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## Media coverage & sponsorship

# Introduction

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Media coverage is perhaps one of the most commonly quoted and quantified outcomes/benefits of cultural-commercial partnerships. The Scottish Taking Part Survey into cultural attendance found that the three main sources of information which motivated attendance were recommendations from friends and families (which could also include social networking websites), reviews in papers and magazines, and information found on the internet. This highlights the importance of media coverage in influencing people. Also, it can be a key benefit to sponsors and support brand awareness, brand values, marketing, audience reach and market penetration, which should in turn correspond to business development performance indicators (e.g. sales).

However, media coverage and media crediting is increasingly complicated and fragmented and has been cited as an area of particular frustration for sponsors.

This chapter presents some of the issues and opportunities around media coverage of partnerships which both partners face. As well as provide a source of information about where coverage of the cultural activity could appear, It will inform both partners about how to work together to generate better media coverage.

## Media crediting: The context

Media coverage is evaluated by its length, its audience reach and profile and whether its key messages are effectively communicated. Excellent media coverage can be achieved, as the case studies later show, but sponsors of culture can find it difficult to gain coverage with the media covering the cultural activity without mention of the commercial partner.

This is a long-standing issue and can be attributed to a number of reasons; one of these is the three different perspectives of those involved:

- The commercial partner feels that their investment in culture deserves some recognition and coverage, as would any of their other business news.
- The cultural organisation, who frequently manages the media relationship, can sometimes find it difficult to present both the artistic and business messages, and many cultural organisations want coverage for themselves too.
- The media can interpret sponsorship as ‘advertising through the back door’ and not worthy of coverage. Some media outlets take the view that if a business wishes to advertise, they should pay for it from another budget.

This is a generalisation but this three-perspective issue has been evident in many partnerships. The media can also be fairly inconsistent in its approach, in that sometimes they will print the name of a sponsor and other times they will not. This inconsistency, fragmented and multi-perspective situation means media crediting is a major issue.

Sport sponsors do not tend to find the same issue because, as discussed in chapter 4, the world of sport is very different to that of culture. Sport sponsors control the coverage rights, which means they guarantee themselves media coverage and where they are title/headline sponsors e.g. the Barclays Premier League, the press have to print the sponsor's name. The comparison with sport is not, therefore, that helpful in providing indicators for how cultural organisations and businesses can deal with the issue of media crediting, unless cultural partnerships wish to adopt the same approach as sport sponsors.

In culture, the media have a very low inclination to support 'badge sponsors' of the arts. But, what the media do have a much greater propensity to cover (whether that is in print, broadcast or online) are partnerships which are doing something truly innovative, creative, bold and different. The commercial sponsor is therefore a story in its own right, in addition to the cultural activity.

Finally, as previously mentioned, the cultural partner tends to manage the media relationship and there can be a degree of un-sophistication and difficulty in communicating the cultural and business messages. Many of the commercial partners will have great expertise, knowledge, skills and existing media relationships which could all be drawn on for the benefit of both partners. This highlights a point made earlier in this report, that partnerships should not just be about the exchange of money but an exchange of knowledge and skills so that the relationship is as effective and impactful as possible.

Media coverage cannot be guaranteed and it cannot be relied upon as the only outcome of a partnership, but this does not diminish its importance as an outcome for both partners.

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## The press: National newspapers

Turning our attention to what press coverage there is for the arts and consequently, what potential media outlets there are to target, over the next few pages we provide some headline circulation and readership profile information.

The UK's national newspapers are, to some extent, the pinnacle of media coverage because of their status and circulation in the UK. However, for many arts-business partnerships they may not be relevant or appropriate target publications. A number of these newspapers are unlikely to be interested or appropriate for arts-business coverage. The most relevant are those which offer supplements focusing specifically on the arts and culture, including the Guardian, The Mail on Sunday, The Times and The Independent or the business/commercial focused press such as the Financial Times.

Depending on the target audience, the tables below should provide an initial indication of broad audience demographics and circulation, from which partnerships can conduct more focused research as to the appropriate national newspapers to target.

# Top 20 national newspapers in the UK by average edition circulation

National newspaper	Publication days	Average circulation per edition*	Summary of cultural coverage
News of the World	Sun	3,138,782	Demographic profile is 60% under 45 years of age, 40% ABC1 and 47% female Website – covers film, fashion, interior and music, 'lifestyle' Fabulous – replaces Sunday supplement. Described as 'handbag-friendly format, stylish, clutter-free cover image and photo-led features' – the third supplement to be targeted at women Big on TV – Weekly supplement seven-day TV listings, with soap and movie news
The Sun	Mon-Sat	3,060,447	Website – Covers film, music and fashion Tuesday – Main News including 'Sun Woman' looking at fashion
The Mail on Sunday	Sun	2,218,418	The Mail on Sunday - arts & entertainment Review The Mail on Sunday 2 – features section on Entertainment
The Daily Mail	Mon-Sat	2,184,165	Website – Fashion News Monday – Features Life Style, Women's features section devoted to fashion, beauty and style Friday – It's Friday - Entertainment section featuring theatre, culture, art, film releases, rock and pop; Books on Friday - Literary section including reviews, events and societies Saturday - Weekend Magazine - Includes cookery, wine and a television and radio section
Daily Mirror	Mon-Sat	1,419,335	Website – Film and Music covered. Fashion mainly focusing on celeb style and high street trends Friday – The Ticket! - Movie reviews, cinema, DVDs, music, gig guide, clubs, stage and events schedule
Sunday Mirror	Sun	1,289,067	
The Sunday Times	Sun	1,234,076	Style Supplement – Including fashion, food and interiors Culture Supplement – Includes TV, film and literature
The Daily Telegraph	Mon-Sat	843,196	Website – have a section dedicated to culture including an Arts blog and Telegraph TV featuring a bite-sized arts and entertainment video that reviews the latest films, shows, events and television every weekday lunchtime Monday – Features Art sales, your business, arts, fashion, health & wellbeing Tuesday - Includes features - arts, style Wednesday - Includes features - arts, education Thursday - Includes Features - arts, style Friday - Includes Features - arts, fashion, films Saturday - Includes Features - parents & education, fashion. Arts and books supplement
Daily Express	Mon-Sat	742,142	Website – Entertainments section that includes – film, music, stage, literature and DVD reviews
Daily Star	Mon-Sat	696,893	Website – includes reviews section on film, DVDs and music, there is also a Film & Music Forum
Sunday Express	Sun	669,386	Website – Sunday Express has own page on Daily Express Website including sections called Day & Night and Fashion & Beauty which look at film, stage and fashion
The Times	Mon-Sat	629,561	Times 2 – (Mon) Men's Fashion, (Weds) Style, (Thurs) Screen: Previews, Interviews and Debate, (Fri) Sounds: Latest music news and reviews Crème – Fashion Saturday - The Knowledge – seven-day listings guide covering screen, stage, sounds, sights and TV & Radio and The Magazine - Glossy lifestyle magazine including fashion, style and beauty, food and drink, interiors and design
The Sunday Telegraph	Sun	628,832	Stella – supplement includes fashion, features, interior design Seven – supplement includes arts, books, music, film and entertainment

National newspaper	Publication days	Average circulation per edition*	Summary of cultural coverage
The People	Sun	614,636	Website – ‘Showbiz’ section includes Film
Sunday Mail	Sun	463,187	Website – TV & Showbiz section looking at film, music, entertainment, DVD & video
The Observer	Sun	455,130	Business & Media - Business news, the markets & analysis, Cash (personal finance section) Review - Arts, books, film, music, releases Television - Weekly TV listings Observer Magazine – includes interviews, fashion, style and food Observer Music Monthly - Published on the third Sunday of every month; includes interviews, features and details of music releases
Financial Times	Mon-Sat	451,676	Website – Section dedicated to Media focusing on financial media news. Under Companies there are review sections dedicated to Book, Arts and Style under Weekend
Daily Record	Mon-Sat	373,157	Website - Entertainment section covering film, music and TV. There is also a fashion section
The Guardian	Mon-Sat	354,272	G2 – daily newsprint magazine includes features, interviews and columns MediaGuardian - (Mon) Media news and features, appointments and courses Film & Music – (Fri) Arts supplement dedicated to Film & Music coverage Review – (Sat) Arts and books GuardianWeekend – (Sat) Magazine includes fashion and food The Guide – (Sat) includes seven-day TV listings, cinema, arts reviews and previews Website – There is a Culture, Arts Video and Cultural Blogs section
Daily Star – Sunday	Sun	354,223	Website – the site covers TV and some Style
Evening Standard**	Mon-Fri	306,747	Mon – includes ES Review, The Arts, Books, Entertainment Tonight Tues - includes ES Review, The Arts, Entertainment Tonight Wed - includes ES Review, The Arts, Food, Media Thurs – includes ES Review, The Arts, Film, Theatre & Music, Fashion, Entertainment Tonight Fri - includes ES Review, Weekend TV, Art, Entertainment Tonight and supplement ES Magazine Website – has section dedicated to Film, Theatre, Music, Comedy, Arts & Exhibitions. Also there are blogs by Louise Jury (Arts), Richard Godwin (Music) and Nick Curtis (Film)
The Independent	Mon-Sat	201,019	Extra – (Daily) Supplement - includes Features, reviews, 10 best, arts, listings, TV Media Weekly – (Mon) Supplement - Covers broadcasting, publishing, advertising, marketing and PR education & careers – (Thurs) Supplement - Explores the relationship between learning and earning (may include culture) Arts & Books Review – (Fri) Supplement - Comment, Features, Arts, Film, Music, Books and theatre The Independent Magazine – (Sat) Features, Books, Gardening, Food & Drink, Design The Information – (Sat) Supplement - 50 Best, Arts, Books, Theatre, Film, Children, Restaurants, Music, TV & Radio Listings Website – Media news section. Arts & Entertainment section covering architecture, art, music, classical, TV & radio, theatre & dance, comedy and books
The Independent on Sunday	Sun	165,764	The Critics – a main news feature - visual arts, music, broadcasting reviews Business on Sunday – includes Media - print, broadcast, online, advertising, marketing The New Review – Supplement includes Revue - faces, places, openings, parties, trends. Arts & Books - profiles, opinion, interviews, reviews Living - experience, style, eating, interiors, Diversions and TV Listings
Daily Sport	Mon-Sat	79,260	
Sunday Sport	Sun	78,607	

\*Average circulation figures per edition are calculated over the period of 29-Sep-2008 to 26-Oct-2008. Some publications are daily, others weekly etc, therefore the figures only relate to the average circulation for a single edition.

\*\* The Evening Standard is a London-only newspaper but it does have a circulation comparable to the national newspapers

Source: ABC Media figures and Newspaper Marketing Agency <http://www.nmauk.co.uk/nma/do/live/factsAndFigures>

## Demographic profile of readers to some national newspapers (% of readers)

	News of the World	The Sun	The Mail on Sunday	The Daily Mail	Daily Mirror	Sunday Mirror	The Sunday Times	Daily Telegraph	The Times	Sunday Telegraph	The People	The Observer	The Guardian	The Independent	Independent on Sunday	Evening Standard
Men	51	56	49	47	56	50	53	55	59	53	50	52	56	61	58	57
Women	49	44	51	53	44	50	47	45	41	47	50	48	44	39	42	43
<b>Age</b>																
15-24	15	18	10	8	11	17	12	7	12	5	6	14	13	16	15	10
25-34	20	20	9	7	13	16	15	7	14	7	15	21	21	16	24	18
35-44	22	19	17	12	17	18	21	11	14	13	17	19	18	21	25	29
45-54	16	16	19	17	17	16	20	14	19	17	16	18	18	18	20	20
55-64	13	12	21	23	17	15	16	21	17	21	20	12	14	15	10	12
65 +	14	15	24	33	26	19	16	40	23	37	27	15	15	14	6	11
<b>Social Class</b>																
ABC1 Adults	40	38	66	65	41	45	87	86	87	33	87	92	87	84	79	
C2 Adults	29	30	21	20	27	26	8	9	9	8	33	7	3	8	9	15
DE Adults	31	33	14	16	32	19	4	5	4	5	34	6	5	5	7	16

Source: Newspaper Marketing Agency,  
www.nmauk.co.uk  
January - June 2008

## Top 20 Scottish newspapers by average edition circulation

Newspaper	Average edition circulation*	Newspaper	Average edition circulation*
Edinburgh Herald & Post Group	218,321	Fife & Kinross Extra	51,663
Herald & Post Edinburgh	128,267	Falkirk & Grangemouth Advertiser	50,969
The Glaswegian	99,251	Edinburgh Evening Post	49,208
The Extra Group	90,152	The Fife Leader South Edition	49,109
Dunfermline Press Group	82,430	Lothian and Peebles Times	48,096
Aberdeen - Press & Journal	80,136	Fife Free Press Group	47,110
Aberdeen Citizen	76,471	Herald & Post, West Lothian	45,434
Glasgow Evening Times	72,535	Herald & Post, Fife	44,620
Dundee Courier & Advertiser	72,527	The Lanarkshire Extra Group	38,997
Aberdeen - Evening Express	53,130	The Extra - Glasgow South & Eastwood	36,668

## Top 20 Welsh newspapers by average edition circulation

Newspaper	Average edition circulation*	Newspaper	Average edition circulation*
The Post Group	106,229	Daily Post	35,838
Celtic Newspaper Group	87,962	North Wales Chronicle	34,164
The Cardiff Post	73,771	The Flintshire Standard	31,528
Swansea Herald	67,448	Weekly Argus	30,974
Campaign Free Newspapers Group	67,448	North Wales Pioneer	30,310
South Wales Evening Post	58,035	The Rhyl, Prestatyn & Abergele Journal	30,138
Cardiff – South Wales Echo – Evening	44,624	South Wales Argus – Evening	28,236
Wales on Sunday	42,763	Campaign Caerphilly, Ystrad, Mynach & Bargoed	26,151
Wrexham Leader	42,060	Western Telegraph	24,808
The Western Mail - Morning	37,152	Rhyl / Prestatyn Visitor	24,120

## Top 20 Northern Ireland newspapers by average edition circulation

Newspaper	Average edition circulation*	Newspaper	Average edition circulation*
Community Telegraph Group	155,994	Community Telegraph North Down	34,977
Morton Newspaper Free Group	112,143	Community Telegraph South Belfast	30,955
Alpha Newspaper Group	85,664	North West Echo	29,452
Belfast Telegraph	75,964	Community Telegraph North & Newtonabbey	26,864
Morton Newspaper Paid Group	69,437	Ulster – News Letter	26,199
Derry Journal Group	67,216	Ulster Herald Group	24,679
Sunday Life	66,763	Community Telegraph West Belfast	22,327
Irish News - Morning	47,911	Craigavon Echo	21,721
Belfast News	46,966	Lisburn Echo	21,695
Community Telegraph East Belfast	40,871	Derry Journal	20,606

\*Average circulation figures per edition are calculated over the period of 31st December 2007 – 29th June 2008. Some publications are daily, others weekly etc, therefore the figures only relate to the average circulation for a single edition

Source: ABC Media figures

## Case Study: Ulster Bank Belfast Festival at Queen's



**In 2008, Ulster Bank became the title sponsor of the Belfast Festival at Queen's for the first time, renaming it the Ulster Bank Belfast Festival at Queen's. In conjunction with the Bank being the title sponsor for the Dublin Theatre Festival, Ulster Bank has a strong commitment to be at the heart of the performing arts sector in Ireland.**

In 2008, the Festival wanted to develop a branding campaign that would go beyond the regular arts audience. The campaign was to impact on anyone living or working in, and travelling through, Greater Belfast – leaving them in no doubt that the Festival had hit town.

Ulster Bank's objectives for being title sponsor were to create a campaign that:

- established the Bank as the 'front of mind' sponsor;
- provided unique opportunities to customers by driving the sponsorship through the branch network;
- used the Bank's brand to extend the reach of the arts;
- led to it becoming the number one organisation sponsoring the arts in Ireland;
- used the sponsorship for staff engagement.

### The strategy

Both organisations worked on the media plan that would ensure the campaign's objective were met. Positive media relations and interest were generated initially with a formal press launch to announce the sponsorship, which all sections of media were invited to. The media connection was further developed with a second press launch of the Opening Night Concert to announce a performance by the world-renowned film composer Ennio Morricone. This strategic approach to communicate with business and arts journalists face-to-face on both occasions generated headline TV and radio news as well as making front page stories on all Northern Ireland broadsheets.

The impact of the two organisations working together ensured that all mainstream media were fully covered with the same campaign for heightened awareness. The two organisations worked collaboratively on this to gain the maximum impact from the campaign, rather than the sponsor embarking on a separate campaign to simply highlight the sponsorship. This resulted in the most comprehensive and effective campaign in the Festival's history.

Creating a logo that symbolised the relationship between the Festival and Ulster Bank was very important to the strength and messaging of the partnership too. The structure of the Ulster Bank Belfast Festival at Queen's design incorporates each logo, while still allowing the individuality of each brand and character to come through. It was important for both entities to retain individuality, while representing the mutual unity and collaboration of both brand identities.

### The impact

The Festival office recorded a total of 288 items of coverage, the main media outlets being the Belfast Telegraph (87 items), BBC Radio Ulster (36 items), The Irish News (30 items) and News Letter (29 items).

In terms of broadcast coverage, prime peak airtime was delivered on UTV throughout the campaign period. UTV was selected to reach a mass, all-adult audience. Radio activity aired on Cool FM/Downtown, Citybeat and U105 targeting a wide age demographic across Northern Ireland, with an increased presence within Belfast.

Ulster Bank's media monitoring analysis calculated Festival media coverage referencing Ulster Bank to have an advertising equivalency of £70k and a PR value of £213k.

The phenomenal success of the sponsorship is further evidenced by the results of a survey conducted by Ulster Bank which found that:

- Ulster Bank was cited by more than half of all respondents as to which companies or brands they associated with being involved in sponsoring arts festivals such as the Belfast Festival at Queen's, a significant improvement from the pre-festival research (24% increase).
- Equally promising was the increase in perception of Ulster Bank's contribution to culture and arts betterment (up 17% to 65%).



## Case Study:

# Compton Verney, Bonhams & Morgan Motor Company

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**In September 2008, Bonhams auctioneers and Morgan Motor company became joint sponsors of 'Memories' a three-year Heritage Lottery Fund supported project aimed at capturing the histories of people who lived, worked or visited Compton Verney between 1921–1993. The exhibition encouraged visitors to journey back to the time of house parties, tea dances, jazz and art deco, in celebration of the 20's and 30's at Compton Verney.**

At the heart of the project is an interactive web archive, holding personal memories and photographs, to which the public can add to over the three-year period.

As one of the world's oldest and largest auctioneers of fine art and antiques and known increasingly for its support of the arts, Bonhams auctioneers supported Compton Verney's project through cash sponsorship as well as dedicated in-kind sponsorship. Bonham's staff offered free valuations to visitors bringing items from the 1920's and 30's. As the other business partner, Morgan Motor Company provided a rare four-seater Morgan sports car which is in a retro 20's style, along with a liveried driver, who gave lifts to visitors between the car park and the gallery.

### The strategy

Compton Verney sought to publicise business support of this partnership through its events brochure which is accessed by approximately 22,000 people. In addition, Compton Verney utilised its e-bulletin which is sent to 8,000 subscribers, as well as a media release which was sent to around 300 journalists. The event was also promoted via regional press and radio advertisements. The target audiences included people interested in the arts, families, retired people, urban and rural residents within one hour's drive of Compton Verney and previous Compton Verney visitors.

### The impact

Press coverage was generated in a number of publications and included mention of both businesses as well as Compton Verney.

The main media outlets included: Wellesbourne News, Cotswold Life, Warwickshire Life, Warwickshire Living, The Solihull Observer, The Stratford Observer, The Cotswold Journal, The Evesham Journal, The Nuneaton Telegraph, Coventry Telegraph, Warwickshire Telegraph, Cotswold Journal, Evesham Journal, The Stratford Herald, Stratford Observer, and The Leamington Observer.

Although there was no broadcast coverage, the value of the coverage generated was about £6,550 (advertising cost equivalent). In addition approximately 476 people attended the event over the weekend which was deemed a success by all members of the partnership.

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# Case Study: Sheffield Children's Festival & Taylor Woodrow

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**The Sheffield Children's Festival, now in its 16th year, provides a unique and enjoyable opportunity for children to work with professional artists and performers and for the outcomes to be celebrated in a professional setting.**

The Children's Festival is an annual event which in 2008 attracted over 20,500 visitors to more than 40 events and exhibitions taking place across the City. The five-week festival provides children and young people from over 130 schools in Sheffield with the opportunity to develop their creativity and to take part in cultural activities. Events range from music, dance and drama performances to workshops and exhibitions of sculptures, artwork and photographs.

The Sheffield Children's Festival is sponsored by Taylor Woodrow and Arts & Business. Taylor Woodrow is a leading UK homebuilder, which was selected in 2007 as the preferred bidder for the £320 million Building Schools for the Future (BSF) programme in the City.

## The strategy

This partnership did not employ a 'formal' media strategy; however, they both set out objectives that they hoped to achieve from the partnership.

Sponsor's Objectives:

- to be credited on all note-paper and promotional literature;
- to have the sponsor's name and logo on all 65 posters from mid-June to mid-July;
- to appear within the festival brochure (including the cover) ;
- to host a sponsor's reception;
- to disseminate at least 15 press releases;
- to feature on Sheffield Council's website;
- to publicise involvement in the trade press.

## The impact

At the end of the Festival both partners were very pleased with the levels of both local and regional media publicity received. Both the Sheffield Children's Festival and Taylor Woodrow were interested in targeting families and local people. The Festival recorded coverage from 26 local press articles. The main local media outlets included Radio Sheffield (4), Sheffield Live (1), Telegraph (3), The Telegraph (6), and The Star (14). In addition, the partnership received regional press coverage in the Yorkshire Post (3) and broadcast coverage from five radio interviews.

## Regional newspapers

Below is a list of the top 20 newspaper publications by English region. Regional press coverage is probably more relevant, appropriate and achievable than national press coverage for most partnerships because:

- it can engage an arts-business partnerships with the community from where its staff, consumers and audiences derive;
- it can be perceived as more relevant to people's lives and more trustworthy, therefore having greater market penetration;
- it offers much better PR opportunities as you tend to get better coverage because there is less competition for space and you are less vulnerable to national news agendas;
- the national press frequently find their stories from the regional press with some of the greatest PR coups having started in a home town weekly or a local evening newspaper.

In order to gain this coverage though, the requirements and needs of the regional press need to be considered at an early stage of the media strategy.

The top regional press tend to be free publications and this reflects their dependence on advertisements, which means there will be editorial sensitivities about supposed 'free advertising' by crediting sponsors. Targeting of these media outlets will require detailed analysis of their geographical and demographic coverage to ensure the media messages will resonate with the press and readers and meet the partnerships' objectives.

The other very important issue with regional press is that there are media groups that own a number of press titles, such as the Trinity Group. When preparing to approach these individual media outlets, it will be necessary for the partners to understand the ownership arrangements too.

# Top 20 regional newspaper groups by average circulation

Newspaper	Average circulation per edition*	Paid/free
<b>North West</b>		
MEN Weekly Free Newspapers Group	730,640	Free
Manchester Evening News	161,545	Paid / Free
Wirral Newspapers Group	153,077	Free
Liverpool Weekly Newspaper Group	144,673	Free
Wirral Globe	133,913	Free
Standard Selling Group	121,577	Free
MEN Weekly Paid Newspaper Group	111,266	Paid
The Advertiser Group	103,892	Free
Liverpool Echo	102,488	Paid
Stockport Times Group	98,481	Free
Southport Group	94,736	Free
Trafford Metro	93,903	Free
The Advertiser (Tameside)	91,039	Free
Chester Standard Group	90,049	Free
The Salford Advertiser	88,125	Free
The Advertiser (Oldham)	86,737	Free
Cumbrian Weekly Newspapers Group	86,095	Paid
The Advertiser (North and East Manchester)	79,971	Free
St Helen's Star	79,085	Free
Champion	76,374	Free
<b>North East</b>		
North East Press Ltd Group	258,877	Free
Advertiser (North of England) Group	225,421	Free
Herald & Post Group	219,224	Free
Teesside Herald & Post Group	154,181	Free
Chronicle Extra - Newcastle	84,450	Free
Newcastle-Upon-Tyne Evening Chronicle	71,878	Paid
Chronicle Extra - Northumberland	69,919	Free
News Post Leader	69,295	Free
Chronicle Extra - North Tyneside	66,934	Free
South Durham Herald & Post Group	65,043	Free
Newcastle-Upon-Tyne Sunday	63,953	Paid
Darlington Aycliffe and Sedgfield Advertiser	63,771	Free
Stockton & Billingham Herald & Post	63,225	Free
News Guardian	59,344	Free
Chronicle Extra - Gateshead	58,646	Free
Chronicle Extra - South Tyneside	52,821	Free
Teesside Evening Gazette	50,431	Paid
Darlington - The Northern Echo	50,427	Paid
East Cleveland Herald & Post	46,757	Free
Middlesbrough Herald & Post	46,757	Free
<b>Yorkshire and the Humber</b>		
Advertiser Group - Hull	137,438	Free
Leeds Weekly News Group	123,367	Free
Target Group	105,590	Free
Sheffield Weekly Gazette	104,030	Free
The Barnsley Independent	81,842	Free
York Star Group	64,002	Free
Rotherham Record	60,293	Free
Sheffield Journal	57,043	Free

## Private Investment in Culture 2007/08

Newspaper	Average circulation per edition*	Paid/free
<b>Yorkshire and the Humber (continued)</b>		
Hull Daily Mail	56,287	Paid
Huddersfield Weekly News	55,500	Free
Doncaster Advertiser	54,721	Free
Leeds-Yorkshire Evening Post	53,262	Paid
Dearne Valley Weekender	50,371	Free
Sheffield Star & Green	50,285	Paid
York Star	49,465	Free
Leeds-Yorkshire Post	47,760	Paid
Barnsley Chronicle	43,473	Paid
Bradford Target	43,058	Free
Wharfe Valley Times	41,690	Free
Reporter Extra	41,690	Free
<b>West Midlands</b>		
Midland News Association Group	593,547	Free
Observer Standard Newspapers Ltd Group	557,485	Free
Chronicle Newspapers Group	473,011	Free
Newsquest (Midlands South) Ltd Group	349,340	Free
Birmingham Mail Extra Group	176,395	Free
Express & Star (West Midlands)	138,116	Paid
News Group	131,833	Free
Coventry Observer	122,581	Free
The Coventry Times	121,743	Free
Shropshire Newspapers Group	120,536	Free
North Staffs Advertiser	103,558	Free
Sutton Coldfield and Great Barr Observers Group	91,231	Free
Feel Alive Magazine	88,952	Free
Solihull News	86,996	Free
The Comet Group	86,193	Free
Redditch, Bromsgrove & Droitwich Advertiser Group	83,770	Free
Sandwell & Great Barr Chronicle	79,026	Free
Solihull Observer	74,026	Free
Lichfield Mercury Newspapers Group	72,172	Free
Solihull Times	71,035	Free
<b>East Midlands</b>		
Nottingham Recorder Group	261,140	Free
Nottingham & Long Eaton Topper	211,880	Free
Target Group – Lincoln, Boston & Gainsborough	152,815	Free
Nottingham Recorder	152,456	Free
Leicester Mail Group	140,081	Free
Target Group – Grimsby & Scunthorpe	124,700	Free
Derby Express	112,698	Free
Leicester Mail	89,849	Free
Lincolnshire Newspapers Group	78,527	Paid
Leicester Mercury	69,069	Paid
Mansfield and Ashfield Recorder	62,005	Free
Mansfield & Ashfield Observer	59,158	Free
Scunthorpe Target	57,752	Free
Nottingham Evening Post	55,507	Paid
Grimsby Telegraph Group	53,810	Paid
Chesterfield Advertiser	53,479	Free
Derbyshire Times Group	52,317	Paid
Northants Citizen Group	49,627	Free
Northampton Herald & Post	49,026	Free
Northampton Mercury and Citizen	48,681	Free

<b>Newspaper</b>	<b>Average circulation per edition*</b>	<b>Paid/free</b>
<b>East of England</b>		
Yellow Advertiser Group	419,820	Free
LSN Media Group	411,835	Free
Echo Newspapers	224,814	Free
Weekly News Group	170,118	Free
Anglia Advertiser Group	169,835	Free
Standard Recorder Group	167,837	Free
Cambridge Weekly News Group	161,712	Free
Southend Standard Group	114,617	Free
North Herts Advertiser Group	102,952	Free
Bedfordshire on Sunday	100,447	Free
Herts & Essex Newspaper Group	99,232	Free
Luton and Dunstable on Sunday	93,858	Free
The Comet Group	86,193	Free
Herald & Post – Luton & Dunstable	82,951	Free
Suffolk & Ipswich and Advertiser Group	81,507	Free
Chelmsford Weekly News Group	74,963	Free
Bedfordshire Times & Citizen Group	72,812	Free
The Advertiser – Norwich Edition	72,715	Free
Essex County Newspaper Group	70,028	Paid
The Advertiser – Ipswich Edition	68,276	Free
<b>South West</b>		
Advertiser Group	142,142	Free
The Star Group	118,432	Free
Somerset Free Newspaper Group	112,042	Free
The Extra	93,552	Free
Cornish Weekly Newspaper Group	89,316	Paid
North Somerset Group	73,698	Free
Bournemouth Advertiser	60,634	Free
Poole Advertiser	58,881	Free
News – Gloucestershire Media	56,598	Free
Avon Advertiser Group	54,441	Free
North Devon Gazette & Advertiser	52,354	Free
Swindon Star	48,252	Free
Wiltshire Star	47,980	Free
Gloucestershire Independent	46,981	Free
Exeter Times	44,536	Free
Yeovil Times	44,099	Free
Admag (Weston Super Mare)	42,072	Free
Torbay Weekender	40,252	Free
<b>South East</b>		
Northcliffe Media South East	859,663	Free
KM Extra Group	461,471	Free
Adscene Group	323,009	Free
The Walton, Woking, Staines, Kingston, Richmond & Twickenham Informer Group	234,360	Free
Kent Messenger Weekly Group	137,267	Paid
Journal Group	131,691	Free
Milton Keynes Citizen Group	119,912	Free
Bexley & North Kent News Shopper Group	118,885	Free
Bromley News Shopper	98,356	Free
MK News	97,426	Free
Newsquest Ltd	92,968	Free
Central Counties Newspapers Free Group	86,710	Free
Reading Post	84,785	Free
KM Extra	80,005	Free

## Private Investment in Culture 2007/08

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### Newspaper

	Average circulation per edition*	Paid/free
<b>South East (continued)</b>		
Adscene	78,814	Free
News in Focus	69,881	Free
Reading Midweek	69,424	Free
Citizen First	69,242	Free

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Source: ABC Media figures

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\*Average circulation figures per edition are calculated over the period of 31 December 2007 – 29 June 2008. Some publications are daily, others weekly etc, therefore the figures only relate to the average circulation for a single edition

**Regional press offers good opportunities for coverage and can be a stronger way to engage and speak to the community from where your staff, consumers and audiences come from.**

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## Cultural publications

There are a huge range of art industry-facing publications available; some are for a UK only audience, whilst others are targeted at European, American or international audiences. Below is just

a small selection of some art industry publications along with information about the artforms they cover (visual art, heritage, performing art, news etc) as well as their target audience. This should provide partners with an indication of some of the relevant publications who might offer potential industry press coverage.

## Selection of major art & cultural industry publications

Art publication	Summary of content	Target audience and readership	Average circulation per edition*
<b>Aesthetica</b>	Explores the best in arts and culture	Educated and discerning audience of art enthusiasts, critics and buyers. 51% male and 49% female Age: - 6% under 17 - 38% 18 - 29 - 35% 30 - 55 - 21% 56+	15,000 (45,000 readership)
<b>Artists &amp; Illustrators</b>	Britain's number one selling monthly arts magazine offering practical advice, articles, revealing interviews, behind-the-scenes studio guides and the latest exhibition news. Practical pages, technical advice and ideas, plus student and society news, personal profiles and portfolios of readers' work.	Artists and illustrators	49,000
<b>Galleries</b>	Monthly magazine listing over 500 art galleries and related businesses showing exhibition or stock details. Previews, and reviews the auction market; concerned with the working side of the art business. New Exhibition opening dates, galleries' stock specialisations, artists and which galleries hold their work and a complete list of dealers with their telephone numbers.		20,000
<b>Computer Arts</b>	Computer Arts is the UK's market-leading magazine for professional designers and digital artists.	76% Male Average age of readers 31. Readers are digital artists and designers: over half consider themselves expert or at a professional level. 75% work in the creative design industry, most of these with purchasing responsibility at work.	36,468
<b>Sight and Sound</b>	UK's original movie magazine. Monthly commentary on film and television, covering each new cinema release and extensive DVD reviews.		20,283
<b>Music Week</b>	Magazine that has provided music and business information to the UK music industry and international markets for more than 40 years.		8,180 (estimated readership of 33,000)
<b>Screen International</b>	Weekly multimedia film magazine with reviews, a news digest and expert advice about international cinema. Offers insight and analysis of the issues shaping the global film industry.	Film industry magazine with an estimated readership pattern of: - Production services: 28% - Legal services: 26% - Post production services: 25% - Film rights: 24% - Financial consultancy: 15%	33,275 across Europe
<b>Design Arts</b>	Magazine for applied arts	Designers	16,000
<b>Vice</b>	Free publication focusing on cutting-edge lifestyle content such as music, film, books, photography (found in places such as fashion boutiques, record stores, galleries, bars, and cafés). The Cassandra Report has named Vice the #1 trendsetter title for 2003, 2004, 2005, 2006 and 2007	Trendsetting metropolitans aged 21-34. Audience is 41% female 59% male	89,000

Art publication	Summary of content	Target audience and readership	Average circulation per edition*
<b>Art &amp; Architecture Journal</b>	The A&AJ promotes knowledge sharing and networking. Has a campaigning ethos to enable the continuing development of successful and qualitative public art commissions, projects and collaboration.	Readership includes artists, arts administrators, architects, public art agencies, libraries, academics, local authorities, health authorities, interior designers, urban designers and planners, landscape architects, craftspeople, environmental organisations and property, construction and developers	Working in partnership with owner bodies, communicates with up to 30,000 targeted individuals
<b>Arts Industry (AI)</b>	News and features in the cultural sector	Arts and culture professionals	6,000 (readership 18,000)
<b>Arts Professional</b>	Arts and cultural trade journal	Targeted at professionals working in the arts and cultural sectors	22,500 (readership)
<b>Design Week</b>	Leading title for the UK design community focusing on features, news stories and surveys within design	Design professionals	9,871 (readership of 34,000)
<b>Gig</b>	Fortnightly news and recruitment magazine for classical music and performing arts	Classical music performers/ workers and performing art executives	13,600 (readership – applies to Europe)
<b>The Art Newspaper</b>	Covers all aspects of the art market and the issues which affect it	Readership comprises collectors, consultants, dealers, curators, public policy makers and those with a professional as well as personal interest in the global art market	100,000 (estimated worldwide audience)
<b>The Stage</b>	Newspaper comprising theatre news and reviews	Performing arts industry	21,500 (readership 52,000)
<b>Vogue</b>	Putting fashion in the context of the larger world we live in - how we dress, live, socialise; what we eat, listen to, watch; who leads and inspires us. Three principles have set Vogue apart: a commitment to visual genius, investment in storytelling that puts women at the centre of the culture, and a selective, optimistic editorial eye	Total audience of 10.6 million, profile is: • 88% female • Median age: 35.1 • Median household income: \$65,908	1,224,131 (across the UK and America)
<b>Freize</b>	Frieze is published eight times a year and includes essays, reviews and columns by today's most forward-thinking writers, artists and curators concerning contemporary art		27,000
<b>Dazed &amp; Confused</b>	Monthly magazine looking at contemporary arts & culture, fashion, film and photography		57,729
<b>Another Magazine</b>	Bi-monthly magazine on contemporary fashion, art and literature	88% women / 12% men, 18-24: 17% 25-34: 32% 35-44: 33% 44+ : 18%	87,123
<b>Vertigo Magazine</b>	Looks at worldwide independent film publication dedicated to promoting independence, innovation and diversity in moving image culture	Readers are predominately students, academics, critics and leading professionals with high disposable incomes. On average they go to a cinema, theatre or art gallery over five times a month and they purchase a film or a book over five times a month	3,500 (readership 10,500)
<b>Tank</b>	Quarterly contemporary art, culture, fashion, photography, film and current events magazine		30,000

\* Scale of circulation obviously depends on frequency of print. Some of these publications are not UK specific publications but where possible the UK only circulation has been given. Circulation is the number of physical copies but the readership may be

greater (several people reading the same copy). Online users and content has not been included here, but is a significant audience for most of the publications. It is also worth noting that there are a number of unique websites dedicated to the arts too.

## Broadcast

### Public and commercial broadcasts

Broadcast is a different media type to print and requires a slightly different approach if effective coverage is to be achieved. Many of the issues discussed above about media crediting equally apply to the broadcast media; however, in addition there is the complexity of public and commercial broadcasters.

The BBC Trust ruled in 2008 that they could no longer accept sponsorship for 'on air' activity and they cannot be seen to be promoting a particular commercial organisation through coverage either. Commercial broadcasters do not have the same public servicing restrictions, but they charge for advertising and cannot be seen to be providing 'free advertisements' for sponsors by promoting their contribution.

## Television broadcasts

On average, around 37 million people watch television each day and over the course of a week one person will watch approximately 27 hours of television. In order to provide some initial indication and guidance about broadcast potential, the channels examined below are the core terrestrial channels and those which are available on freeview/cable/sky which have any relation to 'culture' in the broadest sense of the term.

Terrestrial channels still have the single largest collective audience share with 28%, with BBC1 having the largest percentage share of any individual TV channel (19.8%), clearly illustrating its continual importance.

## Average hours of viewing of a selection of television channels

Television channel	Average daily reach (Thousands)	Average weekly reach (Thousands)	Average % weekly viewing (hrs:mins per person)	Share
BBC1	24,454	41,058	5:24	19.8%
BBC2	13,874	33,300	2:00	7.3%
ITV	19,816	38,944	4:50	17.7%
Channel 4	12,538	31,859	1:40	6.1%
Five	8,981	25,910	1:11	4.4%
All Terrestrial	26,256	42,779	7:41	28.1%
Total Sky Movies	1,913	5,814	0:21	1.3%
Total Sky Sports	4,252	10,388	0:49	3.0%
Sky Arts 1 / 2	69	383	–	–
BBC 3	2,921	12,785	0:16	1.0%
BBC 4	1,401	6,807	0:08	0.5%
Discover Knowledge	276	1,303	0:01	0.1%
Discovery Travel & Living	102	478	0:01	–
Fashion TV	28	134	–	–
Film4	1,793	7,398	0:14	0.8%
The History Channel	291	1,336	0:02	0.1%
National Geographic	284	1,334	0:02	0.1%
UKTV Documentary	151	690	0:01	0.1%
UKTV History	787	3,193	0:05	0.3%
UKTV Style	335	1,514	0:02	0.2%
All Channels*	37,646	46,898	27:18	100%

Source: Broadcasters Audience Research Board (BARB) figures to week ending 21 November 2008

\*All channels includes all the channels not covered in the table. Where figures are not provided, this denotes the proportion is too negligible to be included. Figures from November 2008

## Cultural broadcasts

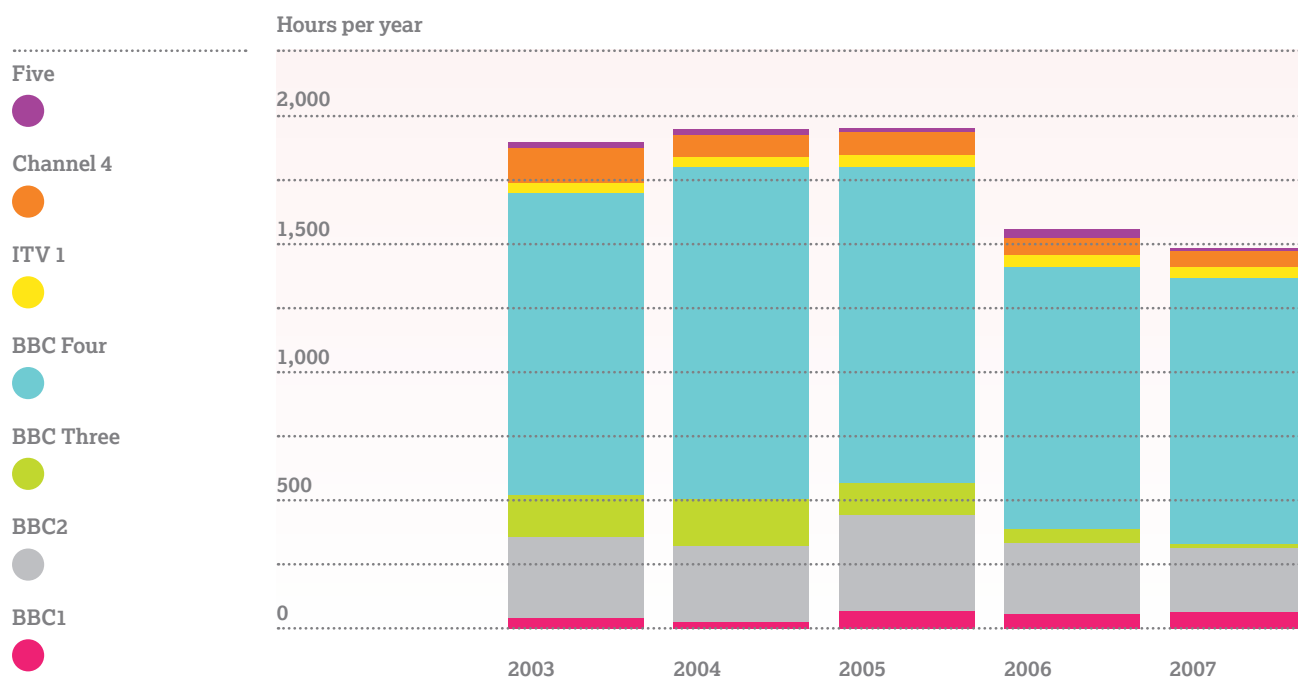
It is all very well ascertaining that BBC1 has a large audience share and that 37 million people watch television each day, but broadcast coverage of cultural activity including the sponsors' name / involvement has to be targeted in order to ensure effective and resonating impact and audience penetration. This means a far more detailed understanding of these channels' propensity to broadcast art-orientated programmes.

From examining the arts and classical music output from the BBC, ITV1, Channel 4 and Five it is clear to see that arts output has declined by a margin of 24% between 2004 and 2007, the equivalent of 474 hours per year. This means that programmes similar to the Culture Show and the South Bank Show have been cut from the programme schedule.

Although Ofcom believes that specialist factual programmes (including art, history, nature and science) are of vital importance, there is no legislation about the broadcast time given to the arts, religion, children's television and drama; it is a decision left to the discretion of the individual channel providers. Commercial broadcasters do not have any public servicing requirements and will only broadcast cultural programmes which will increase their audience share.

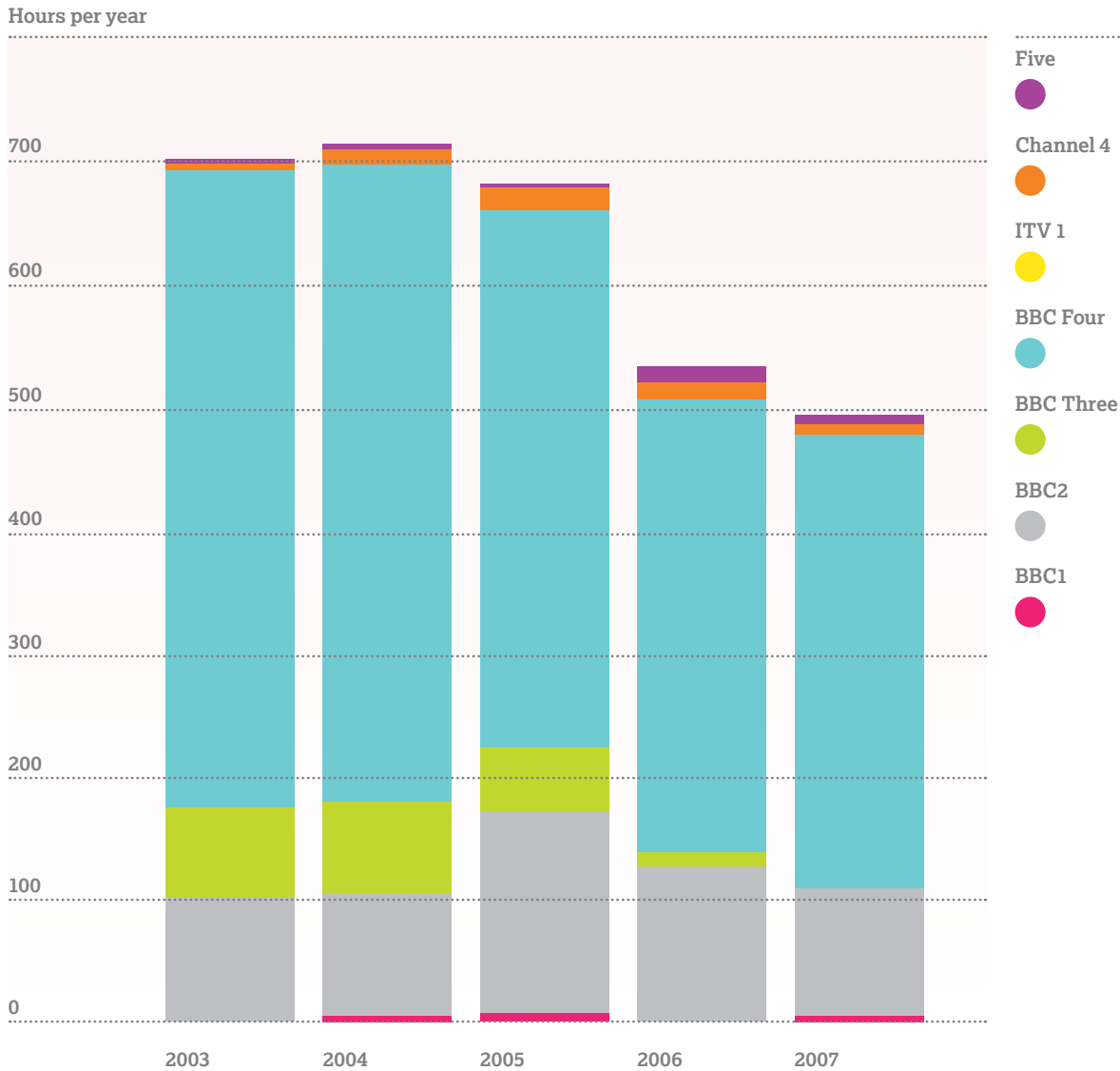
BBC Four is the most important arts broadcaster in the all-day and the peak-time schedules but its delivery has declined over time.

## Arts & classical music output hours – all day



Source: Public Services Broadcasting:  
Annual Report 2008, Ofcom Office  
of Communications,  
published 10th April 2008

# Arts & classical music output hours – peak time



Source: Public Services Broadcasting: Annual Report 2008, Ofcom Office of Communications, published 10th April 2008

Perhaps the most directly relevant channel from the freeview/cable/sky channels is Sky Arts (1 and 2) which has around 69,000 viewers per day and 383,000 per week. The mission of Sky Arts is to bring ‘the best of all areas of the arts to subscribers’.

These are the broadcast channels which are most likely to be interested in providing coverage of the cultural activity.

## Radio broadcasts

In terms of radio broadcasts, we have only provided information on the BBC radio stations. This is because of the national, regional and sector-specific focus offered by its broad range of radio stations. The regional and City focus of many of the stations makes the BBC a very important potential source for radio broadcast coverage for similar reasons to the regional press mentioned earlier.

# Reach and average listening hours of radio stations\*

Radio Station	Reach (Thousands)	Reach %	Average hours per listener	Listening share %
BBC Radio 1	10,871	21	9.1	9.8
BBC Radio 2	13,061	26	12.3	16.0
BBC Radio 3	1,947	4	6.1	1.2
BBC Radio 4	9,448	19	12.2	11.5
BBC Radio FIVE LIVE	5,830	11	7.8	4.6
FIVE LIVE SPORTS EXTRA	776	2	3.4	0.3
BBC 6 Music	552	1	6.9	0.4
1Xtra from the BBC	600	1	5.1	0.3
BBC7	887	2	5.7	0.5
BBC Asian Network UK	419	1	6.7	0.3
BBC World Service	1,362	3	5.2	0.7
BBC Radio Scotland	947	22	7.1	8.5
BBC Radio Ulster	478	34	12.6	21.9
Total BBC Radio Wales/Cymru	521	21	13.1	13.2
BBC Radio Berkshire	120	16	5.7	4.8
BBC Radio Bristol	172	19	13.3	11.9
BBC Radio Cambridgeshire	119	17	10.6	8.8
BBC Radio Cornwall	121	27	13.7	19.1
BBC Coventry & Warwickshire	86	13	6.5	4.2
BBC Radio Cumbria	109	27	12.0	17.2
BBC Radio Derby	148	24	10.0	12.3
BBC Radio Devon	230	24	12.9	15.2
BBC Essex	249	20	11.0	9.8
BBC Radio Gloucestershire	100	21	9.3	9.7
BBC Hereford & Worcester	108	22	11.8	14.1
BBC Radio Humberside	222	29	10.6	13.6
BBC Radio Kent	250	18	12.9	9.8
BBC Radio Lancashire	216	18	7.9	7.5
BBC Radio Leeds	237	15	7.8	6.5
BBC Radio Leicester	153	20	9.8	9.9
BBC Radio Lincolnshire	118	22	12.3	12.8
BBC London 94.9	469	4	7.1	1.6
BBC Radio Manchester	190	9	6.3	3.1
BBC Radio Merseyside	338	21	15.1	15.1
BBC Radio Newcastle	253	18	7.3	6.8
BBC Radio Norfolk	186	25	10.4	12.3
BBC Radio Northampton	93	20	8.9	9.9
BBC Radio Nottingham	190	25	11.2	12.5
BBC Radio Oxford 95.2FM	82	16	7.5	6.3
BBC Radio Sheffield	224	18	9.4	9.1
BBC Radio Shropshire	102	27	15.4	17.2

\*Quarterly summary of radio listening (people over the age of 15 years old) with the survey period ending 14 September 2008

Source: Radio Joint Audience Research (RAJAR) Ltd

# Demographic profile of radio listeners

Radio Station	Reach (Thousands)	Reach %	Average hours per listener	Listening share %
<b>All BBC Radio</b>				
Children 4-14	3,763	48	6.7	31.6
15-24	4,768	58	10.4	38.1
25-44	10,480	61	14.1	46.4
45-64	10,604	68	18.6	57.2
65+	7,130	72	21.8	74.3
ABC1	19,916	72	16.2	61.7
C2DE	13,065	56	17.4	47.4
<b>All Commercial Radio</b>				
Children 4-14	5,601	72	9.3	65.5
15-24	6,024	73	12.7	59.2
25-44	11,637	68	14.0	51.2
45-64	9,423	61	15.0	41.0
65+	4,096	41	12.4	24.2
ABC1	16,847	61	11.3	36.5
C2DE	14,332	62	16.8	50.2

\*Quarterly summary of radio listening with the survey period ending 14 September 2008

Source: RAJAR Ltd

# The new media opportunity

## Catching up

There are many new media platforms for partners to exploit in order to gain coverage and there needs to be far greater awareness and exploration of these opportunities.

The digital revolution has democratised cultural coverage, with people able to review, comment and discuss cultural activity (and the respective sponsors) as they wish to through blogs, online communities and social networks. Although online and digital coverage may be seen as more 'risky' because it is less controlled, there is a greater degree of intimacy and connection with the audience. Also, it fulfils people's desire to consume in a more active and interactive manner. These networks already exist and can reach a broad but bespoke audience. This type of approach clearly fulfils the objectives of cultural organisations because it helps them to increase engagement and extend audiences; but it can also fulfil business objectives too by bringing businesses closer to their consumers.

Owning content, and the means of production, is increasingly key for businesses (cultural, creative or corporate) to successfully take advantage of the new media opportunities available. Some organisations are embracing this opportunity, for example Tate Media.

Tate Media aims to maximise the reach of Tate through digital/online, TV, magazine publishing and public events, meaning that in some instances, through Tate's commissioning and production, it can control the editorial content of broadcasters and other disseminators of information. The level of understanding about cultural consumption and collaboration displayed by Tate Media is something which should be embraced more by all types of businesses and cultural organisations.

New media tends to be quoted less when there are discussions about the publicity generated around a partnership, but it provides a major source of information about cultural activities and facilities, as the Taking Part Survey in England has found.

New Media has changed and is continuing to alter the way in which people consume culture, news etc. Some cultural organisations and businesses need to catch up with these developments.

## Digital radio

Research conducted by Radio Joint Audience Research (RAJAR) clearly shows the increasing importance and role of digital media platforms and mobile phone communication technology. In just 12 months AM/FM platform share fell while digital increased, especially DAB. Between September 2007 and September 2008 there was an increase of 35 million hours of DAB broadcasts. Use of mobile phones as a platform increased significantly, mostly as a result of the availability of the technology, with 12.7% of all adults having listened to radio via a mobile phone. Although still a minority of radio listeners, this does seem to be a growth area and a new communication platform to consider as part of the media coverage.

## Platform shares of radio

	Sept 07	June 08	Sept 08
AM/FM	71.1%	69.5%	68.4%
All Digital	15.0%	17.9%	18.7%
DAB	8.6%	11.0%	11.3%
DTV	3.0%	3.3%	3.2%
Internet	1.6%	2.0%	2.2%
Digital Unspecified	1.9%	1.7%	1.9%
Unspecified	13.9%	12.6%	12.9%

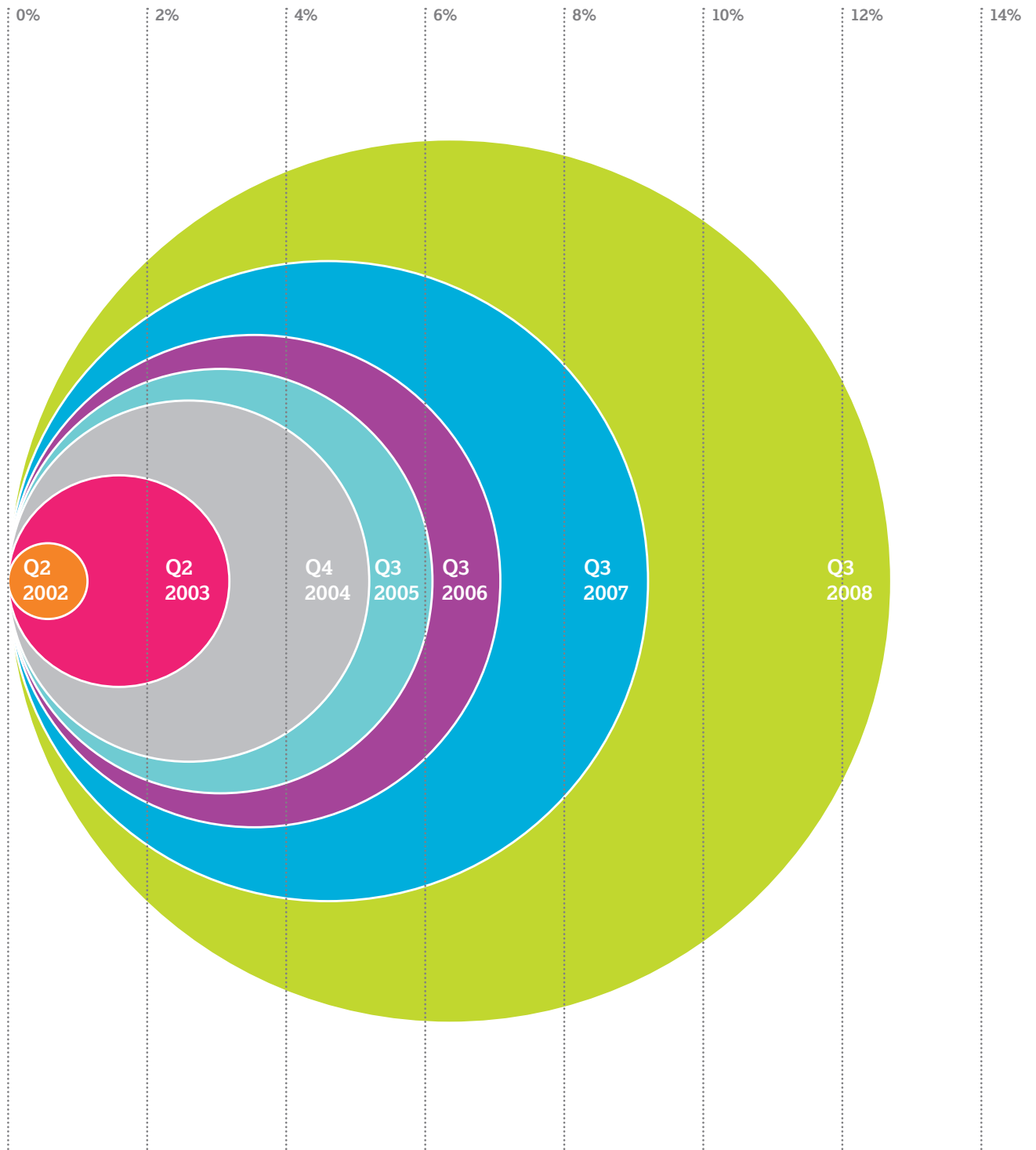
Source: RAJAR Ltd – Data Release Q3,  
2008 at the RAJAR Press Conference  
September 2007 – September 2008

## Reach of digital radio

	Weekly reach (%)			Total hours (Millions)		
	Sept 07	June 08	Sept 08	Sept 07	June 08	Sept 08
DAB	15.3%	17.5%	17.8%	87	111	114
DTV	9.9%	10.6%	10.7%	30	33	33
Internet	5.1%	6.0%	6.2%	17	20	22
Digital Unspecified	7.9%	7.0%	7.5%	19	18	19
All Digital	28.4%	31.0%	31.4%	153	182	188

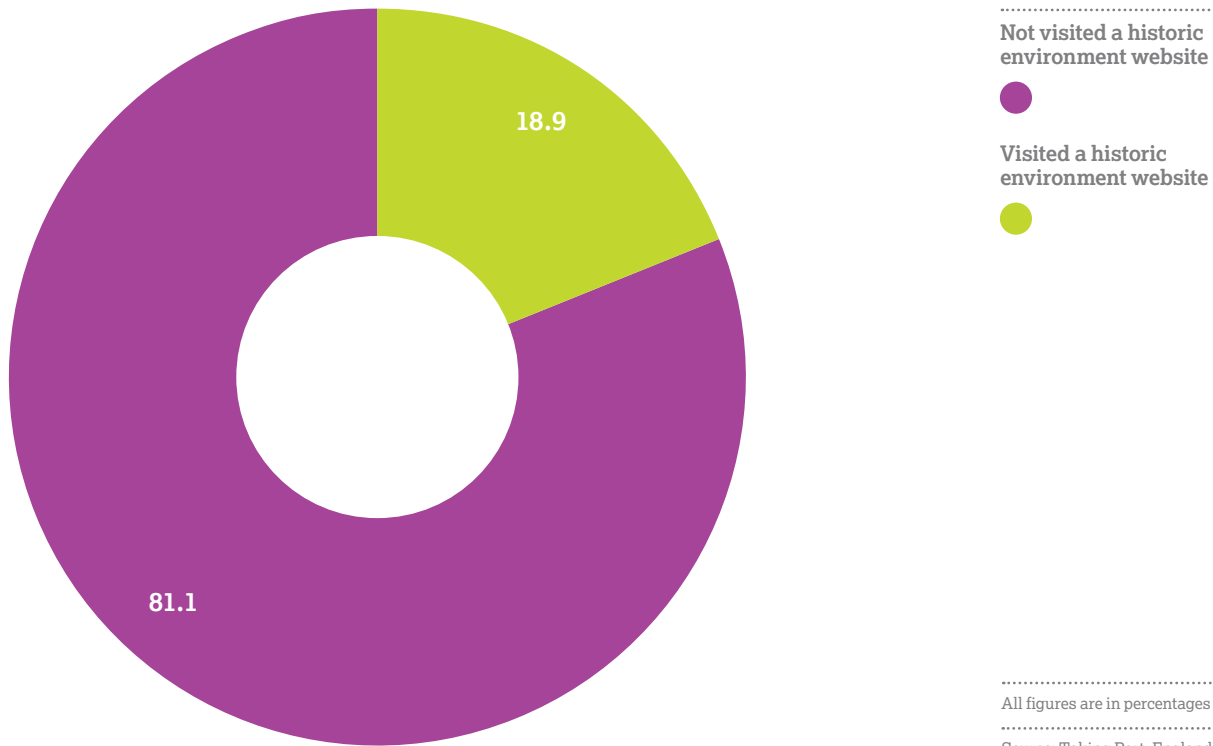
Source: RAJAR Ltd – Data Release Q3,  
2008 at the RAJAR Press Conference  
September 2007 – September 2008

# Adults who have listened to the radio on a mobile phone



Source: Taking Part: England's Survey of Culture, Leisure and Sport, Department for Culture, Media and Sport 2006/07

## Historical environment attendees using websites



Not visited a historic environment website



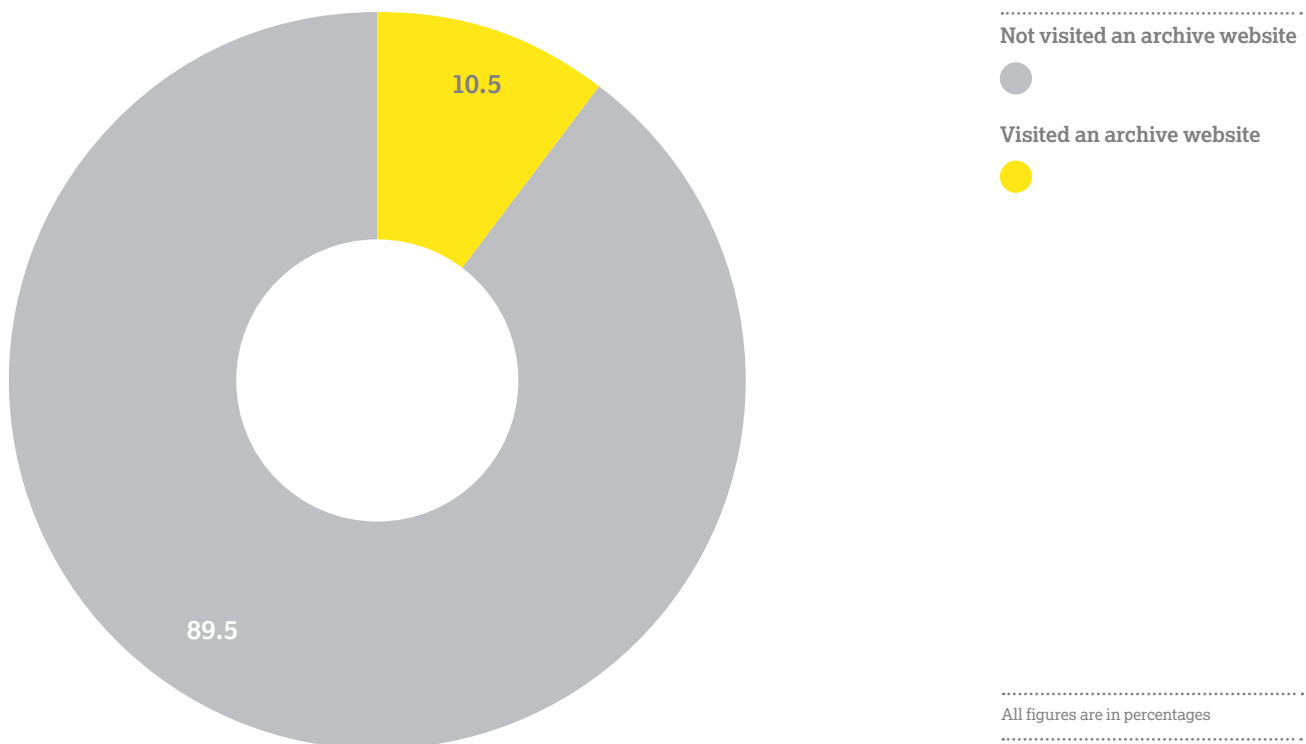
Visited a historic environment website



All figures are in percentages

Source: Taking Part: England's Survey of Culture, Leisure and Sport, Department for Culture, Media and Sport 2006/07

## Archive attendees using websites



Not visited an archive website



Visited an archive website



All figures are in percentages

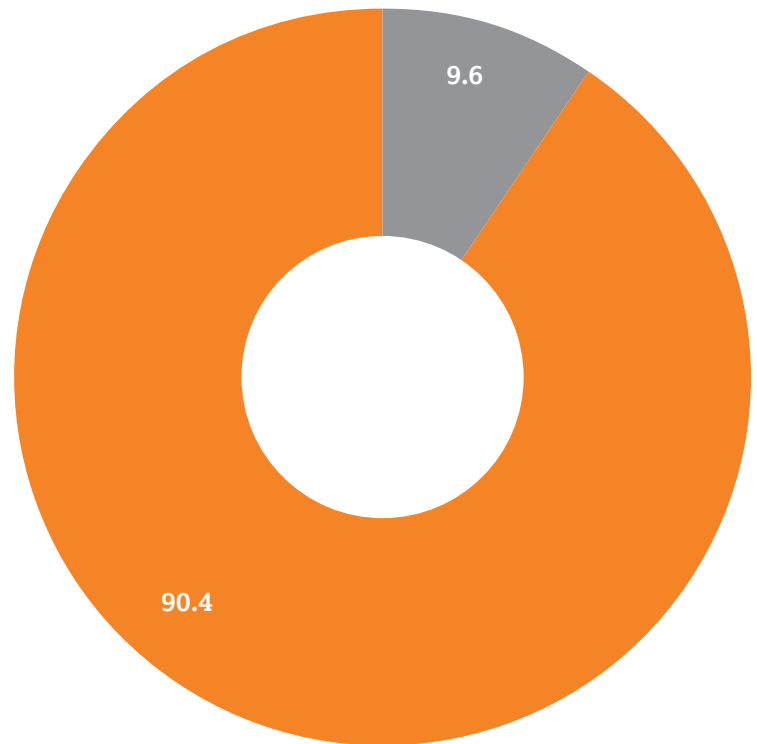
Source: Taking Part: England's Survey of Culture, Leisure and Sport, Department for Culture, Media and Sport 2006/07

## Library attendees using websites

Not visited a library website



Visited a library website



All figures are in percentages

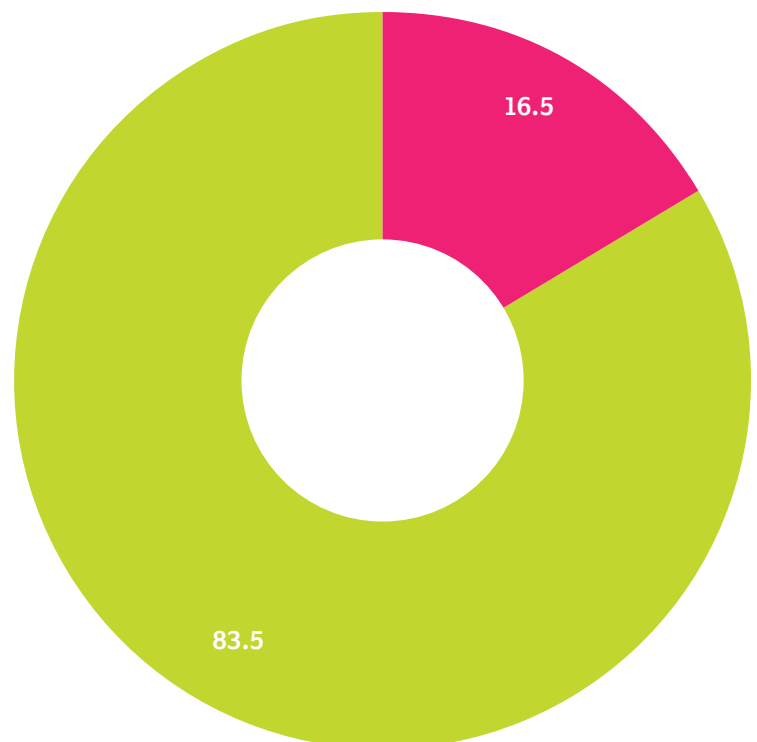
Source: Taking Part: England's Survey of Culture, Leisure and Sport, Department for Culture, Media and Sport 2006/07

## Museum and gallery attendees using websites

Not visited a museum / gallery website



Visited a museum / gallery website



All figures are in percentages

Source: Taking Part: England's Survey of Culture, Leisure and Sport, Department for Culture, Media and Sport 2006/07

# Developing a media strategy & maximising potential coverage

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Telling stories about why the sponsor is involved is a more powerful story.

- The media is increasingly complicated and fragmented and this is displayed in its approach to media coverage of the arts and crediting sponsors. There is no guarantee that cultural-commercial partnerships will generate coverage, let alone that the sponsor's name will be included. There are a number of reasons why this is the case, not least the belief that this is 'advertising through the back door' by much of the media. Although media coverage is an important, and potentially powerful, incentive for sponsoring the arts it is by no means the only output/benefit of partnerships and Arts & Business are working on developing a more comprehensive evaluation toolkit for identifying and assessing the impact of partnerships.
- There are a number of things to remember when developing or implementing a best practice media strategy. There should be ongoing relationships with journalists, so that when a potential story emerges, organisations can approach journalists from the very beginning of the project in order to find out what messages they would be looking for, how it will resonate with their publication/broadcast/podcast etc and what the journalist will need in order to write the story. It is important to liaise with journalists from the very beginning of a project so that their needs and interests can be accommodated, as appropriately, in the development and implementation of the project.
- Tied very closely to the above point is that there has to be good internal planning so that key media milestones and announcement dates can be decided upon (and met).
- One possible approach to ensuring media coverage, both for the cultural activity but also for the sponsor, is to have a media partner whether that be a national newspaper, a website or a regional radio station. Media partnerships can guarantee coverage in certain places.
- What is clear is that the media will not recognise a sponsor for providing the finance to a cultural activity. The media will resist covering badge sponsors. Where the potential does lie, however, is where a sponsor makes a cultural activity possible and where it is bold and creative. Telling stories about why the sponsor is involved is a more powerful media story.
- As evidenced by the case studies, it tends to be the arts partner who conducts the media work. However, it can be difficult for the arts partner to layer in and effectively communicate the cultural and business messages in one go. Businesses have a wealth of expertise, contacts and skills when it comes to the media and these should be utilised during the partnership, for the benefit of both partners. The more the business contributes to the media work, the more they could get out of it.
- Regional press offers more opportunities for coverage than the nationals and is a stronger way to engage and speak to the community from where your staff, consumers and audiences come from.
- Despite the growth in the number of freeview/cable/sky channels, it is still the main terrestrial channels which have the largest audience share but they are displaying increasingly less enthusiasm for broadcasting cultural programming, with a 24% decline since 2004. There is no legislation about the amount of broadcast hours given to cultural programming.
- The key channel for cultural programming is BBC 4. In 2007, BBC4 broadcasts over 1,000 hours or 68% of all arts and classical music output from the BBC, ITV1, Channel 4 and Five. BBC4 therefore represents the most likely place on television for coverage, besides Sky Arts which is a dedicated cultural channel.
- There are a wealth of new media opportunities that both cultural organisations and businesses need to explore and embrace. With the increasing democratisation of media through the internet, there is an array of new media opportunities which allow for a closer relationship with the audience/consumer. By owning the means of production and owning content, cultural organisations and businesses are increasingly able to control editorial media decisions.

