



Kidenza

BBC Ten Pieces Concerts audience survey

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July 2015



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Introduction

Background

This report gives Kidenza's audience profile for the BBC *Ten Pieces* performance programme of concerts, which ran from 30 April to 17 July 2015. An e-survey was sent to group leaders from each of the attending schools, following their attendance at a Kidenza *Ten Pieces* concert.

Programme objectives

- To introduce live classical music to as many primary school children as possible, particularly those who haven't experienced it before.
- To inspire those children, and their teachers, to engage further with classical music, and in particular to make music creatively themselves.
- To encourage children to have fun with classical music.

Audience research objectives

- To monitor the numbers and location of attending schools
- To assess the number of children attending a classical music event for the first time
- To assess the impact of marketing and communication channels used
- To assess the use of supporting materials for pre- and post-attendance activities, and areas for future development of resources
- To understand the motivations to attend, and drivers for future engagement

Sample size and margins of error

41 questionnaires were completed over the period; this gives a margin of error of c. $\pm 15\%$ at the 95% confidence level. This means that we can be 95% sure that if we had asked any of the questions shown to *all* teachers, teaching assistants and group leaders who went to one of the concerts, the result we would see would be within 15% of the result given in this report.

Group profiling

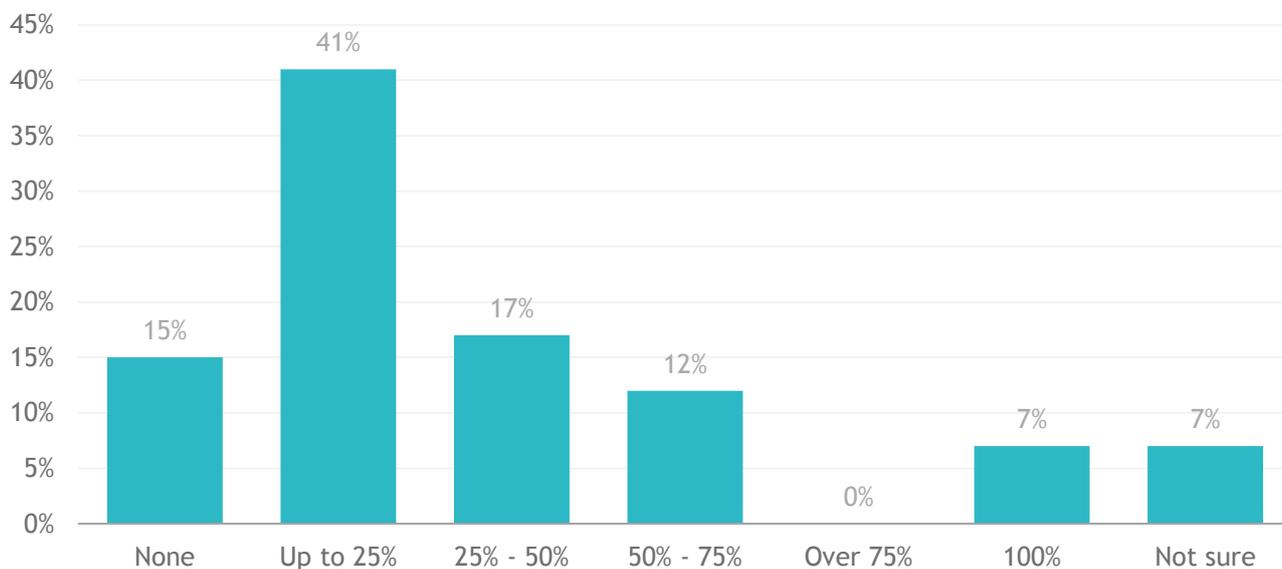
Key findings

- For many children, the Kidenza concert was their first experience of live classical music.
- The programme engaged with 8,263 children from 76 schools, and 24 home schooled children.
- The postcode data shows that schools were willing to travel up to 60 miles in order to take part in the programme.

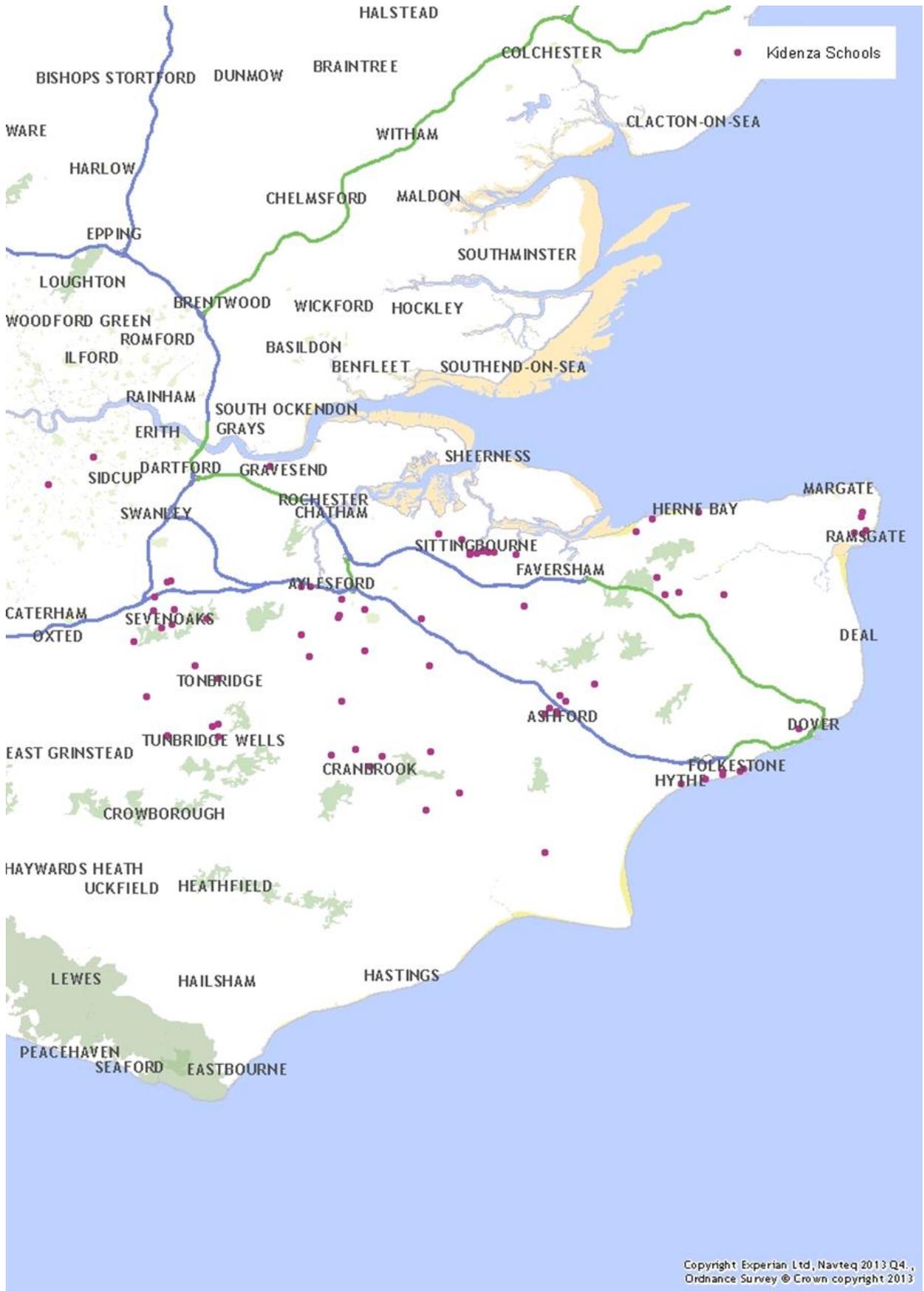
Previous experience

The Kidenza concert was the first live classical music experience for many children who attended. The teachers for over half of the groups (55%) estimated that at least 75% of their students had not experienced live classical music before.

Approximately how many children in your group do you think have experienced live classical music before?



Mapping



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This map shows the locations of the schools who attended the 10 pieces performances. The mapping shows that Kidenza has a considerable reach in the South East region, with schools being willing to travel not inconsiderable distances, up to an hour's journey each way, to take part in the programme.

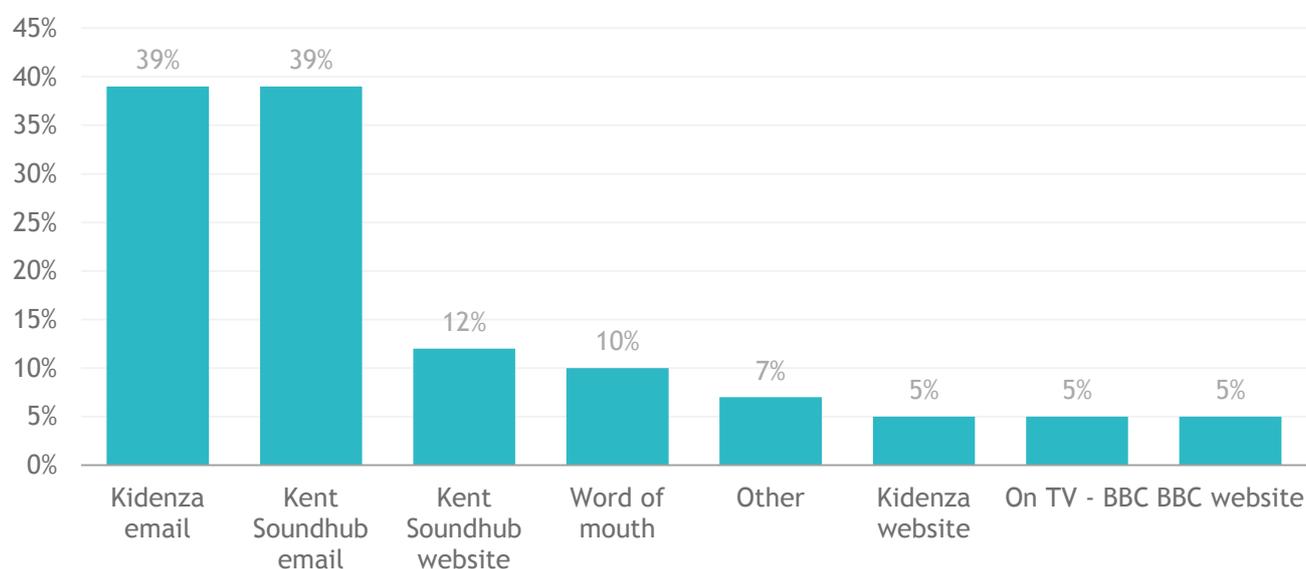
Many of the schools are positioned to the East of Kidenza's catchment area, with particular clusters in Sittingbourne, Ashford, Sevenoaks and Ramsgate. This may reflect the transport networks in these areas, and Kidenza might find it useful to consider ease and cost of travel when they are planning future marketing campaigns for their schools programme.

Information sources

Key findings

- Email marketing proved most effective in communicating the concerts.
- A fifth of respondents were unaware of the resources available to them; of those who knew about them 56% used the *Ten Pieces* film in preparation for the concert.
- Group leaders would like to see more background information about the pieces to help when talking to the children about the concert, and would have liked the experience to be more interactive.

How did you hear about the concerts?



Most respondents recalled hearing about the concerts via Kidenza and Kent Soundhub emails. The BBC sources and Kidenza website were the least effective form of communication.

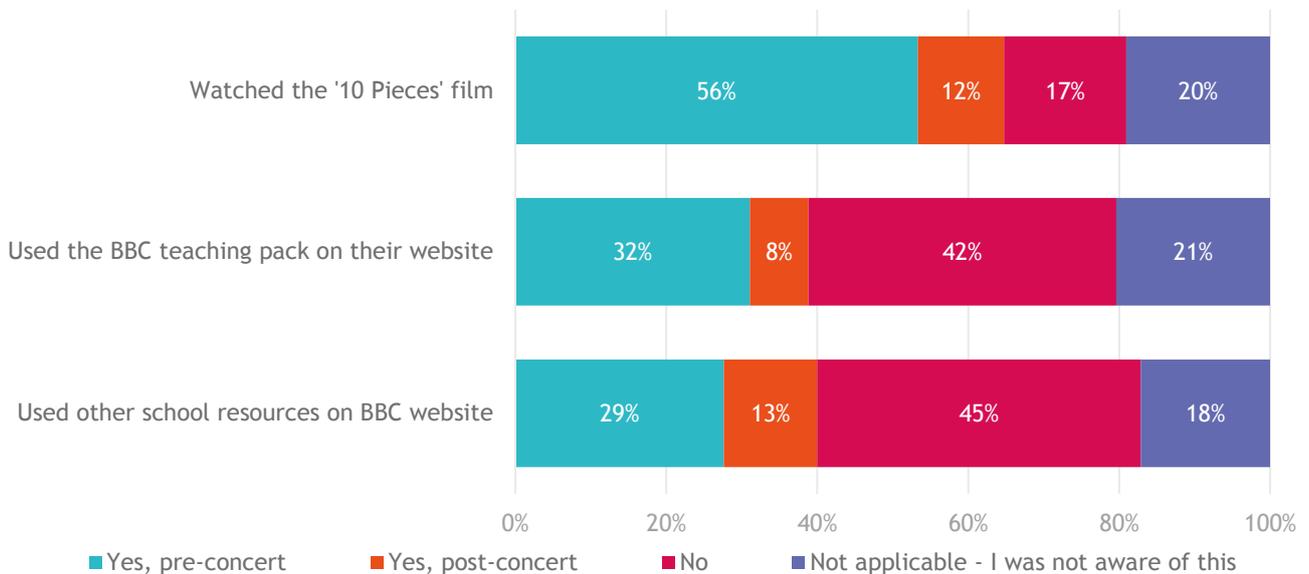
This is in line with schools engagement generally, in that direct and targeted contact with teachers is found to be the most effective form of communication - particularly if the approach clearly demonstrates how the offer meets the needs of the teacher in terms of delivering against national curriculum or other required elements.

General emails to schools are largely ineffective as internal communication systems rarely support effective re-distribution to relevant staff. Communication and marketing channels which rely on pro-activity from teachers are also generally unsuccessful, as these rely on teachers having time to spend researching and identifying opportunities.

Resources used

The *Ten Pieces* film was the most used resource, with over half of group leaders having shown it to students pre-concert. The BBC teaching packs/other resources on the BBC website were mostly used post-concert. Nearly a fifth (18% - 21%) of teachers were unaware that these resources were available.

Did you use any of the following resources prior to, or following the concert?



The number of group leaders who were unaware of the support materials indicates the potential for improving communication about these resources. Information and links to the resources might be included in the initial communications, or as a follow up to bookings if these are made in sufficient time before the performance.

Recommendations for teaching materials

When considering what could have helped them prepare their students for the concert, around a third of the group leaders were happy with what was available; saying the accompanying resources were sufficient. Although, as stated previously, some were unaware of the existence of the support materials.

Some group leaders wanted more background or information about the orchestra and individual pieces:

Thinking back to when you were talking to the children about the concert, what other resources would have been useful?

“It would have been helpful if the Ten Pieces film could have been viewed a scene / piece at a time.”

“Pictures of the musicians playing their instruments (labelled!). A programme of the concert with details of the music played.”

“Perhaps clips or a website of the Kidenza orchestra”.

Similarly, when asked what resources could help them achieve their intended learning outcomes, around a third were happy with the existing resources. However many wanted the experience to be more interactive, with a chance for the children to engage with the musicians or to play with the instruments themselves:

And thinking about the learning outcomes you wanted the children to achieve from the concert, what other resources would have been useful?

“Perhaps an opportunity for a few musicians to run a workshop in school.”

“The chance to have a try in playing some instruments, particularly the brass and bassoon which they are not used to seeing.”

“Simple tuned and untuned percussion parts so we could play along.”

“More discussion about the music.”

“Some opportunity for the children to engage with the instruments and musicians more.

Perhaps some questions to encourage more analyses of pieces.”

And again more information about the pieces was suggested:

An optional handout (or printout) containing more detailed information about each piece of music.

Maybe a pack containing fact files on the instruments as this would have supported the learning in the classroom on the orchestra.

Motivations and likelihood to return

Key findings

- The main reason given for attending was to introduce children to classical music in a live setting, as well as to supplement their current learning provision and to inspire the children.
- Nearly all the group leaders said that they would go to a Kidenza concert again, citing the children's enjoyment as one of the main reasons; along with the fact that the children may not have had the experience otherwise.

These findings are reflective of family engagement with classical music, where the most important motivations to attend have been found to be a fun and entertaining experience, followed by the quality of performance and opportunities for a participatory experience.

Motivations for attending

For the group leaders the main motivators to attend were to 'introduce or expose children to classical music' (52%), and wanting the children to 'experience the live element' (56%).

Thinking about what you wanted the children to get out of the concert, please describe the main motivations for attending:

"Introduce children to a real live orchestra. Inspire children to learn an instrument and listen to classical music."

"Introduce children to classical music in a fun setting and give an experience we can't provide at school."

"To give children the experience of a live orchestra and to show Classical music is not boring."

"To introduce children to the sound of a live orchestra and to hopefully inspire the Year 3s to take up and continue music-making as they progress through our school."

The next most cited motivators were to 'inspire' and to 'complement music lessons at school' (both 36%).

"I took children who are learning to play instruments in the hope that it would inspire them and also to see some of their instruments they are learning being played in an orchestra."

“Add to existing provision. Instil a love of live classical music. Inspire those who play musical instruments.”

“To inspire them to create their own music.”

“To complement our music provision and because none of them had attended the recorded version of 10 pieces.”

Likelihood to return

Almost all group leaders (97%) said that their school is likely to attend a Kidenza concert again. 95% also said that, if the decision was up to them, they would attend a Kidenza concert with their school again.

When asked why they would return, the reasons cited most frequently were the children’s enjoyment and that it was a valuable, accessible and inspirational experience for children who would not normally have the opportunity to see high quality, live classical music.

For the two respondents who were undecided about whether their school would return, cost was the reason given for this response.

How likely do you think it would be for your school to attend a Kidenza concert again?

“It gave a rare opportunity for pupils to experience classical music played by professionals. Our pupils would not usually get these opportunities.”

“There are very few opportunities for the children to experience an orchestra locally during the school day and transport costs prohibit travelling further afield.”

“The children were buzzing with excitement after the concert and many independently thanked us for taking them, showing how much they enjoyed it.”

“It meant a lot to the children to be able to see and hear the pieces they had already been introduced to being played live. Many of them had not ever been to a live orchestral concert before and they were quite moved by the experience.”

“It makes the music come alive for the children and gives them a feel for the emotion that a live music experience can bring. They also loved to see instruments that we don't have at school.”

“Because I think it is a marvellous opportunity for children to experience classical music at an affordable price.”

When asked why they would personally like to bring their school back to a Kidenza concert, group leaders gave similar reasons to those given in response to the question about motivations. In addition they said the programme was ideally suited to a young audience and also complemented their lessons.

And if it were up to you, how likely would you be to attend a Kidenza concert with your school again? And why?

“The concert was even better than I expected, as it was pitched perfectly for the children. The introduction to each instrument was interesting and the jokes between the percussionist and presenter made it fun.”

“The morning was excellent, the orchestra are right on the children's wavelengths and this is an excellent way for the children to experience live music.”

“I would love to attend regardless but particularly as I feel it is beneficial if teachers share this experience with the children so as to enable them to enrich the children's learning experience following the concert.”

Impact and ratings

Key findings

- Impacts on children were quoted as “huge”; broadening experiences for some and bringing classical music to life for others.
- Over half of all the children who attended a Kidenza concert have since shown an interest in creating music, seeing more classical music, or learning more about classical music.
- Nearly all group leaders (88%) said the Kidenza concert *completely* met their expectations.
- There were no negative reviews of the musicians, conductor, presenter or overall musical experience of the Kidenza concert, and all respondents thought the concert offered good value for money.

Impacts

Over half of the group leaders cited demystifying classical music as one of the impacts the concert has had on the children, saying it has broken down pre-conceptions the young attenders may have had and have given them an unforgettable experience.

What impact do you think the performance will have/has had on the children?

“I think the impact of the performance would have been to break down barriers for some students to 'classical' music. It would also have engaged students with the possibilities of music making.”

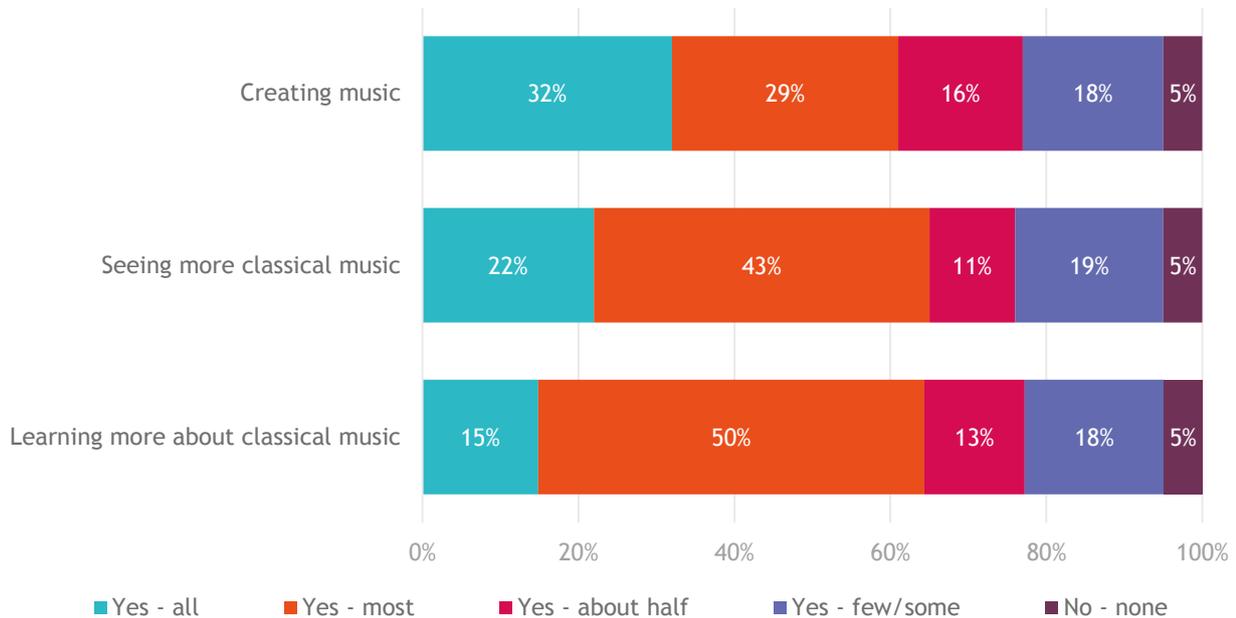
“Huge. Events like this stay with children for a long time.”

“It has definitely made classical music more immediate and captivating. Lots of the students before the concert held views such as “classical music is for posh people only” or “classical music isn't something I would ever see” and the Kidenza concert has broken those barriers.”

“Huge... the children really enjoyed the performance. It has introduced them to classical music. Many pieces inspired them and tapped into their imaginations especially the firebird, hall of the mountain king and a night on the bare mountain. Many would like to attend other concerts and hear more live music. Others would like to learn an instrument.”

As a result of the Kidenza concert, over half of the children who attended have shown interest in creating music (61%), seeing more classical music (65%) or learning more about classical music (65%).

Following the performance, have any children shown interest in...



How have they demonstrated interest?

“Asking to learn different instruments, listening and interpreting music.”

“In discussion, attendance at clubs, an interest in learning an instrument.”

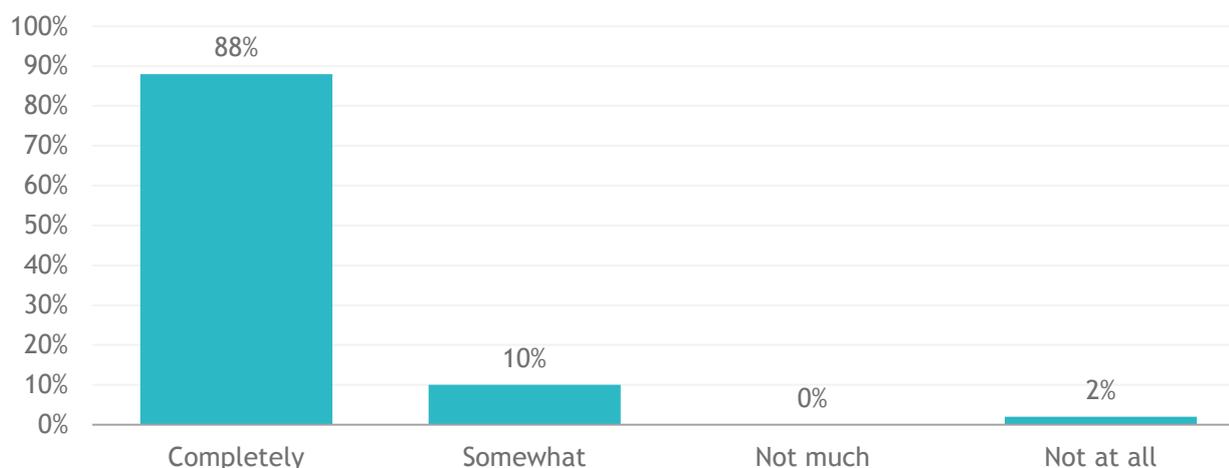
“Some have asked to find out about learning to play an instrument themselves, lots of them wanted to get involved in other initiatives like this.”

“They have asked that we do more practical music making activities in lessons, and some have indicated that they would like to learn to play a musical instrument.”

“They have asked if we can attend the Peter and the Wolf concert that was mentioned. 8 have decided to continue with violin lessons next year, and several want to come to join the school band.”

Ratings

To what extent did the Kidenza concert reach your expectations?



The reasons given for this reflected largely on the programme being tailored to suit the children attending, and on the children being able to link the performance to the *Ten Pieces* film they had watched. The entertainment factor also played a part and responses were generally positive:

“The orchestra’s spokesperson pitched the commentary perfectly for our age children, making it informative and entertaining. The pieces they chose were exciting and familiar to the children.”

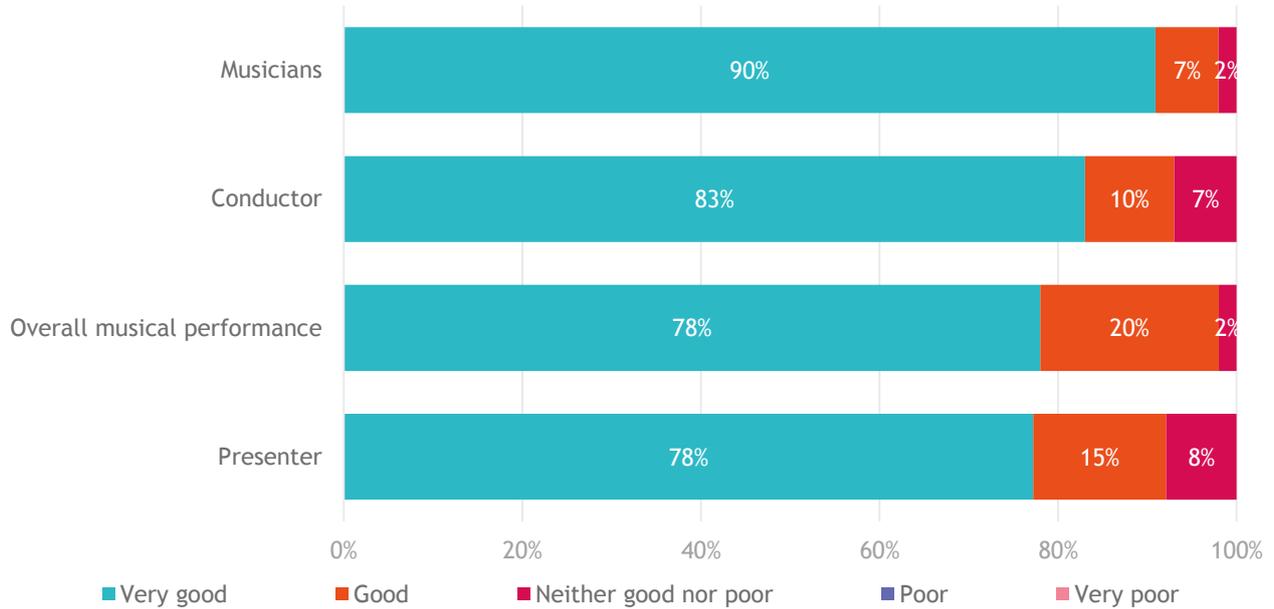
“A perfectly pitched concert for primary school children. Good length of programme. Very friendly atmosphere from the moment we arrived to when we left. A very uplifting experience for all.”

“Children loved the way the pieces of music were explained and supported so they felt they understood them and were involved. Nearly all children said they felt involved, and that the conductor and musicians made it fun. They would love to go again.”

“Good introduction to a real orchestra. Good balance of music, film clips and demonstrations. Good use of body and voice percussion to get the children moving and break up the session.”

Overall, the respondents rated all aspects of the concert experience positively. The musicians were rated particularly highly, with 97% rating them as ‘very good’ or ‘good’. There were no negative responses to the musicians, conductor, presenter or overall musical performance.

Thinking about the quality of the performance, how would you rate the following?



Thinking about the cost of the concert, 94% of respondents agreed that it offered good value for money, with 88% of all respondents saying it *definitely* offered good value for money.

Conclusions and recommendations

Success against objectives

- The survey responses indicate that the Kidenza 10 pieces concert programme successfully engaged its target audience, with 71% of the children who attended experiencing classical music for the first time.
- The programme achieved significant successes in increasing and deepening the engagement of the children with classical music. Almost two thirds of those who attended have shown interest in creating music (61%), and seeing or learning more about classical music (both 65%). In addition to these findings, the comments about post-attendance responses from the children show that the performances raised levels of enthusiasm and interest in classical music.
- From the words that they used to describe their experience it's clear that the children found the performances both fun and interesting. The top four words that the children used most often were 'Fun', 'Exciting', 'Brilliant' and 'Awesome'.

Recommendations

- To raise awareness of any supporting materials, and encourage the use of these for pre- and post-attendance activities, Kidenza might produce an introductory guide which could be included in any promotional communications
- As part of the programming, Kidenza might explore ways to introduce more interactive elements into the experience. For example, a 'meet the musicians' activity or perhaps giving children the opportunity to handle and play different instruments.
- Building on the successes of this programme, Kidenza might find it useful to conduct some group discussions with a small selection of the groups who attended, to gather some more in-depth information about what would support future attendance.
- The opportunity to experience a live performance was a main motivator for attendance, so this should be emphasised in any communications to encourage both new and repeat attenders.

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