Disabled Cubical	£520	
5 X Flush Toilets		£490
5 x Sinks	£375	
2 x Urinals	£220	
Total for Toilets		£3555
Other		
Electrics inc. sockets and lights		£3250
All Plumbing	£2250	
Extra Polysafe flooring		£450
Labour for 10 days	£2600	
Total of Others		£5950
Overall Total	£27 573	

Registered office: 80 Brackenbury Road, Plungington, Preston, PR1 7UQ
Company Number: 13001076

APPENDIX 20: Junction 45 phase 2 building plan



APPENDIX 21: Junction 45, Year 1-3 sales forecast

Year 1:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Total
Income														
Wet Sales	£ 893.00	£ 1,020.00	£ 816.00	£ 816.00	£ 446.00	£ 1,109.00	£ 1,237.00	£ 1,364.00	£ 1,352.00	£ 829.00	£ 1,033.00	£ 5,508.00	£ 1,479.00	£ 17,902.00
Dry Sales												£ 1,362.00		£ 1,362.00
Tickets	£ 434.00	£ 496.00	£ 392.00	£ 392.00	£ 175.00	£ 531.00	£ 593.00	£ 608.00	£ 613.00	£ 455.00	£ 459.00	£ 2,508.00	£ 668.00	£ 8,324.00
Ed Fringe														
Total	£ 1,327.00	£ 1,516.00	£ 1,208.00	£ 1,208.00	£ 621.00	£ 1,640.00	£ 1,830.00	£ 1,972.00	£ 1,965.00	£ 1,284.00	£ 1,492.00	£ 9,378.00	£ 2,147.00	£ 27,588.00

Year 2:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Total
Income														
Wet Sales	£ 9,512.00	£ 10,370.00	£ 8,707.00	£ 13,130.00	£ 8,288.00	£ 9,008.00	£ 15,979.00	£ 10,881.00	£ 10,899.00	£ 10,349.00	£ 7,963.00	£ 9,972.00	£ 10,987.00	£136,045.00
Dry Sales	£ 1,566.00	£ 1,710.00	£ 1,440.00	£ 1,824.00	£ 1,287.00	£ 1,422.00	£ 2,292.00	£ 1,806.00	£ 1,812.00	£ 1,731.00	£ 1,375.00	£ 1,680.00	£ 1,842.00	£ 21,787.00

Tickets	£ 3,990.00	£ 4,348.00	£ 3,680.00	£ 7,552.00	£ 3,200.00	£ 3,590.00	£ 8,858.00	£ 4,654.00	£ 4,670.00	£ 4,240.00	£ 3,380.00	£ 4,170.00	£ 4,530.00	£ 60,862.00
Ed Fringe					£ 12,325.50	£ 22,392.00								£ 34,717.50
Total	£ 15,068.00	£ 16,428.00	£ 13,827.00	£ 22,506.00	£ 25,100.50	£ 36,412.00	£ 27,129.00	£ 17,341.00	£ 17,381.00	£ 16,320.00	£ 12,718.00	£ 15,822.00	£ 17,359.00	£253,411.50

Year 3:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Total
Income														
Wet Sales	£ 15,725.00	£ 17,608.00	£ 19,346.00	£ 20,666.00	£ 16,939.00	£ 14,895.00	£ 16,357.00	£ 17,574.00	£ 20,186.00	£ 20,995.00	£ 20,761.00	£ 19,958.00	£ 16,238.00	£237,248.00
Dry Sales	£ 4,464.00	£ 5,075.00	£ 5,658.00	£ 6,222.00	£ 5,238.00	£ 4,658.00	£ 4,701.00	£ 4,851.00	£ 5,803.00	£ 6,325.00	£ 6,769.00	£ 6,583.00	£ 5,266.00	£ 71,613.00
Tickets	£ 5,468.00	£ 6,024.00	£ 6,528.00	£ 6,932.00	£ 5,240.00	£ 4,752.00	£ 5,048.00	£ 5,484.00	£ 6,968.00	£ 6,948.00	£ 6,640.00	£ 6,168.00	£ 5,316.00	£ 77,516.00
Ed Fringe							£ 16,735.50	£ 30,264.00						£ 46,999.50
Total	£ 25,657.00	£ 28,707.00	£ 31,532.00	£ 33,820.00	£ 27,417.00	£ 24,305.00	£ 42,841.50	£ 58,173.00	£ 32,957.00	£ 34,268.00	£ 34,170.00	£ 32,709.00	£ 26,820.00	£433,376.50

APPENDIX 22: Junction 45: Year 1-3 fixed expenses forecasts

Year 1:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Total
Fixed Outgoings														
Rent	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 240.00	£ 1,833.00	£ 240.00	£ 4,713.00
Business Rates	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Manager Wages	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Bar Wages	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 90.00	£ 540.00	£ 90.00	£ 1,620.00
Kitchen Wages	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ 540.00	£ -	£ 540.00
Utilities	£ -	£ -	£ -	£ -		£ -	£ -	£ -	£ -	£ -	£ -	£ 450.00	£ -	£ 450.00
Insurance	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 585.00
Licensing	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 1,300.00
Marketing	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 500.00	£ 50.00	£ 1,100.00
Artists Costs	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£ 400.00	£1,800	£ 400.00	£ 6,600.00
Misc	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 650.00

Capital Outlay	£ 70.28	£ 70.28	£ 70.28	£ 70.28	£ 70.28	£ 70.28	£ 125.72	£ 125.72	£ 125.72	£ 125.72	£ 125.72	£ 3,125.72	£ 70.28	£ 4,246.28
Total	£ 1,045.28	£ 1,045.28	£ 1,045.28	£ 1,045.28	£ 1,045.28	£ 1,045.28	£ 1,100.72	£ 1,100.72	£ 1,100.72	£ 1,100.72	£ 1,100.72	£ 8,983.72	£ 1,045.28	£ 21,804.28

Year 2:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Total
Fixed Outgoings														
Rent	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 3,011.00	£ 4,038.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 25,661.00
Business Rates	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Manager Wages	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 2,500.00	£ 32,500.00
Bar Wages	£ 750.00	£ 750.00	£ 750.00	£ 1,700.00	£ 1,500.00	£ 1,500.00	£ 1,700.00	£ 750.00	£ 750.00	£ 750.00	£ 750.00	£ 750.00	£ 750.00	£ 13,150.00
Kitchen Wages	£ 750.00	£ 750.00	£ 750.00	£ 1,225.00	£ 1,500.00	£ 1,500.00	£ 1,225.00	£ 750.00	£ 750.00	£ 750.00	£ 750.00	£ 750.00	£ 750.00	£ 12,200.00
Utilities	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 5,850.00
Insurance	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 585.00
Licensing	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 1,300.00
Marketing	£ 50.00	£ 50.00	£ 50.00	£ 550.00	£ 1,000.00	£ 1,000.00	£ 550.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 3,550.00
Artists Costs	£ 2,959.00	£ 2,959.00	£ 2,959.00	£ 3,759.00	£ 2,959.00	£ 2,959.00	£ 3,759.00	£ 2,959.00	£ 2,959.00	£ 2,959.00	£ 2,959.00	£ 2,959.00	£ 2,959.00	£ 40,067.00
Misc	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 650.00
Capital Out-lay	£ 1,060.77	£ 1,060.77	£ 1,060.77	£ 5,060.77	£ 3,042.51	£ 3,042.51	£ 5,060.77	£ 1,060.77	£ 1,060.77	£ 1,060.77	£ 1,060.77	£ 1,060.77	£ 1,060.77	£ 25,753.49
Total	£ 10,406.77	£ 10,406.77	£ 10,406.77	£ 17,131.77	£ 16,157.51	£ 17,184.51	£ 17,131.77	£ 10,406.77	£ 10,406.77	£ 10,406.77	£ 10,406.77	£ 10,406.77	£ 10,406.77	£161,266.49

Year 3:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Total
Fixed Outgoings														
Rent	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 3,011.00	£ 4,038.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 1,692.00	£ 25,661.00
Business Rates	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 761.00	£ 9,893.00
Manager Wages	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 5,833.00	£ 75,829.00
Bar Wages	£ 4,400.00	£ 4,400.00	£ 4,400.00	£ 4,400.00	£ 4,400.00	£ 4,400.00	£ 9,944.00	£ 14,256.00	£ 4,400.00	£ 4,400.00	£ 4,400.00	£ 4,400.00	£ 4,400.00	£ 72,600.00
Kitchen Wages	£ 4,136.00	£ 4,136.00	£ 4,136.00	£ 4,136.00	£ 4,136.00	£ 4,136.00	£ 5,522.00	£ 6,600.00	£ 4,136.00	£ 4,136.00	£ 4,136.00	£ 4,136.00	£ 4,136.00	£ 57,618.00
Utilities	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 450.00	£ 5,850.00
Insurance	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 45.00	£ 585.00
Licensing	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 1,300.00
Marketing	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 100.00	£ 1,300.00
Artists Costs	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 4,660.00	£ 60,580.00
Misc	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 50.00	£ 650.00
Capital Outlay							£ 3,000.00	£ 3,000.00			£ 100.00			£ 6,100.00
Total	£ 22,227.00	£ 22,227.00	£ 22,227.00	£ 22,227.00	£ 22,227.00	£ 22,227.00	£ 33,476.00	£ 39,893.00	£ 22,227.00	£ 22,227.00	£ 22,327.00	£ 22,227.00	£ 22,227.00	£317,966.00

APPENDIX 23 – Junction 45: Year 1-3 Monthly cashflow forecasts

YEAR 1

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13
Operating Activities													
Cash Inflow	£ 1,327.00	£ 1,516.00	£ 1,208.00	£ 1,208.00	£ 621.00	£ 1,640.00	£ 1,830.00	£ 1,972.00	£ 1,965.00	£ 1,284.00	£ 1,492.00	£ 9,378.00	£ 2,147.00
Cash Outflow	£ 3,772.23	£ 1,281.00	£ 1,219.80	£ 1,219.80	£ 1,108.80	£ 1,307.70	£ 1,346.10	£ 1,384.20	£ 1,380.60	£ 1,223.70	£ 4,284.90	£ 7,850.90	£ 1,418.70
Net Cashflow	-£ 2,445.23	£ 235.00	-£ 11.80	-£ 11.80	-£ 487.80	£ 332.30	£ 483.90	£ 587.80	£ 584.40	£ 60.30	-£ 2,792.90	£ 1,527.10	£ 728.30
Investing Activities													
Cash Inflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Cash Outflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Net Cashflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Financing Activities													
Cash Inflow	£ 5,985.53	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ 3,000.00	£ -	£ -
Cash Outflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Net Cashflow	£ 5,985.53	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ 3,000.00	£ -	£ -
Cash Balnce													
Opening Balance	£0	£ 3,540.30	£ 3,775.30	£ 3,763.50	£ 3,751.70	£ 3,263.90	£ 3,596.20	£ 4,080.10	£ 4,667.90	£ 5,252.30	£ 5,312.60	£ 5,519.70	£ 7,046.80
Net Change in cash	£ 3,540.30	£ 235.00	-£ 11.80	-£ 11.80	-£ 487.80	£ 332.30	£ 483.90	£ 587.80	£ 584.40	£ 60.30	£ 207.10	£ 1,527.10	£ 728.30

Closing balance	£ 3,540.30	£ 3,775.30	£ 3,763.50	£ 3,751.70	£ 3,263.90	£ 3,596.20	£ 4,080.10	£ 4,667.90	£ 5,252.30	£ 5,312.60	£ 5,519.70	£ 7,046.80	£ 7,775.10

YEAR 2:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11
Operating Activities											
Cash Inflow	£ 15,068.00	£ 16,428.00	£ 13,827.00	£ 22,506.00	£ 25,100.50	£ 36,412.00	£ 27,129.00	£ 17,341.00	£ 17,381.00	£ 16,320.00	£ 12,718.00
Cash Outflow	£ 46,814.80	£ 7,654.00	£ 7,654.00	£ 15,878.00	£ 10,104.00	£ 10,104.00	£ 15,878.00	£ 7,654.00	£ 7,654.00	£ 13,153.00	£ 7,654.00
Net Cashflow	-£ 31,746.80	£ 8,774.00	£ 6,173.00	£ 6,628.00	£ 14,996.50	£ 26,308.00	£ 11,251.00	£ 9,687.00	£ 9,727.00	£ 3,167.00	£ 5,064.00
Investing Activities											
Cash Inflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Cash Outflow											
Net Cashflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Financing Activities											
Cash Inflow	£ 33,661.80	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	
Cash Outflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Net Cashflow	£ 33,661.80	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Cash Balnce											
Opening Balance	£ 7,775.10	£ 9,690.10	£ 18,464.10	£ 24,637.10	£ 31,265.10	£ 46,261.60	£ 72,569.60	£ 83,820.60	£ 93,507.60	£ 103,234.60	£ 106,401.60
Net Change in cash	£ 1,915.00	£ 8,774.00	£ 6,173.00	£ 6,628.00	£ 14,996.50	£ 26,308.00	£ 11,251.00	£ 9,687.00	£ 9,727.00	£ 3,167.00	£ 5,064.00
Closing balance	£ 9,690.10	£ 18,464.10	£ 24,637.10	£ 31,265.10	£ 46,261.60	£ 72,569.60	£ 83,820.60	£ 93,507.60	£ 103,234.60	£ 106,401.60	£ 111,465.60

YEAR 2 cont:

	P12	P13
Cash Inflow	£ 15,822.00	£ 17,359.00
Cash Outflow	£ 7,654.00	£ 7,654.00
Net Cashflow	£ 8,168.00	£ 9,705.00

Cash Inflow	£ -	£ -
Cash Outflow		
Net Cashflow	£ -	£ -

Cash Inflow	£ -	£ -
Cash Outflow	£ -	£ -
Net Cashflow	£ -	£ -

Cash Balnce		
Opening Bal-ance	£ 111,465.60	£ 119,633.60
Net Change in cash	£ 8,168.00	£ 9,705.00
Closing bal-ance	£ 119,633.60	£ 129,338.60

YEAR 3:

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10
Operating Activities										
Cash Inflow	£ 25,657.00	£ 28,707.00	£ 31,532.00	£ 33,820.00	£ 27,417.00	£ 24,305.00	£ 42,841.50	£ 58,173.00	£ 32,957.00	£ 34,268.00
Cash Outflow	£ 51,867.50	£ 27,086.15	£ 27,753.30	£ 33,789.30	£ 26,926.20	£ 26,168.00	£ 42,046.35	£ 42,339.95	£ 28,041.55	£ 33,913.75
Net Cashflow	-£ 26,210.50	£ 1,620.85	£ 3,778.70	£ 30.70	£ 490.80	-£ 1,863.00	£ 795.15	£ 15,833.05	£ 4,915.45	£ 354.25
Investing Activities										
Cash Inflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Cash Outflow										
Net Cashflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Financing Activities										
Cash Inflow		£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Cash Outflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Net Cashflow	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -	£ -
Cash Balnce										
Opening Balance	£ 129,338.60	£ 103,128.10	£ 104,748.95	£ 108,527.65	£ 108,558.35	£ 109,049.15	£ 107,186.15	£ 107,981.30	£ 123,814.35	£ 128,729.80
Net Change in cash	-£ 26,210.50	£ 1,620.85	£ 3,778.70	£ 30.70	£ 490.80	-£ 1,863.00	£ 795.15	£ 15,833.05	£ 4,915.45	£ 354.25
Closing balance	£ 103,128.10	£ 104,748.95	£ 108,527.65	£ 108,558.35	£ 109,049.15	£ 107,186.15	£ 107,981.30	£ 123,814.35	£ 128,729.80	£ 129,084.05

YEAR 3 cont

	P11	P12	P13
Operating Activities			
Cash Inflow	£ 34,170.00	£ 32,709.00	£ 26,820.00
Cash Outflow	£ 28,555.55	£ 28,168.15	£ 26,722.90
Net Cashflow	£ 5,614.45	£ 4,540.85	£ 97.10
Investing Activities			
Cash Inflow	£ -	£ -	£ -
Cash Outflow			
Net Cashflow	£ -	£ -	£ -
Financing Activities			
Cash Inflow		£ -	£ -
Cash Outflow	£ -	£ -	£ -
Net Cashflow	£ -	£ -	£ -
Cash Balnce			
Opening Balance	£ 129,084.05	£ 134,698.50	£ 139,239.35
Net Change in cash	£ 5,614.45	£ 4,540.85	£ 97.10
Closing balance	£ 134,698.50	£ 139,239.35	£ 139,336.45

APPENDIX 24 – Development Plan Gannt Chart (Trial period)

	April				May					June				July				August					September			
	W1	W2	W3	W4	W1	W2	W3	W4	W5	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4	W5	W1	W2	W3	W4
Pilot event	X																	X								
Gain quantitative feedback from audiences																										
Marketing																										
Monthly Review of pilot events (engagement figures, surveys etc)																										
Action Plan for Pilot event development																										
Qualitative feedback																										
Pivot or Stick review session													X													X

	October					November				December				January					February				March			
	W1	W2	W3	W4	W5	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4	W5	W1	W2	W3	W4	W1	W2	W3	W4
Pilot event	X																	X								
Gain quantitative feedback from audiences																										
Marketing																										
Monthly Review of pilot events (engagement figures, surveys etc)																										
Action Plan for Pilot event development																										
Qualitative feedback																										
Pivot or Stick review session													X													X
Make strategic decision on pilot/pop-up venue																										
Source venue for pop-up																										
Interviews with people who have attended pilot event so far, on what they are looking for from a venue, e.g. drinks/food.																										

What could we offer during this month that we're presently not offering?																										
Book acts for pop-venue																										
Begin marketing campaign for pop-up venue																										
Discuss wet and dry Products with sales reps																										
Pop-up build																										
Open Pop-up venue																										
Review development of business for venue launch																										

APPENDIX 25: Confidentiality agreement

MANCHESTER 1824

The University of Manchester

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Confidentiality Agreement

Note: when completing this form please ensure you save your work regularly.

Confidentiality Agreement [v.3613]

Submitted: 14/05/2020

Confidentialy Agreement completed and submitted to MEC

1. Yes ☑

2. No ☐

Authorisations

Authorisations for all roles indicated below need to be submitted before the form is recorded as 'complete'. Authorisations do not need to be submitted in the sequence listed below, but the form will remain incomplete until all authorisations have been submitted.

Role	Authorised by	Date	
Supervisor	Papadopoulou, Kassandra	14/05/2020	
	Guevara, Charnjeet	22/05/2020	
supervisor2	Phillips, Robert	14/05/2020	

Add Extra Authorisation

Notify Supervisor

Return