



Monetising cultural experiences

Research & Development Report

Dr Gaynor Bagnall

Senior Lecturer, Sociology of Culture, University of Salford

Dr. Garry Crawford

Professor of Sociology, University of Salford

Matthew Petrie

President, Fusion Research + Analytics

Becky Schutt

Fellow, University of Cambridge Judge Business School

In collaboration with **Technology Partners** CultureLabel – **Simon Cronshaw**, **Peter Tullin** and **Peter Barden**, Project Manager; and **Arts Partners** **Stuart Leech**, Dulwich Picture Gallery; **Angharad Lloyd-Jones**, Royal Academy of Arts; **Rachel Mapplebeck**, Whitechapel Gallery; **Kathryn Simpson**, Whitechapel Gallery; and **Clare Taylor**, Keeper's House, Royal Academy of Arts



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Arts & Humanities
Research Council

Nesta...

Digital R&D Fund for the Arts

The Digital R&D Fund for the Arts is a £7 million fund that supports collaboration between organisations with arts projects, technology providers, and researchers. The Digital R&D Fund is supported by Nesta, Arts and Humanities Research Council and public funding by the National Lottery through Arts Council England.

For more information about its projects and digital R&D stories from around the world, visit Native: Magazine of the Digital R&D Fund for the Arts at artsdigitalrnd.org.uk or connect with us on Twitter [@digitalrnd](https://twitter.com/digitalrnd) or using the hashtag [#artsdigital](https://twitter.com/hashtag/artsdigital).



Contents

Executive Summary	4
Background	7
The Project	16
Results	43
Insights	49
Future	53
Further project information	55
Acknowledgements	58

Executive Summary

Over the last decade many industries – including retail and transport – have repositioned their approach to exploiting new markets and driving revenues by creating memorable ‘experiences’ for sale, often via gift experience sites. Yet despite offering unique and compelling ‘experiences’ year-round as part of their defining programme, arts and cultural organisations are not obvious and active players in this space.

In parallel to the growth of this ‘Experience Economy’, the UK cultural economy has experienced destabilizing public funding cuts, resulting in an imperative for arts and cultural organisations to further seek revenues from diverse sources. The increasing complexity of arts and culture audiences – driven by the softening of links between tastes and social categories; the emergence of the digital economy; and the changing nature and demands of audiences – suggests that the operating landscape the arts and cultural sector once knew is becoming increasingly unrecognisable.

CultureLabel, a London-based e-commerce and technology agency, recognising the potential opportunities to exploit the Experience Economy in search of new audiences and new revenues, partnered with Dulwich Picture Gallery, the Royal Academy of Arts and Whitechapel Gallery and researchers from the University of Salford, Cambridge Judge Business School and Fusion Research & Analytics, to develop the *Monetising Cultural Experiences R&D project*. Conceived as an experiment, a new and commercially-viable digital platform would be designed to aggregate and promote leisure experiences. Including behind-the-scenes tours and VIP events, these events would be curated by the cultural sector and designed for general, and ideally new, audiences.

Early research suggested that the Leisure/Culture Experience market could be segmented into four business to consumer (B2C) segments and two business to business (B2B) segments, all of which present competition – but also offer opportunities to place cultural experiences for sale. These include Gifts and Occasions (e.g. B2C; Virgin Experience, Tesco, WH Smith); Culture Aficionados (B2C Love Art and most museum membership schemes); Arts and Craft Learning Programmes (B2C for the hobbyist market); in-bound tourist market (B2C international inbound, including aggregators like Expedia); and VIP & Corporate Hospitality (B2B and B2C (high-net worth)

products are offered by firms including Ten, VIP Concierge and Quintessentially Lifestyle).

Market research conducted among London residents clearly showed an interest in cultural experiences. Specifically, a consumer survey evaluated target consumers' interest in proposed new experience products or templates. The results illustrated sizeable target audiences as well as key positioning/marketing levers and optimal price points for individual experience products.

The team had mitigated a number of risks in the development of the project plan, including partnership breakdown and slippages in the timeframe for technology development and research. However, additional challenges presented themselves, including the inability to develop a robust and viable supply chain of experiences; and the competition with the partner's membership offer for experiences – which meant that they had to develop a new programme so as not to compete with their own existing offer. Further, project related communication issues between the arts partners and CultureLabel also hampered momentum. Amalgamated, these unmitigated risks resulted in a significant reworking of the project plan and the planned outcomes.

The research plan was integrally dependent on evaluating audiences at the live experiences, via in situ observation and interviews, online surveys after the event, and in conversation with partners to understand the financial implications of the programme and the benefits of drawing on a third-party aggregate site.

However, the project met a number of significant hurdles, as outlined – resulting in the cancellation of all but two experiences – which meant a lack of experiences available for sale and evaluation. Findings from the on-line survey evaluation of the two experiences which did take place, the Coffeehouse Experiments at the Keeper's House at Royal Academy of Arts, indicated that these events were well received by the 90 people who attended, with attendees noting the uniqueness of the experience, and most willing to recommend the event to others. However, the lack of availability of further experiences meant that the final digital outcome of the project was not a high-profile public launch of the website. Instead CultureLabel reconfigured the budget to develop an advocacy campaign to the sector

(launched via Remix Summit) about the benefits of entering this market and a soft-launched platform archived at www.culturelabel.com/experiences.

The digital legacy of this R&D Project has yet to be fully realised. As CultureLabel explains, “As and when there is sufficient supply the platform will be ready to use for organisations, although this continues to depend on getting enough of a critical mass.”

Background

This section of the report provides a definition for the Experience Economy and outlines how this developing economy may relate to broader changes in the arts sector funding climate and audience barriers to participation. Collectively this exploration reveals a clear opportunity for the arts and culture sector.

*"Consumers unquestionably desire experiences, and more and more businesses are responding by explicitly designing and promoting them."*¹ [B. Joseph Pine II and James Gilmore, Harvard Business Review](#)

*"Experiences [rather than objects]...tend to meet more of our underlying psychological needs. They're often shared with other people, giving us a greater sense of connection, and they form a bigger part of our sense of identity."*² [Dr. Thomas Gilovich](#)

"We set off with a very simple idea: let's work with some of London's hottest arts venues to explore whether it is possible to create and package cultural events as gift experiences." [Simon Cronshaw, CultureLabel](#)

Whether it is a spin in a Ferrari around a racing track organised by supermarket giant Tesco, an evening cookery class convened by Le Cueset, or medieval jousting orchestrated by department store John Lewis, it is memorable activities – rather than pure goods or services – that define 'The Experience Economy'. The term was first coined by B. Joseph Pine II and James. H Gilmore in 1998 (preceded by the published insights of Schulze, 1992, among others), who argued that the 21st century marked a new economic era in which all businesses, no matter the sector, must orchestrate memorable events for their customers in order to sustain a competitive advantage. Evolving from the age of (1) extracting commodities to (2) making goods and (3) delivering services, Pine and Gilmore suggested companies at the forefront of their market are now in the business of (4) staging experiences.

¹ Gilmore, J.H. and Pine, B.J. (1998). *Welcome to the Experience Economy*. Harvard Business Review.

² Blackman, A. (2014). 'Can Money Buy You Happiness?' *Wall Street Journal* online, 14 November 2014

This experiential approach to promotions and positioning – sometimes referred to as the ‘entertainment economy’ (Wolf, 1999) or the ‘Dream Society’ (Jensen, 1999) – is critical to successful differentiation and cultivating customer loyalty, and underpins exceptional customer relationship management strategies. With Disney paving the way, staging experiences has been applied to the airline industry (Pine and Gilmore, 1998); the medical sector (Boswijk, Thijssen, Peelen, 2007); and architecture (Kingmann, 2007 and Lonsway, 2009), where Brian Lonsway argues that ‘everyday environments strategically and opportunistically blur our leisure, work, and personal life experiences.’³

Others suggest we have also witnessed a shift towards ‘The Sharing Economy’, ‘The Collaborative Economy’⁴ or ‘The Social Economy’, where individuals seek to define themselves by their ability to connect, share and communicate. Facilitated by advances in technology and the digital economy, consumers place more weight on something that can be collectively experienced, rather than consumed in isolation (Botsmon, Rogers, 2010).

Complementary academic research seeping its way into popular psychology suggests that purchasing an experience (and even better, purchasing an experience for someone else), rather than a product, leads to greater personal happiness (Dunn and Norton, 2014).

‘Experiences’ in the arts/cultural sector

The arts and cultural sector is already characterized, in part, by the social experiences it offers its publics (gallery tours; a night at the theatre; dance festivals). These are not products you can take home at the end of the night or have shipped to your front door in less than 24 hours. Yet when it comes to promoting and selling these experiences (and ultimately, memories) to general audiences, initial research indicates that arts organisations are markedly absent from popular promotional channels such as gift experience sites. Are arts organisations losing out on a potentially significant market, in terms of accessing new revenues, finding new audiences, and providing

³ Lonsway, Brian. (2009). *Making Leisure Work: Architecture and the Experience Economy*. Oxford: Routledge Press.

⁴ ‘All eyes on the sharing economy.’ (2013), *The Economist*, 9th March 2013

these audiences with a compelling experience that underscores each organisation's public mission?

The arts partners in this R&D project, including Dulwich Picture Gallery, Whitechapel Gallery and Royal Academy of Art, are typical of those in the wider sector, providing a compelling and rich diary of events for the general public, schools and members: an array of talks, workshops, social events and tours across a broad range of topics.

Dulwich Picture Gallery, for example, hosts workshops on many different art techniques including drawing, portraits, printmaking and basketry. As well as art appreciation and practice, organisations provide workshops on careers and industry trends. Whitechapel Gallery hosts workshops on managing collections, writing about art and programming; and Design Museum hosts regular sessions called Create & Make (5-11 years), Sunday Sketch and Get into Design (for young people).

Talks are similarly widespread. They can be tied into current exhibitions or performances, for example pre-performance talks at the National Theatre, or on particular specialist topics such as 'Art under the Nazis' and 'the Travel Poster' (DPG), or the 'Politics of Fibre', 'Networks' or 'Sexuality' (Whitechapel Gallery). The Design Museum regularly collaborates with publications to present topics such as Harper's Bazaar talking to designer Roksanda Ilincic, or It's Nice That hosting an evening of talks on the theme of Disruption.

Tours are common across partners, for exhibitions, buildings and local areas. The Royal Academy of Arts, for example, provides Friends access to tours including Savile Club, St Paul's Triforium, Dorney Court and Sadler's Wells. Social events are less prevalent, but are hosted by most partners in this project. They often include performances, such as a piano recital or chamber ensemble at DPG, film nights at Whitechapel Gallery, carols at St James with the Royal Academy of Arts, and short story readings at Keeper's House. The Design Museum has a members shopping night, and the ENO's Opera Undressed programme attracted new audiences by bundling ticket, pre-performance talk, post-show party and discounts on performances. The prices for these events are varied, but typically cluster in the region of £10-£25 for talks and £125-£200 for specialist courses.

Having such a rich events programme already in place provides both opportunities and challenges for organisations entering into the experience economy.

New business models – a new revenue stream?

“For this pilot we aimed to break even or make a small profit.”

Monetising Cultural Experiences, Arts Partner

The UK and international public funding landscapes have experienced destabilising changes in recent years. This has led to an increased interest in understanding and developing new revenue streams and a culture of philanthropy; and in potential tax policy changes to support both a more enterprising and philanthropic culture in the UK. Drawing on data from Arts & Business (UK-wide) and Arts Council England’s national portfolio organisations, Figure 1 illustrates how the composition of the ‘mixed economy’ or ‘tripod economy’ (comprising three income sources⁵) has shifted significantly from 2009: ‘Earned income’ is now the biggest piece of the pie.

⁵ *Public income*: Direct subsidy from public agencies. *Earned income*: Programme service revenues (box office receipts; catering; retail; arts promotions, and private hire fees; programme advertisements ads, music rentals and recording); investment income; *Contributed income*: Support from individuals, foundations/trusts and corporations. For the purposes of comparison, membership fees is included in contributed income.

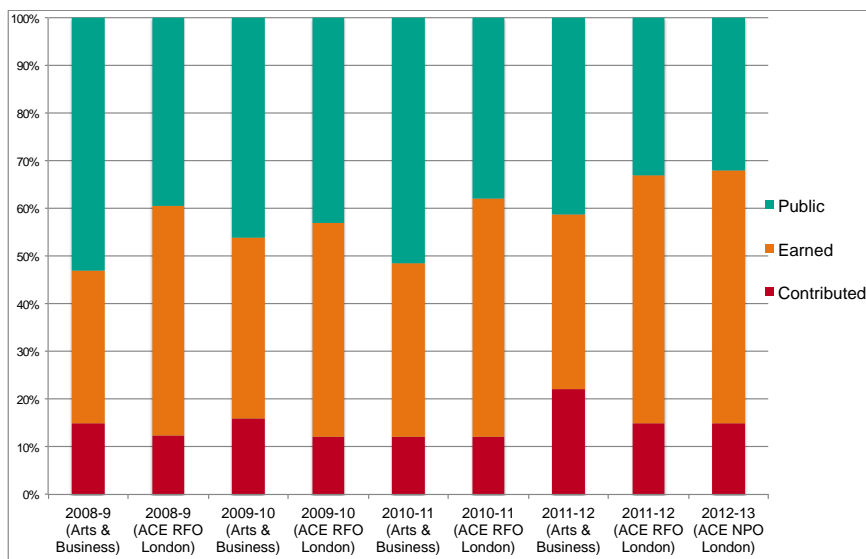


Figure 1 Tripod Economy Composition
(2008/9 - 2012/13)

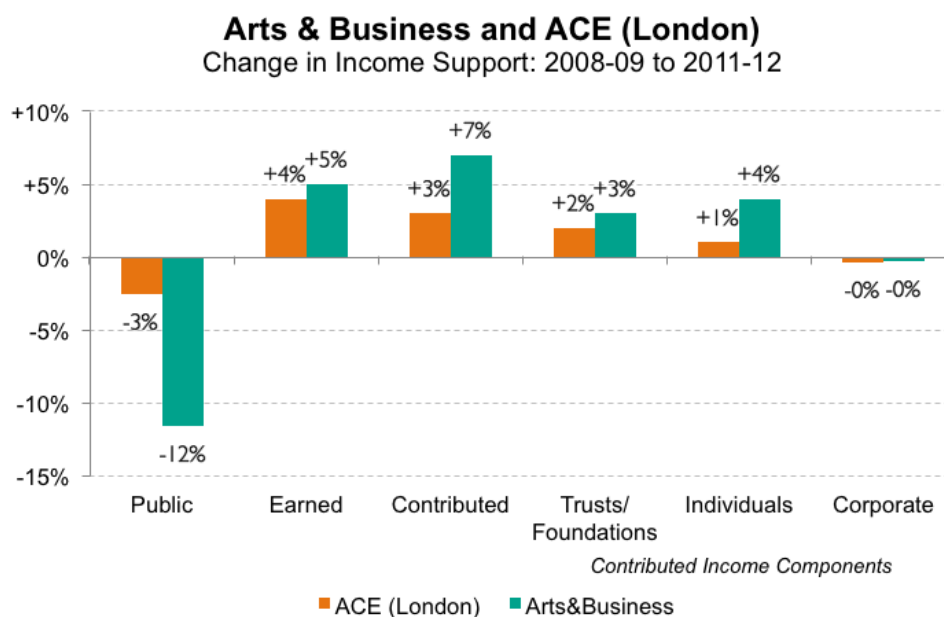


Figure 2 Tripod Economy Trends (2008/9
- 2012/13)

In a sector where business models are being evaluated and re-evaluated – both *reactively* to address severe public funding cuts and *strategically* to new activities afforded by the digital economy – exploiting the Experience Economy is one attractive opportunity for resourcing the sector's future.

New audiences?

“The primary driver was not income generation, but developing new audiences through new experiences – using a destination venue outside of gallery hours. Accessing audiences through the CultureLabel network, engaging with them, taking them up the ladder.” Arts partner

It has been suggested that the cultural landscape and the nature of audiences has become increasingly complex over recent decades. The reasons for this have been primarily threefold: (1) the softening of links between tastes and social categories (2) the emergence of the digital economy (3) the changing nature and demands of audiences.

Viva La Distinction?

Writing originally in the 1960s (and later published in English in 1984 as the influential book *Distinction*⁶), the French Sociologist, Pierre Bourdieu, suggested that clear cultural distinctions could be seen along social class lines. For Bourdieu, cultural tastes were not innate or given, but rather the product of education, schooling and socialisation into the culture of a particular social class. For example, Bourdieu suggested that (in 1960s Parisian culture), popularist tunes such as Strauss’ ‘Blue Danube’ was more likely to be favoured by manual workers, as opposed to the more complex and challenging ‘Well-Tempered Clavier’ of Bach, which was more commonly associated with middle class tastes. For Bourdieu, crucially, these differences in taste do not just represent class difference, but help make and solidify them. To have certain tastes and practices is what distinguishes someone as middle, or working class, and hence helps create their class position.

However, from the early-1990s onwards, the post-Bourdieuian literature on the ‘cultural omnivore’ (such as, Peterson and Kern 1996)⁷ suggests that we have over recent years, seen a softening of class-based taste distinctions. In particular, this has been most notable at the top of class hierarchies. That is to say, while research data suggests that some traditionally ‘popular’

⁶ Bourdieu, P. (1984). *Distinction: A Critique of the Judgement of Taste*. London: Routledge.

⁷ Peterson, R. & Kern, R. (1996). Changing Highbrow Taste: From Snob to Omnivore. *American Sociological Review*, 61, pp.900-907.

(‘lowbrow’ and ‘middlebrow’) pastimes have seen an increase in popularity with middle and upper-class consumers (for example, football in the UK, see King 1995), there is less evidence of those lower down the social hierarchy adopting interests in, traditionally deemed, ‘high brow’ culture. Hence, trends towards cultural omnivorousness, see a much more open cultural market place, where arts and cultural events are increasingly competing with a wider range of cultural activities. It is therefore crucial, that arts and cultural organisations explore new ways of expanding their reach beyond their traditional market, while simultaneously offering more engaging experiences to help retain their existing audience.

The New Digital Economy

The rise of ‘Web 2.0’ technologies and ‘new’ social media incorporate a common discourse of a ‘participatory turn’ and new forms of ‘interactivity’ (Light 2014)⁸. It is certainly clear that a greater number of people are now engaging with new media technologies, such as the Internet, social networking sites and mobile media, and that these constitute a promising mechanism for engaging audiences. Jenkins (2006)⁹ argues that new media technologies, such as the Internet, mean that consumers now have access to a much wider range of cultural resources and information. This easy and instant access enables users to more readily find products that match their specific niche interests and follow media flows across a variety of transmedia forms, and via these media networks, form links and connections with others with similar interests. Hence, it is clear that such arrangements can expand patterns of engagement, through: defining one’s tastes, and individual and groups identities; friendship making; and the cultivation of social capital.

The Changing Nature of Audiences

Several authors, such as Kolb (2000)¹⁰ and Brown (2004)¹¹, suggest that contemporary audiences, and in particular younger people, have come to expect a more stimulating, engaging and interactive experience, from their

⁸ Light, B. (2014). Disconnecting with Social Media. Basingstoke: Palgrave Macmillan.

⁹ Jenkins, H. (2006). Convergence Culture: Where Old and New Media Collide. New York: New York University Press.

¹⁰ Kolb, B.M (2000). You Call This Fun? Reactions of young, first-time attendees to a classical concert. In D. Weissman (ed.). Music Industry Issues and Studies. New Orleans: Loyola University Press, pp.13-28

¹¹ Brown, A. (2004). Smart Concerts: orchestras in the age of entertainment. Knight Foundation Issues Brief Series No. 5.

cultural consumption. This can be seen not only in events such as pop concerts, but also in changes witnessed in, what have been traditionally more sedate leisure activities, such as attending museums, which now commonly include more interactive exhibitions and other means of audience engagement (Bagnall et al. 2013).¹²

Drawing on the work of Abercrombie and Longhurst (1998)¹³, Kolb (2005)¹⁴ refers to this new type of audience as the 'cultural consumer'. Mimicking much of the literature on the cultural omnivore, Kolb (2005: 42) argues, that cultural life has become less hierarchical and more of a 'cultural buffet'; where audiences have a much wider choice of what to spend their (increasingly precious and limited) leisure time doing. The cultural consumer wants instant gratification. They want access to leisure activities that they can dip into, which will engage them, entertain them, and preferably they can do with friends and family. In particular, both Brown (2004) and Kolb (2005) highlight the important role new interactive media technologies have played in changing audience behaviour and expectations.

Of course, some people will always want a deeper level of commitment in their leisure interests. For example, they may attend classical concerts regularly (see Crawford et al. 2014)¹⁵, and want to learn more about them; becoming, what Abercrombie and Longhurst refer to in their audience model as an 'enthusiast'. Similarly, as Hanquinet and Savage (2012:42)¹⁶ point out, museum and art gallery visiting is conceptualised by many visitors as a form of 'educative leisure' and they continue to differentiate this cultural activity from other more commercial forms of leisure. However, this will not be the case with all cultural consumers; and as Kolb (2005: 55) argues: 'people have many choices on how to spend their leisure time, and may not be willing to spend this learning more about culture'. It is therefore important that cultural organisations offer a range of easily accessible, engaging and interactive experiences. Ones that allow 'cultural consumers', or tourists, to dip into and receive a new and exciting experience, while

¹² Bagnall, G., Light, B. Crawford, G., Gosling, V.K., Rushton, C., & Peterson, T. (2013). *The Imperial War Museum's Social Interpretation Project*. NESTA: London.

¹³ Abercrombie, N. and Longhurst, B. (1998). *Audiences*. London: Sage.

¹⁴ Kolb, B.M (2005). *Marketing for Cultural Organisations: new strategies for attracting audiences to classical music, dance, museums, theatre and opera (2nd Ed.)*. London: Thompson Learning.

¹⁵ Crawford, G., Gosling, V.K., Bagnall, G., & Light, B., (2014). An Orchestral Audience: classical music and continued patterns of distinction. *Cultural Sociology*, 8 (4), pp.483-500

¹⁶ Hanquinet, L., and Savage, M., (2012) Educative Leisure and the art museum, *Museum and Society*, 10 (1), pp42-59

offering the depth and opportunity for further engagement and growth, desired by those building on an existing enthusiasm, or seeking out a new interest.

In this context it is clear that there is the potential to develop a range of experience products to meet the needs of these new audiences. How to reach such audiences, who are not necessarily part of the existing audiences of cultural organisations, is of course key. New approaches to targeting these audiences is clearly required, the initial logic of this project was that this could be achieved by developing an aggregated digital platform which could be marketed to directly reach these new segments of the audience. This marketing would then be conducted through a mix of cultural partner and CultureLabel channels (both their B2B conferences and B2C e-commerce platform); media campaign; third party affiliates (e.g. Evening Standard) and digital marketing.

The Project

This section provides full details of the R&D project, including an introduction to the partners, the vision for new experiences distributed on a new platform and partner motivations for participating; the roles and responsibilities of each team member; the research proposition and methodology; the project timeline; the technology; the financial model; the marketing approach; the risks (identified and unanticipated); and the outcomes.

“We have to start to experiment - we could start experimenting together.” Arts Partner

“We want to tap into this massive social experiment market. Everything you see is advertised as a VIP experience...” Arts Partner

Overview

CultureLabel, a commercial technology company that first founded its e-commerce platform for the arts sector in 2008, boasts “an edit of the most stylish products and affordable art from over 200 galleries, artists, independent stores and museums from around the world.” When the R&D Fund was announced, co-Founders Peter Tullin and Simon Cronshaw at CultureLabel saw this as a welcome opportunity to explore and understand *why* established cultural institutions are not promoting their offer on experience sites, and *how* this opportunity might be exploited.

CultureLabel has been committed to exploring the role of aggregation in the arts sector since the company’s founding. As Cronshaw explains:

“We have always seen aggregation as one of the most positive forces for the arts sector. It results in economies of scale on the supply side and a stronger voice to cut through a noisy consumer environment. After four years of developing networks, customers and a trusted reputation in e-commerce, we felt we were ideally placed to ask our network of arts partners to respond to a largely untapped market for selling premium cultural experiences online.

Experience products could be sold and marketed in a similar method to physical products, both of which we had already made significant progress in and optimised over several years of business. If we could

therefore develop a strong supply of experiences, we would have commercial first-mover advantage in a large, untapped market and provide additional related services to our existing network of partners, thereby further growing our reputation."

In order to explore the aggregator concept in more depth, the CultureLabel team reached out to some of its existing cultural partners (suppliers on its e-commerce site): Whitechapel Gallery; Dulwich Picture House; London Design Museum; Royal Academy; English National Opera – to collectively develop an aggregated platform for promoting experiences across the cultural sector to the general public.

In addition to potentially offering a new revenue stream, the team aimed to test whether the 'experience' industry could attract new audiences, who might not otherwise visit the cultural venue.

Traditionally, physical, social and cultural barriers have often restricted access to many cultural events and locations. These range from issues of physical locality and accessibility, to more social issues of access, such as audiences lacking the correct 'cultural capital' — that is to say, the knowledge, expertise and social networks, required to gain access to more exclusive events. However, changes in audience profiles, expectations and the rise of the digital economy have provided opportunities for cultural organisations to develop new strategies for engaging existing and potential audiences.

Audience development was a primary motivator for arts partners to join the project, as one explains, *"Our participation was about accessing new audiences, offering something different, tapping into this massive experiment market. Everything you see is advertised – 'VIP experience,' 'secret things in unusual places'...Secret Cinema sells out immediately. We have identified this as a gap for our socially-motivated visitors. This pilot project was a brilliant [opportunity], taking the risk off of us."*

Another added, *"it was interesting for us to get involved in a research project; it gave us that little bit of confidence. The purpose was to see what is possible, artistically and financially, and in terms of developing our audiences."*

Partnering with market researchers, Fusion Research + Analytics and academics and researchers from the University of Salford and University of Cambridge Judge Business School, the aim of the project was to develop a

proven, workable commercial model and digital platform that could be used by the arts and cultural sector to promote and sell leisure experiences and reach new audiences by promoting this platform through several marketing channels from launch.

The *Monetising Cultural Experiences* R&D project was conceived as an experiment in which to develop a workable commercial model and digital platform to promote leisure experiences curated by the cultural sector to general, and ideally new, audiences.

Each of the original five arts partners – Dulwich Picture Gallery, English National Opera, London Design Museum, Royal Academy of Art and Whitechapel Gallery – planned to develop an on-site experience (or series of experiences) to promote and sell via a web platform, designed and executed by CultureLabel, the technology partner. By aggregating these experiences in one place, the team surmised it would be a promotional gateway – first collectively promoting all five cultural venues, and their experiences, and over time building up the supply from other venues in London and beyond. This gateway could then be marketed to a mainstream consumer audience looking for interesting events and experiences, in a similar manner to the successful launch of CultureLabel.com.

The initial partner meeting decided that experiences would take the form of one of two “strands” and both would be promoted and sold on the website built by CultureLabel:

- 1 An existing event, already part of the cultural venue’s programme, which would benefit from repackaging for new audiences and revenues beyond the venue’s existing mailing list
- 2 A new event co-produced with CultureLabel, designed to reach new audiences through innovative formats

The type of experiences explored in the course of the project included a summer 1920s ball at Dulwich Picture Gallery to coincide with a new exhibition; collecting contemporary art workshops at Whitechapel; VIP Stage Tour, Dinner & Premium Seats at English National Opera; and an interactive film screening at the Science Museum.

Roles and responsibilities

“It was good to meet up with everyone, understand what challenges they face.” Arts Partner

The project team comprised the lead technology partner and the founding vision for the project; four researchers (academic and commercial); and (ultimately) four arts organisations, as below.

Technology Partner and Project Lead:

[Simon Cronshaw](#) and [Peter Tullin](#), co-founders and [Peter Barden](#), Project Manager, CultureLabel. For this R&D project CultureLabel

- Oversaw the project direction
- Convened the project team
- Developed event ideas with partners
- Co-produced two ‘experiences’ with the Keeper’s House at the Royal Academy of Arts
- Developed and soft-launched the web platform for promoting and selling experiences
- Disseminated learning at their Remix Summit in London

Arts Partners

The London-based Arts Partners provided ideas, resource and the venues for launching experiences to be promoted on the CultureLabel website. These were:

[Dulwich Picture Gallery](#), the world’s first public art gallery, opened in South London 1811 and houses a Baroque collection in addition to on-going temporary exhibitions and public programming. Dulwich was represented by [Stuart Leech](#), Digital Communications Officer.

[Royal Academy of Arts](#), an independent charity led by eminent artists and architects – the Royal Academicians - exists to promote arts and artists through exhibitions, education and debate. The RA, housed in Burlington

House, Piccadilly, was represented by [Angharad Lloyd-Jones](#), Deputy Director of Development and [Clare Taylor](#), Head of the Keeper's House, the Academy's new social space for artists and art lovers.

[Whitechapel Gallery](#) is billed as the touchstone for contemporary art, premiering world-class historic and modern artists in East London. Whitechapel was represented by [Rachel Mapplebeck](#), Head of Communications and [Kathryn Simpson](#), Strategic Relationship Manager.

Other London venues – including the Barbican, English National Opera and London Design Museum – were involved in early project discussions. These organisations elected not to continue beyond early idea development for a range of reasons, including competing time and organisational pressures (not least high-profile capital projects and public financial reviews); and in some cases, lack of buy-in across the organisation (given time and pressure).

Research Partners

Research partners delivered the methodology, outlined below. This group was led by [Dr. Gaynor Bagnall](#), Senior Lecturer, Sociology of Culture, University of Salford; [Dr. Garry Crawford](#), Professor of Sociology, University of Salford; [Matthew Petrie](#), President and Founder, Fusion Research + Analytics; and [Becky Schutt](#), Fellow and Lecturer, University of Cambridge Judge Business School.

Collaboration and communication process

The majority of the team members had worked together before this project developed in varying combinations and capacities (e.g. All arts partners supply on the CultureLabel site; CultureLabel and Judge Business School partner annually on a case study, etc.).

The arts partners had collaborated before this project on content/programmatic development and joint marketing initiatives, and have also suggested that they would have reasons to continue to do so in the future.

The group held monthly steering group meetings for all participants (arts, technical and research), in addition to one-to-one communications between partners and the Project Manager housed in CultureLabel (acting as a hub and spoke model). The latter allowed for tailored brainstorming and discussions on potential event formats and the unique circumstances of the

specific partners, with a view to consolidating strategy and approaches at Steering Group level across all partners. Details of the meetings are provided below.

Research proposition, objectives and questions

The research team aimed to assess a series of questions in collaboration with technology and arts partners: market demand for cultural experience products; audience segment characteristics (including an exploration into 'cultural distinction' and 'cultural elite'); evaluating where and how people want to consume culture; and the impact of the experience on individual participants. The research also aimed to assess the supply of this demand and assess day-to-day practicalities of a sector-wide aggregator platform.

On a practical level, it emerged that cultural organisation partners also wished to explore a complementary series of inquiries:

- How to exploit the experience market
- The viability for a new revenue stream for their organisation
- How best integrate these experiences with existing offer, particularly those developed by membership programmes and as part of the corporate sponsorship benefits package
- Consider whether arts organisations would be able to jointly market such experiences - thus encouraging 'cross-pollination' of audiences between venues

The research team had originally planned to explore three inter-related themes through the project; due to major shifts in the project plan many of these areas of inquiry had to be refocused. These were:

- 1 **La Distinction:** Drawing on – among others - Bourdieu's *Distinction: A Social Critique of the Judgement of Taste* (1984) explore if and how the products on offer in the R&D project appeal to a particular subset of society; if social class features are present and a relevant and useful way in which to segment these audiences; participants' social capital and its influence on their consumption choices; and what this all might suggest about the potentially dissolving boundaries between high art and popular culture.

- 2 **Audience engagement:** Assess the relationship (and potential tension) between existing audiences of the cultural partners and the new audiences they wish to cultivate; and the potential or perceived cannibalization of audiences between venues and the technology partner;
- 3 **The cultural experience:** Explore and classify the impact of the cultural 'products' or 'experiences' on the individual participant, including previously mentioned distinctions of high culture vs. leisure activities and entertainment.

Research Methodology

Drawing on market research, online surveys, on-site qualitative interviews and a business model review, the original methodology comprised four areas of research:

- **Competitive landscape (supply):** Map the landscape of existing cultural experiences – e.g. Red Letter Days, Virgin Experiences, etc. – and assess gaps (opportunities) in the market for positioning cultural experiences. The analysis also assessed how partner product concepts fit or will likely fit into existing market segments.
- **Consumer market survey (demand):** Consumer survey of target audience segments and their interest in proposed new products or templates. Specifically, the survey – to the wider market and existing CultureLabel users – assesses appealing characteristics and price points for proposed products to be offered online. (London Market Survey, N= 502; CultureLabel Survey N=452)
- **Event evaluation:** Research participant/attendee reactions of test and 'live' event and product templates. Evaluation would include quantitative (via online surveys) and qualitative via in-situ one-on-one interviews. (Post-event surveys; N=20 at Event one and N=12 at Event two.)
- **Business model evaluation:** An evaluation of the event and product template ROI and profit /loss outcomes, in addition to an assessment of the best promotional channels for each product.

- **R&D Process** – Qualitative interviews with key individuals in the partner organisations involved with the project, to explore the opportunities and challenges presented through the R&D process. These detailed confidential interviews allow the researcher to get closer to the participant's perspective, enables their 'voice' to be heard, and provides insight into their experience and perception of how the project developed¹⁷ Partners that left the project early did not respond to requests for interviews.

The research plan was integrally *dependent on evaluating audiences* at the live experiences via online surveys after the event and in conversation with partners to understand the financial implications of the programme and the benefits of drawing on a third-party aggregate site. However, the project met a number of significant hurdles – resulting in the cancellation of all but two experiences. Consequently, it was not possible to conduct the qualitative in-situ 'event based' participant interviews. This was unfortunate as it meant that the team was not able to undertake an in-depth exploration of the impact of the cultural 'products' or 'experiences' on the individual participant.

Project timeline

The Monetising Cultural Experiences project was approved to move forward in March 2013 and culminated in November 2014 at the Remix conference, held in London. A detailed timeline is provided on page 26.

Meetings were scheduled at CultureLabel offices in Shoreditch. Representatives of the London-based Arts Partner organisations and the research team attended these over the 1.5-year duration of the project. The meetings were used to discuss the experience events and identify the commissioning/revenue model; to review research undertaken; and to talk about the delivery of the technology platform. Informal meetings with the funder also took place in person and via telephone throughout the project.

After an initial meeting in November 2013, the monthly meetings started with the appointment of the Project Manager in February 2014 and ran through to May 2014. Meetings in June and July were arranged but were subsequently cancelled due to the unavailability of partners, and in August

¹⁷ See Denzin, N and Lincoln, Y (2011), *Handbook of Qualitative Research*, Sage, London, for detailed discussion of this approach

and September were pre-emptively cancelled whilst the team awaited direction from the funders about the reworking of the project. As a result, all communications over the summer period were managed as much as possible on a one-to-one basis in person, by telephone or email.

To a large extent, this suited the phase of the project: arts partners liaised directly with the Project Manager and technical partner on their products for the trial website launch (which went live in early May), whilst the research partners were able to deliver the consumer and market surveys.

Project timeline in detail

Date	Milestone	Comments
15 April 2013	Interview	
May 2013	Project approved by funding bodies	
October 2013	Project contract signed	There were some questions about the VAT; this 4 month delay on the part of the funder was demotivating to the project team
September 2013	Competitive Analysis produced by Research Team	Analysis reviewed the Conceptual Culture Market Provisional Product Segments Partner Concepts (Appendix 1)
November 2013	Project team meeting	
26 February 2014	Project Manager appointed; Project team meeting	Agenda: The aggregated sales platform for existing experiences (each with common 'value-add' components); regular experiential discussion forums, hosted by a range of partners; quarterly larger-scale, speaker-led events, hosted by a range of partners.
March 2014	Partner Collaboration Agreement signed	
20 March 2014	The Coffee House Experiment (#1), Royal Academy of Arts	N=20 (of 45 total attendees)
26 March 2014	Project team meeting	

Date	Milestone	Comments
31 March 2014	Coffee House Experiment – Preliminary findings produced by Research team	Covered consumer event knowledge and expectation; strengths; areas for improvement; demographics
30 April 2014	Project team meeting	
8 May 2014	The Coffee House Experiment (#2), Royal Academy of Arts	N=12 (of 45 total attendees); planned with insufficient time to receive ethical approval from University of Salford to undertake on-site interviews
28 May 2014	Project team meeting	
22 July – 1 August 2014	Online consumer panel of London residents and CulturalLabel.com customer and conference attendees surveyed	
August 2014	Marketing Cultural Experiences – Market Survey, produced by Research Team	<p>Analysis assessed the size and profile the addressable London market for paid cultural events</p> <ul style="list-style-type: none"> • 2 Assess current cultural event activities, preferences, amount spent on recent events • 3 Evaluate interest, expectations and price sensitivity for 4 target partner events
Summer	Project team meetings	Cancelled
12 September 2014	Options Analysis sent to Nesta regarding concerns over readiness for public project launch	The inflexibility of the initial project planning meant that all subsequent milestones became less relevant. Allowing an element of the unknown into project planning (to react to discoveries as the project progresses) would be helpful for future projects.
5 November 2014	Nesta approves a soft-launch of the website plus a sector-facing advocacy campaign	
November 2014	Event planned at Whitechapel;	Cancelled; not enough ticket sales to cover costs
November 2014	Soft launch of <i>Cultural Experiences</i> website	

Date	Milestone	Comments
13 November 2014	Final project meeting	
December 2014	<i>Launch of sector advocacy campaign at REMIX London</i>	Launch of advocacy publication, <i>Golf, Art and Spa Days</i> ; workshop and online resources
Digital legacy	<i>Platform archived at www.CultureLabel.com/experience</i>	<i>Additional materials available through www.remixsummits.com/experiences</i>

The technology

The technical build of the aggregate website ran to schedule, with a trial version ready for all partners to review and test in early May 2014. User needs were considered for two groups: the end consumer, and the arts partner. For end consumers, much of the analysis was informed through the identification of competitive sites within the Competitive Analysis produced in late 2013. These set the industry benchmarks for experience sites. These were supplemented with more generic e-commerce customer insights received on an ongoing basis from CultureLabel.com support feedback. Initial UX and design ideas were also presented to the project Steering Group for discussion and feedback.

For arts partners, one of the main operational considerations involved integration with existing ticketing systems. As part of the technical build of the e-platform for promoting and selling experiences, the team reviewed the ideal ticketing format. Initially CultureLabel was working on the assumption that all partners would use a 'centralised' ticketing format, but it became quickly apparent that within the venue this would cause significant difficulties with regard to training front of house staff and aligning with existing ticketing systems. This was especially the case where an experience involved an event or exhibition that was also being issued to participants outside of the 'Experiences' route (e.g. a private view where only twenty tickets are allocated for experience customers).

To mitigate this issue, and after lengthy discussions at Steering Group meetings with the partners involved, CultureLabel built a flexible system by which the organisation is prompted to issue a ticket using its existing systems, and informs the technology partner once this has occurred. This also allows the organisation to retain full control of providing tailored event information to customers at the same time as issuing a ticket, a scenario that is extremely difficult using the alternative one-size-fits-all approach.

The team privately launched the test platform to arts partners in early May 2014. All arts partners in the project prepared and uploaded dummy experience products for this test build, and so were able to demonstrate and test the platform functionality from their perspective. This also provided a clear indication of the range of experience products available through the platform, and encouraged partners to compare offerings against each other.

The process of launching a test platform identified several areas of feedback from partners, for example, specific use of logos and crediting imagery, or allowing options for fixed time slots, which we were able to respond to and update in time for the public launch.

The technical build was then paused while the supply-side project considerations were addressed. Once a soft launch was agreed, all test products were removed in order to re-populate with those available for public purchase. Many partners chose not to provide products at this stage, resulting in a platform that was less appealing (though, in technical terms, identical) to the earlier test site. The final launch site was therefore market-ready, with only the supply side preventing it from fully launching.

In considering future R&D projects, the team would suggest it is definitely worth considering the timeline between technical and operational elements. In this project, the technical platform was completed long before the operational (supply-side) models were agreed – and was built in such a way that several variations of supply could be readily accommodated. However, had the operational considerations been prioritised ahead of the technical ones, and the platform build was secondary to the business model innovation, it would have been harder to end up in the unsatisfactory situation of a fully-functional platform without an adequate supply of products.

The financial model

Having such rich events programmes already in place provides both opportunities and challenges for arts organisations looking to enter the market for experience gifts. Managed effectively, there are economies of scale and efficiencies to be leveraged for events teams programming both types of events and managing them as a portfolio.

To prevent cannibalisation with member events (perceived or actual), CultureLabel's *Golf, Art and Spa Days* report proposed four strategies in detail: Upsells, Clear blue water, One-off tickets and Replicable formats.

The end goal of the project was deceptively simple: a combination of various events, pricing tiers and target demographics that fit with the income targets and audience objectives of the participating arts organisations.

There are certainly areas of synergy between the resources and skills required for member schemes and those for gift experiences. Identifying these synergies will reduce the overall new investment required for testing experience gifts, given the sunk costs already in existence.

Also, a product or events portfolio embraces the understanding that its components will be at different stages. They will each require different amounts of investment; have different projections for their potential to grow; and be at different stages in their lifecycles and adoption rates. The goal is to balance these different priorities.

The Boston Matrix as applied to cultural experiences

A useful tool is the Boston Matrix (Fig. 3) which, when applied to organisations, assumes that there should be a balance between high-growth products in need of investment, and low-growth products that generate income. A rating of products on two dimensions, market share (which can easily be adapted to scale of existing delivery) and market growth, creates four categories of products: stars, cash cows, question marks and dogs. Understanding their role in the overall portfolio can then help inform the investment strategy for each individual product.

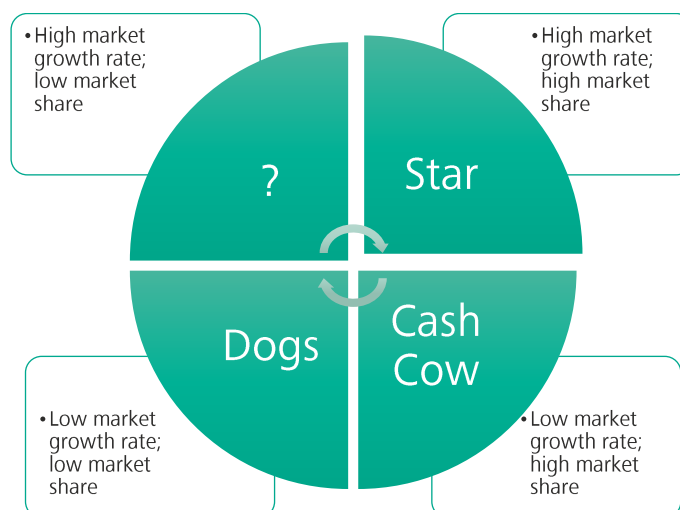


Figure 3 Boston Matrix

It may be that subscription membership income is a Cash Cow, a steady, reliable profit source that has comparatively limited growth potential.

Experience gifts could be a Question Mark (low market share, high market growth) and therefore a riskier investment but potentially lucrative if it evolves into a Star (high market share, high market growth). (Figure 4).

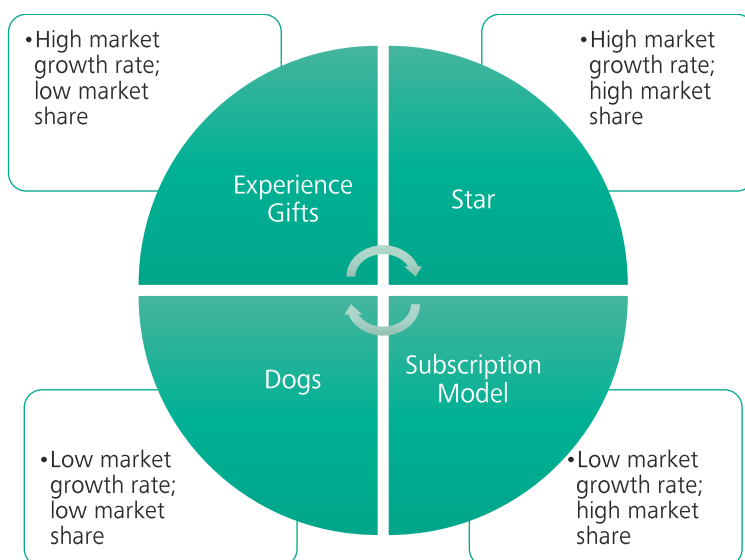


Figure 4 Boston Matrix applied to Experience Products

This cannot be answered at a universal level, but the advocacy work emerging from the project underlines the criticality for organisations to engage in these debates to fully explore what future opportunities may exist to supply the large public appetite for unique experience gifts.

In the model proposed by this project, the Arts partners (and/or third party events promoters) would provide a steady stream of events and experiences, updated regularly on the platform. As a result of the economies of scale achieved through an aggregation model, the Technology Partner would then centrally coordinate marketing, technical development and e-commerce optimisation such as path-to-purchase improvements, SEO and developing repeat sales. Then, in return for this sales function, the Arts partners pay the Technical partner a commission on any sales achieved.

Commission model vs. standardized percentage

The team discussed a number of options for the commission model as part of the project's Steering Group meetings, and came to the conclusion that a standardized percentage across all experiences would be much easier to plan for and accommodate within event budgets, rather than having different rates for different events. This is also in keeping with the models deployed

by most third party marketplace sites, so prepares organisations well for working with them.

Once the fixed percentage approach had been agreed, the team discussed the level at which to set this commission. Products and art on CultureLabel.com have a commission of 25-35%, and the commission for most third party marketplaces hover around the 30-35% mark.

The group therefore settled on 25% as being a fair compromise. Several factors were taken into account in making this decision:

- The commission is the only source of ongoing finance for sustaining the aggregated platform. In particular, it therefore needs to generate enough income to sustain core marketing activities on an ongoing basis – especially when the issues around the limits to marketing by partners (as outlined above) are taken into account. Without ongoing traffic, there wouldn't be a sustainable level of sales;
- The commission needs to be low enough to make the income worth the effort for organizations – too high and the issue of opportunity cost (in relation to other fundraising or commercial options) becomes a sizeable barrier;
- In the longer term, it will benefit organisations to cost events with commercial fee levels involved, as this will be a likely ingredient of scaling the market. It is therefore better to anticipate and work around this, rather than create business models which wouldn't be able to cater for third party distribution at a later stage. By setting events in this pilot at a reduced 25%, when organisations use commercial operators, the jump to 30-35% is not insurmountable to the business model;
- The team agreed to include within this commission any affiliate fees used in the marketing process. A typical affiliate fee is between 5-15%, depending on the type and size of site involved, but when managed well provides access to a large base of potential new customers within your targeted demographic.

Options analysis – and subsequent marketing approach

When it became clear that there would be an acute shortage in the supply of experience products, CultureLabel prepared an Options Analysis outlining four routes, and approached the funder to explore and identify which would be most appropriate to adopt under the circumstances. These four routes were: (1) proceed with full launch, but with the supply-side concerns, reputational damage to partners would be severe; (2) a soft-launch, as detailed below; (3) adapt the model to sell existing memberships, for example, which was deemed to be lacking in innovation whilst maintaining the status quo; or (4) no public launch with a greater emphasis on the learning outcomes from this process.

In the end, the soft launch of the platform was agreed since it aimed to provide an opportunity to test the platform in a time-limited public context in an effort to attempt to prove demand to arts partners, thereby mitigating the perceived risks. By not launching to a media audience, or advertising through third parties or arts partners, it furthermore aimed to mitigate against the reputational damage that all partners could incur from launching a platform whose life would be short-lived (due to the supply shortages).

This option relied entirely on converting existing CultureLabel.com traffic to purchase experiential products through onsite advertising (banners and a link from the main navigation). In Q4, CultureLabel users are largely gift buyers, but it is unlikely that they alone will be able to generate the level of sales required to sustain this platform or satisfy partners. Business modelling for this experiences platform had always been predicated on generating additional traffic from the marketing campaign around its launch, plus third party traffic from partners and affiliates. Sales and marketing targets were therefore set very low, with an expectation that few (if any) experiences, would be sold.

Consequently, as part of the Options Analysis, CultureLabel warned that if partners do not see adequate sales from the platform, they would expect them to decide against future involvement and end their support for the platform once this first round of events completes by December. CultureLabel and Nesta therefore agreed to launch the platform as a 'pop-up', available for a few weeks only, to allow for testing the market whilst mitigating reputational risk.

Anticipated Risks

Prior to kicking-off the project, the team identified the following potential risks:

Partnership Breakdown

The project manager was in place to oversee the day to day running of the project and ensure that relationships within the partnership remained strong and that the partners were clear on their role and what they needed to deliver towards the project. Through September 2014, the project manager was focused entirely on the project, communicating with partners in person, by email and in team meetings. Some of his time allocation was put on hold while awaiting decisions from Nesta about the change in project direction. Once decisions were received, he returned to the project full time, and was joined by another team member to support the project.

The impact of the 'partnership breakdown' risk identified in the proposal was underestimated. The project did suffer from communication challenges, with several partners expressing their individual views about inconsistent communication from the lead partner: *"Sways of time, nothing's been heard;" "Why the platform didn't happen had never been communicated to us."*

One partners suggests *"The inconsistent communication was a direct impact of the long delays from the funding body, which at times went on for months mid-project [detailed below]. Without clarity of decisions from the funder, it was impossible to keep partners updated, focussed and motivated."*

Slippages in the timeframe for the technology development and research

The partners worked together to create a clear and achievable project plan with dates for delivery built in and the flexibility to rearrange research activities and marketing strategies if necessary.

The impact of this risk was underestimated by the team and the project required a flexible approach to the timeframe. While the technology platform was built, one of the most significant challenges faced was making a case for income through consumer experiences within the context of other fundraising activities. As one Arts Partner explained, *"We typically charge patrons £1500 up to £20K for similar events [to those proposed for the R&D*

project] as part of a corporate package. If we only have 15-50 people [participating in the Experience], the reach is just not worth it. We would be charging much less for a 'like for like' experience. We have hit a conundrum."

An event with a ticket price of £25 may lead to a contribution of £800 to the arts partner, but this is considered insignificant when compared with other fundraising and commercial activities such as basic donations, gala dinners for VIP donors, commercial revenue through event hire, etc.

An early assumption was that repetition and a portfolio of experiences would create enough scale to make it a reasonable contributor to an organisation's finances – in exactly the same way a shop sells multiple products, each contributing a relatively small amount individually but the total making a reasonable impact.

However, the team discovered a 'chicken and egg' scenario evolving with this rationale – organisations are reluctant to build a significant portfolio of experiences until the business case has been proven from one or two. Yet one or two events, for the reasons explained above, will rarely be enough to build confidence in the potential of the model.

The team decided to identify strategies for keeping the 'experiences' separate and distinct from member events – but this proved to be a major challenge, given the number of similar friends schemes.

The inability to establish a viable supply of experiences meant that the public launch of the website morphed into a 'soft-launch' as a culmination to the project. As a result, arts partners were not able to test the technology in the development of their Experiences. As one partner noted, *"Not being able to test that technology either for promotion or for ticketing was a huge problem."*

Key members of staff leaving from partner organisations

It was prescient to identify this risk, and the team was prepared for changes to team members, even given the delays in the project. As is often the case with medium term projects across multiple partners, the project experienced a change in key personnel at several organizations. While not insurmountable, this required extra resource to support them in order to generate a similar and consistent level of internal advocacy and enthusiasm,

and thereby maintain momentum. As new individuals arrived with new strategies and ideas for their organisation, it became an ongoing challenge to keep the rationale for the Cultural Experiences project understood and high on their agenda.

Insufficient Funding

By adhering to a strict budget plan and testing an achievable number of experience templates the team was confident that they would mitigate the risk of insufficient funding. This risk was slightly underestimated – arts partners gave considerable time to the project (i.e. monthly meetings) with an unstated expectation that the project would ideally result in new audiences and new revenue streams for the organisations. This did not happen.

However, the organisations did receive other returns on their investment, with one explaining, *"It was interesting for us to be involved in a research project – gives our organisation that little bit of confidence and enables us to see what is possible."* Another commented, *"It was quite interesting, looking at what we can be doing – regardless of what actually happened or not."*

Unanticipated Risks

The team did not anticipate a number of significant risks:

Competition with membership offer for experiences

The team identified a concern for arts organisations that directly impacted long-term supply for the platform: the perceived competition between 'experience products', sold as one-off premium packages, and 'member events', sold as part of existing annual membership programmes. As one partner explained, *"The challenge was finding the right thing to push through this platform. There were lots of things we couldn't do because [they are part of] our membership programme – a lot of experiences we initially thought of, we thought, that's what we do for patrons. We don't want to offer something relatively cheap online – when it something we offer our longstanding supporters as a unique thing. This cancelled out a lot of potential options."*

Supply chain development

Arts Partners did seek to develop experiences that were co-produced with CultureLabel, as one partner commented, *"We did struggle with the 'strand one' events – things we're already doing that we could sell through CultureLabel. We have a very loyal audience for these [already] and they change from month to month. We skipped over to 'strand two' - co-produced events. Something a bit different and a good fit for us."*

In partnership with CultureLabel, Whitechapel developed *Go Go Duo Gameshow*, *"an entirely eccentric evening gameshow to jolt London's couples dating scene out of the ordinary cinema / restaurant cycle. For £30/couple, hosts, Monty & Meredith Montague Montgomery from interactive theatre company Legs Akimbo (Glastonbury/Secret Garden Party festival favourites) lead pairs through an evening of artsy quizzing, gaming and foolery with prizes to be won."*

While the event was promoted on two separate occasions – via Whitechapel's existing mailing lists and on the soft-launched website, very few tickets were sold. Whitechapel required that forty tickets be sold to break-even, and therefore had to cancel the experience. Reasons for the low up-take could be due to a range of reasons, including the lack of widespread marketing campaign across multiple-platforms; a dependence on the soft-

launched website, which had no ancillary marketing; or too short of a period between the announcement of the event and the event itself.

As CultureLabel explains, *"Without a marketing campaign to properly launch the aggregated platform, there would be no new audiences and therefore no new experience sales. We hadn't anticipated this, as we assumed the supply side had been secured in adequate quantity. However, as a result of the unforeseen risk regarding the perception of cannibalising membership sales, we were unable to launch a platform with sufficient supply and therefore unable to market it effectively."*

One partner suggested that even with event cancellations, organisations' reputations would not be damaged by this: *"We put on events all the time...and sometimes they are cancelled... I think it would be hard to damage the organisations' reputations. They all have good standing."*

Further, the team learned that risk could be minimised by a willingness to test the market. The cultural experience put on sale could be positioned as an event that will go ahead only with sufficient sales to reach break even (similar to crowd-funding).

Resources

The total project budget was £124,758, broken down as follows according to technology, research and project management/campaign. CultureLabel, which oversaw the budget, reports that project costs were kept on budget, so there was no variation for the actual budget versus forecast.

Monetising Cultural Experiences – Budget – Forecast and Actuals

PROJECT BUDGET		
Component	Days	Total costs
<u>TECHNOLOGY</u>		
Setup frameworks	6	£2,100
Load/Stress test	2	£700
Concepting	5	£2,750
Wireframing	6	£3,300
Design	15	£8,250
Setup & Configure CMS/PIM components	20	£7,000
Setup & Configure transaction component	12	£4,200
Setup & Configure API Manager	5	£1,750
Setup & Configure ERP	20	£7,000
Setup Search, Data Index & Service	5	£1,750
Mobile build	12	£5,400
Vendor dashboard	5	£1,750
Admin dashboard	6	£2,100
Digital marketing components setup / integration	12	£4,200
User Acceptance Testing	10	£3,500
Technology Subtotal	141	£55,750
<u>RESEARCH</u>		
Competitive analysis	4	£1,400
Survey – Supply	3	£1,050
Focus group - Tourism B2B	4	£1,800
Survey - Gift B2B	11	£5,000
Survey - Gift & Tourism B2C	11	£6,350
Product evaluation	21	£5,734
Report	19	£6,462
Academic oversight	4	£1,212
Research Subtotal	77	£29,008
<u>PROJECT MANAGEMENT & CAMPAIGN</u>		
Project Management & Delivery	80	£20,000
Sector Campaign (e-book, website, events)	58	£20,000
Arts Subtotal	138	£40,000
TOTAL	356	£124,758

Sector campaign, in further detail:

ITEM	DAYS	DAY RATE	TOTAL	NOTES
Report preparation and writing (5 Nov to 2 Dec)	26	£450	£11,700	x2 Directors of CultureLabel at reduced rate
Videographer	5	£350	£1,750	Video editing / additional footage
Website support	2	£250	£500	
Design			£2,358	Fixed project fee (document)
PR			£1,500	Contribution to PR campaign, delivered by Margaret PR
Workshop preparation & delivery	5	£450	£2,250	Remix London and portable format for Remix Academy events
			£20,058	

Outputs

The *Monetising Cultural Experiences* project resulted in the following outputs:

- Two events

The Coffeehouse Experiments (pictured below) were held at the Keeper's House at Royal Academy of Arts, the organisation's new members' club. These events – held in March and May 2014 – welcomed approximately 45 people at each and were billed as “an astonishing evening of friendly conversation and debate powered by coffee, spontaneous outbursts of radical creative expression and expert speakers.”



- Website – soft-launched

The platform, www.culturelabel.com/experiences, was soft-launched (i.e. without press or a marketing campaign) in the first week of November 2014 with nine ‘experiences’ for sale. The majority of these events were part of existing programme copy provided by the

arts partners, including private views at Dulwich Picture Gallery and walking tours provided by Unreal City Audio, the co-promoters of the Coffee House Experiment.

Exclusive Emily Carr Evening Viewing

£115
Dulwich Picture Gallery - Thu 27 Nov, 6pm to 8pm

An exclusive evening view of the Emily Carr exhibition with a tour from our Director and curator of the show Ian DeJardin. Includes an exhibition catalogue and wine.

[VIEW](#)

Go Go Duo Gameshow

£30 per couple
Whitechapel Gallery - Thur 20 Nov, 7.30pm to 10pm

An entirely eccentric evening gameshow to jolt London's couples date-night scene out of the ordinary cinema and restaurant cycle.

[VIEW](#)

- Research reports

A series of research studies were undertaken throughout the project and produced as complementary documents to inform the project context, design and positioning. These include a competitive analysis; market demand survey; and evaluation of the Coffeehouse Experiments (see *Further Resources*).

- *Golf, Art and Spa Days* – An Advocacy report

A sector-facing report that draws together many of the insights and lessons emerging from the R&D project. The e-publication was designed to provide a summary introduction for arts organizations interested in creating experience products. The objective for this campaign is to create an effective strategic



pitch aimed at key senior decision-makers within arts organizations, asserting the economic and demographic importance of investing in experience products within the overall mix.

This report was launched to an audience of over 300 cultural leaders at the Remix London summit held at Google on 3 December. It has since been widely disseminated through a range of talks and workshops organised by Remix, including dissemination to 90 arts organizations participating in the Remix Academy programme with Arts Council England (held in London, Salford and Gateshead in February 2015).

- Experiences Workshop, REMIX Summit, London – 3 December 2015

A masterclass for interested parties was held as part of the Remix Summit in London, where 60 delegates signed up to hear further detail on the project findings and strategies.

- Video

CultureLabel has also developed a video exploring experience products (a reflection of the insights panel and advocacy publication) to be made available on REMIXsummits.com, as part of the Experiences learning module, in July 2015.

- Business model templates

Business model templates are provided as examples to organisations wishing to develop their own experience economy. These are published in detail in *Golf, Art & Spa Days* (see *Further Resources*).

Results

This section details the findings from the competitor analysis and the resulting proposed market segmentation; a characterization of London's experience market (demand-side); and qualitative feedback from the CoffeeHouse Experiments, which took place before the website soft-launch.

As detailed on previous pages (and in the next section, Project Insights), CultureLabel's initial questions about the power and potential of an aggregate experience site were met with more questions, rather than promising answers. As outlined, building up the supply-side (which is interlinked – and often clashes – with other programming on offer for existing audiences (including members and VIPs)), proved an immense, and ultimately insurmountable challenge – at least in this project's iteration.

The team was thus unable to assess the end-users for the new digital platform developed as part of this project, as it was soft-launched with no traffic, and no sales were made via this channel. Nonetheless, surveys of the London market, CultureLabel's distribution list (for product and art sales) and those 90 people participating in the Coffee House Experiments (which took place prior to the website launch; 32 of whom participated in post-event surveys) provide a compelling picture for those wishing to access (sell or buy) in London's cultural experience market.

While the London cultural events market is large, with more than 9 in 10 respondents expressing interest or consideration to attend a cultural experience, the team underestimated the extent to which a compelling business or promotional case for the 'supply side' had been made or successfully won – experiences produced or co-produced by the Arts Partners to promote and sell via the aggregated digital platform. The change to the project outcomes, resulting in a new sector-facing advocacy campaign on 'why' organisations should engage with experience products, reflected this.

Outcomes

The Experience Economy

The Leisure/Cultural Experience Economy market reveals four business to consumer (B2C) segments and two business to business (B2B) segments.

Each of these segments has unique characteristics, including price points and business models, and each operates in varying competitive spaces - some of the defined segments are crowded and dominated by established players; others are small and highly fragmented. Most reveal opportunities to offer more cultural experiences for sale.

The segments, in brief, with comprehensive detail in the Appendix, are:

- **Gifts and Occasions** – Virgin Experience, WH Smith, Tesco and Red Letter Days dominate in this B2C national market, with one-off purchases, and vouchers priced from £35-£1600.
- **Culture Aficionado** – A small and highly fragmented, independent B2C market, with agencies like Love Art London operating alongside membership schemes at all cultural venues (from British Museum to the Foundling Museum; Barbican to Wellcome). Monthly special events and patron-only schemes cost in the range of £50-100 for annual access.
- **Arts and Crafts Learning Programmes** – A highly fragmented market with strong product offering, dominated by small independents and museums/galleries with specific adult education schemes. The B2C segment is positioned as skills improvement for the hobbyist market and prices range from £30-600.
- **In-bound tourist market** – B2B with possible B2C operation in major international markets (China, North America), this crowded but generalized segment is defined for the international inbound tourist. The £50-1500 products (e.g. bespoke behind-the-scenes tours) are offered by the dominating individual travel companies and tour operators (e.g. Expedia; Quanr), though few play solely in the culture space.
- **VIP & Corporate Hospitality** – A crowded but generalised market, dominated by elite loyalty and high-end concierge services includes such products as VIP back stage, once in a lifetime experiences and bespoke package tours for £1000+. These B2B and B2C (high-net worth) products are offered by firms including Ten, VIP Concierge and Quintessentially Lifestyle. While crowded generally, few of these firms operate solely in the cultural sector.

The Events Market

- The size of the London cultural events market is large – with more than 9 in 10 respondents expressing interest or consideration to attend a cultural event.
- Two thirds of these consumers have attended a cultural event in the last 2 years and about half paid to attend their last event.
- Across generations, cultural events are of keen interest to half of the London target population.
- Inner London borough residents are significantly more likely to be keenly interested in attending a cultural event.
- Three key motives for why respondents attend cultural events included: enjoyable way to pass the time, being drawn to stimulating events and to improve knowledge.
- Gen X respondents were more likely to be motivated to attend cultural events to spend time with family and friends and with children – while Gen Y were more motivated to attend while on holiday. Both Gen X & Y were more likely than boomers to attend an event to be social.¹⁸
- London respondents are most likely to be interested in cultural events that take place during the weekends and two thirds are willing to purchase a ticket to attend. Respondents are slightly less likely to be interested in evening and less than half are interested in events that include dinner.
- Gen X's are most willing to attend events that include dinner and that take place during the evening. Gen Y are most willing to purchase a ticket to a cultural event.
- For the majority of London respondents museum/gallery special exhibits and theatre performances are the most likely cultural events respondents have attended in the past 2 years. Target aggregated events currently serve a smaller population of cultural consumers.

¹⁸ Gen Y: born 1982-94; Gen X: born 1965-93; Boomers: born 1946 to 64

- For target cultural events, across generations, cultural social events are most popular. Boomers are most likely to have taken a behind the scenes tour while Gen X & Y are most likely to have taken an artist workshop.
- Nearly two-thirds of London respondents report paying for their last cultural event – with one quarter spending more than £51 per ticket.

Interest In Paid Cultural Experiences

- Among targeted cultural events – London respondents rank cultural social, behind-the-scenes and private views highest. Workshops were rated lower, but potentially have more niche appeal.
- Cultural social events possess the highest appeal across generations. However, boomers disproportionately rate greater interest in behind-the-scenes tours, private views and walking tours. Gen X are most interested in film screenings while both Gen X & Y express the highest interest in workshop related events.

Awareness Of Culture Sale Channels

- London respondents' unaided recall of sales channel awareness for cultural events are primarily established London-based cultural brands.
- London respondents' unaided recall of sales channel awareness for cultural events are primarily established London-based cultural brands.
- Not surprisingly, awareness of cultural event sales channels varied by sample. Among London respondents, Time Out was the most popular channel whereas among the CultureLabel sample, CultureLabel.com rated highest.
- Awareness of sales channels varied by generation. Boomers were more likely to be aware of established brands such as Red Letter Days and Virgin Experience Days while Gen X & Y were more likely to be aware of emerging or niche sales channels.
- Facebook was the most used social media platform for both samples to learn about cultural events follow by twitter. Overall, one-third of the Londoners and one-fifth of CultureLabel.com consumers do not use social media to learn about cultural events.

Evaluation of New Paid Cultural Events

- London respondents were most interested in purchasing a ticket to a private view event followed by a behind the scenes event.
- Both London and CultureLabel.com samples rated the private view events high, while CultureLabel.com respondents showed less interest in behind the scenes events.
- CultureLabel.com respondents showed greater interest in the workshop events while rating similar, somewhat muted, interest in social cultural events as London respondents.
- Overall, London respondents rated the proposed new cultural products favorably – with one-quarter interested in attending all four events and three quarters expressing interest in at least 2 events.
- The £20 to £50 price range was the most popular across the four events – illustrating the level of value a majority of consumers place on cultural events by not selecting the lowest ticket price.
- Overall London respondents were willing to pay the most for social cultural events with an average of £95 and a median of £60.
- Across the cultural events, CultureLabel.com respondents were significantly more price sensitive than the broader London market. This result is consistent with the lower reported income by CultureLabel.com respondents in comparison to the London sample.
- CultureLabel.com respondents were twice as likely want to pay less than £20 for a private view event compared to London respondents. Further, only one in ten CultureLabel.com consumers were willing to pay £100+ for a behind the scenes event compared to one quarter of London respondents.
- Gen Y respondents showed the greatest interest in attending social and workshop events whereas Gen X and boomers showed greatest interest in attending private view events. Behind the scene events appealed across generations.
- Maximum event pricing varied most for social cultural events with boomers, followed by Gen X, willing to pay the most for the event.

Coffee House Experiments

Overall both events at the Keeper's House rated highly

- Event viewed as “unique”
- So far, word-of-mouth driving attendance
- Attendees had few “expectations” or anticipated a “series of talks”
- Most would recommend the event
- Most were engaged and absorbed

Strengths

- A forum in ‘the company of strangers’
- The opportunity to be opinionated & unrestrained
- The tone set & the impromptu nature

Areas for Improvements

- The set-up would benefit from greater structure/direction
- Some felt a “literal” depictions of an old Coffee Shop would have enhanced event
- Some felt more speakers or planted experts would improve event

Impact of the R&D project on partners

Despite deciding not to fully launch the platform, and the resulting impact this had, arts partners found the R&D process to offer some value, with one commenting: *“It was quite interesting looking at what we can be doing – regardless of what actually happened or not – it opened up dialogue [within the organisation of the] other kinds of events we can be doing.”*

Another added that the Funding, *“[took] away the leap of faith – trying to find a find a whole new budget, programmers, to get things going. This was our test case....even though it didn't work.”*

Insights

This section provides the team's reflections on the R&D process and project.

"It is not necessarily money that helps this kind of stuff. It's actually sitting down with external people – skills exchange- that's so much more the value than chucking money at stuff." Arts Partner

Team Composition and Capacity

As much as possible, have the right – and same – people around the table throughout the project and ensure appropriate levels of resource to support this activity.

- Each organisation sent a different department representative to project meetings. For example, Royal Academy of Arts was represented by a key member of its Development team – the project was then handed over to the Head of Keeper's House (the membership arm of the Royal Academy, with a clear events remit); Dulwich Picture Gallery was represented by its Digital Communications Officer and Whitechapel by the Strategic Partnerships team. The result was varying and useful perspectives from across organisations – all of which fed into the creation of strong ideas for monetising experiences.
- Nonetheless, because the project timescale was long – more than one year in duration – partners often needed to send different people to the project meetings (due to lack of organisational capacity and changes in personnel). As one team member stated, *"I'd go to another meeting and there would be someone else there."* Another added, *"Within our own organisation it was slightly haphazard as to who was taking it on. One staff member had left, he had passed it on."*
- This required continued explanation about the project, its status and aims. As one Partner reiterated, *"There are different people around the table and things like this are never going to be top of the agenda for them. It gets forgotten about."*
- Another suggested, *"The far bigger issue is lack of focus within organisations. For most partners, no single person owned the project"*

outcomes within their job description, so membership sales (for example) took higher priority as these tied in to their personal KPI's."

- The lack of financial support provided directly to arts organisations through the project's R&D funding has been noted by several partners; As one stated, *"It felt as though there was a discrepancy between where the money was allocated. There was money for the managing of the project and for the development of the platform but not for investment into the programming of the not-for-profits involved. I think on reflection if we'd had some allocation it might have minimised the risk [given arts partners also were to cover costs to deliver the event]."*
- Ultimately, it was clear that entering the experiences market needs to be a strategic management decision and a strategic priority with internal cross-departmental champions (like those involved in this project) and buy-in at senior level. Several suggested that moving forward, the ideal 'coordinator' for such a platform might better be located in-house or in a commissioning body with a clearly defined curatorial role.

Momentum & Timing

Ensure there is enough momentum to get the project off the ground while building in time for organisational buy-in.

- Due to the lack of internal buy-in at the most senior level, resource wasn't sufficiently allocated to the project to ensure it was high priority within day-to-day workloads. The inevitable risks associated with the project therefore meant that all organisations chose to take a 'safe' approach, reusing existing member events rather than investing in new or innovative experiences.
- When it became apparent that the initial launch plan was not going to work, the delay in receiving a decision from Nesta on changing the project meant a complete loss of momentum during the several months of uncertainty between September and November 2014 – a critical period with the forthcoming Christmas gift deadlines.

- It is important to note that the inability to find the most viable business model (given the perceived – or real – clash with membership experiences) may have been the critical contributor to the project's ultimate failure – not necessarily the loss of momentum at key stages.

The Scope to Think Big

It proved difficult to evolve some of the bolder or more innovative experiences from paper to reality

- The project manager was widely recognised for bringing great enthusiasm and ideas to the project; As one Arts Partner summarised, *"I think it's great having new ideas. He brought a fresh voice, a new skillset... Really creative. Because he comes from the festival scene he thinks about different art forms, different audiences."*
- Given the number of organisation departments and individuals involved, however, the nature of the discussions leaned toward more tried and tested formats, or a 'twist' on events already being planned
- As one partner commented, *"The idea is quite a big idea. There needs to be scope in the project to actually get all those ideas executed. That's the benefit of having research and development funds – to find out if you can do it or not."* Another Arts Partner added, *"Grand ideas are good – but not sure there was capacity."*
- Nonetheless, there was benefit to thinking big – as one partner explained *"It was quite interesting, looking at what we can be doing – regardless of what actually happened or not – it opened up dialogue [within the organisation of the] other kinds of events we can be doing."*

Marketing

Promoting the Experiences must come from multiple sources and through multiple channels

- One of the less anticipated challenges resulting from the 'competition' with member events was the reluctance of some arts partners to market events through their standard communication channels, for fear of confusing their audiences – and because the Fund was in place

to support the cultivation of new audiences. Other arts partners, however, wanted to and did promote their own events.

- The team had to quickly evolve from an expectation that partners would drive traffic to an understanding that the technology partner had to build the traffic from new sources.
- Creating a positioning for 'experiences' that has clear blue water from existing members events is a critical deliverable to ensure future organisations can market their experiences with confidence and clarity, and facilitate a sustainable marketing strategy.
- One Arts Partner echoed this sentiment, *"Increasingly we never rely on one channel – or one portal. Peers are the same. The world is too complex now."* The original launch plan integrated this approach - using third party distributors and affiliates to reach new audiences. However, the lack of supply meant the public launch could not proceed as planned and arts partners were therefore required to generate much of their own traffic through pre-existing channels and to pre-existing audiences.

Future

This section suggests some opportunities for the cultural sector to better exploit the experience economy.

“I think there’s something in it [the idea of an aggregated platform]. What that is hasn’t quite been found. We’re digging around in the right place but just slightly missed the treasure.” Arts Partner

Ultimately the *Monetising Cultural Experiences* R&D project highlighted some (not insurmountable) barriers to success, attributed to existing membership programme strategies. In particular:

- 1 Experience gifts may cannibalise sales of membership subscriptions, on the assumption that an annual fee is better than a one-off ticket;
- 2 Unless managed as a portfolio of events, with equal weighting, there may be a lack of ownership of experience gifts if staff targets and operations prioritise member sales.

There are several ways in which organisations could balance membership events with experiences - For example, organisations with strong commercial operations (catering, retail, conferencing) have the opportunity to bundle add-ons or upsells to existing services to create unique, high volume and easy to replicate experience products for this segment.

In terms of sales channels, there are opportunities to establish culture-specific services for this market. It may be through own-brand products, or by acting as an aggregator of packages to third party providers.

There is also the opportunity to partner with retailers such as M&S, John Lewis or Evening Standard– who already employ an online platform for promoting and selling experience - to provide cultural experiences for their customer demographics, as explored as an early part of the project design.

If an aggregator – including those major players identified in the Competitive Analysis – has the resource and expertise to build up volume (supply) from the arts sector and beyond, there are many people ready to pay for (and experience) arts/culture experiences. Ultimately the full team agrees that the model requires several partners to take a similar level of risk at once in order

to get the network effects for marketing and promotion (even through third party sites beyond the core platform). The opportunity to develop such an aggregator is emphasized in the advocacy campaign launched by CultureLabel earlier this year as part of this project.

The critical requirement for a future implementation of this project is multiple partners willing to test experience products concurrently. Without this, the economies of scale (e.g. single customer gateway, marketing, e-commerce) provided by aggregation cannot be achieved. Individual partners can decide the level of risk and financial commitment they are willing to undertake, but lower risk, more 'comfortable' products will not attract significant media or consumer interest. A few bold ideas to catch the media's interest, coupled with crowd-funding strategies to mitigate financial risk, would provide a solid launch opportunity to test the market for premium cultural experiences.

An alternative scenario, as explored further in *Golf, Art and Spa Days*, is for a third party organisation to create and manage experiences across multiple organisations – effectively creating experience formats that can be rolled out in different locations, and simply changing the nature of Arts partner engagement to the role of host rather than producer.

For this to be effective, the cultural experiences sector needs a range of new, commercially viable and replicable formats – some promising examples of this approach can be seen in the popularity of Museum Hack in NYC, for example, which has redefined the museum tour from outside the organisations.

Digital Legacy

The platform is available at www.CultureLabel.com/experiences although is archived at present. The sector advocacy and all other materials are available through www.remixsummits.com/experiences. As CultureLabel explains, "As and when there is sufficient supply the platform will be ready to use for organisations, although this continues to depend on getting enough of a critical mass [as explored extensively in this report]."

Further project information

The R&D Fund's Native website provides further reflections at:

<http://artsdigitalrnd.org.uk/projects/culturelabel>

The Research team's Fusion has produced a number of complementary reports, available at the Native site and REMIXsummits.com:

- Competitive Analysis, NESTA R&D Fund: Monetising Culture Experiences, September 2013
An assessment of the leisure experience market, competitors and potential opportunities.
- Preliminary Findings, Coffee House Experiment, NESTA R&D Fund: Monetising Culture Experiences, March 2014
A review of event knowledge and expectations, strengths, areas for improvement and audience profile.
- Research Overview, NESTA R&D Fund: Monetising Culture Experiences, April 2014
Further detail about the Monetising Culture Experiences research strategy.
- Market Survey, NESTA R&D Fund: Monetising Culture Experiences, August 2014
An analysis of the target audience's current behaviours, level of interest and expectations for new events to provide guidance for venue and marketing development.

Tools and guidance

The guide, *Golf, Art and Spa Days: Reclaiming gift experiences for arts & culture organisations*, is available for free download at REMIXsummits.com/experiences

Further reading

Abercrombie, N. and Longhurst, B. (1998). Audiences, London: Sage.

Boswijk, A., Thijssen, T. and Peelen, E. (2007). The Experience Economy: A new perspective. Pearson Education.

Botsman, R. and Roo, R. (2010). What's Mine Is Yours: The Rise of Collaborative Consumption. New York: Harper Business.

Bourdieu, P. (1984). Distinction: A Critique of the Judgement of Taste. London: Routledge.

Brown, A. (2004). Smart Concerts: orchestras in the age of entertainment. Knight Foundation Issues Brief Series No. 5.

Denzin, N and Lincoln, Y (2011): The Sage Handbook of Qualitative Research, London, Sage

Dunn, E. and Norton, M. (2014). Happy Money: The Science of Happier Spending. New York: Simon and Schuster

Gilmore, J.H. and Pine, B.J. (1998). Welcome to the Experience Economy. Harvard Business Review.

Gilmore, J.H. and Pine, B.J. (1999). The Experience Economy: work is theatre & every business a stage. Harvard Business School Press

Hanquinet, L., and Savage, M., (2012) Educative Leisure and the art museum, Museum and Society, 10 (1), pp42-59

Jenkins, H. (2006). Convergence Culture: Where Old and New Media Collide. New York: New York University Press.

Kolb, B.M (2000). You Call This Fun? Reactions of young, first-time attendees to a classical concert. In D. Weissman (ed.). Music Industry Issues and Studies, New Orleans: Loyola University Press, pp.13-28

Kolb, B.M (2005). Marketing for Cultural Organisations: new strategies for attracting audiences to classical music, dance, museums, theatre and opera (2nd Ed.). London: Thompson Learning.

Kumar, A., Killingsworth, M., & Gilovich, T. (2014). *Waiting for merlot: Anticipatory consumption of experiential and material purchases*. Psychological Science

Light, B. (2014). Disconnecting with Social Media. Basingstoke: Palgrave Macmillan.

Lonsway, Brian. (2009). Making Leisure Work: Architecture and the Experience Economy. Oxford: Routledge Press.

Peterson, R. & Kern, R. (1996). Changing Highbrow Taste: From Snob to Omnivore. American Sociological Review, 61, pp.900-907.

Richards, G. and Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduction of culture? Tourism Management, Volume 27, Issue 6, Pages 1209–1223

Other examples

Bagnall, G., Light, B. Crawford, G., Gosling, V.K., Rushton, C., & Peterson, T. (2013) The Imperial War Museum's Social Interpretation Project, NESTA, London.
http://www.nesta.org.uk/library/documents/Academic_report_Social_Interpretation2.pdf

Crawford, G., Gosling, V.K., Bagnall, G., & Light, B. (2012) Pulse: The London Symphony Orchestra Students Mobile Project, NESTA, London.
http://www.nesta.org.uk/library/documents/Academic_report_LSO.pdf

Acknowledgements

The ten partners in the *Monetising Cultural Experiences* R&D Project are grateful to the visionaries at Nesta, AHRC and Arts Council England for the creation of this fund, and for the opportunity to explore and test new ideas for the sector.

ARTS PARTNERS



RESEARCH PARTNERS



TECHNOLOGY PARTNER

CULTURE
LABEL

