OUTLANDS network: follow up evaluation report | November 2019

Contents

EXECUTIVE SUMMARY 3
1. INTRODUCTION 9
1.1 About this report 9
1.2 The OUTLANDS network in brief 9
1.3 Outlands’ network aims 9
1.4 Core network partners 10
1.5 Outlands tours in Years 1 and 2 10
1.6 What we know about the diversity of the featured artists 10
2. THE EVALUATION PROCESS 12
2.1 Initial evaluation planning 12
2.2 Challenges 12
2.3 Critical success factors 13
2.4 Points for consideration 13
3. DEVELOPING LARGER & MORE DIVERSE AUDIENCES AND PARTICIPANT GROUPS FOR EXPERIMENTAL MUSIC 14
3.1 Audience numbers 14
3.2 The diversity of Outlands audiences, and their engagement with experimental music 15
3.3 Attracting new attenders and catalysing crossover attendance 19
3.4 What audiences said about their OUTLANDS experience 22
3.5 Audience development challenges 26
3.6 Critical success factors relating to audience development 27
3.7 Points for consideration 28
4. SUPPORTING THE PROFESSIONAL AND CREATIVE DEVELOPMENT OF A DIVERSE RANGE OF ARTISTS 30
4.1 Developing artists’ practice, skills and ambition 30
4.2 Developing artists’ profiles, networks and audiences 32
4.3 Critical success factors 34
4.4 Challenges 34
4.5 Points for consideration 35
5. IMPACT ON THE TOURING OF EXPERIMENTAL MUSIC AND THE FINANCIAL VIABILITIES THAT UNDERPIN IT 36
5.1 Increasing the provision of high-quality experimental music tours for regional audiences in England 36
5.2 Increasing the38 38
5.3 Critical success factors and challenges 38
5.4 Points for consideration 39
6. FOSTERING COLLABORATION, PROFESSIONAL DEVELOPMENT AND SHARED LEARNING, AND BUILDING CAPACITY 40
6.1 A significant professional development for partner reps and their colleagues 40
6.2 A wider organisational development benefit for some partners 41
6.3 Critical success factors and challenges 43
6.4 Points for consideration 45
APPENDIX 1: OUTLANDS EVALUATION PLAN 48
EXECUTIVE SUMMARY

About the OUTLANDS experimental music network
OUTLANDS developed out of a motivation to pool expertise and resources, encourage diversity and accessibility, build local audiences and support engaging and ambitious interdisciplinary music productions (and the organisations behind them) across England. Over the past 2 years, OUTLANDS has brought together as partners visual arts and music organisations, independent venues and creative producers across 8 regions: Cambridge Junction; De La Warr Pavilion, Bexhill on Sea; Fat Out, Manchester; Fuse Art Space, Bradford; KARST, Plymouth; MK Gallery, Milton Keynes; Qu Junktions, Bristol, and Supersonic Festival, Birmingham. The network planned to commission and tour six new, interdisciplinary productions, and to date has produced 5 of those 6 tours, along with free participation events and an Ambassadors programme. The final tour of this first 2 year period will happen in November 2019.

Key areas of impact

Developing larger, more diverse audiences and participant groups for experimental music

With one tour still to happen, estimated audiences to date are 4176, and Year 2 attender numbers look set to match or exceed those in Year 1

- With one tour still to happen, we estimate that the 5 Outlands tours that have happened to date have attracted 4176 attenders, an impressive average of 97 per gig.
- Based on our experience as producers and promoters, we’d suggest that original audience targets identified prior to the start of the project were unrealistically optimistic. Instead, we’d suggest that comparing Year 1 and Year 2 audience numbers is a better indicator of performance. Here, audience numbers indicate that Year 2 attendances look set in most cases to either match or exceed those in Year 1. In fact, with one tour still to go in Year 2, one partner (MK Gallery) has already exceeded its Year 1 audience numbers.
- Additionally, compared to Year 1 numbers, workshop attender numbers appear to have also increased in Year 2.

Survey data and partner feedback suggests that OUTLANDS is attracting a younger, more diverse, audience, and that in the main they are experimental music fans hungry for more live work

“I think that OUTLANDS is …more diverse in terms of audience, particular gender. We get more women, and … a younger audience.” OUTLANDS partner

- Audience surveys suggest that OUTLANDS audiences are more diverse than those who normally engage with experimental music; just under 4 out of 10 respondents are aged 35 or under; 13% describe identify as non-white, and a quarter as female. Anecdotally, partner feedback about their audiences supports these findings.
- The majority appear to be regular experimental music gig goers hungry for the kind of work that OUTLANDS is producing, something which makes their surprise at the innovative nature of OUTLANDS events all the more positive and noteworthy.
OUTLANDS is attracting some new attenders and catalysing some crossover attendance, and having a clear impact in terms of helping audiences to discover new experimental music

“I think it must have diversified our audiences... The audience is actually broader (than normal) so it’s perhaps having a shift in people’s perceptions of what experimental music is.”

OUTLANDS partner

- Available data suggests that 40% of ticket buyers across all tours so far are new bookers, indicating that OUTLANDS is working well to connect partners with new audiences.
- While the data suggests relatively little audience crossover between the gigs (the assumption being that each artist is attracting audiences specifically interested in their work), it also suggests that 65% of respondents have attended another experimental music gig promoted by the same OUTLANDS partner, and 58% a visual arts event. This data suggests clear crossover to partners’ wider programming, and the potential for this to develop over time, and to potentially increase partners’ ticket income.

OUTLANDS is clearly introducing audiences – even hardcore experimental music fans – to new artists

- That nearly half (43%) of survey respondents claim to attend more than 10 experimental music gigs a year suggests a clear demand within this core audience group for the work that OUTLANDS is doing.
- At the same time, given that 41% of respondents said that they’d seen artists that were entirely new to them indicates that OUTLANDS is powering discovery even amongst hard core experimental music fans, and that its marketing is working well to arouse curiosity and mitigate risk amongst newer fans.

Audiences have rated the quality and innovative nature of OUTLANDS’ programming

- 9 out of 10 survey respondents rated the artistic quality of the gig they attended as “excellent” or “good”.
- 65% said that what they enjoyed most about it was “the innovative nature of the performance”.
- When asked to describe the work they’d engaged with, ‘high quality’, ‘engaging’, ‘innovative’ and ‘adventurous’ were the words that featured the most frequently.

Points for consideration for the future

- Given that audience development is a key ambition and raison d’être of the network, consider the amount of resource this needs, and how you can ensure partners invest in building their local audiences. You may wish to recruit someone with specialist audience development expertise and a background in independent music.
- It could be useful to distinguish between marketing tactics and activity targeting existing experimental music audiences/fans and those that will target crossover audiences new to experimental music.
- Investing in supporting partners to develop locally-specific marketing audience development plans appears to be key to realising the potential to develop new audiences.
- A ‘Test Drive the Arts’ approach that sees individuals progress from free attender to paying audience partner could be worth exploring. It’s an audience development tactic that’s worked well when we’ve worked with music promoters in the past to help them develop their audiences.
- Ensure that everyone who wants to has the resources to develop and deliver an Ambassador programme.
- Ensure that partners can exploit 3rd party box office data, and consider a formal partnership with Skiddle.
Supporting the professional and creative development of a diverse range of experimental musicians

“[OUTLANDS] has allowed me the time, space and resources to develop a live performance beyond the scope of those I have previously worked on. It has provided experience of performing in different types of venues to different audiences, on high quality equipment and working with skilled teams. It has provided promotion and marketing of my project beyond the level I am usually able to achieve myself, and exposure of my music to new audiences. It has formed a critical step forward in my artistic practice.” OUTLANDS artist

OUTLANDS has developed the practice, skills and ambition of a diverse range of artists

“[Collaborative artists] coming from different backgrounds really did push the scope of the work that I make in terms of the aesthetic, the sounds that I was making. It really pushed my thinking and practice.” OUTLANDS artist

- OUTLANDS’ commitment to diversity is borne out by the diversity of featured artists across all 6 tours. Key findings include that: there is an absolute 50/50 split between male and female artists; just 55% of artists identified as White, 36% as Japanese, and others as Black or African Caribbean. In terms of age, the youngest is just 26, and the oldest 50, with the average age being 36.
- OUTLANDS has provided these artists with a rare opportunity to create work and present it in a way that felt truly inter-disciplinary, with real investment in R&D.
- OUTLANDS’ touring model was a new approach for many of the artists, and unlocked fresh thinking about their practice as well as requiring them to develop new practical skills and understanding.
- OUTLANDS afforded featured artists an opportunity to scale up the ambition of their work, unlocking for some less experienced artists a shift in confidence.

It’s also developed their profiles, networks and audiences

“I've definitely met a new audience based on the numbers...I've spoken to before and after the events. It has taken me to parts of the UK I've never been before so they have definitely been new regional audiences for me.” OUTLANDS artist

- Being part of OUTLANDS has increased the profile of featured artists, in terms of both the public and the industry.
- OUTLANDS has introduced new, and often younger, audiences around the country to their work – audiences who’d not otherwise have seen their work.
- Artists and producers have developed strong relationships, and with that ambitions to take the work forward/deepen relationships built during the project.

Points for consideration for the future

► Develop a more strategic approach to maximising the potential to connect producers, projects and commissioned artists with other venue/festival bookers, by developing a list of such individuals and inviting them to each tour.
► Consider building some kind of sharing event into the artistic development process if relevant.
Increasing the provision of high-quality experimental music tours for regional audiences in England and the viability of presenting and commissioning it

“It has brought innovative, internationally respected acts to the town who wouldn’t have previously considered touring here.” OUTLANDS partner

OUTLANDS has increased the provision of experimental music across English regions, and enabled partners to scale up and diversify their experimental music programmes

“It’s definitely given us a cornerstone for the experimental music programme. A kind of narrative to build a programme around. It’s a stake in the ground for a certain ambition to show music beyond the mainstream.” OUTLANDS partner

- Being part of OUTLANDS has enabled some partners to scale up their programme in terms of ambition, productions and the number of experimental music events: a key form of organisational development.
- Some have also programmed additional non-OUTLANDS experimental music gigs, altering the UK touring map.
- It’s also allowed producers/partners to commission work they otherwise might not have been able to.
- The majority of partners say being part of OUTLANDS has helped them with building a stronger, more visible scene.

For many, if not all, partners, OUTLANDS funding is the difference between being able to present this kind of ambitious, cross-discipline work and not.

“We wouldn’t have been able to do any of these shows at all (without OUTLANDS funding). It’s created a backbone for us. That’s huge.” OUTLANDS partner

- This appears to be the case for larger organisations whose main focus isn’t music and smaller, independent partners. The funding that underwrites artist fees and allows partners to retain ticket revenue is absolutely vital.

Point for consideration for the future

► We’re of the same opinion as partners that the network would be stronger for inviting a range of organisations to swell its ranks. However, we suggest that any such increase will need OUTLANDS to develop a more flexible programming approach, if it is to have relevance to all its partners and the audiences they serve. This could include not just producing back-to-back tours that all partners book, but a more varied programme that only some partners book. Not doing this will potentially result in partners drifting away and/or difficulties in growing audiences.
Fostering collaboration, professional development and shared learning, and building capacity

“The best part of OUTLANDS is stepping in the room with people like Supersonic, who have been such an inspiration to Fat Out. Everyone has had their role. For instance, from my side, I go to loads of shows, and I’m connected to the artists on the scene, I have some knowledge that the bigger organisations don’t.” OUTLANDS partner

OUTLANDS has provided significant professional development for partner reps and their colleagues

“It’s been amazing and kind of incredible to meet and learn from these incredible people around the country. To learn that lots are facing the same challenges and how they are meeting them. The network into action has been great. I learnt a hell of a lot, from digital marketing to working with artists and how to programme a tour. It’s been huge.” OUTLANDS partner

- For all partners, being part of the Outlands network has had a real professional development impact, enabling them to develop their skills, understanding and confidence; the key area of impact has been around the practicalities of commissioning and touring this kind of work.
- For those in larger organisations, they’ve seen similar professional development for their colleagues and peers.
- OUTLANDS has supported the professional development of 4 volunteer Ambassadors, who worked with partners to target particular audiences. As a result, one Ambassador now works for their partner organisation, while another has started promoting her own experimental music gigs.

There’s also been a wider organisational development benefit for some partners

“The technical staff have been pushed. The marketing staff have had a chance to learn, and although we’ve still got work to do in terms of the way we talk to them about experimental music, I’ve definitely seen them develop.” OUTLANDS partner

- For some partners, being part of the network has catalysed real organisational development. The nature of this varies depending on organisational context, but in the main is about providing a more strategic rationale for the development of new areas of programming.

Points for consideration for the future

► Recruit someone with specialist audience development expertise and an understanding of the independent music sector to work with partners to help them develop/deliver bespoke audience development strategies/tactics.
► Think about how you work with producers, if/how these producers might sit within the network, and if everyone’s role in the network needs to be the same.
► As other touring networks have done as they’ve matured, you may want to expand and diversify the network, reducing pressure on partners to book every tour, introducing new skills and experience, and broadening its reach.
► Consider introducing a basic resource threshold that partners must meet, so that they are better able to meet the demands made of them in relation to audience development in particular.
► Develop a more comprehensive skills development programme, covering key areas such as audience development, evaluation and data collection and analysis.
► Explore the potential to develop the Ambassadors programme as a means of entry into the industry, perhaps by linking with the Creative Industries Federations Creative Careers initiative.
Key critical success factors

- OUTLANDS’ commitment to diversity – amongst featured artists, audiences/participants and network partners.
- The opportunity for a decent, adequately resourced, R&D period that also involved tour/commission producer.
- The development of a real team ethic and great working and personal relationships between the artists, producers and tech teams which unlocked shared learning.
- Having experienced, skilled producers, able to guide the process with understanding and empathy.
- Similarly, having an experienced project manager working at the centre of OUTLANDS has been vital in terms of keeping both the artistic projects on track, and the wider project and network running smoothly.
- The central funding that OUTLANDS is able to put into the commissioning and touring of the work is essential. Without it, this kind of work would simply be beyond the reach of most of the partners.
- The partners getting time together has been key – that’s where the learning and ideas sharing goes on.
- Focusing more on learning and participation activities, such as workshops, Q&As and the Ambassador programme, has helped some partners to engage with new partners and audiences.
- Investing in national PR, and securing critically positive radio and press features/previews etc.
- Building on the trust that local partner brands have has also been key to attracting audiences.
- In some cases, it’s felt that programming local support acts as part of the wider OUTLANDS evening has been successful in bringing in new audience partners.

Main challenges

Touring challenges

- Back to back dates means that some people have to present shows on difficult nights; traditionally Monday nights are always a tough sell.
- Some smaller organisations, and those whose main focus is visual art, have sometimes struggled with meeting the technical challenges of presenting some of the shows.
- In Year 1, all partners found the lack of lead in time to Tour 1 challenging.

Audience development challenges

- Some smaller organisations fed back that a lack of resources meant they found it difficult to deliver all of the additional audience development work OUTLANDS asks of them. Meanwhile, the ambition to involve marketing and participation colleagues in larger partner organisations wasn’t as fully realised as was hoped.
- Marketing materials leading with project names rather than artist names, which it was felt made it harder to sell shows.
- Investment in national PR and subsequent positive media coverage not translating into as many new audiences and ticket sales as was hoped.
- In Year 1, it was felt that some audiences and partners lacked a clear understanding of the work being toured, largely because of short lead in times for marketing campaigns. However, this improved in Year 2.
- The distribution of the digital audience survey appears to have been a little adhoc across the network, which has left a hole in the data that we have to work with, and robbed partners of a more detailed insight into their audiences and their attendance patterns.
- Some partners pointed to skills development needs in areas such as data collection, marketing and evaluation, as part of the reason for some of the audience development, audience research and evaluation activity presenting a challenge for them.
- For these reasons, some partners haven’t collected or recorded as much data as planned, which in places makes it difficult to draw fully-evidenced conclusions about the audience development impact OUTLANDS has had.
• Audience targets sets prior to the project starting were unrealistic, and as such partners have relied on comparisons between audience numbers in Year 1 and year 2 to measure performance in this respect.

Financial challenges
• Some smaller organisations fed back that, despite OUTLANDS covering core artistic and marketing costs, they still lacked the financial resources to be able to fully commit the desired time to the additional audience development work OUTLANDS asks of them.
• Meanwhile, larger organisations are increasingly required to generate additional earned income, making it difficult to commit time and space to events such as OUTLANDS where the ticket yield is relatively small.
• Partners who aren’t venue-based incur additional costs that other venue-based partners don’t, such as venue hire, additional staff costs, both of which make OUTLANDS financially challenging.

Network-related challenges
• Whilst the breadth of organisations and experience within the network is a strength in terms of professional development, it also presents challenges. When partners have different sized and shaped programmes, there’s a significant challenge in the network’s current model in which all partners book every tour.
• Getting to all of the network sessions remains a challenge for some of the smaller partner organisations
1. INTRODUCTION

1.1 About this report

The Hub has been contracted to act as critical friend and external evaluator on OUTLANDS, an experimental music touring network supported by Arts Council England’s Strategic Touring programme and the Esmee Fairbairn Foundation.

This report draws on primary research done part way through the network’s second year, and on the interim findings presented in our end of Year 1 report. It is designed to:

- Review and reflect on the network’s progress to date against its aims
- Examine any unanticipated outcomes
- Provide points for consideration for the network’s future development

1.2 The OUTLANDS network in brief

OUTLANDS developed out of a motivation to pool expertise and resources, to encourage diversity and accessibility, build local audiences, and to support engaging and ambitious interdisciplinary music productions outside London and across England, as well as the organisations that promote them.

Over the past 2 years, the OUTLANDS network has brought together as partners visual arts and music organisations, independent venues and creative producers across eight regions. The network planned to commission and tour six new, interdisciplinary productions over two years during 2018-19, and to date has produced 5 of those 6 tours. The final tour of this first 2 year period will happen in November 2019. The tours are supplemented by a free-to-attend Learning and Participation programme of workshops, open rehearsals and artist Q&As.

A detailed audience development strategy, designed as part of the initial pre-planning phase to increase engagement, has sat at the heart of OUTLANDS’ 1st 2 years of existence, with the aim of growing financial resilience and permanently improving the national eco-system for this type of work.

1.3 Outlands’ network aims

The aims of the Outlands network are:

- To support the professional and creative development of a diverse range of experimental musicians.
- To increase the provision of high-quality experimental music tours for regional audiences in England.
- To develop larger and more diverse audiences and participant groups for experimental music regionally.
- To increase individuals’ engagement with and appreciation of experimental music, via concerts and other learning and participation events.
- To increase the viability of presenting and commissioning experimental music for network venues and promoters.
- To foster collaboration between our new OUTLANDS network of creative producers, venues and promoters, sharing learning, capacity and contacts, and developing skills and expertise.
- To share learning from our work widely across the independent music sector in England, with a view to increasing the volume of experimental music programming and commissioning around the country.
1.4 Core network partners

“The network is interesting in terms of mix of NPOs, punk, DIY who find data collection alien.” OUTLANDS partner

“It’s a really diverse set of organisations... receiving organisations, some are DIY all the way up to DLWP, plus independents like Supersonic. That’s really interesting, but it’s difficult.” OUTLANDS partner

Core network partners are:

- Bexhill on Sea, De la Warr Pavilion
- Birmingham, Supersonic Festival
- Bradford, Fuse Art Space
- Bristol, Qu Junktions / Al Cameron
- Cambridge, Cambridge Junction
- Manchester, Fat Out
- Milton Keynes, MK Gallery
- Plymouth, KARST

In addition to these core partners, the network has also worked with a number of independent promoters in London, and with Bad Timing, an independent producer in Cambridge.

1.5 Outlands tours in Years 1 and 2

Year 1 Tours

Each of the three 2018 tours showcased new commissions and were curated and produced by one of the network’s partners, touring across England.

OUTLANDS #1: Matana Roberts & Kelly Jayne Jones | May 2018 (9 dates)
Commissioned in partnership with Qu Junctions

OUTLANDS #2: Yunohana Variations: Yoshimio / Susie Ibarra / Robert Aiki Aubrey LOWE | Jun/ July 2018 (9 dates)
Commissioned in partnership with Capsule

OUTLANDS #3: DRIFT ft. Kyoka / Grischa Lightenberger / YTAC | November 2018 (8 dates)
Commissioned in partnership with Fuse Arts Space

Year 2 tours

OUTLANDS #4: Ecstatic Material - Beatrice Dillon & Keith Harrison | February 2019 (9 dates)
Presented in partnership with Al Cameron and Jennifer Lucy Allan

OUTLANDS #5: FRACTURE PATTERNS - Eartheater & Semiconductor | June 2019 (9 dates)
Presented in partnership with De La Warr Pavilion

OUTLANDS #6: ENSÔ SONE - IMPATV & QUJAKU plus group A | November 2019 (9 dates)
Presented in partnership with Fat Out

1.6 What we know about the diversity of the featured artists

OUTLANDS’ commitment to diversity is borne out by findings relating to the diversity of artists across all tours:

- There is an absolute 50/50 split between male and female artists.
- Only 55% of artists identified as White; 36% as Japanese, and others as Black or African Caribbean.
- 10 come from the UK; 7 from Japan; 4 from the US, and 1 from Germany.
- The youngest artist is just 26, and the oldest 50; the average age is 36.
2. THE EVALUATION PROCESS

2.1 Initial evaluation planning

The hub was invited to become OUTLANDS external evaluator and critical friend in the first few months after the network was awarded Arts Council England Strategic Touring Funding. During this phase we worked with OUTLANDS project manager and with all partners of the network to develop their understanding of, and skills around, evaluation, and to develop a detailed evaluation plan (which can be found in Appendix 1).

The evaluation methodology we co-designed with network partners included the following:

- The recording of key metrics about the programme. These include: audience/participant numbers; booking information; number of new commissions/collaborations; skills developed etc.
- A series of incentivised post-tour surveys to bookers.
- Event questionnaires, vox pops, anecdotal feedback.
- Reflection from network partners, learning and participation partners.
- Artist interviews.
- Online reviews, PR.
- End of year reflection meetings.

Our approach in this initial planning phase was consultative:

- We used individual feedback from partners to assess the resources and understanding they had, and approaches they took, in relation to data capture and analysis and audience research etc.
- We ran 2 initial group sessions with network partners – one covering the basics of evaluation planning, and the other working towards an evaluation plan.
- We worked with the OUTLANDS coordinator to fine tune the evaluation plan, before testing it once more with all network partners.
- We then developed support resources that would enable partners to capture key audience data and feedback. These included a central formatted spreadsheet on which they could record numbers of attenders/report bookers etc and which the coordinator could use to create tour-by-tour analysis, an online survey for each tour, which all partners could use to collect more in depth feedback from their audiences, plus a similar hard copy survey for workshop participants.

Our aim was to embed critical reflection at the heart of the evaluation process, supporting partners to reflect on and understand the impact of the programme on themselves, audiences, artists and participants and to apply learning to future work, sharing findings with the broader sector.

2.2 Challenges

“Repeat attendances – we’ve not tracked this particularly effectively. We use Skiddle (to sell tickets), but it’s hard to find that kind of data...Mining the data? .... Yeah that kind of data training could be really useful.”

OUTLANDS partner

- Partners haven’t collected or recorded as much data as planned; the central spreadsheet contains only patchy data, which makes it difficult to draw any clearly evidenced conclusions about the audience development impact OUTLANDS has had. The initial planning phase provided practical hints and tips on how
to collect data in different scenarios (eg. working with 3rd party box office; door sales). Partners may point to lack of resource, but we believe it’s also partly attributable to a culture around evaluation within some partner organisations.

- Similarly, use of the audience survey has also been patchy, despite this being the least intensive aspect of data collection for partners. There were 298 responses in total, which, based on the partial audience data partners recorded, represents 7% of audiences across the 5 tours to date. This limited survey distribution has also left a hole in the data that we have to work with, and has robbed partners of a detailed insight into the audiences for each event.

2.3 Critical success factors

- Despite this, the central spreadsheet that we created so that partners could record their audience data after the show, and so that OUTLANDS’ central project manager was able to track data at a tour level, has been key to us having any hard data at all. The time invested in that means that it’s been relatively easy to track at both an individual partner level and for each tour the data we do have.
- The good relationship that developed between the hub and Sam Francis, the project manager, was also key. Our initial work together to get Sam inside the essentials of evaluation planning was essential, and quarterly check ins (particularly in the first year) helped us to reiterate and tweak things along the way. Sam’s understanding of the importance of capturing this data was also crucial, as it meant she was willing to invest time in chasing partners for the data after each tour.

2.4 Points for consideration

Build skills development into your plans from the start, so you are more likely to ensure audience data is more comprehensively captured in the future

At the point at which we were invited to become evaluation critical friends, the budget was set and the project underway. We did some initial analysis of people’s skill levels and the resources they had to collect audience data, and built an evaluation plan around that. With a need to capture data about new audiences, crossover and repeat attendance we created a spreadsheet on which partners could record such data and advised them on how to do that in the absence of having box office systems to do that. Across the 2 years, this basic information has been trapped very intermittently, despite reminders from the project manager.

To help prevent this from happening in the future, we’d suggest including more marketing and evaluation-related training in the programme, to help people get inside the ‘why’ they should do it as well as the ‘how’ to do it. It could be if they better understood the value to them and the wider network of doing this - as well as the consequences of not doing it – the network would have considerably more comprehensive audience data, and be able to make a much more rigorous audience development case.

You may also want to consider whether to introduce some form of milestone payment, whereby partners only get paid expenses due to them at the end of a tour once they have completed all relevant evaluation activity.
3. DEVELOPING LARGER AND MORE DIVERSE AUDIENCES AND PARTICIPANT GROUPS FOR EXPERIMENTAL MUSIC

3.1 Audience numbers

Estimated audiences to date are 4176

As the diagram shows, the 5 Outlands tours to date have attracted an estimated 4176 attenders, an average of 97 per gig. The table shows how that breaks down, and what the average audience size was for each tour date.

<table>
<thead>
<tr>
<th>Tour</th>
<th>No. dates</th>
<th>Total audience across tour</th>
<th>Average audience per tour date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tour 1: Matana Roberts &amp; Kelly Jayne Jones</td>
<td>9</td>
<td>813</td>
<td>90</td>
</tr>
<tr>
<td>Tour 2: Yunohana Variations¹</td>
<td>9</td>
<td>1175</td>
<td>130</td>
</tr>
<tr>
<td>Tour 3: Drift ft. Kyoka/ Grischa Lightenberger/ YTAC</td>
<td>8</td>
<td>666</td>
<td>83</td>
</tr>
<tr>
<td>Tour 4: Ecstatic Materials</td>
<td>9</td>
<td>832</td>
<td>92</td>
</tr>
<tr>
<td>Tour 5: Fracture Patterns</td>
<td>9</td>
<td>819</td>
<td>91</td>
</tr>
<tr>
<td><strong>Totals across all tours</strong></td>
<td></td>
<td><strong>4176</strong></td>
<td><strong>97</strong></td>
</tr>
</tbody>
</table>

Year 2 attendances look set to match or exceed those in Year 1

The following diagram shows each partner’s total audience numbers for Year 1 and for Year 2 activity to date², comparing both to the original annual audience targets each partner set. The diagram below shows that most partners are on course to at least match their Year 1 audience numbers.

<table>
<thead>
<tr>
<th>Year 2 actual to date as % of Year 1 totals</th>
<th>Year 1 actual</th>
<th>Year 1 original target (3 tours)</th>
<th>Year 2 actual to date</th>
<th>Revised Yr 2 target (based on 2 Yr2 tours to date)</th>
<th>Year 2 actuals to date as % of Year 1 totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>DE LA WARR PAVILION</td>
<td>361</td>
<td>1282</td>
<td>289</td>
<td>1247</td>
<td>80%</td>
</tr>
<tr>
<td>FUSE*</td>
<td>123</td>
<td>429</td>
<td>89</td>
<td>404</td>
<td>72%</td>
</tr>
<tr>
<td>MK GALLERY</td>
<td>115</td>
<td>220</td>
<td>134</td>
<td>186</td>
<td>117%</td>
</tr>
<tr>
<td>QU JUNKTIONS/AL CAMERON</td>
<td>369</td>
<td>935</td>
<td>270</td>
<td>1010</td>
<td>73%</td>
</tr>
<tr>
<td>SUPERSONIC</td>
<td>542</td>
<td>1430</td>
<td>148</td>
<td>1148</td>
<td>27%</td>
</tr>
<tr>
<td>KARST</td>
<td>251</td>
<td>330</td>
<td>204</td>
<td>356</td>
<td>81%</td>
</tr>
<tr>
<td>FAT OUT</td>
<td>244</td>
<td>539</td>
<td>220</td>
<td>539</td>
<td>90%</td>
</tr>
<tr>
<td>CAMBRIDGE JUNCTION</td>
<td>172</td>
<td>198</td>
<td>87</td>
<td>238</td>
<td>51%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>2654</strong></td>
<td><strong>5363</strong></td>
<td><strong>1441</strong></td>
<td><strong>5128</strong></td>
<td><strong>73%</strong></td>
</tr>
</tbody>
</table>

Within this data set, there are a number of headline findings:

- One venue – MK Gallery – has already exceeded its total Year 1 audience number, despite only 2 out of 3 Year 2 tours having happened so far. It has also improved its performance in terms of actual vs

¹ Tour 2 included a date at Supersonic Festival, which significantly boosted attendance numbers. Feedback from partners indicates the network is keen to work more with festivals in the future, to help develop additional new audiences.

² We have created a revised Year 2 audience projection, based on 2/3 of total Year 2 projected audience numbers. This reflects the fact that only 2 Year 2 tours have happened to date.
Projected audience numbers: to date it has achieved 72% of its audience target, again with a tour still to happen.

- 5 partners – DLWP, Fuse, Qu Junktions/Al Cameron, Karst and Fat Out - are already 70%+ there, suggesting that they are likely to at least match the audience numbers they achieved in Year 1.
- Two other partners appear to have more ground to make up – Supersonic’s audiences to date stand at 27% of what they achieved in Year 1, while Cambridge Junction’s stands at 51%.

Looking at original audience targets set before the project got underway, the diagram shows that in Year 1 network audience numbers reached 48% of the target. Using revised targets to reflect that only 2 tours have happened so far in Year 2, this figure has dropped to 28%, although 2 partners – MK Gallery and Karst in Plymouth - have achieved just above or below 50% of their target this year. As we noted in last year’s interim report, based on our experience as producers and promoters, the network’s original audience projections appear to have been overly optimistic.

Workshop participants numbers appear in most cases to have gone up in Year 2

The following table shows the number of workshop participants each partner attracted in Year 1, alongside a Year 2 target and their Year 2 actuals to date. The final column shows how participant numbers to date for Year 2 relate to the total number they attracted in Year 1.

<table>
<thead>
<tr>
<th>Partner</th>
<th>Year 1 actuals</th>
<th>Year 2 revised target</th>
<th>Year 2 actual to date</th>
<th>Year 2 to date as % of Year 1 actuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>DE LA WARR PAVILION</td>
<td>25</td>
<td>99</td>
<td>17</td>
<td>68%</td>
</tr>
<tr>
<td>FUSE</td>
<td>14</td>
<td>99</td>
<td>27</td>
<td>193%</td>
</tr>
<tr>
<td>MK GALLERY</td>
<td>21</td>
<td>99</td>
<td>18</td>
<td>86%</td>
</tr>
<tr>
<td>QU JUNKTIONS/ AL CAMERON</td>
<td>27</td>
<td>99</td>
<td>27</td>
<td>100%</td>
</tr>
<tr>
<td>SUPERSONIC</td>
<td>18</td>
<td>99</td>
<td>21</td>
<td>117%</td>
</tr>
<tr>
<td>KARST</td>
<td>29</td>
<td>99</td>
<td>17</td>
<td>59%</td>
</tr>
<tr>
<td>FAT OUT</td>
<td>38</td>
<td>99</td>
<td>29</td>
<td>76%</td>
</tr>
<tr>
<td>CAMBRIDGE JUNCTION</td>
<td>49</td>
<td>99</td>
<td>49</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>221</strong></td>
<td><strong>792</strong></td>
<td><strong>205</strong></td>
<td></td>
</tr>
</tbody>
</table>

What’s encouraging here is that a number of partners – Fuse, Qu Junktions/Al Cameron, Supersonic and Cambridge Junction – have already equalled or exceeded the participant numbers they achieved in Year 1, despite having promoted only 2 tours so far in Year 2. Others – DLWP, MK Gallery and Fat Out – have are relatively close to matching their Year 1 participant numbers. Just one – Karst – is somewhat further away from achieving this; currently participant numbers are 59% of the total number who took part in their Outlands workshops in Year 1.
3.2 The diversity of Outlands audiences, and their engagement with experimental music

Audience surveys suggest that just under a quarter or respondents are female

“I think that OUTLANDS is a bit more diverse in terms of audience, particular gender. We get more women, and they are probably more likely to bring in a younger audience.” OUTLANDS partner

As the following diagram illustrates, survey feedback suggests a trend towards increasingly female audiences, with 30% of respondents in Year 2 identifying as female, up from 19% in Year 1. This is consistent with feedback from partners during our evaluation interviews with them.

![Respondents' gender](chart)

Just under 4 out of 10 respondents are aged 35 or under

“I’d say there’s been an audience that’s been returning... I’ve seen them growing, seen us selling more advance tickets and more people in the room, gig on gig... Younger people than we normally see for music gigs, more diverse audiences than mainstream work gets, and I’ve seen older people there, who are returning.” OUTLANDS partner

The following diagram shows the age breakdown of respondents, segmented by year. Across both years, the proportion aged 35 or under is pretty consistent at just under 40%. However, there appears to be a trend towards slightly younger audiences in Year 2.
The age spread illustrated in the diagram reflects feedback from a number of partners that they are attracting a higher than usual proportion of audiences at either end of the age spectrum – younger audiences partners as well as some older, more risk-taking attenders.

The majority of respondents describe themselves as white
Just under 9 out of 10 respondents (87%) describe themselves as White. Here’s how respondents’ feedback breaks down:

<table>
<thead>
<tr>
<th>Race</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>87%</td>
</tr>
<tr>
<td>Refused/Prefer not to say</td>
<td>5%</td>
</tr>
<tr>
<td>Mixed race</td>
<td>3%</td>
</tr>
<tr>
<td>Other</td>
<td>3%</td>
</tr>
<tr>
<td>Indian</td>
<td>1%</td>
</tr>
<tr>
<td>Bangladeshi</td>
<td>1%</td>
</tr>
<tr>
<td>Black Caribbean</td>
<td>1%</td>
</tr>
<tr>
<td>Black African</td>
<td>1%</td>
</tr>
<tr>
<td>Pakistani</td>
<td>0%</td>
</tr>
<tr>
<td>Other South Asian</td>
<td>0%</td>
</tr>
<tr>
<td>Other Black</td>
<td>0%</td>
</tr>
<tr>
<td>Chinese</td>
<td>0%</td>
</tr>
</tbody>
</table>

(Data suggests a core regional experimental music audience exists, and that there’s clear demand for new inter-disciplinary work of the kind that OUTLANDS is producing)

As the diagram below illustrates, 63% of respondents go 6 or more experimental music gigs a year, and nearly half (43%) more than 10 a year. These figures suggest that an active – albeit relatively small – audience for experimental audience exists in the locations OUTLANDS is currently operating, and indicates a clear demand within this core audience for the kind of new inter-disciplinary work that OUTLANDS is commissioning.)
The Guardian, The Wire and Quietus top the reading charts and BBC 6 Music the radio poll

The following diagram illustrates what respondents said about the publications they read/relevant websites they visit on a regular basis. As you can see, The Guardian tops the poll of newspapers, while The Wire and Quietus are out front in terms of specialist magazine readership.

Newspapers and magazines that respondents read

<table>
<thead>
<tr>
<th>Publication</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Both years</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Guardian/The Observer</td>
<td>45%</td>
<td>42%</td>
<td>43%</td>
</tr>
<tr>
<td>The Wire</td>
<td>22%</td>
<td>21%</td>
<td>20%</td>
</tr>
<tr>
<td>The Independent/Independent on Sunday</td>
<td>5%</td>
<td>8%</td>
<td>11%</td>
</tr>
<tr>
<td>The Times/Sunday Times</td>
<td>21%</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>Jazzwise</td>
<td>1%</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>Daily Telegraph</td>
<td>3%</td>
<td>2%</td>
<td>5%</td>
</tr>
<tr>
<td>Tabloid paper</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

(Base: 159 respondents)

Meanwhile, 6 Music is the most commonly listened to radio station, with close to half of respondents saying they regularly listen to it. Perhaps surprisingly this station outperforms both BBC Radio 3 and NTS. Turning to the streaming platforms that respondents use, survey feedback suggests that YouTube is the most widely used platform; close to two thirds (64%) claim to use YouTube, while just over half (47%) use Spotify.
OUTLANDS’ digital reach has increased across the 2 years

As the following table shows, the reach of both the partners’ individual digital OUTLANDS-related marketing activity and that done centrally by the OUTLANDS team has increased over the 2 years.

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Total (both years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partners’ Facebook reach/impressions</td>
<td>190339</td>
<td>221,870</td>
<td>412,209</td>
</tr>
<tr>
<td>Central Outlands Twitter &amp; Facebook reach/impressions</td>
<td>173744</td>
<td>214558</td>
<td>388,302</td>
</tr>
<tr>
<td>Outlands website unique visitors</td>
<td>4567</td>
<td>5011</td>
<td>9578</td>
</tr>
</tbody>
</table>

3.3 Attracting new attenders and catalysing crossover attendance

“Me and my friend have definitely different taste in music. He is into experimental music, whereas I like anything that has the capacity to move me emotionally or physically... Maybe I’ve sneered slightly at the art noise scene a bit over the years, dismissing it as being up its own arse... So, I was nervous about going to this event last night, thinking, ‘What if I hate it? Will I be the philistine and he one of those chin strokers I’ve often sneered at?’ Fortunately, no such disaster ensued. Boy done well, he gauged it just right cos I was fucking mesmerised!” New attender, tour 5

Available data suggests that an average 40% of new attenders

“Audiences have gone up in Year 2... Outlands audiences are bigger than the others – we get 25-30 for normal shows. I think they are new audiences a lot of them.... Seeing the data, we know they are. The way they come across the shows can be different - they might book onto the workshop and have no intention of coming to the show, or weren’t aware of Fuse as somewhere that does music.” OUTLANDS partner

The following table summarises the information collected by each partner about new bookers for each tour date. Cells in orange indicate where this information wasn’t available, and expresses this as a proportion of total attenders. Based on the available data for the 5 tours to date, the average proportion of new attenders is 40%. Digging more deeply into the data, the partner with the highest average proportion of new attenders across all 5 tours to date appears to be Karst in Plymouth, with 63% of attenders being recorded as new to them. The partners reporting the lowest proportion of new attenders are MK Gallery and Cambridge Junction.
New bookers as a proportion of total attenders

Beyond this, there are two other headlines we can draw from the table:

- Firstly, that partners are continuing to attract new attenders into Year 2, suggesting there remains an as yet untapped local audience for the kinds of music being produced by the network.
- Secondly, the data suggests that while there may be some cross over between audiences for the artists the network has toured, each appears also to have their own discreet audience.

This data backs up the anecdotal feedback we’ve had from the majority of partners, that OUTLANDS has enabled them to develop some new audiences, although perhaps not as many as they had originally hoped when developing their initial audience development plans.

Data suggests only a small degree of crossover between OUTLANDS audiences, but that there is a considerable crossover with partners’ wider music and visual arts programme

I think it must have diversified our audiences. We are the only ex music venue in Bradford at the moment. The audience is actually broader (than normal) so it’s perhaps having a shift in people’s perceptions of what experimental music is. OUTLANDS partner

Across the tours, each partner was asked to capture information about the previous Outlands gigs that attenders had been to. Again, some partners were better able to do this than others. The following table summarises the information that partners were able to provide, and gives some indication of the extent to which audiences for any one tour had attended any of the other Outlands gigs. In the table, the figure in brackets in each cell is the proportion of total tour attenders who’d previously attended the Outlands tour listed at the top of the column.

<table>
<thead>
<tr>
<th>Outlands gig they were attending</th>
<th>Outlands gig(s) they’d previously attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tour 2: Yunohana Variations (1175 attenders)</td>
<td>Tour 1: Matana</td>
</tr>
<tr>
<td></td>
<td>Tour 2: Yunohan</td>
</tr>
<tr>
<td></td>
<td>Tour 3: Drift</td>
</tr>
<tr>
<td>Tour 3: Drift ft. Kyoka/Grischa Lightenberger/YTAC (668 attenders)</td>
<td>9 (1%)</td>
</tr>
<tr>
<td>Tour 4: Ecstatic Materials (832 attenders)</td>
<td>6 (1%)</td>
</tr>
</tbody>
</table>

The data collected suggests that the biggest cross over was between the audiences for the Yunohana Variations and Matana Roberts tours (6% crossover) and those for Ecstatic Materials and Drift (5% crossover).
Meanwhile, the diagram below summarises what respondents said in terms of what other kinds of events they’d previously attended at the OUTLANDS venue they attended.

The strongest crossover not surprisingly is with other experimental music, with 65% saying they’d previously attended such an event. Outside of music, the largest area of cross over appears to be with visual arts; nearly 6 out of 10 have been to an art event, indicating that partners with an art programme are encouraging crossover.

Varying degrees of crossover amongst workshop attenders

“Super excited about @OutlandsNetwork DRIFT tour at @CambJunction TONIGHT following on from last week’s awesome reactive #shader workshop with @wetgenes.” Audience member, tour 3

The chart provides data about the proportion of workshop attenders who’d attended a previous OUTLANDS event. The proportion of workshop attenders who’d previously attended an Outlands gig varies between partner organisations, with some – MK Gallery and Karst – appearing to see a much bigger crossover than others, suggesting that attenders have taken part in more than one workshop. Beyond that, even within the same partner organisation, different workshops have seen very different levels of crossover, perhaps because of how far in advance of the gigs the workshops happened.
Turning to look at the proportion of workshop attenders who’d previously been to any other non-OUTLANDS events, the following table summarises data collected about this. Whilst partial, it appears to suggest that a sizeable proportion of workshop attenders had already had some prior engagement with the venue ahead of the workshop. This is consistent with feedback from some partners that limited resources meant they primarily promoted the workshops to their existing social media followers or mailing list members.

<table>
<thead>
<tr>
<th>Venue</th>
<th>Tour 1 attenders</th>
<th>Tour 2 attenders</th>
<th>Tour 3 attenders</th>
<th>Tour 4 attenders</th>
<th>Tour 5 attenders</th>
</tr>
</thead>
<tbody>
<tr>
<td>DE LA WARR PAVILION</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FUSE*</td>
<td>56%</td>
<td>54%</td>
<td>38%</td>
<td>33%</td>
<td></td>
</tr>
<tr>
<td>MK GALLERY</td>
<td>0%</td>
<td>56%</td>
<td>43%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>QU JUNKTIONS/AL CAMERON</td>
<td>43%</td>
<td>5%</td>
<td>10%</td>
<td>27%</td>
<td>16%</td>
</tr>
<tr>
<td>SUPERSONIC</td>
<td>0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KARST</td>
<td>60%</td>
<td>80%</td>
<td>75%</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>FAT OUT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMBRIDGE JUNCTION</td>
<td>64%</td>
<td>55%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3.4 What audiences said about their OUTLANDS experience

9 out of 10 respondents were positive about the artistic quality of the gig they attended, and the majority had positive feedback about OUTLANDS marketing too.

"Eartheater and Semiconductor performed tonight at KARST (Plymouth) as part of the Outlands tour. Trying to avoid hyperbole but this really is one of the most extraordinary live performances I have seen in a very very long time." Audience member, tour 5

Feedback about the artistic quality of the OUTLANDS gig they attended is almost uniformly positive, with 90% rating the artistic quality of their Outlands experience as excellent or good. Meanwhile, the following diagram illustrates what they said about prices and pre-event marketing and comms.

![Respondent marketing feedback chart](chart.png)

(Base: 236 respondents)
For the majority, it was the innovative nature of the performance they enjoyed most of all

“I find these kind of performances beyond words, that’s what makes them so inspiring and exciting.”

Audience members, tour 2

The following diagram summarises what respondents liked most about the OUTLANDS event they attended. Here it’s clear that the element of innovation was key for a large proportion of respondents, but that the collaborative nature of the gig was also a key factor for close to half.

![Diagram showing the following:
- The innovative nature of the performance: 65%
- The new collaboration between artists: 45%
- Seeing an artist I already knew and liked: 42%
- Discovering artists who were entirely new to: 41%
- The different genres/forms at play: 39%
- Seeing an artist I’d never seen live before: 38%
- The support act: 35%

(Base: 271 respondents)](chart)

That ‘seeing an artist I already knew and liked’ was selected by roughly the same number as ‘discovering artists entirely new to me’ suggests two things; that OUTLANDS is attracting a range of audiences with different levels of knowledge of experimental music, and that there’s a good balance of well-known and more emerging artists.

‘Quality’, ‘engaging’, ‘innovative’ and ‘adventurous’: OUTLANDS in respondents’ own words

The following diagram illustrates the words most commonly used by respondents to describe the OUTLANDS event they attended.
OUTLANDS is having a real impact on audience discovery of new artists; with nearly half of respondents being introduced to artists entirely new to them

“It positively introduced the music to a colleague who previously was not interested.”
Audience member, tour 2

The diagram below summarises how respondents think OUTLANDS has developed their artistic horizons, and indicates the extent to which OUTLANDS is powering audience members’ discovery of new artists. From their feedback it’s clear that it’s having a considerable impact.

Close to half of survey respondents (46%) say that Outlands has introduced them to artists they’d never heard of before, and just over a third (37%) said that through Outlands they seen artists live who they’d previously heard of but never seen perform before. This feedback is really impressive given that we know two thirds of respondents are hard core experimental music fans who go to more than 6 experimental gigs a year.

Conversely fewer than 1 in 10 said that Outlands hadn’t broadened their horizons and just 5% that OUTLANDS hadn’t developed their understanding or enjoyment of experimental music at all.

*(Base: 295 respondents)*

The following table digs into audience discovery more deeply, providing feedback on a tour-by-tour basis. Here it appears that from Tour 3 onwards the proportion who’d never heard of the artists beforehand was higher than for earlier tours. Given that other data suggests limited crossover between OUTLANDS audiences, it would appear that it’s not trust in the OUTLANDS brand that is behind this, but tactics and marketing activity that have aroused the curiosity of a whole new set of ‘newbies’ each time around.

| Respondents' previous engagement with OUTLANDS artists & how attending developed their artistic horizons |
|-------------------------------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| Introduced me to artists entirely new to me      | 46%             |
| Saw acts I’d heard of but not seen live          | 37%             |
| Hadn’t heard of them at all before               | 34%             |
| Had listened to them on radio/streaming platform | 32%             |
| Had purchased some of their music before         | 24%             |
| Had seen them live before                       | 21%             |
| Didn’t really broaden my horizons                | 9%              |
| Didn’t develop my understanding/enjoyment       | 5%              |

| Respondents' previous engagement with OUTLANDS artists & how attending developed their artistic horizons |
|-------------------------------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| Hadn’t heard of them at all before              | 20%             | 28%             | 46%             | 37%             | 38%             | 34%             |
| Had heard of them but not seen/heard them       | 22%             | 28%             | 17%             | 27%             | 21%             | 23%             |
| Had listened to them on radio/streaming platform | 32%             | 28%             | 29%             | 35%             | 36%             | 32%             |
| Had purchased some of their music before         | 36%             | 36%             | 13%             | 14%             | 19%             | 24%             |
| Had seen them live before                       | 39%             | 26%             | 10%             | 17%             | 12%             | 21%             |
An indication that some attenders have gone on to engage further with OUTLANDS artists
As the following diagram shows, a small number of respondents appear to have deepened their engagement with artists they connected with via OUTLANDS. One in 10 has gone on to purchase something by them following the gig, while a third have checked them out online, streaming their work or viewing their website.

![Impact the Outlands gigs have had on respondents' engagement with featured artists](chart)

(Base: 295 respondents)

Feedback too that Outlands has the potential to build larger local audiences still

“It was a great event and I was really pleased that something of this calibre was on in Bristol. Here’s to more!

Audience members, Tour 1

As the following diagram shows, OUTLANDS appears to be sewing important seeds in terms of developing local audiences’ appetites for experimental music generally and going to further experimental music gigs in the future.

![How attending an OUTLANDS gig has shifted respondents' interest in experimental music](chart)

(Base: 295 respondents)

Close to half say that they are likely to go to a higher number of experimental music gigs as a result of attending an Outlands event, suggesting potential here to build an audience for the future. Respondent feedback also suggests that respondents are finding something new and more exciting in the Outlands programming and that it’s this which is powering their intention to increase their gig going in the future.
This feedback - and our interpretation of it as being the seedbed for future audience development - is borne out by the fact that 55% of respondents (133) also said that they thought it very likely they would attend OUTLANDS event in the future.

### 3.5 Audience development challenges

**Year 1 challenges were largely to do with time and resources**

In Year 1, the major audience development challenges were identified as:

- Audiences and partners lacking a clear understanding of the work being toured
- Not enough time for tour producers to create high quality effective marketing materials and for partners to develop proper marketing campaigns
- Promotion having fallen through the cracks in some larger venues that have separate programming and marketing teams
- Majority of partners not having rolled out Ambassador programmes at that point
- Workshop programme not having catalysed ticket sales

**In year 2, developing new audiences was once again singled out by the majority of partners as the biggest challenge they’ve faced**

> “We’ve done an incredible thing bringing people together nationally but how we translate that into larger local audiences is the challenge, and should be the focus going forward.” OUTLANDS partner

With the exception perhaps of Bristol, partners across the board talked a lot about the difficulties they’ve faced in attracting new audiences to the Outlands gigs. Challenges mentioned most frequently were:

- Across a number of interviews, we heard that a lack of resources meant that some partners had found it difficult to deliver all of the additional audience development work OUTLANDS asks of them. This appears to be the case not just for smaller, independent producers/promoters, but also larger partner organisations where music is not the leading artform and they don’t have a readymade audience. Some larger organisations pointed to the need to meet other organisational priorities and focus on higher yielding events, meaning that work on OUTLANDS could be squeezed out in light of these pressures. Smaller organisations simply said they didn’t have the people power to do it. It’s an issue that’s been discussed at network meetings and is recognised as a major challenge and frustration of this phase of the project:

> “We tried to refer back to people’s audience development aims and to use the workshops to reach those audiences...The workshops have on the whole been a little bit of a lost opportunity as partners haven’t always done the audience development work, just put them out there to general audiences and not students. Resource and capacity has been at the centre of why people haven’t done it.” OUTLANDS partner

- Some partners pointed to skills development needs in areas such as data collection, marketing and evaluation, as part of the reason for some of the audience development, audience research and evaluation activity not having happened.
- In addition, the ambition to involve marketing and learning and participation colleagues in larger partner organisations wasn’t always as fully realised as had been hoped.
For these reasons, some partners haven’t collected or recorded as much data as planned, and the distribution of the digital audience survey appears to have been a little adhoc across the network. These factors have left a hole in the data that we have to work with, robbed partners of a more detailed insight into their audiences and their attendance patterns, and made it difficult to draw fully-evidenced conclusions about the audience development impact OUTLANDS has had.

- Lead in times for marketing activity sometimes still being too short, meaning there’s not enough time to develop comprehensive and effective materials and campaigns. This appears to be a particular issue for larger organisations, where OUTLANDS rep needs to give colleagues longer lead in times that the ones that smaller indie outfits work to.

- Marketing materials leading with project names and not artist names, which some felt made it harder to sell.

- Investment in national PR and subsequent positive media coverage not translating into as many new audiences and ticket sales as was hoped.

- Whilst the workshops have been really popular (amongst audiences and partners), the majority of partners haven’t had the capacity to fully capitalise on their audience development potential of the workshops, largely because limited time has forced them to promote them mainly to people who already follow them on social media or who are on their mailing list.

- Audience targets sets prior to the project starting were unrealistic, and as such partners have relied on comparisons between audience numbers in Year 1 and year 2 to measure performance in this respect.

### 3.6 Critical success factors relating to audience development

In year 1, learning and participation activities were identified as the main area of opportunity.

Our interim report identified two main areas of audience development opportunity:

- Focusing more on learning and participation activities, such as workshops, Q&As and the Ambassador programme, to engage with new partners and audiences.

- Building on the trust that local partner brands have.

This year, it seems that a bigger focus on participation has worked for some, as has programming local support artists; meanwhile positive media coverage has helped too.

> “Audiences have gone up in Year 2... You have folk who want to participate and they want to see the gigs....The workshops have definitely attracted new people. They were almost always people who weren’t planning to come to the show.” OUTLANDS partner

Feedback from partner reps suggests that each has identified a different set of tactics for maximising audiences, based on their own resources and the local context in which they are programming.

- For partners who’ve focused on the workshop programme, this has yielded good results in terms of attracting new audiences who otherwise wouldn’t have attended the evening gigs. The following table summarises the proportion of workshop attenders who subsequently attended the related gig:
Although participant numbers for the workshops are small compared to audience numbers, for around most of the partners – DLWP, Fuse, Qu Junktions/Al Cameron, Supersonic and Karst - they appear to have been consistently successful in terms of attracting new attenders.

- For others such as DLWP and MK Gallery, having the resources to develop an ambassadors programme has been key. Here, a focus on developing a relationship with a local art and digital music students has been particularly fruitful for DLWP.
- One partner – Karst in Plymouth – felt strongly that programming local support acts as part of the wider OUTLANDS evening has been successful in bringing in new audience partners.
- Others pointed to the return on investment in national PR, and securing critically positive radio and press features/previews etc.

### 3.7 Points for consideration

**Refresh your approach to audience development, and invest in supporting partners to develop locally-specific marketing audience development plans**

Even with ticket sale monies going to partners, a number have struggled to devote the necessary time and resources to developing a larger audience. At the same time, data suggests there is real potential for OUTLANDS to develop larger local audiences for experimental music, and in particular to develop repeat attendances across OUTLANDS events. Looking to the future, if the development of new audiences remains a key aim of the Outlands project, then consideration needs to be given as to how to ensure that partners do commit the necessary resources to local audience development.

The appointment of a specialist audience development worker, who will work with each partner to assess the audience development opportunity and co-create marketing and audience development plans that are the reference point for all marketing activity, will help. You may also wish to look at how to involve the marketing teams within the larger organisations – what can be learnt there, how could they support other partners?

Whatever the approach, we recommend that you focus some additional resource on developing a more bespoke approach to supporting audience development – some will need more support than others; some may need data training. Working with partners in this way will help them ‘get inside’ the benefits of an audience development-focused approach, and help them to identify which tactics are most likely to help them grow their audiences and increase what they earn from their OUTLANDS programme.

We’d also suggest the network considers some kind of imperative/financial incentive for them to do this audience development work. For instance, it could be that tour costs are only paid once evidence of audience development or evaluation/monitoring activity is submitted.
Develop more accurate audience projections
Going forward, the network needs to use Year 1 and 2 audience numbers – along with clearer and more locally-specific marketing and audience development plans - to develop more informed audience targets for future projects. Doing this will provide partners with more real and concrete audience targets. As it stands, comparing actual audience numbers to these current projections paints a somewhat distorting picture of performance.

It could be useful to distinguish between marketing tactics and activity targeting existing experimental music audiences/fans and those that will target crossover audiences new to experimental music
A number of partners suggested that leading with the artists’ names would have helped them sell more tickets to events. This is likely to be the case in terms of attracting individuals with some prior knowledge of those artists or the scene of which they are part. However, from an audience development point of view, taking an approach which doesn’t lead with the artist names, or assume a prior knowledge of their work (ie. lead with just the name of the artist) can often be useful when looking to attract audiences who will be interested in the concept or in a link that’s explained to an artist or concept/movement that they know about. Going forward, when planning marketing strategies at a local level, it could be useful to interrogate different tactics that would work for targeting each target audience group.

A ‘Test Drive the Arts’ approach that sees individuals progress from free workshop attender to paying audience partner could be worth exploring
In the past we’ve worked with local promoters on this kind of ‘Test Drive’ approach, helping them move people along a progression route from being a free ticket attender to a fully paid up audience partner. This can involve a range of incentives along the way (say, a free drink the first time they return, or bring a friend for free), each designed to deepen the relationship between promoter and audience partner. We’d recommend that OUTLANDS builds this into its audience development planning, so that there is a more strategic rationale to the workshop and Ambassador programmes.

Ensure that everyone who wants to has the resources to develop and deliver an Ambassador programme
While some of the larger organisations have embraced the Ambassador programme, it appears that other smaller organisations didn’t have the resources to do so. Where a local audience development plan suggests that this approach is likely to yield benefits, in the future it could be that more consideration needs to be given to what support different partners might need to implement this kind of work.

Ensure that partners can exploit 3rd party box office data, and consider a formal partnership with Skiddle
A lot of the smaller organisations in the network use Skiddle to sell their tickets. In the future, we’d suggest that they are supported to get properly inside how to fully use its data reporting functionality. There could be potential here to work with the platform to help it enhance its offer to small scale promoters if there is missing functionality. Working with Skiddle in this way would be another way that OUTLANDS could benefit and provide leadership for the independent music sector.
4. SUPPORTING THE PROFESSIONAL AND CREATIVE DEVELOPMENT OF A DIVERSE RANGE OF ARTISTS

4.1 Developing artists’ practice, skills and ambition

OUTLANDS provided artists with a rare opportunity to create work and present it in a way that felt truly inter-disciplinary, with real investment in R&D

“[Collaborative artists] coming from different backgrounds really did push the scope of the work that I make in terms of the aesthetic, the sounds that I was making…it really pushed me in my thinking and practice.”
Commissioned artist

Across both years, perhaps the most consistent comments about the impact that OUTLANDS has had on artists are that the collaborative nature of the projects has enabled them to create and present new work in a way that felt truly inter-disciplinary. Time and time again, their feedback has highlighted how key this aspect of the work has been for them.

“The relationship I had working with Keith was extremely enjoyable, we...immediately clicked both personality-wise and creatively. We were both keen to find genuine common ground and worked hard to focus and trim the ideas down to something we felt genuinely answered the ‘brief’ and commission.... As a musician with a fine art background I particularly enjoyed working on a project that straddled both of these worlds.”
Commissioned artist

Some have been used to working alongside artists from other disciplines, but what’s been unique about OUTLANDS is that the work itself and the way it has been presented has felt entirely inter-disciplinary and new.

“We have worked with musicians before, commissioning them to make sound for our work, but we have not been commissioned specifically to collaborate with a musician and then tour it.... It’s been an interesting journey to find a space where our two languages as visual artists and musician meet, both accentuating our critical dialogue and extending it. It’s been greatly rewarding creatively, and something we would do again.”
Commissioned artist

Underpinning this has been an intensive R&D process - sometimes including overseas trips - which involved not just the collaborating artists but also the producers and, in some cases, technical team.

“I guess I’ve always been interested in works that happen at the edges and in the overlaps between disciplines and this project has been the most fully collaborative to date. This was due, in no small part, to the support from Outlands and KARST for the sustained period of R&D leading up to the tour. The commission has hugely developed my practice through the opportunity to collaborate over a period of months with Beatrice and, in many ways, it was a four way collaboration with Al and Jen, Beatrice and myself. It is a model of production that offers the opportunity for all parties to move into new territory and I’m sure it would be of huge benefit to anyone else involved in developing a new commission.”
Commissioned artist

Artists and producers across the board have spoken about the importance of this period, given that most of the projects have involved commissioning ambitious new work from artists who’ve not previously worked together, and that thought needed to be given as to how to then tour it.
OUTLANDS’ touring model was a new approach for many of the artists, unlocking fresh thinking about their practice and the development of practical skills and understanding.

“It has really opened up the possibility and demands of taking a work on tour, ensuring it has the capacity to be put up in a day then consecutively do this for nine dates and build a work night by night according to venue and audience. It has made me think much more about... how modular systems are employed in both the build-up and breakdown of a work.” Commissioned artist

For the visual artists involved in the project, OUTLANDS model of touring each show back-to-back’ was an entirely new approach, and another of the things that made the opportunity unique.

“I have been commissioned a number of times to work with visual artists on collaborative works, but none with the touring outcome.” Commissioned artist

Whilst challenging on a practical level, for many having to consider the touring aspect of the work unlocked a shift in their thinking and in their creative practice.

“We have got used to working on large scale installations which are exhibited for several months at a time. Here we needed to consider how we could bring a sense of that scale and screen structure, to spaces with different dimensions, and which was portable. It’s a challenge which we enjoyed, learnt new skills to develop it (first time printing in 3D) and will apply these skills again in the future.” Commissioned artist

Linked to this, that the work toured and was presented in a different venue each night allowed the artists to learn more about the work over time; in a sense, every work evolved as a result of this, and was in some way different each night.

“We set no rules of engagement but did change the work around in terms of lighting, sound cues and speaker placement partly according to the venue and also on the basis of what we were learning cumulatively night by night.” Commissioned artist

All of the artists could point to skills that they had developed as a consequence of working on a touring project. Those mentioned included:

- Practical skills and understanding about the realities of touring
- Technical understanding around work that needs to (and can easily) be installed and taken out each night; how to do this more efficiently
- How to transport equipment
- New approaches to live performance, and more creative understanding around how to present audio works in unusual spaces with challenging acoustics, how to craft sounds and deliver those in new contexts
- New approaches to ‘making’
- Enhanced technical understanding around sound equipment and sound techniques

“We have learnt how to transport equipment better... how to be efficient with our installation and take down. ...Working on the Ecstatic Material tour really helped us develop our live performance and overall sound. Through working with Alan Burgess and performing every night we were able to grasp a more technical understanding of the sound equipment...Alan was super helpful and offered advice on how to control our sound, and make it sound best. Also we challenged and expanded our making skills specifically our ceramics.” Commissioned artist
OUTLANDS afforded artists an opportunity to scale up the ambition of their work, unlocking for some less experienced artists a shift in confidence

“I’ve been wanting an opportunity to try a larger more challenging multi-channel audio set up for a piece and this gave me that opportunity. Working with a visual artist refreshed and invigorated my perspective on how to work with objects and sound...I am very pleased to have taken on the challenge of a significantly larger multi-channel audio set up (19 speakers ...!) and definitely would like to continue working in this vein.”

Commissioned artist

All of the artists who’ve been part of the OUTLANDS project – visual artists, musicians and sound artists, established and emerging alike – are clear that OUTLANDS gave them an opportunity to scale up their ambition. For some, it enabled them to realise long held ambitions, while for others it provided opportunities for an unexpected shift in direction. In all cases, it appears to have developed their artistic curiosity and sense of possibility.

“Jamie and Issie are massively pushing themselves.... I said ‘You need to think more creatively’. (Without OUTLANDS) They couldn’t have gone to Japan...It’s been large part of their income. They are in an interesting position. Jamie has a full time job, and Issie has no money as she is a full time artist. Jamie can’t focus so much on his practice. They have been doing things for cheap for so long.... This gave them a chance to see what their work can be if they are paid properly. It’s helped them see how it could be a full time career.”

OUTLANDS partner

For more emerging artists, working as part of OUTLANDS was the largest ever commission they’d had. For some, OUTLANDS gave them an opportunity to focus more fully on their work over a concentrated period of time. In a number of cases, this experience validated their work, shifted their self-perceptions and increased their confidence.

“The level professionalism from everyone on the tour and behind the scenes has basically made us more professional as artists, and also validated our practice. ..... We have grown in confidence in what we do, but this is mainly because of how much we feel that we have improved because of this tour, and performing every night. Having a wider audience engage with what we do, and receiving positive feedback is always a good confidence booster.”

Commissioned artist

4.2 Developing artists’ profiles, networks and audiences

Being part of OUTLANDS has increased the profile of featured artists, in terms of both the public and the industry

“I am not great at social media but my Instagram and Facebook followers have increased as a result of the tour! The 4* review from the Guardian was really appreciated - especially as we were on tour when it came out.”

Commissioned artist

Amongst all of the artists, but especially those who are less well known, there’s a clear sense that OUTLANDS has raised their profile amongst the wider public. This is also particularly true for overseas artists, some of whom have a relatively low profile in the UK. Several singled out the fact that their social media following has increased as a result of their OUTLANDS tour.

“As we have said before our social media following has increased significantly. Someone from craft magazine has been in contact and they want to do a feature on us, regarding craft and performance.”

Commissioned artist
OUTLANDS has also helped artists to expand their networks and raise their industry profile. A number of artists listed curators they’ve met as a result of being part of OUTLANDS, and talked about the possibilities these conversations are opening up for future work and commissions.

“I was in Manchester for the festival recently and met several international curators in our field of media art who were intrigued to hear we had worked with Eartheater. It helped to re-ignite a curiosity in our work, with invitations to get in touch and pursue future engagements.” Commissioned artist

Producers also could point to instances where they’d been involved in helping artists to develop their networks. For instance, as a result of working on the final OUTLANDS tour, Qujaku from Japan are now being pursued by two UK record labels. Should the deal come off that will be a catalyst for them to tour in the UK more in the future and help them build a more solidly international fan base.

OUTLANDS has introduced new, and often younger, audiences around the country to their work – audiences who’d not otherwise have seen their work

“I’ve definitely met a new audience based on the number of people I’ve spoken to before and after the events. It has taken me to parts of the UK I’ve never been before so they have definitely been new regional audiences for me.” Commissioned artist

There’s no doubt that OUTLANDS has connected artists with audiences around the country who otherwise would not have had the opportunity to engage with their work in a live performance context. Many were particularly enthused to have the opportunity to present their work outside of the UK’s big cities, and for the majority, it was the first time their work had been presented in some of the tour locations. And of course, for overseas artists, OUTLANDS introduced them to new UK audiences who it’s unlikely will have seen their work live before.

“Yes, we have definitely reached new audiences, as before the tour we had only played a hand-full of gigs outside of Bristol - each to very small audiences. Our social media following has gone through the roof.” Commissioned artist

Artists pointed to the numbers of audience partners they spoke to before and after their gigs who had never witnessed their work live before, and talked in particular about their work being exposed to new, younger audiences.

“Alex sits in a field of experimental music that we have often found ourselves in as artists who work with sound. Alex’s audiences are more of a younger generation who through this project are now being introduced to our work.” Commissioned artist

Artists and producers have developed strong relationships, and with that ambitions to take the work forward and deepen relationships built during the project

“Myself, Al and Jen have been talking about Ecstatic Material since 2015 and the idea of putting a show together around this title. Throughout, the relationship with them both has been so positive and productive and the tour really cemented this. We were all crew and completely invested in getting the best show out there that we could. It has been of the best experiences I’ve had of realising and delivering a project and didn’t really want the tour to end.” Commissioned artist

As we’ve mentioned, the artists benefitted from an intense R&D process that also involved their producers for the project. What’s also clear is that over the course of developing their OUTLANDS projects, artists and
producers have developed strong working relationships, based on mutual trust and understanding. In some cases, this has been about deepening existing relationships, and in others about catalysing new ones. In a number of cases, the artists and producers involved are now thinking about how to extend the lifespan of the project beyond OUTLANDS, an indication that the project is likely to have a direct artistic legacy stretching into the future.

“We have developed a strong bond with Alex, our musician collaborator. The project has been a great creative success and has already been invited to several high-profile sound/music festivals in Europe, with others having expressed an interest... Nothing has been confirmed but there are conversations happening about a European tour with ecstatic material and potential festivals.” Commissioned artist

4.3 Critical success factors

In year 1, these were mainly about the opportunities for collaboration and connecting with audiences

In Year 1 our interim report listed the following as critical success factors and opportunities:

- The fact that each tour had been a new commission/collaboration was seen as key to artists developing their networks, practice and skills
- The workshop programme was also seen as a key part of audience and skills development
- The reach of the tours and the opportunity to develop new venue relationships across England

In Year 2, much of the success is attributed to the development of strong working relationships with each other, their producers and the wider OUTLANDS team

“We haven’t worked with DLWP before. Our main point of contact was Caleb as producer. He is extremely capable, not just as a producer but bringing his experience of being an artist and musician into play. He knew when to get involved and when to stand back, when to guide and when to let us pursue creative ideas individually. He was key to getting our collaboration afloat in the early stages and is a great mediator. Caleb’s presence played an important part in us initially engaging with the project. Everyone we subsequently met at DLWP were professional and experts in their field.” Commissioned artist

The following have emerged as key success factors in the second year:

- The opportunity for a decent, adequately resourced, R&D period that also involved their producer
- Development of a team ethic/great working relationships between artists, producers and tech teams
- Being able to learn from each other/partners of the team
- Having experienced, skilled producers, able to guide the process with understanding and empathy
- Similarly, having an experienced project manager working at the centre of OUTLANDS
- Some artists talked about how useful it was that their producers documented the work along the way
4.4 Challenges

In Year 1, these were in the main about more limited opportunities for engagement with each other and the wider OUTLANDS ‘machine’

Our interim report noted the following as the main challenges:

- Lack of time to develop meaningful creative relationships with their artistic collaborators and lack of involvement in tour planning
- Some artists also felt they would have liked more and earlier engagement with marketing and PR:

This year the challenges were much more linked to the practicalities of touring

This year’s feedback highlighted the following challenges:

- The practical and logistical challenge of touring some of the work that was created, something that unsurprisingly was mentioned much more by producers than artists
- Not having the opportunity to test the shows with a live audience before taking them on tour
- The taxing tour schedule was mentioned by both producers and artists, with some suggesting including a day off within the schedule
- Not having enough time between the get in and the performance
- One or two artists felt that the R&D budget and timescale didn’t properly reflect how long it takes to develop new work

4.5 Points for consideration

Is there potential to formalise and enhance the showcasing/network development aspect of OUTLANDS?

It’s clear that there is a real appetite amongst artists and producers alike to develop their OUTLANDS projects further, and to take them out to other venues and festivals in the future. As we mentioned last year, it may be that there is a benefit in taking a more proactive stratégic approach to connecting the work with potential bookers, either by the OUTLANDS project manager routinely inviting key individuals to performances, or by tour producers factoring this in to their role and working with the central OUTLANDS team to ensure a good database is built.

Consider building some kind of sharing into the development process if relevant

Given that there are so many ‘firsts’ in any OUTLANDS project, it may be worth you considering building in some form of small scale sharing when you are planning the development process. It’s common practice in new writing and theatre circles, and provides a useful opportunity to get audience and participant feedback. It would potentially sit well with the iterative process that seems to play out over the touring period too.
5. IMPACT ON THE TOURING OF EXPERIMENTAL MUSIC AND THE FINANCIAL VIABILITIES THAT UNDERPIN IT

5.1 Increasing the provision of high-quality experimental music tours for regional audiences in England

“The key difference of OUTLANDS for us is being able to put on that level of production. We are an 80 capacity venue in Bradford. The best we can normally ask for an audience is 30 people. The budget we are working with is nothing. We just rely in ticket sales.... For us, OUTLANDS is the biggest production in any year.” OUTLANDS partner

Being part of OUTLANDS has enabled some partners to scale up their programme – in terms of ambition, productions and frequency – a key form of organisational development

There’s little doubt that for most network partners OUTLANDS has added an extra dimension to their artistic programmes. Where this is potentially less the case is for more established partners, such as Qu Junktions and Capsule, which both have extensive and varied music programmes already.

For some partners OUTLANDS has increased the frequency with which they have presented experimental music to their local audiences. For gallery-based partners, such as DLWP, MK Gallery and Karst, OUTLANDS has enabled them to develop a clearer core experimental music offer that has clear links to their wider programmes, and the potential to have a lasting legacy.

“It’s definitely given us a cornerstone for the experimental music programme. A kind of narrative to build a programme around. I think we’ve seen a slow build of numbers which would indicate that’s working. It’s a stake in the ground for a certain ambition to show music beyond the mainstream.” OUTLANDS partner

In addition, OUTLANDS also means that for that same range of partners, the ambition and scale of the experimental music offer has increased. It’s enabling them to present work that is much more ambitious than the work they’d be presenting if they weren’t part of the network. For many, it’s also a unique opportunity to present cross-disciplinary work:

“Has it had an impact on our programme? Definitely, in terms of scale of production, it being about cross collaboration and working with artists I’ve heard of...So like the Keith Harrison one, I’d never worked with a visual artist of this scale before. In terms of say the Eartheater show, the development was around the scale of the show, bigger venue, a lot of the visual artists were people I haven’t worked with, the cross collaboration of all that.” OUTLANDS partner

Some partners have also programmed additional experimental music gigs outside of the OUTLANDS programme - making a difference to what the national touring map looks like

For some, being part of OUTLANDS means that they’ve also begun to programme additional experimental music events outside of those directly part of the OUTLANDS programme, making some tentative changes to what the national touring map for experimental music looks like and where it reaches.
“We did do a series of experimental music nights, for the local scene. We asked a few folk if they wanted to get involved. It was a niche audience... anything from 10-60 people. Deciding to do that...that was definitely a direct result of OUTLANDS. Before we didn’t really do music, just some occasional live performances as part of exhibitions.” OUTLANDS partner

What’s powering a lot of this are the relationships that have developed between network partners. Partners with existing networks in the experimental music sector are connecting other partners with producers working on tours that aren’t part of OUTLANDS, and as a result, these less experienced partners are beginning to further build their experimental music networks and programmes.

“OUTLANDS has also been a way to interface with other organisations on tangible projects, which has brought us into close conversations with other partners and brought lots of other work and projects to the table.” OUTLANDS partner

It’s also allowed network partners to commission work that they otherwise might not have been able to commission

As we discuss in the section on the impact OUTLANDS has had on artists, it’s worth noting here that the project has enabled the producers of the OUTLANDS tours to commission artists and cross-disciplinary touring projects that they would otherwise not have been able to deliver. As one partner said:

“Opportunities to commission high quality touring work, and for that to be underscored. That’s the holy grail.”

For some, it’s a chance simply start commissioning, rather than just take work that already exists; for others, it’s a chance to commission higher quality work, with perhaps a longer R&D time than normal and with a wider range of artists from different artforms.

“With my tour, the ambition of what we are touring, with both the acts we are taking on the road... It has made me push the artists to think bigger.” OUTLANDS partner

Some partners say being part of OUTLANDS has helped them with building a stronger, more visible scene

“Being introduced to the network has been really good for us, and for Plymouth. In Plymouth, the music scene has been dying. To be able to put this stuff on has been incredible.” OUTLANDS partner

Some partners – especially, but not exclusively, those based in galleries – say that being part of OUTLANDS has helped them build or better connect with a local experimental music scene. Both MK Gallery and Karst in Plymouth talked about how OUTLANDS has meant they’ve taken tentative steps towards building a local experimental music scene that didn’t exist beforehand.

“It’s been an incredible process for me...I’ve been running experimental music events semi-regularly at the gallery. It’s enabled me to lift that programme up and situate Milton Keynes in that sector. There’s no other provision at all for experimental music in Milton Keynes. Not many artists would be thinking about MK on a tour...There’s an ongoing conversation about how we retain artists in the city. There are limited cultural opportunities if they studied in London or Manchester say. That’s what I’ve been focusing on, building communities, giving platforms to artists. OUTLANDS has been key to that.” OUTLANDS partner

For other partners, the varied nature of the OUTLANDS programme has meant they’ve been able to develop relationships with other local venues and promoters, cross fertilising and moving the local scene on:
“Compared to partners based in venues... I can say ‘which venue will suit this production?’ Working with new venues, having the freedom to do that, I’ve really enjoyed that.” OUTLANDS partner

Meanwhile, other partners talk about how that newly energised scene is beginning to unfold around the work they’ve done as a result of OUTLANDS.

“In terms of a local scene, lots of people have hooked up with people they’ve idolised. Other conversations have happened. There’s a lot more connectivity. The events bring people together, they’re able to share... People with different practices coming together and respecting that. Catalysing a scene? Karst is becoming a catalyst for that.... It’s about having that space and bit of time to get in and perform.” OUTLANDS partner

5.2 Increasing the viability of presenting and commissioning experimental music for network venues and promoters

For a number of partners, OUTLANDS is what makes it financially possible to present this kind of work

“We wouldn’t have been able to do any of these shows at all (without OUTLANDS funding). It’s created a backbone for us. That’s huge. The shows wouldn’t have happened, those workshops wouldn’t have happened, the uni trips wouldn’t have happened.” OUTLANDS partner

For many, if not all, partners, OUTLANDS funding is the difference between being able to present this kind of ambitious, cross-discipline work and not. This appears to be the case for both larger organisations whose main focus isn’t music and smaller, independent organisations. For both kinds of partners, the OUTLANDS funding that underwrites artist fees and allows local partners to retain ticket revenue is absolutely vital.

“Financially.... For the audience of each tour, if they’d needed a fee I couldn’t have agreed that. OUTLANDS enables these shows to happen. .... Without their support? There would have been bigger gaps in our regular shows, and we wouldn’t have had bigger shows.” OUTLANDS partner

5.3 Critical success factors and challenges

In year 1, securing a London partner and ensuring all partners remained on board were key success factors, while challenges were largely to do with time and resources

Our interim report identified one main critical success factor: that all 3 were taken up and promoted by the 8 OUTLANDS partners, resulting in a total of 24 regional dates over the Year. Two tours also secured London dates, increasing the tour schedule and the network to include non-partners. The following were identified as challenges and limiting factors:

- Lack of baseline data in partner towns/cities making it difficult to make comparisons with previous years
- Gaining traction and ongoing media coverage; key factors here were felt to be the abstract nature of the commissions at pre-performance stage, lack of recordings/label backing, limited artist availability and delayed marketing assets.
- The network’s diversity meant that there were very different implications for each around resource, capacity and skills, with some partners struggling with key requirements around data collection and audience development.
Some smaller partner organisations were unable to fulfil even the most basic requirements of the project on these grounds, and their ongoing partnership with the network was under discussion. Smaller than anticipated audiences in Year 1 suggested an ongoing financial risk for promoters in presenting experimental music and that OUTLANDS hadn’t massively increased ticket sales as a proportion of the overall income mix for partners.

This year, critical success factors appear to be financial
Available data suggests that in Year 2 it remains challenging for many partners to develop larger audiences for this kind of programming. In this context, the central funding that OUTLANDS is able to put into the commissioning and touring of the work is essential. Without it, this kind of work would simply be beyond the reach of most of the partners.

Meanwhile, there are challenges around touring back to back shows to a network this large, and for some partners, OUTLANDS still presents a financial challenge
Partners identified a number of practical challenges around the touring model that OUTLANDS currently uses:

- Back to back dates means that some people have to present shows on difficult nights; traditionally Monday nights are always a tough sell.
- Some smaller organisations have struggled with meeting the technical challenges of presenting some of the shows; this is partly to do with capacity and partly to do with last minute changes being made to tech specs (part and parcel of working on and touring an entirely new commission).
- The same is true for visual arts organisations, where the tech specs for experimental music shows can prove really challenging for tech teams used to working with different kinds of artists and work, and with longer get in times.

Despite being very clear that it is enormously beneficial to their organisations, some partners – both large and small organisations alike – fed back that OUTLANDS remains a financial challenge for them, largely because of relatively low ticket sales. Their feedback can be summarised as follows:

- Some smaller organisations fed back that because OUTLANDS funding doesn’t stretch to covering their time, and ticket sales aren’t large enough to do this either, they still lack the financial resources to devote the required additional time to audience development.
- Meanwhile, one larger organisation pointed to a shift internally that means there is increased pressure for the performance programme to generate a profit, something that OUTLANDS is unlikely to do given its focus on a relatively niche area of programming.
- Partners who aren’t venue based incur additional costs that other venue-based partners don’t (venue hire costs for instance), which have to be met out of ticket sales.

5.4 Points for consideration

Consider developing the range and scope of your artistic activity, if you decide to increase the network’s size
Across the partnerships there seems to be a widespread recognition that the network would be stronger for inviting new partners from a wide range of organisations. Such a move makes real sense, but we would suggest that any increase in size and diversity means that the OUTLANDS programme will need to become more varied in terms of shape and scope (ie. not just producing back to back tours that everyone takes) if it is to have relevance to the different organisations within its ranks and the audiences they serve. A failure to do this will potentially result in two things: organisations drifting away from the network and an ongoing difficulty in growing audiences.
6. FOSTERING COLLABORATION, PROFESSIONAL DEVELOPMENT AND SHARED LEARNING, AND BUILDING CAPACITY

6.1 A significant professional development for partner reps and their colleagues

“Nurturing the network has been as important and successful as the touring.” OUTLANDS partner

“The network is the strength…. The main one. Ideologically and from a bigger picture point of view, that’s what makes OUTLANDS interesting and important.” OUTLANDS team partner

For all partners, being part of the Outlands network has had a real professional development impact, enabling them to develop their skills, understanding and confidence

“It’s been really important for my development. I can apply the things I’ve learnt to other shows we have. There will come a time when there’s less to learn I think, but I’m learning A LOT at the moment.” OUTLANDS partner

Across the board, every partner rep we spoke to was very clear about how enormously valuable being part of the OUTLANDS project – and crucially part of a working network – has been to their professional development. And all could see how this development would impact more widely, across other areas of their professional lives and the organisations they work with.

“It was invaluable experience in how audiences respond to a non-standard performance, and in developing a cross-artform commission from the start to the stage of performances. Working on that big commission, getting inside the difficulties of touring it, has been really useful learning for me”. OUTLANDS partner

As you’d expect of a network whose partners come from different artistic backgrounds and have been working in experimental music for different lengths of time, the ways in which it has impacted has been different. Key areas identified include:

- For producers, an increased understanding of how touring works, how to programme a tour successfully and the practicalities of touring work of this kind; because of the varied nature of the work produced, this appears to be true for both experienced and newer producers alike.
- For all partners, an increased understanding of what it takes logistically to present this kind of work, from the get in, to event management and the get out.
- Again for producers, they’ve enhanced their understanding of commissioning this kind of cross-discipline work, and of working with artists on extended R&D periods.
- A number of partners talked of having developed skills and understanding around digital marketing
- Others talked about having developed a much better understanding of how to work with artists from other disciplines (ie. those disciplines that aren’t their particular specialism).
- Those who worked with Ambassadors talked about having developed key skills in this area too.
- Some less experienced partners fed back how useful it had been to simply learn more about how music touring works, and who the other key players are.
Some of the partners have been introduced to new ideas around monitoring and evaluation, with some commenting on how critically reflective the network has been.

“It’s given me more insight into what it means to programme these things. How much I don’t know. Robert Lowe for instance... That stuff is quite inspiring to see. It’s definitely made me think about what it means to programme something experimental... It’s opened my eyes and given me an insight into what can be done.”

OUTLANDS partner

Beyond the development of their skills and knowledge, being part of the network has also resulted in a sharing of experience and learning, in relation to challenges and successes. With this has come a kind of realisation that leads to validation of their own individual experiences. As ever, it’s been good for network partners to realise that their experiences and challenges aren’t unique – and to explore potential solutions with peers.

“It’s been amazing and kind of incredible to meet and learn from these incredible people around the country. To learn that lots are facing the same challenges and how they are meeting them. The network into action has been great. I learnt a hell of a lot, from digital marketing to working with artists and how to programme a tour. It’s been huge.”

OUTLANDS partner

With all of this, it’s clear that being part of the network has had a huge impact on the confidence of the majority of partners – confidence to think bigger and differently, to reach out to others in the sector, and to develop their programmes in ways they wouldn’t have done otherwise.

For those working in larger organisations, they’ve seen similar professional development happen amongst their colleagues and peers, and also seen organisational development

“The technical staff have been pushed. The marketing staff have had a chance to learn, and although we’ve still got work to do in terms of the way we talk to them about experimental music, I’ve definitely seen them develop... They’ve definitely come on board with this in last couple of tours... They’ve embraced the ambassadors programme and have used it with some of their own work.”

OUTLANDS partner

As well as the professional development impact they’ve noted for themselves, some partners mentioned that they felt OUTLANDS has pushed colleagues to develop their skills and understanding too. Recognising that at times, it’s not been easy to drive forward this kind of change in their organisations, some admitted that the professional development was not always welcome, and the result of their colleagues finding themselves in situations they’d perhaps rather not be in!

Working with Outlands has helped some Ambassadors to develop their careers

Keen to target and grow particular kinds of new audiences, some network partners worked with Ambassadors from within those target groups. In these cases, partners could point to how working on the OUTLANDS project had contributed to the professional development of those individuals, helping them to develop new skills and contacts that have already moved them forward in their careers and with their own music promotion. MK Gallery said of their Ambassador, Sonia: “She’s just graduated. She’s been coming to network meetings and came to Counterflows. She’s now starting to put on her own shows.” Meanwhile, DLWP’s Ambassador, Laura, has recently taken a job in the DLWP Box Office team.
6.2  A wider organisational development benefit for some partners

For some partners, being in the network has catalysed real organisational development
Talking with some partners, it’s very clear that being part of OUTLANDS has helped (them to) unlock some quite profound change within their organisation. Again, because of the different contexts in which they are working, this impact hasn’t been uniform. Here’s how this has played out for some partners:

**FAT OUT**
For Emma from Fat Out, OUTLANDS came along at a pivotal point in Fat Out’s evolution and in her career. She credits OUTLANDS with giving Fat Out a new lease of life, providing both stability and a strategic direction for the organisation as it moved from being venue-based to a more peripatetic, flexible producer and promoter of experimental music. Here’s how she put it:

“When OUTLANDS started I was closing a venue. Fat Out had a venue at Islington Mill, and I was running stuff with Verity. It was a big period of change for me and for Fat Out so it was perfect. OUTLANDS gave a new direction for what I wanted to do. Our venue closed in September, and the 1st OUTLANDS tour was following March. It played a big role in what my programme was going to be, provided stability in terms of what the year was going to look like. The 3 shows in 2018 were useful in establishing ourselves post-venue.

So when we closed, I went from running 2 limited companies and employing a lot staff – we had 2 directors, 6 or 7 casual bar and small marketing team – to a sole trader. Now I’ve got a limited company again and have just employed my 1st partner of staff.

Being part of OUTLANDS has been good in terms of establishing the kind of work I wanted to do. I wasn’t sure if I wanted a venue. Being part of OUTLANDS means it’s doing more ambitious projects, in different spaces, that’s how I want to move things forward. It’s speeded everything up, helped with my Arts Council application. It’s given me support and confidence: both major parts of thinking big.”

**KARST**
For KARST, the impact of OUTLANDS has been felt across the organisation’s operation. On a very practical and operational level, committing to OUTLANDS has meant they’ve drafted in additional specialist sound engineering expertise and also invested in new sound equipment. It’s this investment which has in part catalysed the development of a wider experimental music programme, which in turn has sewn the seeds of a new local experimental music scene in Plymouth. So the impact reaches beyond the venue into the local community, benefitting artists and audiences alike. KARST’s part time artistic director, Carl xxx, had this to say about this shift:

“It’s been good to outsource some of the work... We brought in a sound engineer, which has been good as it brought real specialism into the team. Before OUTLANDS, most of the sound kit was second hand, we had no sound drapes or a proper PA. We’ve now built up enough kit to now do gigs outside of OUTLANDS, and did recently do a series of experimental music nights.”
QU-JUNKTIONS
When they started working as part of OUTLANDS, Bristol-based Qu-Junktions had already started to work with i arts curator, Al Cameron, who had a track record of working on projects that also involved experimental music. OUTLANDS that informal relationship has evolved into a stronger and more formal partnership, based less around ‘regular looking’ gigs and more around producing more ambitious, cross-discipline happenings and touring projects. As such, it’s had an impact on their business model and financials, programming policy and more practical operational matters. This is how Al describes the shift:

“One interesting thing is that... when OUTLANDS started off, Qu and I weren’t working together in the same way. We had done lots of things, but when it started we were essentially different partners representing the Bristol region. I do think part of what’s resulted from me throwing my lot in with them in a more formalised way, is that the work we are doing through that is essentially focussed not so much on gigs at all but projects with a bigger timeline, that find that interesting space where visual arts, performance and sound crossover. So in a certain way... working on that kind of thing through OUTLANDS has helped to change our thinking. For me, this is now a really different way to be working. Now I’m not sure we really see it as 2 different partners, so OUTLANDS has helped change our relationship.

I would say through the process, a lot of what was done to set up the network was really instructive for the new Qu projects strands. We were putting in our own bids and thinking about evaluation and audience plans. OUTLANDS having done that was really useful for that. Qu had done an ACE bid a while back, I had done a few. OUTLANDS helped change the way we thought.... We learnt more about the priorities and what would get funded. There were a lot of changes from that.”

DLWP
For DLWP, OUTLANDS has reinvigorated and helped to cement experimental music into the venue’s wider artistic programme. Its impact has been much wider though, perhaps because of the way that the project has enabled them to test a number of new approaches and ideas, around the use of Ambassadors for instance or trialling new marketing ideas. As a consequence of that OUTLANDS means that the organisation is thinking differently not just about how it works with experimental musicians and how that work fits within the programme, but also about how it engages with new audiences and with potential partners from other sectors such as HE. Here’s how Caleb Madden talked about this:

“It’s been a real journey for the organisation in terms of how it thinks about the experimental music programme. Before OUTLANDS we were finding it hard to really have an experimental music programme, going from Arts Council application to another, and were in a position where it just wasn’t happening like we wanted it to. OUTLANDS has reinvigorated it; it’s a chance to re-engage. It was our offer before, but now those audiences are being offered things coming out of the visual arts programme and learning and participation. It’s more joined up. And now the live music programmer is starting to engage with OUTLANDS so there could be some opportunities coming through there.

We’ve tested ambassadors, test a lot of marketing ideas, and have that backed up and worked with a national PR, and to do that as R&D without being tested on our results has been great. We’ve thrown a lot of stuff at the wall, and seen what’s worked and what hasn’t. It’s about how we start to get a critical mass of audiences and gigs that will stand up on their own. That’s starting to happen, a few events are starting to emerge.”
6.3 Critical success factors and challenges

Getting time together has been key – that’s where the learning and ideas sharing goes on – and the diversity of the network has been crucial too

“In terms of professional development, the impact has been vast... When we’ve met up in person in particular that’s been really good for me... There’s been a genuine sense of networking, and coming into this role entirely new, with a background as an artist not working in venues, it’s been good as a sounding board, and good to meet people from the venues. Putting a face to a name, reflecting on the challenges we have and comparing my own to what I’m hearing from other partners.” OUTLANDS partner

Like all successful networks, the time that network partners have spent together has been really important, in terms of sharing experience, awareness of artists, and learning. All of the partners spoke to the very real value in getting together in person, not just at quarterly half day network meetings, but also at the various conferences and festivals they were able to attend as a group. Those in person moments, were where their relationships really built, and where the shared learning happened – for both experienced partners and those newer to the experimental music sector.

“Having access to the expertise of the other partners, those who are more experienced, has been incredible. Being able to talk about lots of different things has been invaluable.... Being part of OUTLANDS has increased my knowledge, expertise and my contacts in experimental music sector.” OUTLANDS partner

It’s clear from their feedback that the peer learning afforded by the network has been invaluable, and arguably the most impactful thing for some, resulting in deeper knowledge, enhanced confidence, and a sense of validation. Given this, it’s not a surprise that for many partners, having the chance to get together in this way was as important as the touring work that happened.

“The most useful thing has been the network, the shared learning.... That’s really useful, it builds trust, you meet up and chat, participate in discussions... That’s been really useful for us in terms of organisational development.” OUTLANDS partner

The network’s diversity is key

“The network is interesting in terms of mix of NPOs, punk, DIY who find data collection alien.” OUTLANDS partner

The other crucial mix in this is the diversity of the network; having a range of partners with different experiences and backgrounds has unlocked much wider learning, and also ensured they have the right mix of skills, knowledge and awareness around the OUTLANDS table.

“The best past of OUTLANDS is stepping in the room with people like Supersonic, who have been such an inspiration to Fat Out. Everyone has had their role. For instance, from my side, I go to loads of shows, and I’m connected to the artists on the scene, I have some knowledge that the bigger organisations don’t.” OUTLANDS partner
The network management being so strong has been important

“Sam has been brilliant in terms of comms and keeping things moving….And seeing Pippa, how she took our ideas and turned them into a bid, that’s been really useful.” OUTLANDS partner

All of the partners were very complimentary about Sam Francis’ project management, and the way in which she communicated with network partners. There’s little doubt that having such strong support at the centre of the network has been a key success factor. Meanwhile, a number also mentioned how useful the involvement of Pippa Moore, a partner of DLWP’s development team, had been, in terms of translating the partners’ visions and ambitions into language that worked in funding applications.

The diversity of its partnership is a challenge as well as a strength

“It’s a really diverse set of organisations... receiving organisations, some are DIY right up to DLWP, indie like Supersonic. That’s really interesting, but it’s difficult. But the opportunity to produce a tour with a decent budget is good, but the inflexibility to tour to all 9. That’s an interesting challenge, trying to make one size fit all.” OUTLANDS partner

Whilst the network’s diversity is a strength in terms of professional development, it also presents a number of challenges. When partners have different sized and shaped programmes, there’s a significant challenge in the network’s current somewhat ‘one size fits all’ approach. For instance, some partners are as focused on producing national projects as they are promoting local events, so for them the focus on local audiences, the learning and participation programme is less relevant and feels additional and slightly anomalous to them. Meanwhile, the challenge of asking everyone to promote every tour means that some partners felt like they were programming things that didn’t entirely fit within their programme and weren’t necessarily relevant for their audiences.

Getting to the network sessions remains a challenge for some smaller organisations

“The online discussions are interesting. London and back in a day is a right mission. Can’t see each other, but the online support is good.” OUTLANDS partner

As was the case in Year 1, some of the smaller organisations within the network spoke of the challenge of taking a whole day out for network meetings, when they only work part time. Here, they said that the online support, group sessions and webinars were a useful substitute.

6.4 Points for consideration

Think about how you work with producers, if/how these producers might sit within the network, and if everyone’s role in the network needs to be the same

Other networks we’ve worked with started out with promoters from within the partnership producing the tours, so that the partners could create touring product that meets their needs. At a certain point in their development however, they went on to develop co-producing relationships with sympathetic producers. Is there something here to consider for Outlands? And as there are partners who more usually act as producers do you include them more specifically as producers? This links to the wider question of whether everyone’s role in the network needs to be the same, and is something that was raised by a couple of partners.
As other touring networks have done as they’ve matured, you may want to expand and diversify the network, reducing pressure on partners to book every tour, introducing new skills and experience, and broadening its reach.

Given the challenges already inherent in the networks diversity, and that this is also a strength in other respects, it’s worth considering that beyond moving away from the one size fits all approach, the network may actually want to more obviously reflect that some venues/partners are different from the others, in terms of scale and type of building and/or experience. There may well be value in the network developing a more varied menu of productions – some ‘straight ahead’ tours, some touring installations etc. This approach would potentially help individual partners to hone their approaches to audience development while also enabling the network to support artists from different disciplines and at different stages of their careers in a range of ways.

Again, this is something that we can see other touring networks do as they’ve matured. Networks such as Music Beyond Mainstream, now close to 20 years old, have flexed in terms of how they work, very often increasing the number of partners, and/or walking back from requiring every network partner to take every tour. This shift has often reflected the relative strengths and weaknesses of each partner, and the profile of their audiences. In the context of OUTLANDS it reflects conversations that we’ve had with a number of partners.

Consider introducing a basic resource threshold that partners must meet

Some of the partners are VERY DIY, with skeletal staff teams and very limited resources. OUTLANDS may want to consider whether partners need to meet a minimum threshold in order to be part of the network, because beneath that people just won’t be able to meet OUTLANDS’ audience development objectives. This could be part of a more flexible approach, for instance with partners with different levels of resource etc signing up for different part of the OUTLANDS programme (eg. straight ahead small scale tours rather than larger projects). It could also be that anyone who doesn’t meet that threshold could be a local partner for a primary main Outlands partner in that location?

Develop a more comprehensive skills development programme

Given the varying skills development needs of the network, as well as the skills and experience it contains, you may wish to create a more structured and planned range of skills development opportunities for partners, based on an assessment of their needs. Taking a more nuanced approach, you could for instance provide basic skills development to those with relatively little experience, more critical friend support for those who are a bit more experienced. You could also build local mentoring and partnership approaches into the mix.

In terms of the focus on such a programme, feedback suggests that the following areas could be ones to prioritise: data collection and analysis; getting the most from 3rd party box office data; marketing planning; digital marketing; audience development; audience research, and evaluation.

More specifically, work with partners to help them develop and deliver bespoke audience development strategies and tactics

Recognising the challenges that some partners have had to deliver planned audience development activity, it may be worth developing an even more nuanced, bespoke approach to supporting core partners. The work you’ve done so far has enabled artists to create and tour work, the limited data we have suggests it’s only been modestly successful in connecting new and larger audiences with that work. Data collection has been patchy and anecdotally lots of the partners say that they struggled with resourcing the audience development tactics developed centrally. So, you’ve addressed the challenge of supply, but in order for touring this work to be sustainable in the future, you also need to increase demand. Going forward you need to increase demand, rather than just increasing supply, and to do that you need to develop a very clear audience development
strategy that addresses the challenges you’ve faced during the pilot phase. This needs to be a priority area of focus, and we would recommend that Outlands develops a very clear strategy for addressing the limitations and challenges it’s had around audience development. This may include recruiting additional specialist help to support partners to understand different audience development tactics and to work up bespoke local audience development strategies.
APPENDIX 1: OUTLANDS evaluation plan

EVALUATION PLAN

Created May 2018
INTRO

This evaluation plan was put in place to detail how the OUTLANDS network will evaluate this initial phase of activity. To do this we worked with the hub, who will continue to work with us on our evaluation, as critical friends. This evaluation plan is intended as an internal document for OUTLANDS network partners, and is supplemented by an evaluation toolkit, developed jointly by the hub and network members.

DRAFT PROGRAMME AIMS

Through OUTLANDS we want to:

1. To support the professional and creative development of a diverse range of experimental musicians.
2. To increase the provision of high quality experimental music tours for regional audiences in England.
3. To develop larger and more diverse audiences and participant groups for experimental music regionally, with a particular focus on encouraging new and repeat attendance and crossover into wider areas of partner/venue programmes.
4. To increase individuals’ engagement with and appreciation of experimental music, via concerts and other learning and participation events.
5. To increase the viability of presenting and commissioning experimental music for network venues and promoters, and create a financially robust model for this form of collaboration.
6. To foster collaboration between our new OUTLANDS network of creative producers, venues and promoters, sharing learning, capacity and contacts, and developing skills and expertise.
7. To share learning from our work widely across the independent music sector in England, with a view to increasing the volume of experimental music programming and commissioning around the country.

OUR DRAFT EVALUATION AIMS

Through our evaluation of OUTLANDS we want to:

- Understand and record the impact of the programme on participants, project partners, us, audiences and participants, and the wider sector
- Understand more about what worked, and why, so we can apply it to future work
- Understand more about what didn’t work, and why, for same reason
- Collect information that enables us to tell the story of the project to a wider audience
- Record key metrics about the programme (i.e. number of participants etc); these include: audience/participant numbers; number of new commissions/collaborations; skills developed etc
- Offer participants and network partners an opportunity to reflect upon project impact
WHO WE NEED TO SHARE OUR STORY, AND LEARNING, WITH; WHAT THEY NEED FROM US

Here’s the table in which we’ve listed key stakeholders, the information they’ll need from us, and how we will share learning from OUTLANDS with them, so they can also tell the story of the project.

<table>
<thead>
<tr>
<th>Which stakeholder/People we need to tell</th>
<th>What they’ll need from us to be able to tell the OUTLANDS story</th>
<th>When they’ll need this</th>
<th>How we’ll make sure we can do this for them</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists, producers, promoters and labels, and others working in the experimental music sector</td>
<td>Content sharing key areas of learning with them</td>
<td>Year end 1 &amp; 2</td>
<td>Schedule in time in project management plan</td>
</tr>
<tr>
<td>Each other</td>
<td>Stats and learning from our individual activity</td>
<td>Year end, network meetings</td>
<td>Scheduling meetings ahead of time</td>
</tr>
<tr>
<td>Media</td>
<td>Numbers, partners, photos, stories, chance to do interviews, press release</td>
<td>Key reflection points throughout each year</td>
<td>Schedule in time in project management plan after each tour</td>
</tr>
<tr>
<td>Sponsors and funders</td>
<td>Evaluation reports and exec summaries, key stats/infographics, content sharing key areas of learning with them</td>
<td>Reporting dates</td>
<td>Schedule in reporting dates in project management plan</td>
</tr>
<tr>
<td>Potential partners/network members</td>
<td>Key stats, evaluation summary</td>
<td>End year 2</td>
<td>Centrally store key stats/info on outcomes so that all network members have access</td>
</tr>
</tbody>
</table>
## Our draft evaluation planning framework

The following table provides a ‘route’ through the evaluation process. Working through each programme aim in turn, it reads from left to right; you start with anticipated outcomes; then the evidence that will be useful to collect in relation to that outcome and how that could be collected, before detailing who will do that and when.

<p>| AIM 1: To support the professional and creative development of a diverse range of experimental musicians |
|---|---|---|---|---|---|
| <strong>OUTCOME</strong> – the difference you want to see | <strong>PROGRESS INDICATOR/EVIDENCE</strong> (how you will know that) | <strong>METHODOLOGY FOR COLLECTING</strong> (how will collect it) | <strong>WHO</strong> | <strong>WHEN</strong> | <strong>SHARING THE STORY/LEARNING</strong> |
| 3 new experimental pieces commissioned each year (6 over 2 years), from artists who reflect the diversity of contemporary society (diversity of practice/ gender/ race/ profile) and who include some who’ve never been commissioned before | Breakdown of commissions and commissioned artists (gender/ethnicity/protected characteristics/areas of practice / level of profile / national or international artists) | Commissioning partner project and biog information | Commissioning partners | prior to each tour (potentially as part of comms process) | Evaluation report |
| | | | | | Press release at end of Years 1 &amp; 2 |
| | Comparison with stats collected by funding bodies (eg. PRSF women make music stats, ACE creative case stats) | Dig out relevant comparison stats | Sam | April 2018 | Evaluation report |
| | | | | | Press release at end of Years 1 &amp; 2 |
| Artists have developed new areas of artistic practice, in some cases cross-discipline, and new skills | Artists can point to developments in their artistic practice | Artist interview | Sam | End of project | Evaluation report |
| Artists can describe the skills they’ve developed | Artist interview | Sam | End of project | Evaluation report |</p>
<table>
<thead>
<tr>
<th>New collaborations fostered and relationships developed, which could turn into longer relationships</th>
<th>Artists’ descriptions of these new collaborations/relationships, and feedback about their impact</th>
<th>Artist Q&amp;A session during project</th>
<th>Venue/partner</th>
<th>During project</th>
<th>Blog post / podcast / video on Outlands website and shared via partners</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Artist interview</td>
<td>Sam</td>
<td>After project</td>
<td>Blog post shared as before</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Feedback from commissioning partner</td>
<td>Partner interviewed by Sam</td>
<td>End of each project</td>
<td>Blog post shared as before</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artists’ work has been documented</th>
<th>Films and photographic documentation of performances and workshops</th>
<th>Films of each piece commissioned?</th>
<th>Film maker?</th>
<th>During project</th>
<th>Outlands social</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Blog post</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Photos taken of each project (gigs/workshops)</td>
<td>Photographer for feature gig, plus venue staff</td>
<td>During project</td>
<td>Outlands social</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Blog post</td>
<td>Evaluation report</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artists have reached new audiences or participant groups</th>
<th>Audiences report having discovered new artists/work</th>
<th>Audience survey</th>
<th>Sam</th>
<th>Prior to each project</th>
<th>Evaluation report</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Vox pop interviews</td>
<td>Partners</td>
<td>At each event</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td>Participants report having discovered new artists/work</td>
<td>Participant questionnaire</td>
<td>Sam drafts; partners deliver</td>
<td>Created/updated prior to project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vox pop interviews</td>
<td>Partners</td>
<td>At each event</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>Artists have higher profiles, publically and in media terms</td>
<td>Social media/streaming/sales stats</td>
<td>Artist interview</td>
<td>Sam</td>
<td>After each project (Send Qs in adv)</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Media coverage received</td>
<td>PR agency report</td>
<td>PR agency</td>
<td>After each project</td>
<td>Evaluation report</td>
<td></td>
</tr>
<tr>
<td>New job offers/tours etc</td>
<td>Artist interview</td>
<td>Sam</td>
<td>After each project</td>
<td>Evaluation report</td>
<td></td>
</tr>
<tr>
<td>Larger audiences – for Outlands gigs and generally</td>
<td>Artist interview</td>
<td>Sam</td>
<td>After each project</td>
<td>Evaluation report</td>
<td></td>
</tr>
<tr>
<td>Artists have developed new venue/partner relationships as a result of Outlands, within and beyond the network</td>
<td>Artist feedback about new relationships developed as result, and potential future impact/outcomes</td>
<td>Artist interview</td>
<td>Sam</td>
<td>After each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>Artists receive offers of new work off the back of their involvement in the network</td>
<td>Details of new offers received, including financial value of this</td>
<td>Artist interview (stress confidentiality)</td>
<td>Sam</td>
<td>After each project</td>
<td>Evaluation report</td>
</tr>
</tbody>
</table>
### AIM 2: To increase the provision of high quality experimental music tours for regional audiences in England

<table>
<thead>
<tr>
<th>OUTCOME</th>
<th>PROGRESS INDICATOR/EVIDENCE (how you will know that)</th>
<th>METHODOLOGY FOR COLLECTING</th>
<th>WHO</th>
<th>WHEN</th>
<th>SHARING THE STORY/LEARNING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increased number of experimental music performances and L&amp;P events promoted by network members</td>
<td>Comparison with previous year</td>
<td>Partner to provide evidence</td>
<td>Partner</td>
<td>End of Year 1&amp;2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>Projects tour to non-network member venues as well, increasing amount of experimental music they present</td>
<td>Touring schedule</td>
<td>Tour schedules filed</td>
<td>Sam</td>
<td>Start of each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td>Comparison with receiving house promotions in previous year</td>
<td>Receiving house interview? (Good to collect wider feedback?)</td>
<td>Sam?</td>
<td>End of each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>Commissions are booked by external promoters AFTER the touring period</td>
<td>Artist/producer feedback</td>
<td>Artist/producer interviews</td>
<td>Sam</td>
<td>End of Year 2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>Audience and critics are positive about quality of performances and L&amp;P events</td>
<td>Audience feedback</td>
<td>Audience surveys</td>
<td>Sam</td>
<td>Prior to each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td>Vox pop interviews</td>
<td></td>
<td>Partner</td>
<td>At events</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td>Media coverage</td>
<td>PR report</td>
<td>PR agency</td>
<td>After each project</td>
<td>Evaluation report</td>
</tr>
</tbody>
</table>
### AIM 3: To develop larger and more diverse audiences and participant groups for experimental music regionally, with a particular focus on encouraging new and repeat attendance and crossover into wider areas of partner/venue programmes.

<table>
<thead>
<tr>
<th>OUTCOME</th>
<th>PROGRESS INDICATOR/EVIDENCE (how you will know that)</th>
<th>METHODOLOGY FOR COLLECTING</th>
<th>WHO AND WHEN</th>
<th>WHEN</th>
<th>SHARING THE STORY/LEARNING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Venues report higher average attendance at Outland events than previous experimental music events and achieve their individual audience development plan targets</td>
<td>Shifts in attender numbers, compared to historical data</td>
<td>Collect historical data from partners/venues if not in audience development plan</td>
<td>Partners to provide Sam with this</td>
<td>April 2018</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Collect box office data for each event</td>
<td>Partners to provide Sam with box office data after each date (agree standard reporting prior to 1st tour)</td>
<td>After each date/during project</td>
<td>Blogs and articles sharing methods</td>
</tr>
<tr>
<td>Venues/partners attract new, more diverse audiences and participants through Outlands events, and achieve their individual audience development plan targets</td>
<td>Audience and participant feedback</td>
<td>Audience survey</td>
<td>Sam</td>
<td>Prior to each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Participant questionnaire</td>
<td>Partners</td>
<td>During event</td>
<td>Blogs and articles sharing methods</td>
</tr>
<tr>
<td></td>
<td>Box office data indicates new attenders/participants, and impact of different types of promotional activity</td>
<td>Box office report created after each event, showing number of new attenders</td>
<td>Partners to provide Sam with box office data</td>
<td>After each date/during project</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shifts in diversity in comparison to benchmark stats in the audience development plan</td>
<td>Audience Agency to conduct comparator research</td>
<td>Partners to provide this info, via Sam</td>
<td>End of Year 1 &amp; 2/end of programme</td>
<td></td>
</tr>
<tr>
<td>Venues/partners see increase in audience numbers for other experimental music events</td>
<td>Shifts in attender numbers at similar events, compared to historical data</td>
<td>Collect historical data from partners/venues</td>
<td>Sam to collect this from partners</td>
<td>End of Year 1 &amp; 2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Number of people making repeat visits to Outland events, or crossing over into other areas of partner/venue programme increases over course of Outlands</td>
<td>Box office data shows that crossover and repeat visits have increased</td>
<td>Box office report or partner spreadsheet based on booker information provided by ticketing provider</td>
<td>Network partners at year end (be aware of it beforehand though)</td>
<td>End of Year 1/end of each tour in Year 2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>The Outlands brand’ instils confidence in the commissions and performances produced</td>
<td>Audience and participant feedback pointing to this</td>
<td>Audience survey</td>
<td>Sam</td>
<td>Introduce this question in Year 2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Participant questionnaire</td>
<td>Partners</td>
<td>Introduce this question in Year 2</td>
<td></td>
</tr>
<tr>
<td>Ambassadors/work placements, new to experimental music sector, are working successfully with partners to support audience development work</td>
<td>Contracts and briefs</td>
<td>Contracts and briefs collated centrally</td>
<td>Partners to provide this to Sam</td>
<td>When ambassadors/work placements are appointed</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td>New attenders/participants as a result of Ambassadors’ work</td>
<td>Box office data</td>
<td>Partners</td>
<td>At end of each project</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Audience surveys</td>
<td>Sam</td>
<td>At end of each project</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Participant questionnaires</td>
<td>Partners</td>
<td>During events</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ambassador/work placement/partner feedback</td>
<td>Partners/Sam?</td>
<td>At end of each project?</td>
<td></td>
</tr>
</tbody>
</table>
### AIM 4: To increase individuals’ engagement with and appreciation of experimental music, via concerts and other learning and participation events.

<table>
<thead>
<tr>
<th>OUTCOME</th>
<th>PROGRESS INDICATOR/EVIDENCE</th>
<th>METHODOLOGY FOR COLLECTING</th>
<th>WHO AND WHEN</th>
<th>WHEN</th>
<th>SHARING THE STORY/LEARNING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of people making repeat visits to Outland events, or crossing over into other areas of partner/venue programme increases over course of Outlands</td>
<td>Box office data shows that crossover and repeat visits have increased</td>
<td>Box office report or partner spreadsheet based on booker information provided by ticketing provider</td>
<td>Network partners at year end (be aware of it beforehand though)</td>
<td>End of Year 1/end of each tour in Year 2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Blogs and articles sharing methods</td>
</tr>
<tr>
<td>Outlands attenders/participants are going to higher number of other experimental music events than they did before Outlands</td>
<td>Individuals report a shift in their attendance/participation habits</td>
<td>Audience survey</td>
<td>Sam</td>
<td>Before each project</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Participant questionnaire</td>
<td>Partners</td>
<td>At each event</td>
<td></td>
</tr>
<tr>
<td>Outlands attenders/participants increase their understanding of – and excitements about - experimental music through engaging with the Outlands programme</td>
<td>Feedback about this from audiences/participants</td>
<td>Audience survey</td>
<td>Sam</td>
<td>Before each project</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Participant questionnaire</td>
<td>Partners</td>
<td>At each event</td>
<td></td>
</tr>
<tr>
<td>Audience and participants are positive about quality of performances and L&amp;P events</td>
<td>Audience and participant feedback</td>
<td>Audience survey</td>
<td>Sam</td>
<td>Before each project</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Participant questionnaire</td>
<td>Partners</td>
<td>At each event</td>
<td></td>
</tr>
</tbody>
</table>
AIM 5: To increase the viability of presenting and commissioning experimental music for network venues and promoters, and create a financially robust model for this form of collaboration.

<table>
<thead>
<tr>
<th>OUTCOME</th>
<th>PROGRESS INDICATOR/EVIDENCE</th>
<th>METHODOLOGY FOR COLLECTING</th>
<th>WHO</th>
<th>WHEN</th>
<th>SHARING THE STORY/LEARNING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket sales increase as a proportion of income for all partners, demonstrating value of subsidy for sustained programme and audience development</td>
<td>Income mix in individual partner budgets</td>
<td>Collect partner figures for each project, compare over time</td>
<td>Partners to provide; Sam to analyse</td>
<td>Collect after each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td>Income mix in project budgets</td>
<td>Record figures for each tour, compare over time</td>
<td>Sam</td>
<td>Collect after each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>Partners’ financial risk is mitigated as audiences are larger / more reliable</td>
<td>Feedback from partners</td>
<td>Partner interviews</td>
<td>Sam to do these</td>
<td>End Years 1/2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>‘Selling on’ commissions/tour dates bring in core project income of £6k per year</td>
<td>Additional dates contributing to budget</td>
<td>Keep tour budgets up to date</td>
<td>Commissioning partner?</td>
<td>After each project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td>Network expands by at least 2 new members, and successful financial model for post 2020 is identified</td>
<td>Number and details of new connections made</td>
<td>List new partners in new business planning documents etc</td>
<td>Partners/Sam</td>
<td>During Year 2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td>Budgets for post 2020 based on additional members</td>
<td>Budgeting</td>
<td>Partners/Sam</td>
<td>During Year 2</td>
<td>Evaluation report</td>
</tr>
</tbody>
</table>
### AIM 6: To foster collaboration between our new OUTLANDS network of creative producers, venues and promoters, sharing learning, capacity and contacts, and developing skills and expertise.

<table>
<thead>
<tr>
<th>OUTCOME</th>
<th>PROGRESS INDICATOR/EVIDENCE</th>
<th>METHODOLOGY FOR COLLECTING</th>
<th>WHO</th>
<th>WHEN</th>
<th>SHARING THE STORY/LEARNING</th>
</tr>
</thead>
<tbody>
<tr>
<td>All network members can point to increased collaboration and deepening of relationships with each other as a result of Outlands</td>
<td>Partner feedback points to relationship development</td>
<td>Table this at partner meetings about each project</td>
<td>Sam to collect</td>
<td>Partner meeting</td>
<td></td>
</tr>
<tr>
<td>Network members also report additional collaboration and new/deeper relationships with others outside the network, as a result of the programme</td>
<td>Partner feedback about other experimental music-focused collaborations/programming, informed by Outlands</td>
<td>Partner interviews</td>
<td>Sam</td>
<td>End Years 1/2</td>
<td></td>
</tr>
<tr>
<td>Network members have developed their skills, expertise and capacity in relation to experimental music, through working with each other</td>
<td>Staff across organisation report these shifts</td>
<td>Staff interviews/survey</td>
<td>Sam drafts; partners ensure are done</td>
<td>Mid Year 2</td>
<td></td>
</tr>
<tr>
<td>Independent network partner organisations are financially supported to promote ambitious work</td>
<td>Commissions have taken place in independent venues with high production values</td>
<td>Touring schedule; highlighting partners without their own venues</td>
<td>Sam end year 1 and 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
AIM 7: To share learning from our work widely across the independent music sector in England, with a view to increasing the volume of experimental music programming and commissioning around the country

<table>
<thead>
<tr>
<th>OUTCOME</th>
<th>PROGRESS INDICATOR/EVIDENCE</th>
<th>METHODOLOGY FOR COLLECTING</th>
<th>WHO AND WHEN</th>
<th>WHEN</th>
<th>SHARING THE STORY/LEARNING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning from each project is captured, collated and shared online</td>
<td>Online content created</td>
<td>Record links centrally</td>
<td>Sam</td>
<td>Throughout project</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Individual and round up blogs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Newsletter</td>
</tr>
<tr>
<td>Relevant learning, captured as part of interim and final evaluation, is shared online</td>
<td>Round up document/content created</td>
<td>Record links centrally</td>
<td>Sam</td>
<td>End of Years 1/2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Individual/round up blogs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Newsletter</td>
</tr>
<tr>
<td>Network produces a sector-facing event, designed to share learning from our programme</td>
<td>Event programme</td>
<td>Record link centrally</td>
<td>Sam</td>
<td>Mid Year 2</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Online content from event</td>
</tr>
<tr>
<td>Participants/attenders at the event have developed new skills, knowledge, confidence and contacts</td>
<td>Feedback from attenders and participants</td>
<td>Online survey</td>
<td>Sam</td>
<td>Just after event</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Network members have shared learning via other sector events</td>
<td>Programme details</td>
<td>Links sent to Sam</td>
<td>Partners</td>
<td>As they happen</td>
<td>Evaluation report</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning shared via other channels, websites, organisations</td>
<td>Online content</td>
<td>Links sent to Sam</td>
<td>Partners</td>
<td>As they happen</td>
<td>Evaluation report</td>
</tr>
</tbody>
</table>
# EVALUATION ACTION PLAN & TIMELINE

or Who, What, When?

## PRIOR TO THE TOUR

### Commissioning partner

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide Sam with biog information about commissioned artists (to include info about gender/ethnicity/protected characteristics/areas of practice)</td>
<td>Artist checklist sheet</td>
</tr>
</tbody>
</table>

### All partners

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Arrange for photographers to document events</td>
<td>n/a</td>
<td></td>
</tr>
</tbody>
</table>

### Sam

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commission and brief filmmaker for the project, in consultation with commissioning partner</td>
<td></td>
</tr>
<tr>
<td>Create audience survey for the project and circulate link to it, plus invitation copy, to all partners</td>
<td>Audience survey questions</td>
</tr>
<tr>
<td>Create workshop participant questionnaire template and circulate to partners (pre-workshop &amp; post-workshop)</td>
<td>Participant survey questions</td>
</tr>
<tr>
<td>Upload tour schedule to numbers sheet</td>
<td>Numbers spreadsheet</td>
</tr>
</tbody>
</table>
## AT YOUR EVENTS

### Partners

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ensure all events are photographed/docuemented as agreed</td>
<td></td>
</tr>
<tr>
<td>Ensure workshop/other L&amp;P event participants complete a questionnaire at end of workshop session</td>
<td>Participant survey questions</td>
</tr>
<tr>
<td>Do vox pop interviews with attenders/workshop participants (aim for 3 per event)</td>
<td>Vox pop participants and audience questions</td>
</tr>
</tbody>
</table>

## AFTER YOUR EVENTS

### Partners

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Send survey link to all audience members, plus a reminder a few days afterwards</td>
<td>Audience survey questions</td>
</tr>
<tr>
<td>Compile summary of workshop participant questionnaire findings and upload to Google Drive folder</td>
<td>Summary workshop participant spreadsheet</td>
</tr>
<tr>
<td>Share vox pop interview footage with Sam, via upload to Google Drive folder</td>
<td>Numbers spreadsheet</td>
</tr>
<tr>
<td>Complete end of tour audience and sales reporting form</td>
<td></td>
</tr>
<tr>
<td>Share local press coverage with Sam, via upload to Google Drive folder</td>
<td></td>
</tr>
</tbody>
</table>
# AT END OF EACH TOUR

## Partners

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend and contribute to end of tour evaluation session on GoToMeeting</td>
<td></td>
</tr>
<tr>
<td>L&amp;P bridge to attend and contribute to end of tour evaluation session on GoToMeeting</td>
<td></td>
</tr>
</tbody>
</table>

## Sam

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set up the artist Q&amp;A session, and ensure will be documented - Do phone/skype artist interviews</td>
<td>Artist interview questions</td>
</tr>
<tr>
<td>Get national PR report from PR agency</td>
<td></td>
</tr>
<tr>
<td>Carry out commissioning partner interview</td>
<td>Commissioning partner questions</td>
</tr>
<tr>
<td>Review data for each tour, and create summary analysis</td>
<td>Create template at end of Tour 1, for potential use in future?</td>
</tr>
<tr>
<td>Attend and contribute to end of tour evaluation session on GoToMeeting</td>
<td></td>
</tr>
</tbody>
</table>

## the hub

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facilitate end of tour evaluation session on GoToMeeting</td>
<td></td>
</tr>
<tr>
<td>Review tour data and Sam’s analysis of each tour; help to update as appropriate</td>
<td>Create template at end of Tour 1, for potential use in future?</td>
</tr>
</tbody>
</table>
## AT END OF YEAR 1

### Partners

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide Sam with number of non-Outlands experimental music gig produced/promoted that year</td>
<td></td>
</tr>
<tr>
<td>Provide data annually on how booking history of Outlands attenders (repeat bookings for Outland, plus any other bookings for other partner events)</td>
<td>End of year reporting questions</td>
</tr>
<tr>
<td>Provide box office/audience data for other experimental music events they've promoted/produced</td>
<td>End of year reporting questions</td>
</tr>
<tr>
<td>Attend and contribute to end of Year review away day</td>
<td></td>
</tr>
</tbody>
</table>

### Sam

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend and contribute to end of Year review away day</td>
<td></td>
</tr>
<tr>
<td>Check in with commissioned artists about what has happened since</td>
<td></td>
</tr>
<tr>
<td>Collect feedback from Ambassadors/their L&amp;P bridge about their progress towards goals outlined in their brief.</td>
<td>Ambassador/work placement interview questions</td>
</tr>
<tr>
<td>Brief The Audience Agency on follow up audience research</td>
<td></td>
</tr>
</tbody>
</table>

### the hub

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prep for and carry out end of year evaluation interviews with relevant reps from each network member organisation</td>
<td></td>
</tr>
<tr>
<td>Prep with Sam, and facilitate end of year evaluation/review session, and ensure is documented</td>
<td></td>
</tr>
<tr>
<td>Help Sam develop Ambassador questions</td>
<td></td>
</tr>
</tbody>
</table>
### AT END OF YEAR 2

#### Partners

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide Sam with number of experimental music gig produced/promoted that year</td>
<td></td>
</tr>
<tr>
<td>Brief The Audience Agency on follow up audience research?</td>
<td></td>
</tr>
</tbody>
</table>

#### Sam

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend and contribute to end of programme/year review away day</td>
<td></td>
</tr>
<tr>
<td>Check in with commissioned artists about what has happened since</td>
<td></td>
</tr>
<tr>
<td>Collect feedback from Ambassadors about their progress towards goals outlined in their brief?? Or the hub</td>
<td>Ambassador/work placement interview questions (to be developed later)</td>
</tr>
<tr>
<td>Brief The Audience Agency on final up audience research?</td>
<td></td>
</tr>
</tbody>
</table>

#### the hub

<table>
<thead>
<tr>
<th>Task</th>
<th>Toolkit resource</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prep for and carry out end of year/programme evaluation interviews with relevant reps from each network member organisation</td>
<td></td>
</tr>
<tr>
<td>Prep with Sam, and facilitate end of year/programme evaluation/review session, and ensure is documented</td>
<td></td>
</tr>
<tr>
<td>Help Sam update Ambassador questions</td>
<td></td>
</tr>
</tbody>
</table>