

PAUL HAMLYN CLUBS, 2013-18:
An Independent Evaluation

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SUMMARY

CONTEXT

In 2013, five arts organisations in the UK were invited to receive a gift of £500,000 each across five years to mark Paul Hamlyn Foundation's 25 year anniversary. This programme aimed to allow these organisations to make significant progress in their work to attract and build relationships with audiences from groups experiencing disadvantage in their local communities. The five were: the Citizens Theatre, Opera North, Sherman Theatre, Liverpool Philharmonic and Hall for Cornwall. The Paul Hamlyn Clubs, as it was called, commemorated the Foundation's discount ticket scheme with the Royal Opera House.

AIMS

The aims of the Paul Hamlyn Clubs were:

- "To diversify, engage and secure in sustainable ways new audiences for high-quality art performances in established venues – enabling people and communities experiencing disadvantage, who do not normally do so, to experience the very best of the performing arts on offer locally, creating a sense of occasion and excitement.
- To support bold initiatives that take a longer-term view on how to build lasting links with local people and capitalise on first or infrequent experiences of the performing arts to encourage return visits, deeper engagement and a sense of ownership.
- To help performing arts organisations work closely and innovatively with a variety of community partners – and possibly with other peers in the arts – to grow targeted audience development programmes that are people-centred and relevant to their local contexts."

Paul Hamlyn Foundation's success criteria were:

- "People and communities experiencing disadvantage have had enjoyable and memorable experiences of the performing arts through repeat visits, resulting in sustained relationships between people, communities and venues.
- Performing arts organisations are reinvigorated by new local audiences.
- A balance is found between encouraging audiences to enjoy mainstream programming and adapting programmes to fit local contexts.
- Strong and durable partnerships have been formed or demonstrably reinforced between performing arts and local community partner organisations.
- New technologies have been harnessed to support new connections and relationships.
- The award recipients' most effective ways of working are sustained beyond the five years of Paul Hamlyn Foundation support."

THE AUDIENCE FOR THIS REPORT

The intended audience is:

- Arts organisations interested in new audience development.
- Foundations interested in a flexible approach to funding using long-term commitment, peer learning and integration of evaluation to enhance impact.

DESCRIPTION OF THE PAUL HAMLYN CLUBS

The broad model consisted of a targeted offer for identified groups of interest to become members of a venue's branded Paul Hamlyn Club and a package of additional support such as transport, refreshments and booking support. The overall aim was to sustain attendance by these groups in the longer term, moving Club members from free to subsidised to full-price tickets, from group to independent attendance.

The arts organisations each created customised branding for their Paul Hamlyn Clubs. This table gives a summary of each. More details are provided in the next chapter.

FIGURE 1: SUMMARY OF THE PAUL HAMLYN CLUBS

CLUB	STRANDS
Citizens Theatre	Participatory groups (for families of existing learning programme participants) Deaf Theatre Club Gorbals Card (for local people) Just Go! (for whole school years) Follow the Family (for a small number of local families)
Opera North	Encore (recruitment through groups) Community Partners (deeper relationships with six groups a year) Bravo (for individuals)
Sherman Theatre	Sherman 5 (more informal nights for new audiences members and others) Deaf Theatre Club (learning from the Citizens Theatre)
Liverpool Philharmonic	Leap into Live Music
Hall for Cornwall	Community Club

EVALUATION METHODOLOGY

This evaluation builds on the good practice principles in my previous publication funded by Paul Hamlyn Foundation and the Cleveland Foundation, [Imagining Arts Organizations for New Audiences: Values and Valuing](#), which talked about the need for new audience development to take an organisation-wide approach. This explained how digital culture has created customer expectations that revolve around choice and interaction, including co-creation and personalisation. Arts organisations need to be more porous; physical, intellectual and emotional entry points as well as ambassadors and partners can help to build wider relationships.

The methodology consisted of:

- Creating a performance measurement framework composed of audience data and an organisational development framework to allow comparison between the five arts organisations. Data from this framework is given in Appendices One and Two.
- Facilitating learning workshops every six months and drawing out the lessons from these.
- Carrying out case studies of specific projects that illustrate the principles and outcomes of the Paul Hamlyn Clubs.
- Surveying the arts organisations to see their views of the funding model.

- Capturing a narrative of each gift recipient that they could use for their own organisational learning and communication through holding annual group learning workshops in each Club.
- Responding to requests for support with evaluation and evaluative capacity building. This included creating tools to measure the experience of audience members, participants, partners and staff.

KEY FINDINGS AND LEARNING FROM THE CLUBS

The arts organisations spent around 50% of the budget on free or subsidised tickets. Ticket subsidies were important because new audience members could not afford tickets but also, more subtly, because new audience members lacked the knowledge of the performing arts venues to take the risk of buying tickets. This was a combination of not being able to choose what to see, not knowing whether they would be or feel welcome and not being sure they would be able to stay for the whole performance (e.g. if they have family with special needs). The free tickets were helpful in giving new audience members an experience and so developing familiarity, which formed the basis for a habit. New audience members were asked for their opinions in return for the free tickets, which ensured a mutuality and also implied a value to their views.

The arts organisations generally recruited new audience members through existing community, voluntary or support organisations. Working on a group basis was initially a convenience that allowed the team to reach large numbers of new audience members rapidly. However, working through groups also solved many of the problems of reaching and retaining new audience members. The group leaders gave Club coordinators information on individual members, including their level of need and the kinds of subjects in which they might be interested. They organised bookings and transportation, and sometimes allocated seats so that people were next to others they would get on with. More importantly, group attendance built anticipation and positive reflection around the performances: individuals who were new to the arts felt they were not alone and had support at hand if they needed it. Group relationships – between individual audience members and between group leaders and the gift recipient - often sustained after the end of the Paul Hamlyn Club, which helped with legacy building. Working with groups was particularly useful where the group already had some relationship with the arts organisation. Working with groups was less useful where key contacts were unreliable, imposed their own taste or underestimated the artistic interests of their members.

The Paul Hamlyn Clubs enabled arts organisations to provide wrap-around activities and support that encouraged new audience development. For example:

- Opera North developed a form of taster workshops that helped bridge the gap between new audience members and the performance intellectually, socially, emotionally and practically.¹
- Sherman Theatre developed an inclusive model of volunteering that allowed people to volunteer individually, in family or other groups, and supported new audience members to join and progress all the way through to staff and board members. Sherman Theatre also designed a less formal experience of shows, called Sherman 5 nights, which included additional activities and services to draw in target audiences, but also

¹ Translation is one of the good practice principles in *Imagining Arts Organizations for New Audiences*.

communicated subtly to other audience members that performances might have a more relaxed feeling than usual.

- Liverpool Philharmonic built on their history of Factory Concerts to target people with experience of disadvantage by having musicians perform in employment settings early in the day, when more junior staff arrived, or by having information on concerts relayed through employers' public screens.
- All arts organisations worked through groups and Hall for Cornwall devised a structure of working through countywide charities so that word about the Club was spread widely and cost effectively.
- The Citizens Theatre developed a Deaf Theatre Club that carefully managed each element of the audience members' experience to improve accessibility and quality of engagement (e.g. a pre-show introduction with British Sign Language translation, signers available at the ticket collect desk and to help with interval refreshment orders, signers chosen to reflect local preferences and their names given in programmes).

Paul Hamlyn Clubs were sensitive in their communication around the targeting of new audiences. They used a combination of: recruiting by postcode or otherwise designated priority areas; recruiting through groups whose members were defined by a particular need; talking to groups about whether members paid for services; and using broad phrases about the importance of the free tickets going to those who would not otherwise be able to attend. With one exception, Clubs didn't have a public presence on social media in the first three years of the programme. This organic approach worked. Clubs were able to develop their definition of eligibility, for example, to include people who have been frequent attenders but whose circumstances had changed. There were occasions when ineligible people applied.

All arts organisations employed Paul Hamlyn Club coordinators. Coordinators were important to give the Paul Hamlyn Club a visible sign of commitment but also to ensure a holistic approach to the quality of experience of new audience members.² Coordinators recruited new audience members, for example, by visiting them in their group settings; took ticket bookings so that new audience members didn't need to use the ticketing system; and welcomed new audience members, including giving out their tickets personally, and sometimes organising receptions or talks. Coordinators often built strong relationships with new audience members, who then trusted performances they recommended. Coordinators were a critical success factor in giving new audience members a central contact, and also important in instigating and supporting organisational change.

Clubs had a natural cycle of activity. They started with proximal or known groups and progressed to the most difficult to reach groups, defined locally. In around the third year, Clubs moved to concentrate more on working with existing groups rather than recruiting new ones. They also introduced charges for the tickets, either at a low level, on a sliding scale, or matched to the specific circumstances of the group. There was relatively little resistance to charges, in part because new audience members were happy to spread the benefit to new people.

One of the arts organisations carried out a major building redevelopment during the Paul Hamlyn Club programme and two more closed to do so at the end of the programme. For

² Taking a holistic view to the quality of experience of new audience members is one of the good practice principles in *Imagining Arts Organizations for New Audiences*.

Liverpool Philharmonic, the coincidence in time with capital works proved a help rather than a hindrance. The upheaval of the redevelopment created an openness in the organisational structure and culture, which seemed to strengthen the impact of the Paul Hamlyn Club and increase commitment to the diversity agenda. The effect of closures at the end of the programme are more difficult to predict. On the one hand, the organisations have an opportunity, and have made commitments, to spread the learning from the Paul Hamlyn Club throughout the new organisation to embody its way of thinking. On the other hand, relationships were a critical element in the success of new audience development and some of these are likely to have been lost in the hiatus.

Altogether Paul Hamlyn Clubs contacted 952 groups. Across the five plus years, the Paul Hamlyn Clubs distributed 42,488 free tickets and sold 42,579 paid tickets, including discounted tickets and Time Credits.³ These figures suggest considerable success in moving new audience members to some kind of paying format.

The Paul Hamlyn Clubs resulted in significant organisational change in the five arts organisations. Change took place because: coordinators brought together, and increased communication between, different departments that would affect the new audience members' experience; contact with new audience members gave insights of value more broadly in the organisation; and organisations increased in confidence and aspiration around accessibility. The Paul Hamlyn Clubs' increased organisational commitment to equality was framed in policies or organisational values or formalised in new performance indicators. Work such as signing shows using British Sign Language, which had been done before, was now part of a holistic approach that ensured an audience for the performance being signed, and that signing was of a high quality and supported by other experiences or information. Training for front of house teams or specific ambassadors was an essential part in ensuring a high quality of experience for new audience members, and was also seen to give these staff more proactive and ultimately more rewarding roles. Introductory devices, such as taster experiences, created for Paul Hamlyn Club groups were adopted by other departments in the organisation. Information about travelling to the venue, or the nature of the experience from a performance, was used by other audience members too. Relaxed performances were increased but crucially were refined as an understanding at the individual level revealed the need for multiple models.

CONCLUSIONS

A major success of the Paul Hamlyn Club was in having a funding model with a five-year commitment. This gave a time frame for planning and delivery that matched the realities of new audience development and therefore gave integrity to the programme. The arts organisations were encouraged to experiment and to be open about setbacks they experienced. Having five organisations travel on a journey of new audience development together created more detailed and cohesive learning than would have been the case with one organisation, or five working separately.

Paul Hamlyn Foundation's success criteria were broadly met. **People and communities experiencing disadvantage had enjoyable and memorable experiences of the performing**

³ A time-based bartering currency. Time banking is system of reciprocal service exchange that uses units of time as a currency. People gain credits by contributing time to their community and use credits to access events, training and leisure services (e.g. the theatre), or to trade time with neighbours. This scheme in Wales is run by Tempo <https://timecredits.com/>.

arts through repeat visits resulting in sustained relationships between people, communities and venues. Strong and durable partnerships were formed or demonstrably reinforced between performing arts and local community partner organisations. Elements of this were that arts organisations were committed to, and able to, target people with experience of disadvantage; new audience members felt welcome; the shows were mainly meaningful and engaging for audiences; participation increased interest in future attendance either because Club members learned more about the artform and so felt more confident in choosing what to see and expressing their views or because they had people with whom they could attend; and Club coordinators interacted personally with members in providing information, giving out tickets or offering support.

Consistent with the developmental nature of the programme, the arts organisations set relatively broad objectives and few targets. The overall audience numbers were broadly in accordance with targets that were set. Data are given in Appendix One.

Performing arts organisations were re-invigorated by new local audiences. The organisational impact of the Paul Hamlyn Clubs was far reaching. The arts organisations embraced the mission strongly, spread it widely, and embedded it deeply: affecting their artistic programme, business plan, human resource management, building design, learning and communications. The arts organisations introduced new systems and processes that had benefit for other audiences, as well as for artists and staff.

Overall, the Paul Hamlyn Clubs provided insights into new audience development. That arts organisations benefit from seeing involvement as an opportunity to build relationships with people, especially to recruit families of participants. That new audience development is an individual process, where each new audience member can give different perspectives on the organisation, totally apart from any group affiliation or classification. That arts organisations should retain ambitions to bring new audience members into the building. That any potential conflict between new and existing audience members needs to be anticipated and addressed practically.

The award recipients' most effective ways of working were sustained beyond the five years of Paul Hamlyn Foundation support. Systematic data, including analysis of when change was made and the extent to which attribution can be made to the Paul Hamlyn Clubs programme, are given in Appendix Two. The overall figures were that 11 to 19 individual organisational changes were detectable in each of the five arts organisations, the majority of which were intended to be retained after the end of the programme. The Paul Hamlyn Clubs embodied the message of *Imagining Arts Organizations* that an organisational approach is necessary to embrace and value new audiences.

The criteria about **finding a balance between encouraging audiences to enjoy mainstream programming and adapting programmes to fit local contexts** was more complicated in practice. Arts organisations varied in the extent to which they gave Club members a choice across the programme (as a way of investigating demand and perceptions) or selected specific shows for Club members (as a way of avoiding them from being overwhelmed by the choice). No arts organisation had a systematic plan for progression because Club members' journeys and tastes were individual. The dichotomy between mainstream and locally relevant programming was less evident in practice because many shows successfully combined both.

New technologies were harnessed to support new connections and relationships.

Technology was used to keep contact details on new audience members, to send out reminders before performances, to survey attendees and to allow promotion of the Club by its members. However, technology was not a key part of the programme. Even where technology was used, coordinators tended to follow up communication with a personal approach.

The evaluator identified these critical success factors for the Paul Hamlyn Clubs:

- A funding model with a five-year commitment, which gave time for planning and delivery that encouraged experimentation and deepened learning. A key element of new audience development is the development of relationships, and this takes time.
- Funding for free or subsidised tickets, which enabled new audience members to develop knowledge of the artform, a trust in the arts organisation and a habit of attending. This reduced a key barrier to attendance, that shows are seen as high risk because non-attenders cannot picture what they will be seeing.
- Appointment of coordinators, who organised wrap-around activity and ensured a holistic approach to the customer quality of experience. Having one point of contact, who was friendly and problem-solving, helped build relationships with new audience members. Coordinators were also important in inspiring the arts organisation to see the programme as a wider learning experience.
- Existence of supporting structures and knowledge that helped build the relationship with the new audience members. The Paul Hamlyn Clubs created a positive circle whereby increased attendance from new audiences created organisational learning, increased organisational commitment to diversity, raised capacity from recruiting new volunteers and ambassadors and strengthened trust and connection with the local community.
- An organisational culture that understood new audience members as individuals rather than categories, that saw the diversity in diversity.
- Consistency of the values of the Paul Hamlyn Clubs with the vision of some of the artistic directors, so that links with the local community were seen as core and supporting of artistic excellence.
- A supportive environment. The programme benefited from a greater priority to the Creative Case for Diversity from arts funders.

RECOMMENDATIONS

Arts organisations should value new audience development that balances understanding of groups with understanding of individuals; that engages in the short term but also inspires in the long term; that is aware of the language going out, but also of the assumptions made or implied; that has clear objectives but is also open to being surprised, enchanted and transformed by the relationships with new audience members.

Funders should value long-term awards phrased around systemic issues, explored holistically and collaboratively through peer learning and experimentation.

DESCRIPTION OF THE PAUL HAMLYN CLUBS

BACKGROUND ON THE PROGRAMME

In 2013, five arts organisations in the UK were invited to receive a gift of £500,000 each across five years to mark Paul Hamlyn Foundation's 25 year anniversary: the Citizens Theatre, Opera North, Sherman Theatre, Liverpool Philharmonic and Hall for Cornwall. The Paul Hamlyn Clubs, as it was called, referenced the Foundation's discount ticket scheme with the Royal Opera House, which dated back to 1986. As it happened, all Clubs asked to extend their funding over a longer time period, so the activity described here, and the impacts analysed in the next chapter, relate to more than five years.

The aims of the Paul Hamlyn Clubs were:

- "To diversify, engage and secure in sustainable ways new audiences for high-quality art performances in established venues – enabling people and communities experiencing disadvantage, who do not normally do so, to experience the very best of the performing arts on offer locally, creating a sense of occasion and excitement.
- To support bold initiatives that take a longer-term view on how to build lasting links with local people and capitalise on first or infrequent experiences of the performing arts to encourage return visits, deeper engagement and a sense of ownership.
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Paul Hamlyn Foundation's success criteria were:

- "People and communities experiencing disadvantage have had enjoyable and memorable experiences of the performing arts through repeat visits resulting in sustained relationships between people, communities and venues.
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- New technologies have been harnessed to support new connections and relationships.
- The Award recipients' most effective ways of working are sustained beyond the five years of Paul Hamlyn Foundation support."

None of the objectives were quantified: the five arts organisations did not give targets for the number of audience members or groups to be reached, the percentage who would find the experience enjoyable or memorable, or the percentage of repeat audience. This developmental approach was consistent with the experimental nature of the programme and the non-comparable nature of the awardees.

BACKGROUND ON THE ORGANISATIONS

The arts organisations differed in size and structure.

FIGURE 2: KEY INDICATORS ABOUT THE ARTS ORGANISATIONS

	CITIZENS THEATRE	OPERA NORTH	SHERMAN THEATRE	LIVERPOOL PHILHARMONIC	HALL FOR CORNWALL
LOCATION	Glasgow: city of 600,000	Leeds: city of 800,000	Cardiff: city of 335,000	Liverpool: city of 890,000	Truro: town of 18,766
NUMBER OF STAFF AT PROGRAMME START	58	185	32	227	110
TURNOVER AT START	£3,100,000	£14,835,726	£2,276,571	£10,456,953	£5,650,365
VENUE (SEATS)	Main auditorium (500) and 2 studio theatres (100 +50), closed for refurbishment in 2018	Leeds Grand Theatre (1,500) and Howard Assembly Room (up to 341)	Main auditorium (452) and studio theatre (100)	Liverpool Philharmonic Hall (1,600)	Main auditorium (969), closed for refurbishment in 2018
EXAMPLES OF PREVIOUS AUDIENCE DEVELOPMENT	The Gorbals Card dated back to 1996 and extensive learning activities	Involvement in Arts Council England's Maximise and Test Drive programmes, as well as The Little London Residency, In Harmony, Little Voices and a five year partnership with Streetwise Opera	Participative projects funded by the Big Lottery Foundation and Esmé e Fairbairn Foundation.	Long history of audience development projects dating back to Industrial Concerts in the 1950s and more recently In Harmony, Kids Club, Youth Orchestra, Youth Choir, Adult Learning	Extensive outreach and access programme
PAUL HAMLYN CLUB STRANDS	Participatory Groups Gorbals Card The Deaf Theatre Club Just Go! (schools) Follow the Family	Encore (groups) Community Partners (6 closer relationships) Bravo (individuals)	Sherman 5 (audience) Sherman 5 reps (volunteers) Deaf Theatre Club	Leap into Live Music	Community Club

CITIZENS THEATRE

STARTING POINT

Citizens Theatre joined the Paul Hamlyn Club in a strong position. From 2008 to 2013, audiences had increased by 11,000 and box office income had increased by almost £187,000. The organisation had launched a capital campaign to carry out a major refurbishment. However, the theatre's historic commitment to broad access had come under threat because of reductions in public funding. It is precisely this challenge that the Paul Hamlyn Club was expected to address.

Citizens Theatre already had a discounted ticket scheme for local audiences. The Gorbals Card was set up in 1996 with the help of a three-year grant from Paul Hamlyn Foundation.

OBJECTIVES

Citizens Theatre's vision for the Paul Hamlyn Club was:

"By the end of the five year period of this award (in 2018/19) we would like to see:

- A refurbished theatre that is at the heart of the local community – nurturing meaningful relationships with individuals and community organisations who feel ownership and pride over the cultural activities and experiences that it provides, that they otherwise would not be able to access.
- A theatre that has enhanced the lives of teenagers in Glasgow who have repeatedly participated and experienced shows, inspiring a life-long interest in the arts.
- A theatre that has established new relationships with patrons who have additional support needs – starting with the deaf community – and has adapted its practices to ensure all can attend and participate.
- A theatre that has reinvigorated links with local community organisations and turned them into long-term partnerships that sustain the aims set out in this proposal beyond the five-year funding period.
- A theatre that has listened to the local community and responded to the barriers they face to attendance and participation.
- An organisation that has adapted and changed in response to the opportunities arisen with this funding gift, ensuring a long-term legacy is sustained as a fundamental part of their daily mission."

The vision would be supported by three aims:

- "To consolidate the Citizens Theatre's relationships with local communities.
- To create a meaningful and ongoing relationship with Glasgow secondary school theatre-goers.
- To increase access for patrons with additional support needs, starting with the deaf community."

The aims cascaded down to these targets:

- “To double the number of tickets available to Gorbals Card holders across the season and increasing reach and impact on the local community.
- To create two family-orientated ‘open days’ at the theatre each year. (This was changed in the first year to one every two years.)
- To cultivate a teenage audience of 14 to 18 year olds.
- To provide four fully-funded scholarship places for our drama classes and Young Company. (This was never launched and evolved into the Follow the Family strand.)
- To increase uptake of our access performances by creating a regular theatre club for deaf patrons to attend shows throughout the year.
- To deepen existing links with community groups in areas of poverty and deprivation, including those in the Gorbals, by creating a membership scheme which entitles them to a set allocation of free tickets for shows across each season. (This evolved into the Participatory Groups strand.)
- To spend 50% of the grant on ticket subsidy.”

This set of targets was the most detailed of the arts organisations in the programme.

STRUCTURE

At first, the Citizens Theatre decided not to create a new post for the Paul Hamlyn Club, but rather to share the work across different staff members and have two leads: the Associate Director for Learning and the Head of Marketing and Communications. This structure was designed to ensure the Club had high status, was embedded in the organisation and could draw on a wide range of skills.

In the second year, the Citizens Theatre decided that the work was more than expected and needed a dedicated staff member who joined on a 25 hours per week contract as Paul Hamlyn Club Coordinator and stayed until the end of the programme. Eight other people in the organisation also worked on the different strands of the Paul Hamlyn Club.

DESCRIPTION

The Citizens Theatre defined five strands to their Paul Hamlyn Club, and launched three in the first year, the next two in the second year.

PARTICIPATORY GROUPS

The objective of Participatory Groups was to encourage people already involved in the Citizens Theatre’s learning activities to come to shows. The offer was that groups could bring participants to the theatre for free. In the first year, the offer extended to any show in the Citizens’ programme. In year two, the Citizens Theatre narrowed eligibility for tickets to shows produced in house partly to manage demand and partly to ensure the subsidy went to the Citizens rather than to visiting companies. In year three, the Citizens Theatre had to register for VAT because of plans for refurbishment, which meant that it had to introduce a 50p price into the Participatory Group strand.

The team developed wrap-around support that included food, a talk about the Club, a show, and a post-show chat.

Across the five years, the Citizens Theatre distributed 689 tickets unpaid and 5,480 paid to 18 groups.

THE DEAF THEATRE CLUB

The Deaf Theatre Club was a new audience development initiative run in partnership with local charities serving the deaf community. The model featured:

- A pre-show introduction to the show from one of the creative team with British Sign Language translation.
- Boards that gave production shots and headshots of the cast, and indicated the sign that would be given for each character's name.
- Tickets at £5 each.
- A special desk to pick up tickets with signers available.
- A process to order interval drinks in advance or signers available at the bar to help with drinks or answer questions.
- Signers carefully chosen to reflect local preferences, and their names given in programmes since this would affect attendance.
- Signers positioned on the side of the stage with most action and sometimes dressed in costume.
- Participants giving signed feedback after the show.
- The dates of signed performances carefully chosen not to coincide with other events run by local charities working with deaf people.

The Deaf Theatre Club was promoted on the Citizens website, with signed videos interpreting the copy and background to the show. Across the five years, the Citizens Theatre sold 1,318 £5 tickets through the Deaf Theatre Club.

GORBALS CARD

The Gorbals Card was a discounted ticket scheme for local residents which the Citizens Theatre set up in 1998 with support from Paul Hamlyn Foundation. At the start of the programme, the Club had 125 active members and a core group of about 60 people who booked every show in the season. The Paul Hamlyn Club enabled the theatre to keep the price of £2, and expand the scheme in terms of the number of subsidised tickets each cardholder could buy and the ticket allocation for each show.

By year three, Gorbals Card members purchased 2,280 tickets. 202 cardholders came to at least two productions and 390 came to at least one production. All shows except one sold their full Gorbals Card allocation.

Analysis showed that the number of card holders increased from 247 in year one, to 330 in year two, 412 in year three, 455 in year four and 412 in year five. Across the five years, the Citizen's Theatre distributed 11,823 £2 tickets through the Gorbals Card.

Recruitment was so successful that, by year four, people were turning up and finding that the allocation had been filled so the Citizens Theatre decided to pause marketing. Mosaic profiling showed that 84% of card holders were from lower socio-economic groups.

JUST GO!

Just Go! aimed to test the scope to instil and nurture the theatre-going habit in young people experiencing disadvantage; and also created a youth media group to help publicise performances to other young people.

The plan was to work with whole year groups aged 16 to 18 in two schools. The offer was:

- Free tickets for all pupils, which increased to 50p when the theatre had to register for VAT.
- A contribution to transport and teacher cover costs.
- In-school introductory workshop.
- Attendance at three matinee performances a year.
- Recruitment of youth media group to help publicise and review the shows.
- Tickets free for the first year and then priced at £8.50 (the usual school price).

The Citizens Theatre also offered payment for teacher cover, but this was not taken up.

Over time the workshops developed an approach that combined fun (e.g. quizzes, a family tree with headshots of the case and photographs from the rehearsals) with direct engagement with the plays (e.g. reading or acting lines from the script). Engagement was easier if the session was movement rather than text-based.

The Citizens set the target of 423 young people seeing three shows in the first year, calculated as two schools of full years S5 and S6. In addition, there was an offer for school leavers of two free tickets for their first visit, rising to £2 for a further two visits.

The number of students attending was always slightly below the target of whole year groups because of authorised and non-authorised absences. Across the five years, Just Go! distributed 4,495 tickets.

FOLLOW THE FAMILY

Follow the Family had the objective of engaging eight local families with different aspects of the programme – projects, events and performances. Tickets would be free in the first year, with a tapering subsidy to full price in the fifth year.

Recruitment for this strand proved challenging because parents didn't want to attend without their children and the artistic programme was not generally suitable for children.

OPERA NORTH

STARTING POINT

Opera North was created in 1978 to bring the quality opera to the stages of the north of England. In 2009, it acquired a second stage, the Howard Assembly Room (HAR), which extended programming possibilities. Opera North's main home is Grand Theatre, which is run by Leeds Council. The Howard Assembly Room is under its own management.

Opera North already had experience of new audience development programmes such as Arts Council England's Maximise and Test Drive programmes, as well as The Little London Residency, In Harmony, Little Voices and a five-year partnership with Streetwise Opera. Opera North's strategy for the Paul Hamlyn Club expressed the desire to "move from a collection of separate initiatives to one sustained company-wide effort."

OBJECTIVES

Opera North set a target to reach 1,500 people experiencing disadvantage a year as new attenders, with 25-30% re-attending within a year. These targets require data at the individual level, which the organisation does not have.

STRUCTURE

Opera North appointed a full-time Community Engagement Manager who reported to the Projects Director. The structure was deliberately intended to "make the project inter-departmental in its DNA," in particular to bridge Marketing and Education. The same person stayed for the five years of the Paul Hamlyn Club. When she went on maternity leave in year three a former Club Assistant stepped in to fill the gap. The project also had a steering group composed of 11 people, including seven managers and two directors.

DESCRIPTION

Opera North created three strands to their Paul Hamlyn Club:

ENCORE

Encore built on previous experience at Opera North. The offer consisted of:

- A regular newsletter.
- Free/subsidised tickets.
- Invitations to attend talks or tours.
- A personal welcome, sampler performances and other support at the group level.

Groups were selected because of their work with people who had experienced disadvantage, which Opera North defined as "refugee and asylum seekers, vulnerable older people, those with mental health issues or learning disabilities and residents in economically deprived parts of the city."

Encore was launched in December 2013. By the end of year one in March 2014, Opera North had engaged 64 groups and given away 871 tickets. Working through community groups, including those already known to the organisation, was very time-effective.

After the first year, 14 of the 81 groups were asked to make a suggested contribution of £5 towards the cost of their tickets. The assumption was that an optional rather than compulsory charge would avoid excluding people and give them the pleasure of feeling they were supporting the programme. Across the five years, 9,600 free tickets and 3,300 subsidised tickets were distributed through Encore. Of a total of 121 groups from Encore: 60% attended both opera and Howard Assembly Room performances; 18% only attended opera performances; 6% only attended Howard Assembly Room performances, which shows that most groups did progress to accessing opera.

COMMUNITY PARTNERS

This was a closer relationship Opera North offered to six of the Encore organisations for one year from the second year onwards. The offer consisted of:

- Bespoke projects, taster workshops, talks and small-scale performances on site or in the local community venue; exclusive access to work (e.g. dedicated opening times for Howard Assembly Room installations).
- Possible performance opportunities (e.g. singing as part of a special Paul Hamlyn Club end-of-year celebratory performance in the Howard Assembly Room).
- Extra benefits such as free programmes and drinks.

BRAVO

Bravo was a club for individuals, introduced in year three that offered subsidised tickets, access to workshops, talks and social events. The motivation behind Bravo was partly to ensure Opera North had some direct contact details for Paul Hamlyn Club members as, in most cases, contact details were held by community organisations. By the end of year 5, Opera North had 85 Bravo members.

SHERMAN THEATRE

STARTING POINT

In 2012, the Sherman Theatre completed an £6.5 million redevelopment that transformed the backstage and front of house areas, improved physical accessibility and enhanced the working environment for staff. The organisation functioned without a separate Artistic Director for the first two years in the new building.

During the capital work, the theatre had a relatively low profile in the local community, and there was a perception that it was difficult to get to. The refurbishment improved accessibility, with level access to the foyer and the Studio Theatre and lift access to every area of the building (other than the fly floor). It also created a large (40ft x 30ft approx.) foyer. In 2012 and 2013, the artistic programme was exploring different options, which meant that the pattern of work was not consistent. The shows that opened the new building were not targeted at new audiences.

In March 2014, the theatre was hit with a loss of some £200,000 of revenue following the withdrawal of all Cardiff City Council funding and a 2.5% cut from the Arts Council of Wales. It decided to use this blow as a positive opportunity to carry out a job redesign during the inevitable restructuring. The restructuring changed the paid post of front of house usher into a volunteer role. The intention was to recruit 16 people, but interest was so high that a pool of 66 people was created.

The theatre appealed against its loss of Cardiff Council funding, citing the Paul Hamlyn Club funding as evidence of the organisation's value, which led to a one-off grant of £80,000.

At the beginning of the Paul Hamlyn Club, the theatre had a low level of engagement with the Tempo Time Credits Scheme (which is described on page 8). It acted as a venue for people to spend Time Credits, with 10 to 20 tickets reserved for each show, but the theatre did not award Time Credits.

The theatre had yet to re-establish relationships with local community organisations and none were using space in the building. The venue had just received approval for participative projects from the Big Lottery Foundation and Esmée Fairbairn Foundation.

OBJECTIVES

Sherman Theatre's objectives in their Paul Hamlyn Club strategy were:

- "To diversify the theatre's audience by identifying and engaging with groups and individuals who may not otherwise have attended.
- To build sustainable relationships with community partners in the local area.
- To explore and develop tailored and bold initiatives which are responsive and cross-departmental, and which aim to tackle any barriers which may prevent groups and individuals experiencing disadvantage from engaging with our work.
- To break down the 'them' and 'us' mentality and to ensure that audience members experiencing disadvantage feel valued, welcome and included
- To cultivate a culture of repeat attendance amongst audience members experiencing disadvantage.
- To leave a legacy in the form of new audiences, a portfolio of successful initiatives, a network of community contacts and a company-wide policy regarding engaging with the project."

STRUCTURE

Sherman Theatre appointed a full-time Paul Hamlyn Club Coordinator who stayed in post until two months before the end of the funding.

The five years of the Paul Hamlyn Club were notable for the relatively fluid structure and staffing, as people who had worked at the organisation for a long period of time left, and others joined, often to posts that had been restructured to take account of emerging opportunities. Early in 2015, the theatre recruited a part-time Sherman 5 Admin Assistant as well as a Creative Learning Associate post funded by Big Lottery.

For the first year, the Sherman Theatre had a steering group composed of the Executive Director (formerly General Manager), Head of Development, Head of Marketing and Customer Relations and Head of Creative Learning. By the end of the year, the steering group included the newly appointed Artistic Director. For the first year, the Paul Hamlyn Club had a designated champion on the Board of Trustees.

DESCRIPTION

SHERMAN 5

A relatively early discussion with the Artistic Director resulted in the Paul Hamlyn Club being branded Sherman 5, with the aim of communicating the five years of the subsidy, and the ticket price (£5). The initial offer included:

- A membership card.
- A regular e-newsletter.
- Subsidised tickets to some performances.
- Free tickets to Sherman in-house productions on last dress rehearsal or other performances.
- Invitations to attend special events (e.g. special foyer events, workshops or talks by artists on productions) or bespoke projects, workshops, talks and small scale performances, either in the venue or in the local community if preferred.
- Extra benefits such as access to skills-based training workshops as well as free programmes or drinks.

After the first year, Sherman club members were expected to join as individuals and tickets cost £5, or £2.50 for under 25s (following the principle in the building that tickets for under 25s were half price). In year three, the Sherman changed the process so that after the first visit, members were expected to book directly with the box office rather than through the Paul Hamlyn Club Coordinator.

By the end of year five, the Sherman had hosted 13,372 attendances composed of 6,506 free first time visits, 2,789 paid tickets and 4,077 Time Credit tickets. The high number for the latter shows the value of Time Credits; although readers should not feel that they cannot replicate the Sherman Theatre's approach of working with, and programming for, the community if they do not have a system of Time Credits in their area.

SHERMAN 5 REPS

The Sherman Theatre created a volunteering programme specifically for Paul Hamlyn Club members. Reps earned one Time Credit for every hour spent volunteering in the venue or promoting shows in the local community.

THE DEAF THEATRE CLUB

To increase capacity, and support its work with the deaf community, the theatre appointed a disabled practitioner as a Creative Learning Assistant for the Big Lottery funded programme and support to the Sherman 5 programmes. A Deaf Theatre Club was established, learning

from the model of the Citizens Theatre. Performances were designed with wrap-around activity: workshops, marketing materials giving the visual story of the show, prior order of drinks and Q&A with a signer. In the first year of operation, the Deaf Theatre Club attracted 49 attendances to three deaf club nights. At the same time, the Coordinator recruited Sherman 5 Reps who are deaf. The foyer activity also added value to the audience. For example, some signed performances included a person from Action on Hearing Loss, who had a table in the foyer offering to repair patron's hearing aids while they waited.

Across the five years, the Deaf Theatre Club had 28 performances and a core group of 35 members.

LIVERPOOL PHILHARMONIC

STARTING POINT

Liverpool Philharmonic joined the Paul Hamlyn Club with a strong track record in new audience development. In 2012, 35% of people who booked orchestral concerts were new bookers. Moreover, 40% of the organisation's audience was from the C2, D and E socio-economic group. Audience numbers had grown 12.5% between 2007 and 2012.

These achievements were in large part the result of the organisation's multi-faceted participative arts programme. This included acting as a strategic partner in Liverpool, Knowsley, and Sefton Music Education hubs and creating and delivering In Harmony Liverpool in West Everton, which provided intensive, immersive orchestral tuition and performance for around 190 children and young people in the most disadvantaged community of the city. Liverpool Philharmonic also presented an annual Schools Concerts series at Key stages 1, 2 and 3 for 23,000 children and young people; worked in partnership with Liverpool Council for Voluntary Services United Way to offer free tickets to targeted Liverpool community groups; provided music-making in healthcare and community settings for Mersey Care NHS Trust; delivered musician residencies in Children's Centres across the city; and supported the city's festivals and events, including the annual Hope Street Feast.

The Paul Hamlyn Club started at an important time for Liverpool Philharmonic. It was just about to embark on a capital refurbishment and development of a second performance space, which would together provide an important opportunity to reframe the organisation's relationship with audiences.

The building reopened in November 2014. The refurbishment made the space lighter, less formal and more contemporary. The bar could accommodate more people. The refurbishment also improved accessibility: it gave lift access to all levels, more accessible seating, a better choice of wheelchair seating, more accessible toilets, button press doors and low level box office counters. A new music venue, the Music Room, opened in October 2015, with a capacity of 150-250 and a local offer.

OBJECTIVES

The objectives of the Paul Hamlyn Club were to:

- "Increase the number of families from areas of economic disadvantage attending family concerts and other events at Liverpool Philharmonic. (The theory of change was that this

aim would be achieved through making family concerts more engaging and creating new concerts targeted at the under 5s.)

- Increase the number of working age adults from economically disadvantaged backgrounds attending concerts. This would be achieved through engaging large employers with a high number of low paid or part-time workers, and offering additional customer support to demystify the concert process.
- Expand the Liverpool Charity and Voluntary Services to reach new groups and encourage repeat attendance. (Over ten years of operation, this initiative gave out 160-200 tickets a year to six community partners. As well as increasing the scale of participation, Liverpool Philharmonic wanted to include accessible events such as the Christmas concerts, which were currently excluded; organise pre-concert receptions; and encourage repeat attendance through a stepped paid process.)”

STRUCTURE

Liverpool Philharmonic started its Paul Hamlyn Club early, in September 2013, and appointed a part-time Club Manager. The organisation also constituted a steering group, with 15 members from across the marketing, learning, artistic planning and executive teams.

In January 2015, the Club Manager left and the Marketing Manager became the Club Manager. The steering group, which had served a purpose of giving a cross-departmental understanding of the Paul Hamlyn Club, evolved into a system of one-to-one meetings on specific subjects.

In August 2016, the Club Manager left and the Head of Learning took over for a period of three months until returning to her previous role. A new Club Manager was appointed, having been a steward at the venue, and then Admin Assistant for Leap into Live Music.

DESCRIPTION

LEAP INTO LIVE MUSIC

The steering group decided to brand the Paul Hamlyn Club as Leap into Live Music (LEAP). The offer consisted of:

- Free tickets during the pilot year.
- The best seats in the house, depending on availability
- Transport from children’s centres over Christmas because so many people (400 children and parents) were coming.
- A welcome event with refreshments (snacks and drinks) at every concert.
- Other interactive activities at family concerts (e.g. instrument petting zoo, live reindeer, meeting Santa) as well as free programmes and some associated merchandise (e.g. red noses and pirates’ eye patches and scarves).
- The team also introduced workshops for babies and parents (Baby Voices 0-18 months) and toddlers (Toddler Tunes 18-36 months) held at Liverpool Philharmonic Hall.
- Collection of individual contact details. This allowed Liverpool Philharmonic to analyse patterns of engagement over the time of the programme.

The target for the initial test period, September 2013 to March 2014, was to attract circa 450 individuals to attend two events between December and March 2014 (approximately 900 tickets). The total ticket target was exceeded, with 1,024 tickets sold, across 29 separate dates by 19 March 2014. The 'no show' percentage was kept low, on average 4%, by getting groups to finalise their ticket numbers a week before the performance and keeping waiting lists to fill empty spaces as they arose.

The LEAP programme was limited to nine or so shows a season. This was partly to avoid overwhelming members with choice and partly to ensure that the team could offer a personal welcome by being present on the night.

In the second year, partners took over the role of providing transport, and ticket sales continued to grow. By the end of the year, 3,053 tickets had been distributed, of which 2,765 were free. In October 2014, Liverpool Philharmonic introduced a fee of £5, £2 for children for members who had attended three or more concerts. Charging was introduced tentatively, as a conversation about the need to spread the benefit to new people. This narrative was understood well. Only one person decided not to continue booking when they heard there was a charge.

From year three onwards, Liverpool Philharmonic focused more on engaging and retaining registered members than on attracting new groups, and also refreshed targeting on those most in need. There was evidence of progression, in the sense of members being adventurous in their tastes. For the first LEAP event in the Music Room, 10% of the 100 attendees came from the Paul Hamlyn Club.

In year four, the offer was changed slightly, with no free tickets for the Christmas show and prepayment encouraged. Prices were £10 for adults and £5 for children, 891 tickets sold. Feedback was that everyone who wanted to come was prepared to pay this.

HALL FOR CORNWALL

STARTING POINT

Hall for Cornwall opened in 1997 partly as a result of high profile local fundraising and support. Local communities were strongly behind the vision of bringing a mixed programme, including West End Shows and international acts to the largely rural county of Cornwall. Hall for Cornwall developed schools and community programmes and took part in new audience development programmes such as A Night Less Ordinary.

By 2013, Hall for Cornwall was at a crossroads. In the week that a new Director joined, both main funders, the County Council and Arts Council England, expressed concerns that the venue had become remote. The latter also cut funding by £100,000 in line with NPO funding changes. In the third week, the Director opened the letter of invitation to receive the Paul Hamlyn Club gift. So began a strong upward journey, which resulted in Hall for Cornwall attracting £17.7 million for a capital development that aims to bring audiences to the heart of the venue and create a model for rural venues. The Club enhanced, and was reinforced by, the strategic direction of the organisation.

OBJECTIVES

Hall for Cornwall's objectives for the Paul Hamlyn Club were:

- "To understand deprivation in Cornwall better.
- To make new audience development more strategic and sustainable.
- To improve the organisation's welcome.
- To encourage repeat visits."

STRUCTURE

Hall for Cornwall appointed a Community Coordinator for the Paul Hamlyn Club. The Paul Hamlyn Club, which was branded as the Community Club, lost some momentum in the second year as it was without a community coordinator for three months because of maternity leave.

At the beginning of year four, the Community Club moved to the Marketing Department with the intention of helping to embed activity in the organisation. The coordinators were involved in weekly departmental meetings and so able to identify opportunities for new participative activity and shared communications. As a result, processes became faster and more responsive. The team benefited from additional resources, for example, box office managers helped input audience surveys, or the marketing team helped send out emails. Other programmes benefited from the learning of the Community Club. For example, images in the brochure and online were revised to increase the impression of audiences being active rather than passive. Other changes supported and were supported by the Community Club: regular new audience development meetings, taking a holistic look at ways of supporting specific groups such as young and diverse audiences and the appointment of a data controller in charge of analysis and reporting.

In year four, as part of the process of integrating the Community Club into the organisation, Hall for Cornwall absorbed the cost of time from the Head of Marketing and Communications, line manager for the coordinators. The structure meant that a second maternity leave was handled smoothly, with a two-week hand over period.

DESCRIPTION

COMMUNITY CLUB

Hall for Cornwall decided that Community Club members would be able to choose from across the programme so that they would be able to follow their individual interests, which would in itself provide valuable insights for the venue.

Initially tickets were free and bookings made through the coordinator. New audience members were then given £30 ticket vouchers. The internal arrangement was that the Club paid for all tickets, including no shows, at a rate negotiated for each show with an element of internal subsidy. Targeting was described as for 'hard to reach' audiences, to avoid a possible stigma of using language around deprivation.

The original decision was that Christmas shows should be excluded from the offer as this was already very popular. However, experience showed that the Christmas show was an important way of bringing people through the door. The voucher offer originally related to shows that were less mainstream, but take up was low, 129 visits for the whole of 2015. In 2016 the offer was broadened and attracted 142 visits for January alone. Hall for Cornwall concluded that it needed to develop a relationship with new audience members before directing them to riskier shows.

In year two, a programme of behind the scenes events was developed. For example, one matinee had an illustration workshop in the morning and a behind the scenes tour before the performance. In year four, the team introduced strands to allow targeting on specific groups, namely children and young people at risk of sexual exploitation, and migrant workers and their families.

ANALYSIS OF THE PAUL HAMLYN CLUBS

AUDIENCE DEVELOPMENT

ANALYSIS OF GROUPS

Altogether Paul Hamlyn Clubs contacted 952 groups. Note that the figure for Citizens Theatre is lower than for the other Clubs because it only relates to one of the strands, for Participatory Groups.

FIGURE 3: NUMBER OF GROUPS CONTACTED

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
Citizens Theatre	17	17	16	18	18	21
Opera North	64	81	90	97	111	121
Sherman Theatre	10	19	29	60	90	218
Liverpool Philharmonic	19	42	51	55	62	287
Hall for Cornwall	11	70	69	48	96	305

The number of groups that attended increased in all Clubs over the first three years.

FIGURE 4: NUMBER OF GROUPS ATTENDING

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016-31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
Citizens Theatre	10	17	16	18	18	21
Opera North	37	66	76	85	97	105
Sherman Theatre	5	17	32	50	48	157
Liverpool Philharmonic	13	33	41	43	53	230
Hall for Cornwall	3	26	191	92	112	442

The group conversion rate - from contact to attendance - was very high. It was particularly high for the Citizens Theatre because of the highly targeted nature of the programme, and initially low for Hall for Cornwall because of the low capacity of local groups. Moving from working with small local groups to larger county-wide organisations increased the conversion rate for Hall for Cornwall because of the wider reach.

FIGURE 5: GROUP CONVERSION RATE

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
Citizens Theatre	59%	100%	100%	100%	100%	100%
Opera North	58%	81%	84%	88%	87%	87%
Sherman Theatre	50%	89%	110%	83%	53%	72%
Liverpool Philharmonic	68%	79%	80%	78%	85%	80%
Hall for Cornwall	27%	37%	277%	192%	117%	145%

ANALYSIS OF TICKETS

Overall the Paul Hamlyn Clubs distributed 42,488 free tickets. The number of free tickets peaked in the third year. Note that the figure is for booked tickets so the number of attendances will be less than this because of no shows, which were not always recorded.

FIGURE 6: NUMBER OF FREE TICKETS (BOOKED)

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
Citizens Theatre	317	1663	1144	1247	898	5269
Opera North	854	2727	2291	1390	1,658	9645
Sherman Theatre	565	685	1662	1867	1558	6506
Liverpool Philharmonic	1024	2765	3153	820	919	9640
Hall for Cornwall	106	612	4927	2279	3052	11428

Altogether, the Paul Hamlyn Clubs sold 42,579 paid tickets, including discounted tickets and Time Credits. Note that from year three onwards Time Credits were the main way of paying for tickets at the Sherman Theatre, which illustrates the impact of this structure as an enabler to the programme. This figure suggests considerable success in moving new audience members to some kind of paying format.

FIGURE 7: PAID TICKETS INCLUDING DISCOUNTED TICKETS

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
Citizens Theatre	1723	4165	3928	4603	4259	18678
Opera North	0	396	944	455	939	3290
Sherman Theatre	52	74	312	957	1066	2789
Sherman Theatre Time Credits	80	74	802	1365	1463	4077
Liverpool Philharmonic	0	288	880	1752	1532	6247

Hall for Cornwall	514	500	1163	2349	2357	7498
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The percentage of tickets that were paid differed across the Paul Hamlyn Clubs. The high figure for Citizens Theatre reflects the large scale of the Gorbals Card, which was a pre-existing scheme that expanded through the programme.

FIGURE 8: PERCENTAGE OF PAUL HAMLYN CLUBS TICKETS THAT WERE PAID

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
Citizens Theatre	84%	71%	77%	79%	83%	78%
Opera North	0%	13%	29%	25%	36%	25%
Sherman Theatre	7%	9%	11%	23%	26%	21%
Liverpool Philharmonic	0%	9%	22%	68%	63%	39%
Hall for Cornwall	83%	45%	19%	51%	44%	40%

The total audience accounted for by the Paul Hamlyn Clubs programme is relatively low, invariably lower than 10%. This percentage probably represents a positive balance, leaving the organisation sufficient capacity to offer a personal welcome and manage any conflicts with other audience members (the latter is a sensitive subject but a reality).

Measuring repeat audience is more difficult as Paul Hamlyn Clubs generally lack the data on individual attendance. Figures are given in Appendix One but are estimated from repeat attendance of groups, and are neither rigorous nor consistent. This lack of data was one of the costs of working through groups.

FIGURE 9: PAUL HAMLYN CLUBS TICKETS AS A PERCENTAGE OF TOTAL TICKETS

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018
Citizens Theatre	3.40%	8.50%	9%	9%	7.90%
Opera North	11%	12%	17%	9%	4%
Sherman Theatre	2.10%	2.30%	6.90%	10.40%	9.10%
Liverpool Philharmonic	0.50%	2%	1-5%	1%	1.20%
Hall for Cornwall	0.30%	0.60%	3%	2%	2.90%

The percentage of the grant spent on the ticket subsidy varied between the Clubs. Hall for Cornwall spent a high percentage of the gift on tickets, in part because it is a presenting house, and in part because some of the staff time to run the scheme was absorbed into core costs. Sherman Theatre spent a lower percentage of the gift on ticket subsidy because of the priority to provide extensive wrap-around activity and the greater control over ticketing for its own produced shows.

FIGURE 10: PERCENTAGE OF PAUL HAMLYN GRANT ON TICKET SUBSIDY

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018
Citizens Theatre	56.90%	61.70%	54.70%	57.90%	56.80%
Opera North	36%	51%	51%	44%	44%
Sherman Theatre	8.90%	7%	41%	31%	10.70%
Liverpool Philharmonic	44%	52%	55%	46%	48%
Hall for Cornwall	21%	22%	90%	58%	67%

ORGANISATIONAL DEVELOPMENT

The organisational development that resulted from the Paul Hamlyn Clubs significant. We analysed organisational development systematically using a diagnostic tool, which showed the timing at which changes were made and the broad attribution. Analysis is summarised in Appendix Two. This section analyses general lessons.

STRENGTHENING THE STRATEGIC FRAMEWORK AROUND EQUALITY

Arts organisations:

- Produced equalities plans.** The Citizens Theatre produced an Equalities, Diversity and Inclusion Plan. Liverpool Philharmonic created a comprehensive Diversity Plan. While the existence of the plans cannot be entirely attributable to the Paul Hamlyn Club, the status and some of the detailed insights can be.
- Placed the community centrally in their artistic vision.** Sherman Theatre's artistic vision gives a central position to audiences: "The key issue for us, above any other, is our relationship with audiences: how do we amplify their engagement, create diversity in theatre attenders, increase attendance, validate the experience of theatre attendees, challenge and entertain audiences in equal measure? Every other key issue stems from this ambition." This is a more vivid and inclusive statement than the mission in the 2012 business plan. The Artistic Director said she programmed with the Paul Hamlyn Club in her mind. Some of the work specifically targeted Sherman 5 audiences and partly because of the insights from Sherman 5, the theatre increased their family programming.
- Produced targets for board diversity.** Liverpool Philharmonic's Diversity Plan states that by 2020, the target is to: "Increase the percentage of women on the Board from 12% to at least 40%; ensure the board has at least one Black, Asian or ethnic minority Board member and one disabled Board member; employ at least ten apprentices/paid internships/entry level roles from local communities; ensure that all our senior managers take part in diversity training; have a fit for purpose training scheme supporting HE students, graduates and Youth Company alumni to enter the musical workforce, taking in performance, learning, management, conducting and composition."
- Reflected diversity in their values.** Liverpool Philharmonic's new strategic plan for 2015-2020 had four values: excellent, passionate, welcoming and ensemble. Welcoming was included in part because of commitment to the Paul Hamlyn Club. Hall for Cornwall's Arts Council England NPO application, written in January 2017, stated that: "Through

Community Club the organisation strengthened commitment to social inclusion, wellbeing and diversity. As Paul Hamlyn funding ends, maintaining engagement with under-served communities is a key strand of future planning.”

- **Sought recognition for their commitment to diversity.** In 2018, Opera North was approved as a Theatre of Sanctuary.
- **Used diversity and accessibility as core principles for building design.** Hall for Cornwall’s vision for their refurbishment drew heavily on the experience of the Community Club. The plan created many entry points, a porosity and democratic feeling deliberately designed to open up the building. The design was intended to have some of the feeling of a market place, combining indoor and outdoor spaces while also referencing the history of the area and holds the promise of being a model for large scale rural venues.

STRENGTHENING CROSS-DEPARTMENTAL LINKS

Arts organisations:

- **Made the link between participation and new audience development.** For example, the Citizens Theatre observed that before the Paul Hamlyn Club, learning programmes would often operate without bringing any participants to a show, or would offer a small number of tickets locally last minute, where there was spare capacity. The Participatory Group strand allowed Citizens to think strategically about which shows would suit which groups. Staff from the Sherman 5 and Community Development teams worked together on several initiatives. They developed an Older Peoples Network that included Dementia friendly performances and staff training, used education as a route for new audience development by targeting parents and pupils simultaneously, and organised events such as the NT Connections festival, where the Sherman 5 reps acted as ushers for much of the workshop activity in the venue during the three days of the festival.
- **Involved the staff welcoming new audience members.** For example, Liverpool Philharmonic put a call out for staff to support the Christmas concert and 14 people came forward.
- **Looked holistically at the customer experience.** Liverpool Philharmonic created a post of Special Projects Planner to improve the experience especially from the perspective of families and first timers.

CHANGING SYSTEMS AND PROCESSES TO ENGAGE NEW AUDIENCES

Arts organisations:

- **Providing bridges into the experience.** Liverpool Philharmonic adopted a system of identifying concerts suitable for first timers, for example those with music that would be well known, and labelling them The Starter Collection. The brochure listed these early on and suggested them for people not familiar with orchestral music.
- **Made accessibility arrangements more strategic.** Opera North consolidated arrangements for signed and captioned performances and increased marketing with the aim of increasing the audience for signing and captioning. It held touch tours, run jointly with the technical department, with 60 people attending each year.

- **Featured the Paul Hamlyn Club on their websites.** Opera North increased the visibility of the Paul Hamlyn Club by creating a page on their [website](#), which included films of the team, groups and the participants.
- **Increased information for audiences.** Opera North introduced audio notes for all productions (where before one production in each season would have been covered). The Sherman 5 page created short videos to give practical and contextual information on their website.
- **Analysed the customer experience.** Sherman Theatre team produced a flow chart of how to book a ticket online, which was useful for anyone supporting new audience members.
- **Saw the space differently.** Early on the Sherman Theatre recognised the challenges of having a large open foyer and sought to turn a weakness into a strength by animating the space with creative and community activities.

STRENGTHENING COMMUNITY PARTNERSHIPS

The Paul Hamlyn Clubs programme widened the arts organisations' group of advocates and supporters. For example, the consultation for the Citizens Theatre's Heritage Lottery Fund capital bid ran six consultation sessions, three with Paul Hamlyn Club strands. This consultation was successful, in that the theatre was granted £2.5 million from the Scottish Government's Regeneration Capital Grant Fund, where a previous application had been turned down on the grounds that community support was insufficiently evidenced. In this second application, the New Gorbals Housing Association said that it "considers that the redevelopment of the Citizens Theatre is the single most important investment proposal in the Gorbals and fundamental to the Gorbals community, economic and social regeneration."

EMBRACING A NEW DYNAMIC IN THE AUDITORIUM

Performers and staff commented that the new audience members were often more direct in their questions at post-show talks and more demonstrative during performances. Feedback from within the organisations was very positive. For example, at Opera North, the Music Director commented that the atmosphere during performances felt different: more spontaneous and responsive, more vocal and natural, less about an intellectual reaction. One member of the orchestra commented that: "I noticed an engaged and excited audience reaction, particularly towards the humour of the piece. When audiences react with such uninhibited laughter, it becomes a real dialogue between the stage and the stalls and circles. That changes the casts' split-second timings, particularly in recitatives where they have rhythmic freedom, which really helps to keep that vital spontaneity alive. It's also rewarding for us in the orchestra pit to be part of that connection with the audience - it's one of the main reasons we all do it!"

THE FUTURE OF THE PAUL HAMLYN CLUBS

CITIZENS THEATRE

After the end of the Paul Hamlyn Foundation funding, plans for specific strands are as follows:

- The Participatory Groups programme will be integrated into the learning programme with some projects able to offer subsidised tickets. There will be four participatory group shows each year, ideally to coincide with post-show discussions, with up to 180 tickets available, at £1 a ticket.
- The Citizens Theatre will continue the Gorbals Club with an allocation of 100 subsidised tickets per production.
- The Deaf Theatre Club will continue. The average attendance is 50 people. The Citizens Theatre would like to develop an offer for people with visual impairments, but this is subject to funding.
- Just Go! will continue the offer to young people. The Citizens Theatre won't continue whole year visits.
- Citizens Theatre concluded that Follow the Family was a useful experiment but shouldn't be repeated in this form given the low engagement.

The Citizens closed the building in August 2018 and moved to the Tramway Theatre.

OPERA NORTH

After the end of the Paul Hamlyn Foundation funding, plans are as follows:

- The Community Engagement Manager was kept on as Head of Community Partnerships. The Community Partnerships Assistant was kept on as Access Officer and the Community Partnerships Assistant role was retained.
- The name of the function changed from Community Engagement to Community Partnerships.
- Encore will continue with a lower budget.
- Community Partners took a pause before continuing in January 2019.
- Bravo will be targeted at contacts from learning such as parents of children who attend Opera North activities.
- The steering group continued with three members.

These elements are integrated into Opera North's core funding. The organisation is also applying for funding for projects targeting specific audience members.

SHERMAN THEATRE

Sherman Theatre was successful in their application for £317,000 to Paul Hamlyn Foundation's Access and Participation Fund. Funding is for four years to:

- Retain the core Paul Hamlyn Club offer of free/subsidised tickets for audiences from target groups, and the structure of Sherman 5 Reps/volunteers.
- Develop two targeted strands of activity modelled on the Deaf Theatre Club.
- Expand personal support and training for volunteers. Sherman 5 Reps will be offered further skills and employability training, personal support and roles as ambassadors, and continue to be rewarded with Time Credits.

- Maintain two dedicated core staff roles.

LIVERPOOL PHILHARMONIC

The programme continued until the end of December 2018, with some future action absorbed into the core budget. The objectives for the next year are to:

- Reach new audiences from financially challenged or diverse backgrounds.
- Fill unsold inventory for concerts creating additional secondary income.
- Provide additional support for first time attenders to the Hall.

Arrangements include:

- The task of issuing tickets has been taken over by the box office.
- Liverpool Philharmonic absorbed the salaries and the cost of producing brochures and mailing out to members into core and the Leap into Live Music Coordinator was moved into the Marketing Department.
- New audience members will be offered two tickets for two performances before being asked to pay ticket prices at a 50% discount (plus a booking fee). Ticket inventory will be drawn from unsold inventory for shows when possible.
- Brochures will be sent out twice a year instead of three times, with an increased reliance on digital marketing.
- Liverpool Philharmonic is trialling an individual sponsorship scheme, Pay it Forward, to support the cost of tickets.

HALL FOR CORNWALL

The building closed in June 2018. During the capital development, the staff was reduced from 85 to 15. Hall for Cornwall would like to keep the Community Club. Plans are:

- The thinking behind Community Club has been integrated into the vision for the new building.
- Hall for Cornwall is going to continue offering relaxed performances.
- Hall for Cornwall would like to continue a scheme of discounted tickets for Community Club members, but what is possible will depend on negotiations with individual visiting companies as it is a receiving house.
- Hall for Cornwall is planning to have an annual Community Club celebration/open day.

Hall for Cornwall can't prioritise raising funds to keep a ticket subsidy as it has to concentrate on raising the last tranche of matched funding for the redevelopment.

PRACTICAL LEARNING

INTRODUCTION

This section gives examples of good practice.

WORKING OUT FROM EXISTING CONNECTIONS

The Paul Hamlyn Clubs generally contacted groups they already knew, especially those who had been involved in participatory work. Where this didn't happen, for example in the Citizens Theatre's strand, Just Go!, which was aimed to engage whole schools classes, whether or not they had a connection to, or interest, in the theatre, engagement was more difficult and time-consuming.

Another way of working through connections was to integrate messaging into existing communication systems. For example, the Citizens Theatre was successful in getting information on its programmes integrated into the welcome packs that new residents received when they moved into the New Gorbals Housing Association's new estate.

COORDINATING MESSAGING

The Citizens Theatre's Gorbals Card was relaunched in year two with: a marketing strategy and action plan designed to make information on the Gorbals clearer; redesign of all marketing materials (card, leaflet, pop up stand and website) following extensive consultation on the languages that should be used; Royal Mail door to door leaflet drops to every household in the G5 postcode; a front-page feature in a local newsletter; a focus group for long term Gorbals Card holders; two permanent display stands placed in the library and the St Frances Centre, a community centre; two open days for the Gorbals Card, one with the NHS. The branding stated the offer – "£2. Any Show. Any Night." - in four languages in addition to English.

BUILDING RELATIONSHIPS THROUGH PERSONAL CONNECTION

Paul Hamlyn Club coordinators planned the customer experience at the individual level. For example they handed out the tickets; talked to people individually at the pre-event welcome and interval; kept a list of where each person sat for a performance to ensure they had different experiences of the auditorium.

COMMUNICATING TARGETING SENSITIVELY

Paul Hamlyn Club coordinators communicated the targeting at people from disadvantaged backgrounds subtly. For example, they asked the group leader if members could pay for any of the services they receive, and asked open questions about the area where members lived, hoping the group leader would volunteer information on disadvantage and ethnicity without having to ask potentially sensitive questions. Or they described the offer as targeted at 'those who would benefit the most from the opportunity' or 'those who could not otherwise attend.'

PROVIDING BRIDGES INTO THE EXPERIENCE

Opera North developed two models of taster workshops for the Community Partners strand: one of which consisted of sampler performances and another that consisted of interactive performances similar to forum theatre, where the actor facilitator addressed the audience as one of the characters and asking what they should do. As well as the performance element, the taster workshops included a question and answer session and a chance to mingle with opera professionals.

The aims of the taster workshops were to: give participants the experience of live opera, so that they could understand the difference between a live performance and television; to make people feel special; to communicate the values of the arts, such as that everyone can have their own opinion, there is no right answer; to help participants see that singers often have similar backgrounds to them; to give information on opera; and overall, to break down the barriers to attending Opera North. There were taster performances for four operas, 78 taster performances across the five years of the Paul Hamlyn Club.

Feedback from group leaders was that the taster workshops had five benefits. They excited people about opera and built up suspense by only telling part of the story. They reduced the risk for the audience member by giving them a picture of what they could attend. They helped members get the best of the experience, for example through explaining the story and through communicating in English where the opera was in Italian. They built a relationship by creating an intimate environment, where members could talk to the performers and both identify with them and appreciate their skills and training. They also supported the development of artists because the performers were generally freelancers. Overall, the taster performances employed 50 artists.

The taster workshops were important for recruitment. People who were hesitating often booked immediately after attending a taster workshop. The taster performances were seen as so successful that the Education Department adopted them and took on some of the performers/facilitators. By the end of the five-year period, learning from taster performances had also been absorbed into Christmas shows, with plans to include community participation.

The taster performances gave Opera North a deep insight into how to engage people in opera: the attraction of universal themes, the narrative complexities and ethical dilemmas. Asking participants to reflect on the choices facing the characters gave them a stake in the story and encouraged an active rather than a passive approach. The stories resonated across cultures and had a nostalgic element for people estranged from their own communities. With the background given in the taster performances, audience members could be engaged in an opera whether it was obscure or popular because the whole subject was new to them.

TARGETING EFFORT FOR MAXIMUM EFFECT

Arts organisations designed their programmes to reach as many eligible people as possible at once, for example:

- **Through employers.** As mentioned earlier, Liverpool Philharmonic built on previous experience of recruiting new audiences through employers. Contact with employers was slow in the first year, but the team persisted. One of the lessons was that each employer needed a customised approach to suit their objectives and to ensure targeting of the

right people. For example, for the Royal Liverpool Hospital, musicians went to play in the staff room. For National Museums, the team went in early in the morning when the low-waged staff were likely to be around. For Vauxhall in Elsmere Port, appearing on site was not possible because of health and safety so Liverpool Philharmonic used the communication system in the factory, which consisted of screens around the shop floor and staff newsletters. This gained 100 sign ups in the first six weeks.

- **Through county-wide rather than local groups.** In the first year of the Paul Hamlyn Club, Hall for Cornwall was finding recruitment slow, in part because groups had limited capacity (e.g. no email) and often only made contact with a small number of people. In the second year, Hall for Cornwall decided to deliberately work through groups that had a countywide rather than local remit, which greatly increased the Club's reach. Hall for Cornwall progressed from distributing 106 free tickets in year one to 612 in year two and 4927 in year three.

CREATING EXPERIENCES THAT APPEAL TO NEW BUT ALSO EXISTING AUDIENCES

Sherman Theatre decided to concentrate the Sherman 5 offer on specific performances and to frame these as a particular type of experience. Defining the Club by the type of experience rather than the target groups made the Paul Hamlyn Club easier to communicate and also helped to manage expectations among non-Sherman 5 members, who might nonetheless choose to attend on these nights if they were attracted by wrap-around activity and the informal style.

USING TIME CREDITS TO LEVEL THE PLAYING FIELD FOR VOLUNTEERING

Time Credits are defined on page 7. Sherman Theatre saw from the beginning that Time Credits could provide a sustainable model to support the Paul Hamlyn Club after the five year grant. Time Credits were a clever way of reducing the financial barriers for audience members while still retaining an impression of the value of the tickets. The Sherman Theatre publicised time credits by having Time Credit Takeovers, which offered food, transport and costume workshops around a performance of a show.

Interviews with Sherman 5 Reps found that Time Credits were seen as an important supporting element of the volunteering scheme. Time Credits showed volunteers were valued, they gave an element of appreciation that meant Sherman 5 Reps felt they "were being taken care of". Time Credits gave a double benefit because volunteers were doing something they enjoyed and being rewarded by being able to do more things they enjoyed. Time Credits enabled volunteers to take their friends to the cinema or theatre, so being able to spread the benefit and improving their status or self-respect.

RECRUITING TARGET AUDIENCES INTO VOLUNTEERING AND EMPLOYMENT

Sherman Theatre's volunteering programme for Paul Hamlyn Club members, Sherman 5 Reps, recruited 95 people, two of whom progressed into employment at Sherman Theatre. By the end of the Paul Hamlyn Foundation funding, the theatre had 95 Sherman 5 Reps.

Interviews with Sherman 5 Reps showed many benefits of taking part: increased confidence; positive feeling from giving back; greater ability to connect with other people from having an interest; greater interest in the theatre; greater encouragement to try new things; encouragement to read plays or write stories in their own time. Comments contrasted

volunteering at the theatre with other contexts where volunteers might have unpleasant working environments or be subject to abuse from service users.

“Being a Sherman 5 Rep gave me back my self-respect. I was allowed to be who I was at the time. I could get a sense of worth. Before the Sherman, I had been ill for a long period and I couldn’t value myself because I couldn’t see anything I was accomplishing.”

USING TECHNOLOGY TO COMMUNICATE WITH AUDIENCES

Paul Hamlyn Clubs generally used personal contact rather than technology. However, technology was useful in two instances:

- **To remind new audience members about shows they had booked.** For example, Liverpool Philharmonic used Txtlocal to send out text reminders for the Christmas shows. It also sent reminder texts to members of the Chinese Support Centre in Mandarin.
- **To contact local people.** Liverpool Philharmonic used Facebook Ads to target local people (cross referenced with the database to exclude existing bookers). This achieved 40 sign ups in a week and a half and cost £100. However, the team didn't rely on the technology. They responded to each sign up by sending a personalised invitation to the organisation’s new series of music-themed films.

DEFINING DIFFERENT VERSIONS OF RELAXED PERFORMANCES

Arts organisations created:

- **Autism-friendly versions.** Liverpool Philharmonic developed a model of a family concert called Meet the Orchestra, which had a full orchestra introduced in sections. This had lower volume and was specially designed for families with autism or learning difficulties. The events also included designating a quiet space, offering orientation tours before the performance, and opening up the auditorium earlier.
- **Dementia-friendly versions.** Liverpool Philharmonic introduced dementia-friendly concerts. These were held in its smaller space, the Music Room, and had a theme of nostalgia. Other elements were: a display created from old postcards of Liverpool, offering audience members tea, song sheets for some of the music and signage with a larger easier to read font (san serif).
- **Informal versions.** Some new audience members, for example, parents with children who had learning difficulties or were high spirited, didn’t want the lighting, sound or other aspects of the show to be changed, they just wanted other audience members to understand if their child was noisy or got up and walked around. This is what Sherman 5 achieved.

ENSURING DETAILS OF DELIVERY ARE ACCESSIBLE

When the Sherman Theatre coordinator organised Sherman 5 quiz nights, he wanted to make disabled people feel valued and fully able to participate. So the December quiz had a British Sign Language round, where the audience had to guess the meaning of some phrases, and a cake game where guessing could be based on smell rather than sight. It also had a theatre game, where participants had to guess plays from excerpts acted out in an

incongruous style (e.g. a drama as a comedy). Staff, including senior staff, and audience members came together to play in the quiz teams together.

The Paul Hamlyn Club has been part of a process of Liverpool Philharmonic thinking about the audience. For example, three years ago a presenter at the Family Concert asked the “mums and dads” to do something, where now they would better acknowledge the range of forms of groups by saying “all the adults”. In this time period, orchestra dress also changed so that the players do not wearing black tie for every concert.

USE OF EVALUATION

INTRODUCTION

The evaluation was not designed for the aggregation of data across all Paul Hamlyn Clubs. Rather, it was tailored to the specific objectives of each Club. This chapter illustrates some of the evaluation findings to show how evaluation was used to strengthen relationships with audience members, partners and staff.

OBTAINING FEEDBACK ON AUDIENCE MEMBERS’ QUALITY OF EXPERIENCE

Opera North surveyed audience members at all the Encore groups that came to see *La Bohème* on 4 June 2014 (33 groups in total). There were 78 completed questionnaires in total, from 16 different named Encore groups, with two responses anonymous; an illustrative rather than representative sample. 92% said the building was definitely or probably welcoming. 94% said the stewards were welcoming. 85% said the building was comfortable. 80% said it was easy to find their way around the building. 96% said they definitely enjoyed the opera. 83% said it was definitely or probably meaningful to them. 88% said it was absorbing. Respondents particularly enjoyed the music, singing, acting and story (more than 70% for each). 80% said there was nothing at all about the production that they disliked; only a small number of respondents commented they didn’t like that the song was in a foreign language, that they were sitting still for a long time and that they had to read the surtitles. The main emotions aroused were: engrossed, happy and impressed.

Liverpool Philharmonic received 102 respondents to a survey on quality of experience, an 8% response rate. 98% said that when they registered the information was clear. 96% said they had enough time to choose and book a performance. 99% of respondents said they got enough information about events before booking. 96% said it was easy to choose what to see. 95% said the building was welcoming. 97% said the stewards were welcoming. 94% said they enjoyed the performance. 91% said that the event made them keener to come again to Liverpool Philharmonic. The main reason (42%) was simply that they became more interested in Liverpool Philharmonic.

In year 4, an online survey of 162 members who had attended performances found that 98% said that the information on LEAP was clear at the time of registration. 92% of respondents said they had enough information to choose a performance. 99% said the building was welcoming. All respondents said the staff were welcoming. 93% of respondents said their visit made them more keen to come to Liverpool Philharmonic again. The coordinator also emailed people who had not attended and received 65 replies. 34% of these stated that they would like to attend when the right event came along. 28% said they were too busy but would attend in the future. 26% said they would need further support or information to

book. 4% said they would come to an event but not a concert. 2% said they would prefer to come as part of an organised group.

USING EVALUATION TO BUILD RELATIONSHIPS WITH NEW AUDIENCE MEMBERS

In January 2015, the Sherman Theatre created an audience panel with Sherman 5 families, using the [AJA Quality of Experience toolkit](#). The characteristics of this approach were: panel members were given membership cards and other signifiers of their special importance to the arts organisation; members were told that they were there to give their own views, they did not need to represent other people; members were told that the group did not need to reach consensus, different views were welcome; members attended, and reflected on, arts activity between meetings; meetings were transcribed anonymously and transcripts were circulated across the staff as a tool for organisational development. The sessions provided many insights, in particular the way families had previously thought that theatre was not for them, and their delight in overturning this view. Audience panels are more powerful than focus groups because the members have the chance to develop their opinions. Group members feel special because of their position in the organisation, which has transitioned easily into a role as ambassadors.

Sherman Theatre continued with its audience panels in subsequent years. The families valued the interaction and enthusiastically took on the work of distributing Sherman 5 flyers and advocating on behalf of the project within their own communities, for which they were paid in Time Credits.

UNDERSTANDING THE EXPERIENCE OF VOLUNTEERS

I interviewed and surveyed Sherman 5 Reps. Overall, respondents found the Sherman Theatre a relaxing place to be because of the physical environment, the way the people behaved and the culture of the organisation. The theatre felt less stressed than many agencies they visited or indeed than other places where they volunteered. Volunteers felt that the Sherman Theatre understood them as individuals, included realising what they were able to do varied from day-to-day. Being able to volunteer as families or groups made the experience more natural to them. Giving back rather than being on the receiving end of services made them feel good about themselves.

EXPLORING WHY PEOPLE DON'T ENGAGE

Liverpool Philharmonic carried out a telephone survey of people who registered but hadn't attended. This showed that 78% of members were planning to book, 15% said they might book and only 7% said they wouldn't. The survey highlighted barriers such as members not realising tickets were free, carers signing up to bring their client but not realising they could join themselves, contact details being out of date and people thinking they had not received the brochure.

INVOLVING STAFF IN DISCUSSIONS ABOUT NEW AUDIENCE DEVELOPMENT

In summer 2013, the General Manager at Hall for Cornwall ran workshops across the organisation to discuss, embed and implement organisational values. This was based on the principle that staff members would be better able to make the organisation fun, respectful and welcoming if they felt that the values related to them, how they behaved and how they

were treated by the organisation. The evaluator helped the General Manager carry out a staff survey and results found that 86% of staff were proud of the quality of Hall for Cornwall's programme and 80% thought it was a friendly place to work.

UNDERSTANDING THE IMPACT ON PARTICIPANTS

I carried out two sets of detailed face-to-face interviews with new audience members.

For Hall for Cornwall, I interviewed ten Community Club members from Cornwall Accessible Activities Programme (CAAP), an activity group for families with children with disabilities. CAAP has been involved in the Community Club since year two. 280 of its 500 families were members of the Community Club. Community Members all had experience of negative reactions, and cruel comments about their parenting, from people in the street or shops, especially if their child had a less obvious disability like Tourette's. This had discouraged them from venturing out, and had created a feeling of isolation. Attending Hall for Cornwall gave parents a break, extended the experiences of children, so increasing families' confidence to go out more and supporting children's independence. The group format worked for the Club members because they had others around them who understood their needs, were able to help support other family members (e.g. looking after other children if they had to leave), so they were less anxious about being different or being judged by people around them.

"You are definitely isolated as the parent of a disabled child. You get very concerned about going out. With the Community Club you feel more part of normal society. You feel normal for a bit. You go away and feel happy for a few days."

"Before CAAP we rarely went out. When we stepped out the door people were in our faces. Now I don't care what people think. Being part of the Community Club has built our confidence and having other people there has given us the confidence to stand up for ourselves."

For Opera North, I interviewed eight participants from Making Space, a group for people with experiences of mental illness. A person with Multiple Sclerosis said that attending the performances was important because he was aware of a steady decline in all areas of his functioning and the Opera North Paul Hamlyn Club made him feel that he was making the best of his time, living life fully. Two people with Agoraphobia said that performances gave them an incentive to go out so that they were not stuck looking at four walls. One also said that the performance itself gave a feeling of freedom, of being safe but also looking out into a wider world. A person with anxiety said that he got a boost from each performance, which lasted two full days, and was then replaced with a happy anticipation of the next performance. As another person explained, the exuberance of the singers is catching. Another mechanism to reduce anxiety is that people who have a fear that everyone is looking at them are transformed into a group that is clearly watching someone else. A fourth mechanism to reduce anxiety is that people gradually get used to being in a relatively large group, which makes them more comfortable in social situations. A person with depression said that the operas gave her access to all levels of her emotions, which were otherwise suppressed. She described each performance in terms of its distinct emotional journey. A person with agoraphobia and a person with trauma said that opera distracted them from the problems of the outside world.

“When I went to see opera live I absolutely loved it. I am absolutely besotted with opera. It helps with my agoraphobia because now you have somewhere you really want to go.”

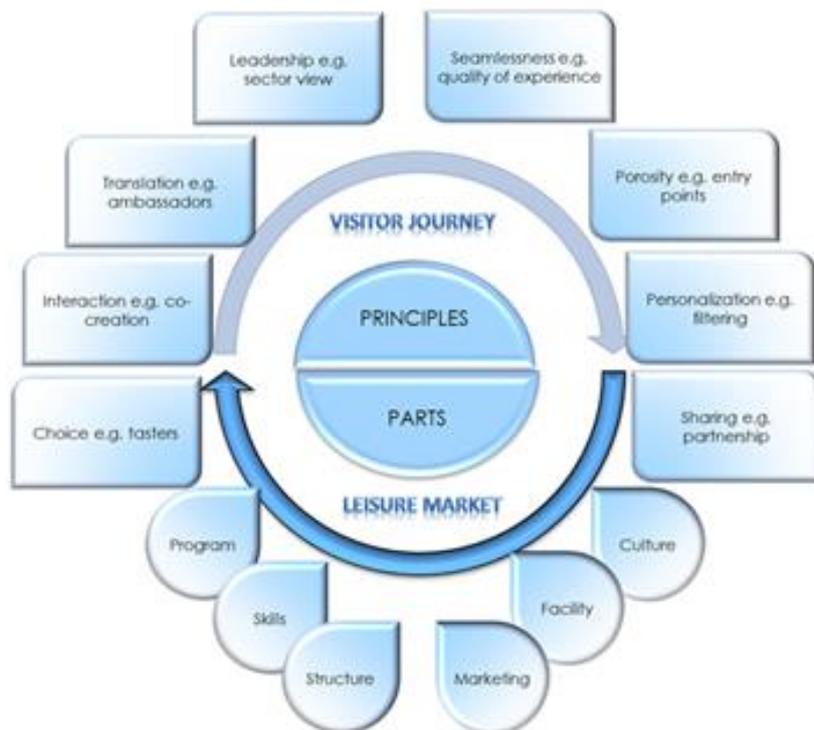
“Opera takes my mind off all my stress and worries. I have to concentrate on the words, and concentrating distracts me. Easy listening music wouldn't have this effect, it isn't so involving.”

“As you come out, you feel elated. You have escaped from all the horrible things going on in life. Opera lifts you up for a while. It is a lovely feeling. It helps to know you can go again and have the same feeling.”

BROADER PRINCIPLES

Imagining Arts Organizations for New Audiences, which I wrote for Paul Hamlyn Foundation and the Cleveland Foundation in 2015 (<http://www.phf.org.uk/publications/imagining-arts-organizations-for-new-audiences/>), talked about the need for new audience development to take an organisational-wide approach. My evaluation of the Paul Hamlyn Clubs deepened my learning about the preconditions for, nature of, and benefits of, an organisation-wide approach to new audience development.

AUDIENCES DEVELOPMENT ORGANISATIONAL MODEL



To add to the eight key principles of the *Imagining Arts Organizations* model – Choice, Interaction, Translation, Leadership, Seamlessness, Porosity, Personalisation and Sharing - I suggest five principles, each drawing on lessons from the Paul Hamlyn Clubs:

COMPLEXITY

I chose Complexity because it is a reminder to look for the diversity in diversity. Complexity is about valuing the individual so that the invitation to engage looks authentic and not tokenistic or tick boxlike. Complexity has layers: a group or label that appears distinct at a distance becomes more varied in close up. Individuals and groups also have different needs, choices, and feelings over time. Complexity was illustrated by the Citizen Theatre's Deaf Theatre Club, which started as a relatively simple model around marketing and signing, and developed wrap-around activity, new communication approaches and a nuanced understanding of personal interpretations of quality in signing.

CONNECTION

I chose Connection as a reminder that new audience development is about relationships, and so takes time. Connection implies that success can be measured in terms of depth of emotion as much as frequency of visits - after all, some seasoned theatre attenders only go to two or three shows a year. Connection also has a sense of reciprocity and interaction, a sense of evolving possibilities, a sense of open communication, a sense of warmth as well as content. Connection has different directions: between the new audience member and the Club coordinator, between the new audience member and other people in the venue, between the new audience member and potential audience members, and also between the new and existing audience members. Connection is illustrated by the Sherman Theatre's Sherman 5 Reps and by the use of Time Credits, which brought new audience members to the heart of the organisation, including acting as ushers and staff, but simultaneously inspired them to reach out to other arts and community organisations.

CONTINUITY

Continuity is about supporting the new member's journey engagement with the venue and the artform. It is about entry points, porosity and repeat attendance. Consistent with the principle of Complexity, I don't talk about progression, which implies linearity, but about individual journeys. Continuity is about mirroring the support that families who have a habit of attending cultural events naturally give to their children. It is about the venue having the confidence that new audience members will understand and relate to complex art forms without dumbing down. That all they are seeking is a way in. Continuity is illustrated by Opera North's taster performances, which introduced groups to the characters, music and narrative of operas, thus empowering them to enjoy different performances including those that might be seen as difficult.

COMMITMENT

Commitment is about drawing insights from interactions with new audience members to create change in strategy, systems and culture of the venue. Commitment is about working cross-departmentally to deliver a holistic approach to customer experience. Commitment speaks to the need to ensure new audience members can see themselves in staff, volunteers, board members, artists and programming. Visibility is illustrated by Hall for Cornwall's capital plan, which places the community centre space in the building and in its future work.

COST-EFFECTIVENESS

Cost-effectiveness is about understanding that new audience development is partly a numbers game: that many seeds need to be planted for some to grow. Cost-effectiveness asks new audience development to think about scale. Cost-effectiveness is illustrated by Liverpool Philharmonic's work with employers, using clever and non-stigmatising communication to reach and obtain contact details for hundreds of people rapidly.

CONCLUSIONS AND RECOMMENDATIONS

PERFORMANCE AGAINST OBJECTIVES AND ORGANISATIONAL DEVELOPMENT

CITIZENS THEATRE

In the five years of the Paul Hamlyn Club the Citizens Theatre gave out 23,947 free and subsidised tickets.

The Citizens Theatre had the most detailed list of targets of the Paul Hamlyn Clubs and met all but one. It:

- Doubled the number of tickets available to Gorbals Card-holders across the Season and increased reach and impact on the local community.
- Created one family-orientated 'open day' at the theatre every two years.
- Increased uptake of the access performances by creating a regular theatre club for deaf patrons to attend shows throughout the year.
- Established new links with community groups in areas experiencing poverty and deprivation outwith the Gorbals by creating a membership scheme that community organisations can apply to be part of for one year; entitling them to a set allocation of free tickets to use for shows across the season.
- Spent 50% of the grant on ticket subsidy. This target was met. The average across the years was 57%.

It has yet to cultivate a teenage audience of 16 to 18 year olds. This target was not met. Maintaining contact with Just Go participants was challenging.

The legacy of the Paul Hamlyn Club will only be evident when the theatre re-opens after the refurbishment.

The organisational development diagnostic tool summarised in Appendix Two reported 18 areas of change resulting from the Paul Hamlyn Club, 12 of which continued after the programme, with more subject to funding. Changes from the Paul Hamlyn Club included:

- An analysis of the process of booking a ticket, with the aim of streamlining or better communicating it.
- Taster events.
- Videos and other introductory information on website for new audiences.
- Training for front of house staff (e.g. on British Sign Language).

OPERA NORTH

Opera North set a target to reach 1,500 people experiencing disadvantage a year as new attenders, with 25-30% re-attending within a year. These two targets require data at the individual level, which the organisation did not collect because it wanted to avoid a

bureaucratic relationship with partners. Across the five years and three months, the Paul Hamlyn Club funded 12,935 attendances.

The organisational development diagnostic tool summarised in Appendix Two reported 18 areas of change resulting from the Paul Hamlyn Club, all of which continued after the programme. Changes from the Paul Hamlyn Club included:

- More systematic approach to signed performances.
- Touch tours for visually impaired visitors brought in house.
- Training for front of house staff (e.g. in autism awareness).
- Signed trailers for performances.

SHERMAN THEATRE

Sherman Theatre met all its objectives, to:

- Diversify the theatre's audience by identifying and engaging with groups and individuals who may not otherwise have attended.
- Build sustainable relationships with community partners in the local area. The Sherman still has relationships with 114 community partners.
- Explore and develop tailored and bold initiatives which are responsive and cross-departmental, and which aim to tackle any barriers which may prevent disadvantaged groups and individuals from engaging with our work.
- Break down the 'them' and 'us' mentality and ensure that disadvantaged audience members feel valued welcome and included. This objective was met, in particular through the creation of Sherman 5 Reps.
- Cultivate a culture of repeat attendance amongst audience members with experience of disadvantage. This objective was met, 245 members became regular repeat attenders.
- Leave a legacy-in the form of new audiences, a portfolio of successful initiatives, a network of community contacts and a company-wide policy regarding engaging with people experiencing disadvantage, which will endure beyond the time period of the PHF funded project. This objective was met and will be sustained and extended by the further funding from Paul Hamlyn Foundation. By the end of year five, the Sherman has hosted 13,372 attendances composed of 6,506 free first time visits, 2,789 paid tickets and 4,077 Time Credit tickets.

The organisational development diagnostic tool summarised in Appendix Two reported 19 areas of change resulting from the Paul Hamlyn Club, 18 of which continued after the programme. Changes from the Paul Hamlyn Club included:

- Specialist hosts with dementia and autism training.
- Trailers targeting at specific groups.
- Giving community groups space in the building, including offering stands or services in the lobby before Sherman 5 night shows.
- An active Facebook group of local people helping to raise the profile of the theatre.

LIVERPOOL PHILHARMONIC

The organisation broadly met its objectives, which were to:

- Increase the number of working age adults from economically disadvantaged backgrounds attending concerts. The figures are given in the analysis chapter above.
- Expand the Liverpool Charity and Voluntary Services to reach new groups and encourage repeat attendance. Over its ten years of operation, this initiative gave out 160-200 tickets a year to six community partners. Across the five years nine months, Liverpool Philharmonic worked with 230 groups and distributed 9,640 free tickets and 6,247 paid tickets.
- Increase the number of families from areas of economic disadvantage attending family concerts and other events. The theory of change was that this aim would be achieved through developing the programme of family concerts.

The organisational development diagnostic tool summarised in Appendix Two reported 19 areas of change resulting from the Paul Hamlyn Club, 18 of which continued after the programme. Changes from the Paul Hamlyn Club included:

- Starter collection of performances earmarked each season for new attenders.
- Increase in family programming.
- Ushers recruited from new audience groups/Paul Hamlyn Club members.
- Videos and other introductory information on website for new audiences.

HALL FOR CORNWALL

Across the five years of the programme the Community Club reached 442 groups, and resulted in 11,428 visits to 314 performances of 124 shows. The coordinator organised 21 Behind the scenes/Demystify events and 19 participatory workshops. By the end of the programme there were 2,269 Community Club Members.

Overall the objectives seem to be met, although achievements will only be clear when the building reopens. Hall for Cornwall:

- Increased its understanding of deprivation in Cornwall, identifying four separate elements: social isolation, transport barriers, digital disconnection and weak community cohesion.
- Made new audience development more strategic and sustainable. Accessibility has been placed at the heart of the organisation's vision.
- Improved the organisation's welcome. Personal, informational and social elements of welcome were addressed.
- Encouraged repeat visits. The data is that 581 Community Club members made two or more visits.

Hall for Cornwall is important because it shines the light on rural venues, which are often neglected in national strategies.

The organisational development diagnostic tool summarised in Appendix Two reported 11 areas of change resulting from the Paul Hamlyn Club, all of which will continued after the programme, subject to funding. Changes from the Paul Hamlyn Club included:

- A broader understanding of what might be meant by people with experience of disadvantage in a rural context.
- Training for front of house staff on awareness of dementia and autism.
- Recruiting front of house staff from Community Club members.
- Wider and deeper partnerships with local community organisations.

CONCLUSIONS

A major success of the Paul Hamlyn Clubs was in having a funding model with a five year commitment. This gave a time frame for planning and delivery that matched the realities of new audience development and therefore gave integrity to the programme. The arts organisations were encouraged to experiment and to be open about setbacks they experienced. Having five organisations travel on a journey of new audience development together created more detailed and cohesive learning than would have been the case with one organisation, or five working separately.

Paul Hamlyn Foundation's success criteria were broadly met. **Disadvantaged people and communities had enjoyable and memorable experiences of the performing arts through repeat visits resulting in sustained relationships between people, communities and venues. Strong and durable partnerships were formed or demonstrably reinforced between performing arts and local community partner organisations.** Elements of this were that arts organisations were committed to, and able to, target people with experience of disadvantage; that new audience members felt welcome; that the shows were mainly meaningful and engaging for audiences; that participation increased interest in future attendance either because Club members learned more about the artform and so felt more confident in choosing what to see and expressing their views or because they had people with whom they could attend; and that Club coordinators interacted personally with members in providing information, giving out tickets, or offering support.

Consistent with the developmental nature of the programme, the arts organisations set relatively broad objectives and few targets. The overall audience numbers were broadly in accordance with targets that were set. Data are given in Appendix One.

Performing arts organisations were reinvigorated by new local audiences. The organisational impact of the Paul Hamlyn Clubs was far reaching. The arts organisations embraced the mission strongly, spread it widely, and embedded it deeply: affecting their artistic programme, business plan, human resource management, building design, learning and communications. The arts organisations introduced new systems and processes that had benefit for other audiences, as well as for artists and staff. Overall, the Paul Hamlyn Club provided insights into new audience development. Arts organisations benefit from seeing involvement as an opportunity to build relationships with people, especially to recruit families of participants. New audience development is an individual process, where each new audience member can give different perspectives on the organisation, totally apart from any group affiliation or classification. Arts organisations should retain ambitions to bring new audience members into the building. Any potential conflict between new and existing audience members needs to be anticipated and addressed practically.

The award recipients' most effective ways of working were sustained beyond the five years of Paul Hamlyn Foundation support. Systematic data, including analysis of when change was made and the extent to which attribution can be made to the Paul Hamlyn Clubs programme, are given in Appendix Two. The overall figures were that 11 to 19 individual organisational changes were detectable in each of the five arts organisations, the majority of which were intended to be retained after the end of the programme. The Paul Hamlyn Clubs embodied the message of *Imagining Arts Organizations* that an organisational approach is necessary to embrace and value new audiences.

The criteria about **finding a balance between encouraging audiences to enjoy mainstream programming and adapting programmes to fit local contexts** was more complicated in practice. Arts organisations varied in the extent to which they gave Club members a choice across the programme (as a way of investigating demand and perceptions) or selected specific shows for Club members (as a way of avoiding them from being overwhelmed by the choice). No arts organisation had a systematic plan for progression because Club members' journeys and tastes were individual. The dichotomy between mainstream and locally relevant programming was less evident in practice because many shows successfully combined both.

New technologies were harnessed to support new connections and relationships.

Technology was used to keep contact details on new audience members, to send out reminders before performances, to survey attendees, and to allow promotion of the Club by its members. However, technology was not a key part of the programme. Even where technology was used, coordinators tended to follow up communication with a personal approach.

The evaluator identified these critical success factors for the Paul Hamlyn Club:

- A funding model with a five-year commitment, which gave time for planning and delivery that encouraged experimentation and deepened learning. A key element of new audience development is the development of relationships, and this takes time.
- Funding for free or subsidised tickets which enabled new audience members to develop knowledge of the artform, a trust in the arts organisation and a habit of attending. This reduced a key barrier to attendance, that shows are seen as high risk because non-attenders cannot picture what they will be seeing.
- Appointment of coordinators, who organised wrap-around activity and ensured a holistic approach to the customer quality of experience. Having one point of contact, who was friendly and problem-solving, helped build relationships with new audience members. Coordinators were also important in inspiring the arts organisation to see the programme as a wide learning experience.
- Existence of supporting structures and knowledge that helped build relationships with new audience members. The Paul Hamlyn Clubs created a positive circle whereby increased attendance from new audiences created organisational learning, increased organisational commitment to diversity, raised capacity from recruiting new volunteers and ambassadors, and strengthened trust and connection with the local community.
- An organisational culture that understood new audience members as individuals rather than categories, that saw the diversity in diversity.
- Consistency of the values of the Paul Hamlyn Clubs with the vision of some of the artistic directors, so that links with the local community were seen as core and supporting of

artistic excellence. For example, the Artistic Director at Sherman Theatre took the views of the Paul Hamlyn Club Coordinator into account in making programming decisions.

- A supportive environment. The programme benefited from a greater priority to the Creative Case for Diversity from arts funders. Sherman Theatre benefited from having a system of Time Credits in its area, although this would have had limited effect had the artistic programme been less well rooted in the community.

RECOMMENDATIONS

Arts organisations should value new audience development that balances understanding of groups with understanding of individuals; that engages in the short term but also inspires in the long term; that is aware of the language going out, but also of the assumptions made or implied; that has clear objectives but is also open to being surprised, enchanted and transformed by the relationships with new audience members.

Funders should value long term awards phrased around systemic issues, explored holistically and collaboratively through peer learning and experimentation.

APPENDIX ONE: DATA ON AUDIENCES

INTRODUCTION

Please note that the total figure is not the total of the five years because each Paul Hamlyn Club (PHC) ran longer than the five years and this extra time is included in the final figure.

CITIZENS THEATRE

ANNUAL FIGURES TO 31ST MARCH	1 APRIL 2013-31 MARCH 2014	1 APRIL 2014-31 MARCH 2015	1 APRIL 2015-31 MARCH 2016	1 APRIL 2016-31 MARCH 2017	1 APRIL 2017-31 MARCH 2018	TOTAL PROGRAMME
OVERALL NEW AUDIENCES FIGURES						
Total audiences	59,716	68,729	56,225	64,836	65,171	314,677
% of total audience that is new bookers: bookers (including PHC groups and individuals)	45%	50%	49%	50%	47%	48%
ACTIVITIES						
Number of groups contacted	17	17	16	18	18	21
Number of groups attended	10	17	16	18	18	21
Number of tickets booked (free)	317	1663	1144	1247	898	5269
Number of tickets (paid)	1723	4165	3928	4603	4259	18,678
Repeat audience (2+) %						
PHC tickets as % of total tickets	3.4%	8.5%	9%	9%	7.9%	7.6%
RESOURCES						
% of PHC grant on ticket subsidy	56.9%	61.7%	54.7%	57.9%	56.8%	57.7%

OPERA NORTH

ANNUAL FIGURES TO 31ST MARCH	1 APRIL 2013-31 MARCH 2014	1 APRIL 2014-31 MARCH 2015	1 APRIL 2015-31 MARCH 2016	1 APRIL 2016-31 MARCH 2017	1 APRIL 2017-31 MARCH 2018	TOTAL PROGRAMME
OVERALL NEW AUDIENCES FIGURES						
% of total audience that is new bookers: bookers (including PHC groups and individuals)	49%	58%	52%	43%	51%	54%
ACTIVITIES						
Number of groups contacted	64	81	90	97	111	121
Number of groups attended	37	66	76	85	97	105
Total PHC audience (free/paid)	854	3,123	3,235	1,845	2,597	12,935
Number of tickets booked (free)	854	2,727	2,291	1,390	1,658	9,645
Number of tickets (paid)	0	396	944	455	939	3,290
Repeat audience (2+) %	37%	74%	83%	81%	78%	88%
PHC tickets as % of total tickets	11%	12%	17%	9%	4%	5%
RESOURCES						
% of grant on ticket subsidy	36%	51%	51%	44%	44%	48%

SHERMAN THEATRE

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
FIGURES FOR ALL AUDIENCES (NOT JUST PH CLUB/SHERMAN 5)						
Total patrons (bookers of tickets)	8413	8874	8611	8292	8474	44,934
Total audience (attenders)	32,822	35,845	40,401	40,365	44,754	202,071
% of total audience that is new bookers: bookers (including PHC groups and individuals)	72.6%	68.8%	63.5%	59%	44.6%	
FIGURES FOR PH CLUB/SHERMAN 5						
Number of groups contacted	10	19	29	60	90	218
Number of groups attended	5	17	32	50	48	157
Total PHC/Sherman 5 audience (free, paid, Time Credits)	697	833	2776	4189	4087	13,372
Number of free first time tickets	565	685	1662	1867	1558	6506
Number of paid tickets	52	74	312	957	1066	2789
Number of Time Credit tickets	80	74	802	1365	1463	4077
Repeat audience (2+)	N / A	24	109	129	245	
PHC tickets as % of total tickets	2.1%	2.3%	6.9%	10.4%	9.1%	6.6%
RESOURCES FOR PH CLUB/SHERMAN 5						
% of PHC grant on ticket subsidy	8.9%	7%	41%	31%	10.7%	

LIVERPOOL PHILHARMONIC

	1 APRIL 2013- 31 MARCH 2014	1 APRIL 2014- 31 MARCH 2015	1 APRIL 2015- 31 MARCH 2016	1 APRIL 2016- 31 MARCH 2017	1 APRIL 2017- 31 MARCH 2018	TOTAL PROGRAMME
OVERALL NEW AUDIENCES FIGURES	268,853	170,070	257,166	257,829	269,962	1,674,660
% of total audience that is new bookers: bookers (including PHC groups and individuals)	50%	57%	54%	54%	31%	51%
ACTIVITIES						
Number of groups contacted	19	42	51	55	62	287
Number of groups attended	13	33	41	43	53	230
Number of tickets booked (free)	1024	2765	3153	820	919	9640
Number of tickets (paid)	0	288	880	1752	1,532	6247
Repeat audience (2+) %	20%	19%	27%	30%	33%	33%
PHC tickets as % of total tickets	.5%	2%	1-5%	1%	1.2%	1.1%
RESOURCES						
% of grant on ticket subsidy	44%	52%	55%	46%	48%	52.5%

HALL FOR CORNWALL

ANNUAL FIGURES TO 31ST MARCH	1 APRIL 2013-31 MARCH 2014	1 APRIL 2014-31 MARCH 2015	1 APRIL 2015-31 MARCH 2016	1 APRIL 2016-31 MARCH 2017	1 APRIL 2017-31 MARCH 2018	TOTAL PROGRAMME
% of total audience that is new bookers: bookers (including PHC groups and individuals)	25%	22%	21%	23%	23%	23%
% of Community Club new to all theatre	30%	66%	57%	26%	37%	42%
% of Community Club new to Hall for Cornwall	40%	57%	39%	28%	42%	55%
FIGURES FOR PH CLUB						
Number of groups contacted	11	70	69	48	96	305
Number of groups attended	3	26	191	92	112	442
Number of tickets booked (free: includes free group visits and events)	106	612	4,927	2,279	3,052	11,428
Number of tickets (paid: includes discounted tickets)	514	500	1,163	2,349	2,357	7,498
Repeat audience (2+)	40	33	86	196	165	548
PHC tickets as % of total tickets	0.3%	0.6%	3%	2%	2.9%	1.9%
Number of Community Club Members	N/A	119	932	1,721	2,265	2,265
RESOURCES FOR PH CLUB						
% of PHC grant on ticket subsidy	21%	22%	90%	58%	67%	67%

APPENDIX TWO: SUMMARY OF DIAGNOSTIC TOOL ON ORGANISATIONAL DEVELOPMENT

CITIZENS THEATRE

ORGANISATIONAL LEGACY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
1. COMMITMENT				
New audiences or diversity section in business plan		✓		✓
Values reflecting Paul Hamlyn Club (e.g. welcome, accessibility)		✓		✓
Holistic special projects planner			✓	
KPI on the % of the programme targeted at new audience members/families	✓			
Increase in family programming	✓			
Systematic approach to signing performances			✓	✓
Other indicators of commitment, please specify:				
2. SEEING THE ORGANISATION THROUGH THE CUSTOMERS' EYES	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Cross-departmental teams to take a holistic approach to customer experience			✓	✓
Audience panels	✓			
Analysis of the reading age of the programme/website			✓	
Analysis of the process of booking a ticket			✓	
Other activities to see the organisation through the customers' eyes, please specify:				
3. EASING THE WAY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Maintaining the ticket offer			✓	✓
Welcome hosts			✓	✓
Taster events			✓	✓
Open rehearsals	✓			
Relaxed performances			✓	✓
Touch tours for visually impaired visitors		✓		Applied for funding
Supercharged ushers for new audience members/training for ushers (e.g. theatre charter, open day)			✓	
Training FOH about signing and supporting disabled audience members			✓	
Ushers recruited from new audience groups/Paul Hamlyn Club members	✓			Applied for funding
Videos and other introductory information on website for new audiences			✓	✓
Other actions to make it easier for new audiences to engage, please specify:				
4. REACHING OUT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Ambassadors			✓	
Long term partnerships with community organisations and companies		✓	✓	✓

Offering community groups use of space in the building			✓	✓
Adoption of new social media platforms		✓		
Other forms of reaching out, please specify:				
5. KEEPING IN CONTACT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Club or membership		✓	✓	✓
Analysis of individual pattern of repeat attendance			✓	
Other ways of keeping in contact				

OPERA NORTH

ORGANISATIONAL LEGACY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
1. COMMITMENT				
New audiences or diversity section in business plan			✓	✓
Values reflecting Paul Hamlyn Club (e.g. welcome, accessibility)			✓ Was strengthened	✓
Holistic special projects planner	✓			
KPI on the % of the programme targeted at new audience members/families			✓	✓
Increase in family programming		✓		
Systematic approach to signing performances			✓	
Other indicators of commitment, please specify:	Three members of the SMT are on the steering group			
2. SEEING THE ORGANISATION THROUGH THE CUSTOMERS' EYES	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Cross-departmental teams to take an holistic approach to customer experience			✓	✓
Audience panels	✓			
Analysis of the reading age of the programme/website	✓			
Analysis of the process of booking a ticket			✓ Introduced an access membership scheme	✓
Questions about how welcoming the venue is on the groups questionnaire			✓	✓
Other activities to see the organisation through the customers' eyes, please specify:				
3. EASING THE WAY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Maintaining the ticket offer			✓	✓ At a slightly lower level
Welcome hosts			✓	✓
Taster events			✓	✓ At a lower level
Open rehearsals		✓ Rarely		
Bespoke talks			✓	✓
Social events			✓	✓ At a lower level
Relaxed performances		✓ Occasionally		Under discussion
Touch tours for visually impaired visitors		✓	✓ Brought in house	✓

Supercharged ushers for new audience members/training for ushers (e.g. theatre charter, open day)	√			
Training FOH about signing and supporting disabled audience members			√ e.g. autism training	√
Ushers recruited from new audience groups/Paul Hamlyn Club members	√		√	
Videos and other introductory information on website for new audiences		√	√ Signed trailer	√
Other actions to make it easier for new audiences to engage, please specify:				
4. REACHING OUT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Ambassadors			√	√
Long-term partnerships with community organisations and companies			√	√
Offering community groups use of space in the building			√	√ will have own entrance into a refurbished HAR, so will be able to use it more (not paying FOH costs so much)
Adoption of new social media platforms		√		
Other forms of reaching out, please specify:				
5. KEEPING IN CONTACT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	
Club or membership			√	√
Analysis of individual pattern of repeat attendance		√		
Other ways of keeping in contact				

SHERMAN THEATRE

ORGANISATIONAL LEGACY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
1. COMMITMENT				
New audiences or diversity section in business plan		√		√
Values reflecting Paul Hamlyn Club (e.g. welcome, accessibility)		√		√
Holistic special projects planner			√	
KPI on the % of the programme targeted at new audience members/families	√			
Increase in family programming		√		√
Systematic approach to signing performances			√	√
Other indicators of commitment, please specify:				
2. SEEING THE ORGANISATION THROUGH THE CUSTOMERS' EYES	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Cross-departmental teams to take an holistic approach to customer experience		√	√ Enhanced	√ Firmly integrated and absorbed into the DNA
Audience panels			√	Funding dependent

Analysis of the reading age of the programme/website	√			
Analysis of the process of booking a ticket			√	√ Funding dependent
Other activities to see the organisation through the customers' eyes, please specify:	Visual Stories / Directions / Transport info/online video			
3. EASING THE WAY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Subsidised tickets				Funding dependent £5 and £2.50 tickets
Welcome hosts			√ Sherman 5 reps	√ Integrated some specialists for dementia, deaf people
Taster events	√			
Open rehearsals			√ Open dress rehearsals	Dependent on new Artistic Director
Relaxed performances		√	√ Enhanced as result of PHC	
Touch tours for visually impaired visitors			√	√ integrated, might do touch tours for shows not audio described
Supercharged ushers for new audience members/training for ushers e.g. theatre charter, open day			√	√
Training FOH about signing and supporting disabled audience members			√	√
Ushers recruited from new audience groups/Paul Hamlyn Club members			√	√
Videos and other introductory information on website for new audiences			√	√
Other actions to make it easier for new audiences to engage, please specify:				
4. REACHING OUT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Ambassadors			√	√
Long term partnerships with community organisations and companies			√	√
Offering community groups use of space in the building		√	√ Enhanced and developed through PHC	√
Adoption of new social media platforms		√	√ Facebook was very active	√
Other forms of reaching out, please specify:	Digital content is more accessible as a result of PHC. (e.g. All videos are now captioned. Reps create BSL video content. A deaf colleague has specific responsibility for the deaf network.)			Videos, also put out audio fliers'. Deaf theatre club have become self managing, members come in and support the creation of BSL videos.
5. KEEPING IN CONTACT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	
Club or membership			√	
Analysis of individual pattern of repeat attendance		√		
Other ways of keeping in contact	Social media			

LIVERPOOL PHILHARMONIC

ORGANISATIONAL LEGACY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
1. COMMITMENT				
New audiences or diversity section in business plan			√	√
Values reflecting Paul Hamlyn Club (e.g. welcome, accessibility)			√	√
Holistic special projects planner			√	
KPI on the % of the programme targeted at new audience members/families			√	√
Increase in family programming			√	√
Systematic approach to signing performances			√	
Other indicators of commitment, please specify:	Starter collection of performances earmarked each season for new attenders.			√
2. SEEING THE ORGANISATION THROUGH THE CUSTOMERS' EYES				
Cross-departmental teams to take an holistic approach to customer experience			√ Partly	√
Audience panels	√			
Analysis of the reading age of the programme/website			√	√
Analysis of the process of booking a ticket			√	√
Other activities to see the organisation through the customers' eyes, please specify:	Audience finder survey			
3. EASING THE WAY				
Subsidised tickets	√		√	√
Welcome hosts	√			
Taster events		√		
Open rehearsals		√		
Relaxed performances	√	√ Partly	√ Partly	√
Touch tours for visually impaired visitors	√			
Supercharged ushers for new audience members/training for ushers (e.g. theatre charter, open day)			√	√
Training FOH about signing and supporting disabled audience members			√	√
Ushers recruited from new audience groups/Paul Hamlyn Club members			√	√
Videos and other introductory information on website for new audiences			√	√
Other actions to make it easier for new audiences to engage, please specify:				
4. REACHING OUT				
Ambassadors	√			
Long term partnerships with community organisations and companies		√	√ Expanded	√
Offering community groups use of space in the building	√			
Adoption of new social media platforms		√	√	√
Other forms of reaching out, please specify:				
5. KEEPING IN CONTACT				
Club or membership			√	√

Analysis of individual pattern of repeat attendance		√	√	√
Other ways of keeping in contact				

HALL FOR CORNWALL

ORGANISATIONAL LEGACY	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
1. COMMITMENT				
New audiences or diversity section in business plan		√	√ Understanding of diversity broadened	√
Values reflecting Paul Hamlyn Club e.g. welcome, accessibility		√		√ Aspiration to be the most inclusive theatre in the country
Holistic special projects planner	√			√ The new structure will give more cross over
KPI on the % of the programme targeted at new audience members/families			√	Unknown
Increase in family programming			√ Identified a need for more diverse shows e.g. home schooling	√
Systematic approach to signing performances			√	√
Other indicators of commitment, please specify:	Arts development's agenda for diversity in commissioning has been strengthened by Community Club			
2. SEEING THE ORGANISATION THROUGH THE CUSTOMERS' EYES				
Cross-departmental teams to take a holistic approach to customer experience			√	√
Audience panels	√			
Analysis of the reading age of the programme/website	√			
Analysis of the process of booking a ticket		√	√ Has given insights to needs of diverse groups e.g. video	√ New ticketing system
Other activities to see the organisation through the customers' eyes, please specify:				
3. EASING THE WAY				
Subsidised tickets			√	√
Welcome hosts		√	√	Unknown
Taster events		√	√	Unknown
Open rehearsals		√		
Relaxed performances		√	√	√
Touch tours for visually impaired visitors		√		
Supercharged ushers for new audience members/training for ushers (e.g. theatre charter, open day)		√	√ Recruited FOH volunteers from the CC	√
Training FOH about signing and supporting disabled audience members		√	√ More awareness raising, and training on autism and dementia	√ Audience-facing staff will have guidance about a more consistent inclusive style

Ushers recruited from new audience groups/Paul Hamlyn Club members			√	√
Videos and other introductory information on website for new audiences		√		√
Other actions to make it easier for new audiences to engage, please specify:				
4. REACHING OUT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Ambassadors	√			
Long term partnerships with community organisations and companies			√	√
Offering community groups use of space in the building		√		√ Quay works will be a multi purpose space (e.g. hot desking, conference space)
Adoption of new social media platforms		√		
Other forms of reaching out, please specify:				
5. KEEPING IN CONTACT	DON'T HAVE	HAD BEFORE PAUL HAMLYN CLUB	HAVE AS A RESULT OF PAUL HAMLYN CLUB	WILL CONTINUE AFTER PHF
Club or membership			√	Unknown
Analysis of individual pattern of repeat attendance		√		
Other ways of keeping in contact				