

# evidence

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Summer 2008

**evidence**  
is the regular  
publication  
from sam,  
highlighting the  
projects, research  
and consultancy  
we undertake to  
build business,  
develop audiences  
and promote growth  
throughout the creative  
and cultural sector.



BUILDING BUSINESS FOR ARTS & CULTURE

## sam is about creativity and culture

With over ten years experience of developing business across the creative, cultural and heritage sectors, sam has worked with leading regional and national cultural organisations and with a diversity of innovative and ground-breaking producers.

We know how to respond to our clients' needs on key issues from economic and cultural impact studies to tailor-made targeted marketing campaigns. sam has developed a portfolio of compelling market intelligence and robust evidence about creative and cultural practices and is now a leading architect in building the case for the sector.

Our approach is driven by 'going the extra mile', by communicating in an accessible way, by listening to clients' needs and by using our substantial sector knowledge to provide specialist advice, guidance and intelligence for their benefit.

With an eye on the bigger picture at international, national and regional level, sam sees potential and works to bring people together in collaborative ways to deliver best practice, forge new concepts and achieve a more powerful impact.

Continually pushing the boundaries, delivering high quality research, often using new techniques, means that sam is at the forefront of current policy developments. sam is in demand throughout the industry for our wide ranging project management, high impact consultancy and creative marketing.

evidence gives a flavour of the diverse projects and commissions we undertake, highlighting our core knowledge and key areas of expertise.

## evidence

*"Festivals are ubiquitous. There is no place, no continent, no country, no community, no culture, no civilisation in which they are not present. While they are regularly dismissed as trivial, their omnipresence would suggest that they exist to fulfil a profound need in humanity."*

Jonathan Mills,  
Director of the Edinburgh  
International Festival, 2007.

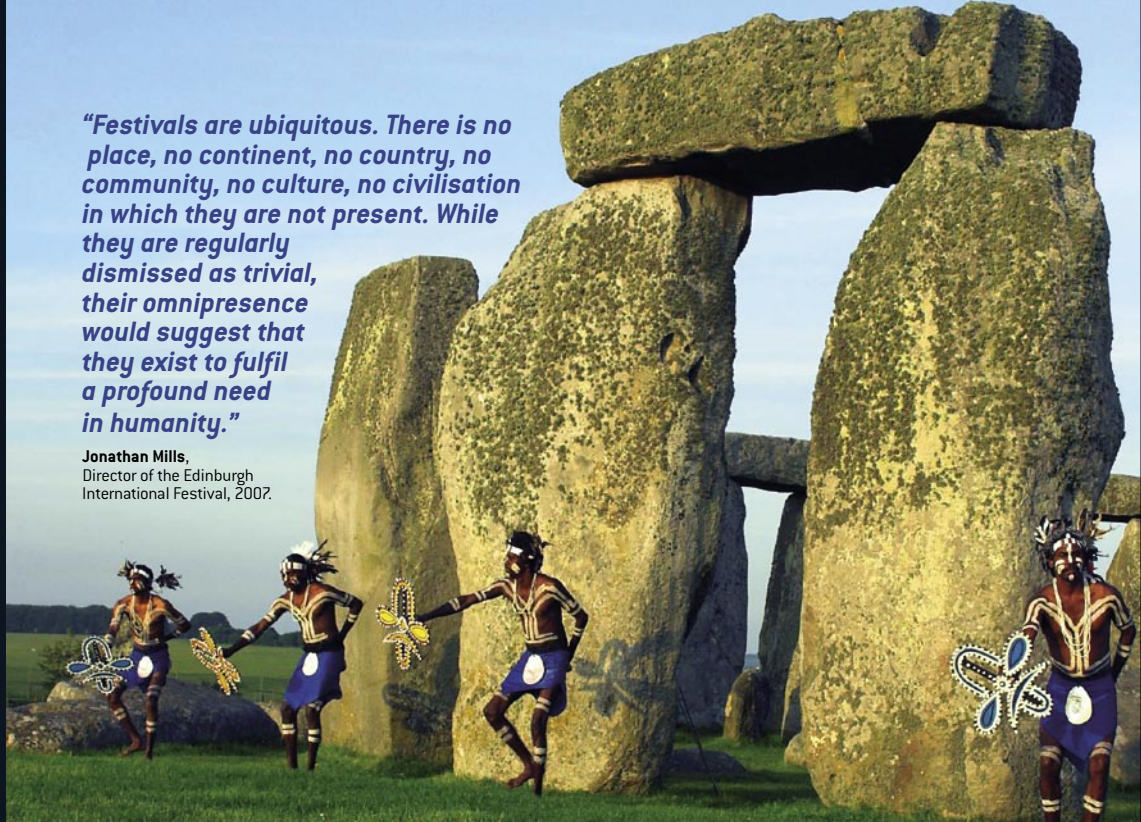


Photo: Adrian Harris, Salisbury International Arts Festival

## Do Festivals Mean Business?

In 2007 BAFA (British Arts Festivals Association) commissioned sam to embark upon the largest survey of arts festivals ever carried out in the UK. The purpose of this research was to build upon the 2000 and 2002 Festivals Mean Business (FMB) studies, provide an up-to-date picture of the UK arts festivals sector and assess its contribution in the UK more accurately.

The final report, FMB3, addressed in detail how festivals were:

- boosting local economies
- building audiences for the arts
- showcasing cultural product
- sustainable businesses

FMB3 recorded over 5 million attendances, with 250,000 people taking part in education activities. In 2006, BAFA's 80 members were responsible for nearly 200 commissions and 1,700 premieres demonstrating that festivals continue to be significant creators and presenters of new work.

sam's research demonstrated that festivals have become sustainable businesses. FMB3 showed that a typical festival budget is made up from a diverse range of income sources. Box office income continues to be the largest single income source, indicating the importance of audience development to the festival sector.

To read the full report or download the summary document go to [www.sam-culture.com/work-bafa.htm](http://www.sam-culture.com/work-bafa.htm)

For more information about our research services contact: [shaun.romain@sam-culture.com](mailto:shaun.romain@sam-culture.com)

## Future Imprints

In times of change, it is invaluable to have an independent view on how to develop and find ways forward for your organisation. All Ways Learning, the South East's regional training and knowledge provider for the creative and cultural sector, recently acquired a new director, board and outlook. As part of this process they asked sam to work with them to review their current products, identify potential new markets and through in-depth sector-wide consultation find out the specific needs of cultural and creative industries. This enabled sam to identify and assess the opportunities for new business.

*"sam collected, organised and reflected upon important sector information including new developments in our field – vital for our development as a freestanding and sustainable organisation. We found the team attentive and prompt, and always pleasant to do business with!"* Emma Drew, Executive Director of All Ways Learning

sam is currently developing major elements of Brunel University's future CPD Programme designed for the creative sector. This includes competitor analysis, sector skills identification, business planning and an implementation and communications plan. This will lead to a second phase focusing on marketing the new courses which include creative writing, journalism and music production through a comprehensive and targeted promotional campaign.

For more information about our business development and consultancy services contact: [shaun.romain@sam-culture.com](mailto:shaun.romain@sam-culture.com)

## Creativity in the South West

Creative industries can be a force for economic growth, contribute to the distinctiveness of a place and create vibrant and dynamic communities. Wiltshire and Swindon Arts Alliance commissioned **sam** and Tom Fleming Creative Consultancy to produce an overview of the creative industries in an area of great diversity - where rural villages and small towns compete with rapidly changing urban areas.

An extensive programme of qualitative and quantitative mapping was undertaken across the two local authorities to measure the value and volume of their creative and cultural businesses. This research identified the key Wiltshire and Swindon cultural and creative assets and expressed their potential alongside the challenges faced by the sector. This information was then used to inform sub-regional economic, planning and social cohesion policy.

## Down to Margate

Tracey Emin – a name synonymous with Margate - thinks that the town “has the best sunsets in the whole of Britain”. J.M.W. Turner thought so too. Margate’s fortunes have been varied, along with many of Britain’s seaside resorts, but it has kept its sense of eccentricity and character. The opening of a landmark new gallery, Turner Contemporary, will be a major boost for the town. Tom Fleming Creative Consultancy and **sam** are developing a cultural vision for Margate on behalf of the Margate Renewal Partnership. This major piece of work defines Margate and East Kent’s key assets and sets out the potential for integrating investment, planning and public realm to support the growth of the town’s cultural economy and ecology.

## Dance in the City

What contribution is dance making to the economy of Brighton and Hove? South East Dance, the national dance agency, commissioned **sam** to investigate this question as part of a recent study. We measured the economic impact that dance artists and practitioners are currently making, using innovative and robust methodologies that combined data from national statistics with our own primary research. We found that the dance sector is currently being constrained by the lack of creation space within the city and this is resulting in significant fiscal leakage from Brighton and Hove’s economy. Alongside measuring the contribution that dance currently makes to the city, **sam** also modelled the future impact of the Dance Space (planned to open in 2012) in terms of how it might create additional economic worth for the sub-region.

For more information about our **research services** contact: [shaun.romain@sam-culture.com](mailto:shaun.romain@sam-culture.com)



Photo: H. Murray  
Film: *Motion Control*  
Director: David Anderson  
Choreographer: Liz Aggiss and Billy Cowie  
2001

## What Does Culture Mean to Brighton?

**Beyond Brighton Pier** brought together internationally recognised experts in culture, travel, festivals and the public realm to meet with the city’s culture and creative sectors for what was to become a challenging and thought provoking event.

Director and singer Robyn Archer said Brighton’s cultural offer was not obvious when you first arrive, stating ‘it doesn’t look like an arts city.’ The Independent’s travel editor Simon Calder stressed that Brighton and Hove needs to make more of its fantastic assets; whilst Futurecity public art director, Colin Ledwith, thought the café and alternative scene was vibrant but that the city was short on inspirational mainstream events. South Bank Chief Executive, Michael Lynch, talked about making Brighton and Hove attractive both for residents and visitors; and London 2012 Olympics Creative Director, Stephen Powell, maintains that the biggest barrier to overcome is that many people feel that culture is not for them. **Beyond Brighton Pier** was created by **sam** after discussions with Brighton Audiences Group and was funded by the Brighton and Hove Area Investment Framework and Tourism South East.

A full report is available at [www.sam-culture.com/work-bbp.htm](http://www.sam-culture.com/work-bbp.htm)

For more information about our **events and conferences** please contact: [project.manager@sam-culture.com](mailto:project.manager@sam-culture.com)

## Ahead of the Game

The Cultural Olympiad offers exciting opportunities for community celebrations in the run-up to London 2012. At **Ahead of the Game**, **sam** produced a lively conference on behalf of the West Sussex Arts Partnership at Ropetackle in Shoreham. Arts, festival and event organisers were inspired by high class speakers including Tony Lidington, Caterina Loriggio and Angharad Wynne-Jones, Director of the London International Festival of Theatre. Lorna Dallas-Conte led a creative networking event and delegates heard about a range of inspiring case studies from around the world.

## proof positive

Across the cultural and creative sectors tangible evidence that is robust, comprehensive and well gathered is lamentably hard to find. In a world where margins are shrinking, costs spiralling and perceived value a fluid commodity - quality evidence of impact and benefit is a scarce but invaluable resource.

Although there is no consensus about how the slow down in the economy will affect cultural activity, it is clear that the heady days of the past decade will soon be a distant memory. Changes in the political colour of the country will undoubtedly have a considerable impact on local authorities, government agencies and independent businesses. We are about to enter a period where the required burden of proof will become far higher for the arts, heritage and tourism sectors – in order to maintain their current levels of political and financial support.

Why has the collection and effective use of evidence been so lamentable in the cultural sector? Perhaps it hasn't been seen as a priority; perhaps those drawn to this sector have been focused on the creation of new cultural product and not its use or audiences; perhaps the knowledge and skills necessary to undertake this type of thinking have been absent – one thing we can be sure of is that very few organisations or individuals are equipped to enter what will become a highly competitive, fiscally-poor future!



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## Marketing

In the past three years **sam** has been working closely with Brighton & Hove City Reads creating strategic marketing solutions. The project continues to go from strength to strength with its most successful and popular year yet – an event-packed celebration of Val McDermid's contemporary crime classic *A Place of Execution*.

*"Awareness of the City Reads project has grown cumulatively, and a lot of this is down to the help sam gave us in putting together a solid marketing platform. They responded well to the City Reads brief and delivered with imagination and enthusiasm."* Max Crisfield, Brighton & Hove City Reads 2008 [www.cityreads.co.uk](http://www.cityreads.co.uk)

**sam** were asked to create and develop a bespoke marketing campaign for the Cass Sculpture Foundation 2008 summer season using our comprehensive experience of the sector to build on the success of previous campaigns. This season has already been very busy and looks set to be one of Cass's most successful years so far. [www.sculpture.org.uk](http://www.sculpture.org.uk)

Brighton Festival 2008 got underway this May with an exhilarating 3 weeks of world-class art and entertainment across the city. **sam** have been providing marketing support to the festival for 15 years, liaising with the marketing team to tailor a targeted campaign that effectively complements their own marketing activities and maximises all key routes to market. [www.brightonfestival.org](http://www.brightonfestival.org)

**sam** provides creative marketing services for a wide range of clients including: The Royal Pavilion; Chichester Festival Theatre; Brighton Museum and Art Gallery; Brighton Art Fair; Brunel University plus various authorities across the arts, culture and heritage sectors.

For more information about our marketing services please contact:  
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## On the Case...

### Current Work from sam includes

**On the Waterfront: Culture, Heritage and Regeneration of Port Cities**  
English Heritage Conference, 19–21 Nov 2008, BT Convention Centre, Liverpool

Commissioned by English Heritage, delivered in partnership with key Liverpool stakeholders and set in the European Capital of Culture 2008, delegates will access some of the most influential experts on port regeneration from around the world including China, North America, Europe and the UK.

Throughout history, the world's great port cities have been shaped and reshaped by the capricious tides of change. This major international three day conference explores the global city on the edge... identifying, debating, discussing and celebrating its:

- distinct identity
- unique cultural importance
- need for regeneration yet desire for historical authenticity
- adaptability to change

To find out more or register for the full conference programme email [onthewaterfront@sam-culture.com](mailto:onthewaterfront@sam-culture.com) or go to [www.english-heritage.org.uk/onthewaterfront](http://www.english-heritage.org.uk/onthewaterfront)

### Brighton Festival Research

**sam** has worked throughout May this year on a series of different research projects investigating the motivations and triggers that make people attend events at Brighton Festival. All of the different approaches have been designed to answer a series of key questions and issues, such as why people with similar lifestyles, educational backgrounds and incomes often appear to have very different responses to the same events and marketing materials.

Over 500 street interviews were undertaken at free outdoor events across the city; focus groups examined how certain individuals perceived the current cultural offer and communications. A mapping exercise of the patron database against the known socio-economic profile of the region was carried out to gain a better understanding of the geographic reach and social impact of the festival.

This was a comprehensive piece of attender research, designed to address specific questions, which will be used to inform programming, planning, communications and education related activity at future Brighton Festivals.