

A NIGHT LESS ORDINARY

The free ticket scheme for under 26's (2009 - 2011)

EVALUATION

'Theatre and the Arts has the potential to transform lives, it provides that safe space to play, imagine, explore and experiment without experiencing the real consequences out there in reality. If you can learn from within these contexts hopefully it can inform your choices in the wider world, maybe even save your life.'

Serena B. Robins, Jack Petchey Leader Award Winner,
Theatre Royal Stratford East

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INTRODUCTION

Sir Brian McMaster's 2008 report, ***Supporting Excellence in the Arts***¹ argued that public sector support for the arts encourages excellence, risk-taking and innovation leading to wider and deeper engagement with the arts by audiences.

'Engaging new audiences and deepening their experiences has long been a goal of funding bodies, cultural organisations, artists and practitioners alike. One of the biggest barriers to audience engagement is the notion held by many that the arts are simply not for them. The 'it's not for me' syndrome is endemic and conspires to exclude people from experiences that could transform their lives. To help overcome this and building on the experience of free admission to museums and galleries, all admission prices should be removed from publicly funded cultural organisations for one week.'

One outcome from the opportunities for the arts identified by McMaster was the launch of ***A Night Less Ordinary*** by Arts Council England in 2009. This ambitious pilot scheme aimed to attract the under 26 age group to the theatre. It was initiated by DCMS² with an investment of £2.39 million. Arts Council England designed its format after consultation with venues. This was the first initiative to bring together theatres from all parts of England to collaborate on a nationwide scheme, centrally administered by Arts Council England.

A Night Less Ordinary ran from February 2009 to the end of March 2011 and involved over 200 venues of all sizes across England. It aimed to:

- Attract half a million attendances to participating venues by children and young people.
- Test the assumption that price is a real barrier to participation.
- Demonstrate the benefits of a national promotional campaign supported by audience development activity in participating venues over local or regional campaigns.
- Show that a scheme of this kind could encourage young people to broaden their ideas about what theatre offers and take greater risks, leading to more young people getting the theatre-going habit.

A Night Less Ordinary is an important example of a collaborative scheme focused on the needs of young audiences. This evaluation is a valuable opportunity to reflect on lessons learned about what works well in attracting and sustaining young audiences for theatre. The impacts we sought to measure were not solely confined to the number of free tickets given out. We looked for changes in attitude or organisational focus toward young audiences or good practice which could be more widely adopted by other venues as a legacy of the scheme.

¹ *Supporting Excellence in the Arts - From Measurement to Judgement*, Sir Brian McMaster, January 2008, P7

² DCMS - Department for Culture, Media and Sport.



Colin Morgan, supporter of A Night Less Ordinary, Photo: Philippa Gedge

EXECUTIVE SUMMARY

Over **200 theatres, arts centres and village halls** across England took part in *A Night Less Ordinary* from February 2009 until March 2011. The scheme set out to test whether theatre attendance by the under 26's could be increased and sustained if the price of a ticket was removed as a barrier. £2.39 million of DCMS support was used to develop and deliver a national free theatre ticket programme targeted at children and young people.

Key achievements

- In total an estimated **80,000 children and young people visited participating theatres nearly 400,000 times**; an average of five times each.
- An estimated **37,000 children and young people would not have attended the theatre around 184,000 times** if the scheme had not run.
- **12,800 young people who had either never visited a theatre before or had not visited one within the previous 12 months were attracted through *A Night Less Ordinary*.**
- **Three quarters of the participants were aged 16-25.**

Did *A Night Less Ordinary* work?

Did it attract first-time theatre goers?

- **6,800 young people** are estimated to have **tried theatre for the first-time**: 8.9% of young participants.
- **Three quarters of the young people taking part were 16-25**, many living independent lives, studying or working.
- The need to reach quarterly free ticket targets shifted the effort of some theatres away from non-attenders who required substantially more effort to reach compared to those who had already attended.

Did participating venues attract young audiences who had not been to their venue before?

- **27% went to a different venue or theatre.** This figure would have probably been higher if more theatres had joined the scheme and created a greater spread of

venues for them to choose from. Many young people were not living within a practical travel distance of more than one participating theatre.

How much is price the issue in young people's theatre attendance?

- **36.6%** of *A Night Less Ordinary* survey respondents said they would **probably or definitely not have gone to the theatre if it hadn't been for the free theatre tickets**.
- First-time attenders were less certain that they would pay to re-attend, **36% said they definitely would, compared to 58% of repeat attenders**.
- The average amount repeat attenders prepared to pay to see a similar show was higher than that of first-time attenders: **£13.86 compared to £12.01**.

Will young people continue to attend theatre after A Night Less Ordinary?

- **81%** said *A Night Less Ordinary* has made them more likely to go to the theatre in the future.

The importance of the national scheme

A Night Less Ordinary as a national scheme, led by Arts Council England had a number of positive outcomes, some of which were unexpected.

- Many venues felt that the national media campaign and celebrity endorsement greatly **increased the profile and credibility** of *A Night Less Ordinary*, creating a level of awareness that **an individual venue would find it difficult to achieve**.
- This celebrity endorsement **led to young people recognising and associating local initiatives with the national brand**.
- Many venues joined *A Night Less Ordinary* because they recognised the **added value of a national collaboration** and that their involvement would provide **an opportunity for innovation and risk-taking**.
- As with any national scheme, **it took time for A Night Less Ordinary to get up and running**. Allowing time for planning and sector consultation; making best use of industry expertise; and setting up delivery mechanisms are key factors in determining the success of future schemes.
- **Sharing the expertise and knowledge** gained through *A Night Less Ordinary* nationally has been one of the most valued aspects to those involved, with new ideas being adopted for sector growth.

What young people said...

- **Cost was the main reason** why young people who wanted to go to the theatre did not go or went less often. 72% of respondents to the young peoples' survey cited '*cost of ticket*' as the main or only barrier to previous attendance.
- **Risk is an important factor:** when tickets are free or low cost, young people are more willing to take a risk, to go to the theatre more often, try a different art form or a different venue they haven't been to before.
- There is a **mismatch** between what young people want to do in their leisure time and what many theatres offer.
- Young people say that **if it isn't easy to get tickets they are likely to give up** – many feel self-conscious about asking about free tickets and how they are treated is an important indicator to whether they will make that first step into a theatre.
- They want a **standard and universal offer:** because venues approached the scheme in different ways young people said they were confused at the different ways the scheme was being administered.
- Young people expect **relevant** and **dynamic digital content** from the organisations and online communities they follow and interact with.
- Young people **expect venues to keep in touch with them** through regular communications (at least once per week).
- They want **readily available real-time online / mobile information** – as when booking concert or festival tickets.
- Young people like to get involved in different ways – **many said that there was no one representing their views or interests** and that there were few opportunities to be heard.

In response some venues have established schemes aimed at getting young people more involved through opportunities for volunteering and professional development.

A Night Less Ordinary worked best when...

- **A whole organisation worked together** to deliver the scheme, adapting their working approach in order to attract young audiences - from front-of-house staff, to the programming team, to education and marketing.
- Venues **actively involved their young audiences in decision making** – harnessing their enthusiasm and making the most of their ideas.
- **Venues changed how they operated** to meet the needs of young people. They:
 - created and programmed new content designed to appeal to different under 26 age groups;
 - added specific activities and events, often wrapping them around the performances, demystified the theatre experience;
 - streamlined ticket booking and changed how their box offices operated;
 - created new and improved existing online and off-line communication channels;
 - adopted simple and honest language in marketing their communications.
- **Use of online marketing and social media was effectively developed**
 - 92% of venues surveyed used online social media to promote *A Night Less Ordinary*.
 - Venues set up new Facebook accounts and Twitter feeds for the scheme, incorporating YouTube videos; SMS broadcasting; and outdoor digital screen advertising.
 - As a result, one third of venues now run a Facebook site that is geared up to encourage young people into their theatres.

What has changed because of *A Night Less Ordinary*?

- Seeing new faces coming through their doors has prompted many venues to **reassess what they offer to young people and to recognise ways in which they could change to provide greater appeal to this age group**. Venues realise it's not just a question of cost but also an issue of hearts and minds.
- Many venues are now **more confident and have developed new skills in working with and attracting younger audiences**. Many realise that this isn't just the responsibility of marketing or education staff but that it needs to involve the entire organisation.

What was the value of *A Night Less Ordinary*?

- The **cost of the scheme** was £2.39m. This bought an additional 147,000 - 278,000 attendances at a cost of £8.60 - £16.72 per attendance.
- **Young people benefited:** application of *willingness to pay* and *wellbeing* estimates the value of these benefits at **£2.0m and £12.6m**.
- **41% of venues** said *A Night Less Ordinary* has brought commercial benefits to their organisation.
- **Venues increased revenue** through sales of merchandise to young people and paid-for tickets for companions in the range of **£2.3m - £3.8m**.
- **A sustainable legacy** has been created as **88% of young people say that they would be willing to pay for their theatre experience**.
- **The benefits of the scheme spilled over into local economies** as local businesses benefited from spend by free ticket holders and their companions on goods and services up to **£1.0m**.

A NIGHT LESS ORDINARY: AT A GLANCE

Over 200 theatres and venues delivered *A Night Less Ordinary*, managed by Arts Council England.

A Night Less Ordinary accumulated nearly **400,000 venue visits** from an estimated **80,000 young people**.

41% of venues said *A Night Less Ordinary* brought them commercial benefits.

Venues increased revenue through sales of merchandise and paid for tickets by up to **£3.8m**.

Benefits to young people's well-being valued at up to **£12.6m**.

A Night Less Ordinary enabled an estimated **12,800 young people** to either have their first experience of theatre or encouraged them to return after at least 12 months away.

88% of first-timers and **92% of repeat attenders** recommended the scheme to their friends and family.

81% of young people said that because of *A Night Less Ordinary* they were **more likely to go to theatre in the future**.

88% were likely to pay to go to the theatre next time.

In London they would pay £14.87 to go again, elsewhere £13.32.

56% of young people tried a type of show they hadn't seen before.

27% of young people went to a different venue or theatre.

89% of venues said that taking part in *A Night Less Ordinary* has **left them in a better position to engage with young audiences**.

PURPOSE OF THIS REPORT

This report records the achievements and impacts of *A Night Less Ordinary* and reflects on the extent to which the objectives of the scheme were realised.

The objectives of the scheme were:

- To increase the number of young people going to the theatre for the first time.
- For participating young people to continue to attend theatre beyond the duration of *A Night Less Ordinary*.
- For participating venues to attract young audiences who have not been to that venue before.
- To test the extent to which young people's theatre attendance is price-sensitive.
- To identify the most effective approaches for promoting and delivering *A Night Less Ordinary*.

Methodology and approach

This section outlines the logic model developed by Arts Council England and the evaluation framework for investigation of the key research issues. It describes the consultation process and the programme of surveys undertaken over the course of the two year pilot from 2009 – 2011.

The logic model for *A Night Less Ordinary*

The evaluation framework devised to investigate the key issues of *A Night Less Ordinary* is set out below. It starts with the rationale of *A Night Less Ordinary* and its core premises that the removal of the cost of a theatre ticket would lead to greater participation by young people and that the outcomes and impacts of a theatre industry-wide collaboration on a specific aspect of audience development would be more effective.

Importantly, we sought to evaluate the impact of the scheme on how young people feel about going to the theatre. Their free ticket gave them the opportunity to either experience the theatre for the first time or to expand their opportunities and see new or different kinds of work. Understanding and documenting their response to their experience and whether it has made them want to continue to attend as paying audience members will provide valuable information to venues.

Rationale	Inputs	Activities	Gross Outputs	Net Outputs	Outcomes	Impacts
<p>a. Removing cost as a barrier to theatre attendance for young people will increase participation.</p> <p>b. Collaborative activity will be more effective than separate delivery.</p>	Central government funding, ACE resources, Theatres' expertise and audience development.	600k free tickets offered to young people, national marketing campaign, local activities.	Young people taking up free tickets, attendance of others on back of free tickets.	Allowing for deadweight, leakage, displacement and substitution.	Increase in young people attending theatre for the first time.	Continued theatre attendance beyond free theatre initiative, changed perceptions of theatre as an offer for young people.

The methodology used to investigate these issues included:

- Three theatre industry peer sharing days with over 400 attendees and over 30 presentations from *A Night Less Ordinary* participating venues and theatre industry professional bodies and producers.
- 15 focus groups with young people aged 6 - 25 throughout England.
- Two surveys to all venues participating in the scheme.
- Interviews with senior DCMS and Arts Council England officers.
- Over 100 telephone interviews with participating theatres.
- 15 interviews with venues that had decided not to participate.
- 3 focus groups with theatre industry representatives.
- The scheme's *Young Consultants* group.
- Quarterly returns supplied by participating venues.
- An appraisal of the economic impact of the scheme.
- Arts Council England's communications department's activity reports.
- Google Analytics reports.
- Young People's Survey³.
An online and postal survey was designed in collaboration with Arts Council England and distributed and analysed by &Co. The survey was sent to 70,100 individuals booking at participating venues and achieved a response rate of 6.7%. Further details can be found in the appendices.
- All participating venues were asked to provide total numbers of individuals who booked tickets throughout the scheme.

In total, venues and consortia identified 209,332 individuals who had booked tickets at their venue through *A Night Less Ordinary*. Contact details were available for 87,679 individuals. *Full details of the survey are given in the appendices.*

³ Young People's Participation Survey on behalf of Audiences UK administered by &Co. Further details can be found in the appendices.

A MAJOR NATIONAL COLLABORATION

'For the Arts Council, A Night Less Ordinary is the most significant and orchestrated project of its kind we have ever undertaken on behalf of DCMS and it has exposed us to important new relationships and partnerships. Collaboration of this nature is vital if we are going to ensure that the next generation of theatre goers is large, representative and diverse.'

Barbara Matthews, Director, Theatre, Arts Council England

In 2008, Arts Council England introduced *A Night Less Ordinary* to the theatre industry across England. The scheme centred on:

- Creating a geographical spread of venues across England.
- Anyone under 26 could attend – on their own, with their friends and family.
- A single information hub – www.anightlessordinary.org.uk.
- A national media campaign supported by local and regional marketing and specific social media feeds on the scheme.

A Night Less Ordinary was open to all English theatres, with a focus specifically on performance. Individual organisations or consortia could apply for project funding. Three tiers of funding were available:

- **Flexible** - for medium and small-scale venues presenting runs of a week or less, those where theatre is not the only art form, or consortia of smaller venues. Theatres set their own annual target for tickets.
48 awards of £10,000 each.
- **Standard** - for medium and large-scale venues producing or presenting runs of a week or longer, as well as consortia of larger venues. Theatres set their own minimum weekly and annual targets. Arts Council England highlighted that the annual target would have to be large for the application to be successful.
30 awards of £30,000 each.
- **Premium** - for large-scale venues producing or presenting runs of a week or longer. Theatres would be expected to meet both their weekly and annual targets.
14 awards of £50,000.

1 multi-award worth £300,000.

All grant recipients were required to provide tickets free of charge at least one day a week from February 2009 to March 2011, subject to availability.

PROJECT MANAGEMENT

Venues were asked to implement their own version of *A Night Less Ordinary*, in order to make the most of their local knowledge and to build on existing audience development initiatives and projects aimed at the under 26 age group. As part of Arts Council England's policy of arms length management, there was an expectation that participating venues would undertake adequate checks and balances to ensure that tickets were issued to eligible people.

'We want to learn from this initiative which is seen by DCMS and the Arts Council as a pathfinder for potential related future audience development programmes.'

Phil Cave, Director, Participation, Arts Council England

An important element of the project was the collection and interpretation of box office data. *A Night Less Ordinary* was intended by Arts Council England and DCMS to be a pilot from which new and innovative ways of working with young people could be discovered and tested.

Venues were required to collect data from attenders as part of their award agreement to inform the national evaluation and also to comply with data protection and child protection legislation. When theatres did not achieve their agreed quarterly targets they were asked by Arts Council England to provide an action plan for improvement. Failing to hit targets in two consecutive quarters triggered a review meeting with Arts Council England officers about how targets might be met and if the venue's continued participation in the scheme was appropriate.



Audience members at Soho Theatre Photo: Philippa Gedge

THE IMPACT UPON YOUNG PEOPLE

WHEN DID THEY COME TO THE THEATRE?

PARTICIPANT NUMBERS

FIRST-TIME ATTENDERS

IS PRICE THE ISSUE?

DID FREE TICKETS MAKE A DIFFERENCE?

WILL THEY BE COMING BACK?

BROADENING HORIZONS

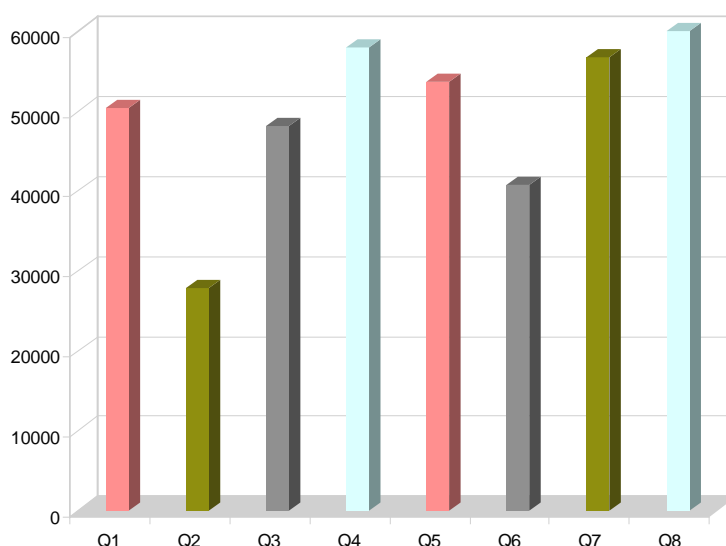
HOW MUCH RISK?

IS THEATRE ITSELF THE ISSUE?

WHEN DID THEY COME TO THE THEATRE?

Momentum built over the life of the scheme. The graph below shows the numbers of tickets used by young people between February 2009 and March 2011.

Free Tickets used (Feb 2009 - March 2011)



The high volume of PR and marketing activity that launched the scheme resulted in a steady start (12.7% of free tickets were taken in the Q1) followed by a fall in numbers (Q2). In Q2 and Q6 (June, July and August) some theatres operate a reduced summer schedule or were closed for refurbishment and cleaning. This limited their ability to provide free tickets at a time when young people are on holiday from school or university and have more leisure time.

Year One	Q1	Q2	Q3	Q4	Total
	50,349	27,873	48,114	57,963	184,299
Year Two	Q5	Q6	Q7	Q8	Total
	53,560	40,714	56,639	61,475	212,388

Year 2 (Q5-Q8⁴) provides a much clearer pattern. It closely resembles the business pattern experienced by most theatres and venues with steady volumes of trade in the spring and autumn and the greatest level of business over the Christmas/New Year period. The summer months are generally quieter, particularly as many organisations close for all or part of August.

⁴ Q8 consisted of four months (December 2010 to March 2011), though it should be noted that a small number of participating theatres had ended their involvement in the project prior to this quarter, reducing the impact of the additional month.

Throughout the scheme there was an exemption to providing free tickets for Christmas Pantomimes, usually the most popular part of the year. Some venues chose to include pantomime, others did not.

PARTICIPANT NUMBERS

The data in this section of the report is taken from the Young Peoples' Survey unless stated otherwise.

As many young people used the free ticket scheme on more than one occasion, an exact number of individual under 26's is not available. To estimate the number of individuals that benefitted from the two year period of the scheme the total number of tickets given away (396,687) has been divided by the average number of tickets booked (5) by those who responded to the Young Peoples' Survey conducted by &Co. Using this calculation it can be estimated that more than 79,000 individuals under the age of 26 benefitted from *A Night Less Ordinary*.

Impact of *A Night Less Ordinary* free tickets on decision-making

Some of the young people interviewed in the focus groups indicated they would have paid for their tickets, but made a decision to use the free tickets instead. Others were uncertain how the offer of a free ticket had influenced their decision making.

- **53% of first-time and 50% of repeat attenders** in the survey stated they **went to the theatre instead of going out somewhere else**.
- **48% of survey respondents in London and 51% outside London** stated that they **went to the theatre instead of going out somewhere else**.

Young people were asked if they would have attended the theatre without the free ticket scheme.⁵

	Yes / Probably	Maybe	Probably Not / No
All (%)	30%	33%	36%
All (Num) ⁶	23,801	26,181	28,561

Three out of ten London survey respondents (who had not intended to visit the theatre) were successfully encouraged by *A Night Less Ordinary* to attend, outside of London that

⁵ Aggregated figures exclude respondents that stated 'they didn't know'.

⁶ This number is based on the calculation made on p17 relating to the number of individuals that benefitted from the ticket scheme (79,337)

figure rose closer to four out of ten. About a third were already intending to go to the theatre (slightly higher in London compared to the rest of the country) and a third were uncertain whether they would or would not have gone to the theatre without the scheme.

Young people were also asked to say if they thought that the over 26's who accompanied them would have gone to theatre if free tickets hadn't been available to younger members of the group.⁷

	Yes / Probably	Maybe	Probably Not / No
London	37%	16%	47%
Non London	44%	19%	37%

There were some notable differences in how survey respondents in London and elsewhere answered this question. In London nearly half said that they didn't think their older companions would have attended the theatre if they had not been able to have free tickets; this dropped to just over a third outside of London.

Outside of London there was a higher percentage of young people who thought that the older people in their group would have gone to the theatre anyway, regardless of the free ticket scheme: 44% compared to 37% of London respondents.

This data indicates that the reach of the scheme was greater than the young people aged under 26 that received free tickets.

⁷ Aggregated figures exclude respondents that stated 'they didn't know'.

FIRST-TIME ATTENDERS

The research investigated whether a scheme of this type can attract more children and young people to the theatre for the first time.⁸

1 in 11 young people surveyed said that *A Night Less Ordinary* gave them **their first experience of theatre, equivalent to 6,800 young people** trying theatre for the first-time.

'I have friends who have never been to the theatre who came with me on A Night Less Ordinary tickets for the first time ever.'

Focus Group Member

16% of the *A Night Less Ordinary* theatre-goers that were surveyed had not been to a theatre in the past 12 months, **equivalent to 12,700 young people*** who were either first-time theatre-goers or were visiting the theatre for the first time in over twelve months.

*12,700 is based on a total user base of 79,337 as detailed on p17.

Changes in perception

- 92%⁹ of first-time attenders felt more positive about going to the theatre as a result of the free ticket experience (compared to 83% of repeat attendees).

'Theatre is now on the night out list.' Focus Group Member

How old were theatre-goers?

The Young Peoples' Survey reported that across England:

- 7% of first-time visitors to the theatre were 15 or under
- 19% were 16 to 18
- 20% aged 19 to 21
- 54% were 22 to 26

The impact of *A Night Less Ordinary* is likely to have been greater amongst the under 15 age group than reported. This is for two reasons - firstly many of the tickets booked for young children were booked by their parents; secondly in the 2009-10 year of the scheme there were greater numbers of school groups which were not included in the

⁸The data in this section of the report has been taken from the Young Peoples' Survey unless stated otherwise.

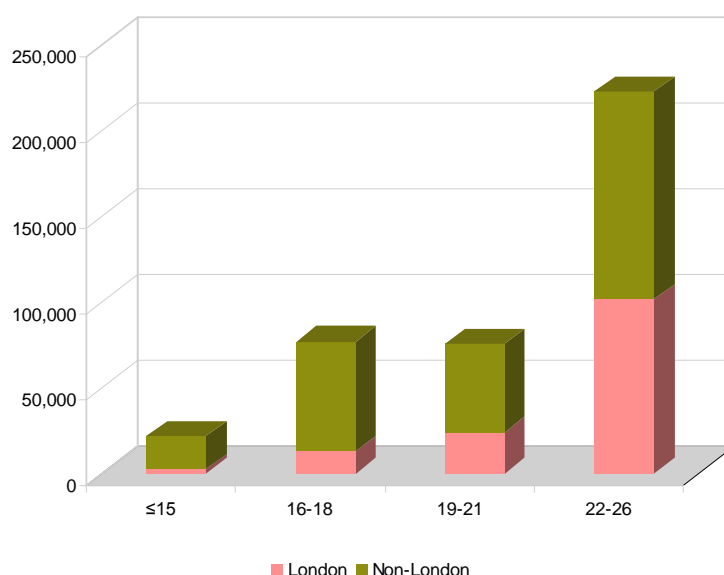
⁹ Data from young peoples' survey completed by &Co

young person's survey. It is reasonable to conclude that a higher number of first-time attendees were present than were recorded.

There was a distinct difference between the survey responses from first-time theatre-goers living in London and those from other parts of England.

Age	London	Outside London
15 or under	2%	7%
16 to 18	9%	25%
19 to 21	17%	21%
22 to 26	72%	47%

Breakdown of tickets taken - by age and location



London residents who were first-time attendees were concentrated within the older age group, 22 to 26; those living outside London were more evenly split between the those 21 and younger (53%) and the 22+ age group (47%).

A higher proportion of first-time attendees were Asian: 11% compared to 3% of repeat attendees; Chinese: 4% compared to 1% of repeat attendees, and Black: 6% compared to 3% of repeat attendees.

Ethnicity	% First-time attendees	% Repeat attendees
White	72	87
Asian	11	3
Black	6	3
Chinese	4	1
Mixed	2	2
Mixed	2	1
Other mixed group	1	1
Other	2	1
Prefer not to say	2	1

Figures are rounded to the nearest decimal point.

IS PRICE THE ISSUE?

The 2010/11 Taking Part Survey reported that only 34%¹⁰ of the English adult population (16+) had attended two or more arts events in the previous 12 months. Two thirds of the adult population were either non attenders or had attended an arts event only once that year.

Whilst the 2010/11 Taking Part Survey highlighted psychological barriers as preventing the uptake of activities, it was practical issues that were described as being of most importance in relation to non-engagement and classified as the most significant barriers.

The main barriers to arts attendance were (ranked):

- 1 **Time and Cost**
- 2 **Awareness**
- 3 **Accessibility**
- 4 **Location**
- 5 **Energy and Lack of Facilities**
- 6 **Confidence and Interest**
- 7 **Skill**
- 8 **Commitment**

The costs associated with attending arts events, such as going to the theatre, plays and concerts were considered by Taking Part respondents to be a fundamental barrier (ranked 1).

¹⁰ http://www.culture.gov.uk/images/research/TP_Barriersreport.pdf

A key part of the *A Night Less Ordinary* evaluation was to explore the effect of price upon young peoples' participation. The scheme tested the rationale that removing cost will change behaviour, increase access and have a future impact of creating greater numbers of younger attenders who continue to independently attend the theatre.

Within the 16-29 age group (made up of attenders and non-attenders) the 2010/11 Taking Part Survey identified the main barriers as:

- **Not really interested** 44%
- **Difficult to find the time** 39%

The following pages contain the main barriers reported by young people who participated in *A Night Less Ordinary*.

These cannot be directly applied to the wider under 26 population, which contains a significant proportion of non attenders; but they can demonstrate the importance of price as a barrier for the majority of young people who want to go to the theatre.

The data below is taken from the Young Peoples' Survey unless stated otherwise.

- **Nearly 9 out of 10 respondents** (88%) identified '**cost of ticket**' as a barrier to previous attendance.

'I never had the money to go to shows before A Night Less Ordinary.'
Focus Group Member

- **72% of respondents cite 'cost of ticket' as the main or only barrier** to previous attendance.

'Money was always an issue because the things I wanted to see were really expensive' Focus Group Member

- First-time attenders were less certain that they would pay to re-attend: **36% said they definitely would, compared to 58% of repeat attendees**
- The average amount repeat attenders were prepared to pay to see a similar show was higher than that of first-time attenders: **£13.86 compared to £12.01.**

'A Night Less Ordinary means I can easily go to the theatre more and take a chance, but when I have to pay I pick something I know about - no risk.'

Focus Group Member

While “cost of ticket” was consistently the most commonly cited barrier to previous attendance specified by both first-time and repeat attenders, barriers among first-time attenders related more to lack of awareness about what was on than those of repeat attenders. The top four barriers amongst first-time attenders were:

- **Cost of ticket** 74%
- **Not knowing if they would enjoy it** 37%
- **Not knowing what was on** 31%
- **Just didn’t think about it** 28%

(Respondents could select more than one barrier)

Repeat attenders were more focused on cost of ticket, with less than a quarter selecting other factors as barriers. The top four barriers among repeat attenders were:

- **Cost of ticket** 86%
- **No one to go with** 21%
- **Not knowing if I would enjoy it** 20%
- **Nothing I wanted to see** 18%

(Respondents could select more than one barrier)

Repeat attenders were more likely to have said that they would probably or definitely have attended without the scheme: 31%, compared to 13% of first-time attenders.

The significance of barriers varied according to age. The younger the age group the less significant price was as a determining factor, the table below shows the combined response of first-time and repeat attenders.

Age	% Cost of Ticket
15 or under	72%
16 to 18	83%
19 to 21	88%
22 to 26	91%

The greater significance of price in relation to age reflects the move towards independent living, away from parents or carers and the high cost of living experienced by many young people, leaving little disposable income.

DID FREE TICKETS MAKE A DIFFERENCE?

The data quoted within this section is from the Young Peoples' Survey unless stated otherwise.

- An estimated **180,312 trips were made to the theatre** as part of *A Night Less Ordinary*. On average each visit consisted of 2-3 people using free tickets making **a total of 396,687 tickets** used as part of the scheme.
- **36%** of the *A Night Less Ordinary* Young Peoples' Survey respondents said **they would probably or definitely not have gone to the theatre if it hadn't been for the free theatre tickets.**

'May I first say thank you for doing the U26 scheme. I have enjoyed many productions under this scheme, many of them I never would have gone to.' Focus Group Member

30% said they would probably or definitely have gone anyway, regardless of the free tickets they received through *A Night Less Ordinary*. The remaining 33% of respondents answered "maybe".

Satisfaction with the experience of attending the theatre and the *A Night Less Ordinary* scheme was high:

- **97%** described their overall experience of attending the theatre **as excellent or good.**
- **92% were positive about what they saw**, with **60%** describing the performance as **excellent.**

WILL THEY BE COMING BACK?

- **81%** said that because of *A Night Less Ordinary* they were **more likely to go to theatre in the future**.
- **88%** said they are **likely to pay to go to the theatre again**.
- **88% of first-time theatre goers** said they had **personally recommended** *A Night Less Ordinary* to their friends and family, with the remaining 12% willing to do so, but yet to get around to it.
- For repeat visitors the figures are even higher: **92% had already recommended the scheme** and 7% were willing to, but hadn't yet done so at time of survey.

HOW MUCH RISK?

When choosing where to go for a night out half of the *A Night Less Ordinary* participants have now added theatre to their list of choices about where to go.

- **53% of first-time** and **50% of repeat attenders** stated that they **went to theatre instead of going out somewhere else**.

When the issue of price of a ticket was no longer a barrier, this indirectly reduced many other barriers. Young people in our focus groups talked about barriers such as not knowing what to wear, how to behave, what would happen and what they were meant to do. Many young people also said that that the theatre was '*not for them*' because it contained '*no-one like us*'.

- **22% said not knowing if they would enjoy the theatre put them off** - their free ticket reduced the risk.

A Night Less Ordinary meant that young people who wanted to go to the theatre could go with friends and family. Not having anyone to go with is a real obstacle.

'Friends are really up for it as well - as long as you can convince them it is free!' Focus Group Member

By sharing the experience they also shared the risk. Nearly 29% of *A Night Less Ordinary* participants were told about free tickets by their friends or family and 91% of people who attended the theatre as part of *A Night Less Ordinary* went with at least one other person.

BROADENING HORIZONS

One of the aims of *A Night Less Ordinary* was to investigate if under 26's would try something new, be it a different type of performance or venue. The free ticket offer played a role in how participants made choices.

- **Over half (56%) said they tried a type of show they hadn't seen before.**
- **27% said they went to a different venue or theatre.**

Art form preferences

The first table shows the art forms seen by *A Night Less Ordinary* survey respondents at their most recent visit to the theatre.

Art Form	First Time	Repeat
Drama	33%	40%
Comedy	20%	17%
Musical	15%	17%
Shakespeare	5%	7%
Dance	3%	6%
Children's theatre	8%	3%
Other art forms	16%	10%

The percentage of first-time theatre-goers attending children's theatre was twice that of repeat attenders. Repeat theatre-goers chose drama and musicals more frequently and had a higher percentage for Shakespeare than first-timers.

Art Form	London	Non London
Drama	56%	34%
Comedy	12%	19%
Musical	11%	18%
Shakespeare	5%	8%
Dance	5%	6%
Children's theatre	1%	5%
Other art forms	11%	11%

The London, non-London comparison is interesting. As well as there being far more choice of venues in London there are also several initiatives aimed at attracting young audiences, which might in part explain the higher proportion of London respondents who went to drama.

London theatres such as Young Vic and Lyric Hammersmith already ran established programmes aimed at building young audiences, including young ambassadors, opportunities for students and ticket discounts prior to *A Night Less Ordinary*. There are also several West End Theatre initiatives, such as *Hit the Theatre* which offer discounted tickets to 16+ audiences.

IS THEATRE ITSELF THE ISSUE?

"It's very interesting that we've heard about the money and ticket prices being an issue, when we sat down and talked to our young people they all went to the cinema 3 times a month and paid about £8 a ticket to go. They had all been to see 4 concerts and paid about £40 a ticket. So money wasn't actually the problem. It was interest in the product."

Customs House, South Shields

'To focus on price as the main barrier to attending theatre fails to confront more fundamental problems - what matters is what is on the stage and too much of what is available is not appealing'

Participating Venue

'We all know that theatre is seen by the target groups as too middle aged, too middle class, too white, too serious and too dull.'

Participating Venue

Jake Orr, the founder of youngertheatre.com, argued at the third *A Night Less Ordinary* Peer Sharing Day that price was only one of the factors that stop young people going to

the theatre.¹¹ He described theatre as elitist not just because it is expensive but, importantly, that it isn't part of young peoples' culture and that many young people simply did not know what their local theatre could offer them.

'Young people need to be convinced that arts and culture are part of everyday activity; which can add to wellbeing and development both personally - raising confidence, decision-making and team-working skills in addition to raising levels of literacy, problem solving and generic concentration.'

ARC

'Sometimes the price isn't the barrier. We need to offer more and communicate other messages. It's not just about seeing theatre. Exhibitions, restaurants, cafes, can be the first step to engaging people, once they are in you sell them a ticket for a special event for non theatre goers. Since doing non-theatre activity we have had 83% of people who have never been to the RSC before. I believe it's because we offered them other things first before we offered £5 theatre tickets.'

RSC

Many of the young people who took part in the focus groups said that their first experience of going to the theatre was on a school visit, so for many of them theatre retains strong associations with time spent at school or college, and not always a very positive association. Negative perceptions of this first experience are often carried into adulthood and remain a strong barrier to independent theatre-going. Many of the young people consulted expressed how *A Night Less Ordinary* had changed their perceptions and improved their opinions of the theatre. Fun, friendship and shared experience replaced those negative perceptions.

In turn, this led to increased confidence and raised levels of expectation and enthusiasm. Nearly all of the focus group participants stated that *A Night Less Ordinary* had made them more confident about booking tickets and attending shows.

¹¹ Third Peer Sharing Day, RIBA, London, April 2011.



IMPACT UPON THE THEATRE INDUSTRY

ONE AIM: 200 VARIATIONS

THEATRE PARTICIPATION

WHAT MOTIVATED THEATRES TO TAKE PART?

WHAT TURNED SOME THEATRES OFF

THEATRE'S RESPONSE TO A NIGHT LESS
ORDINARY

PROMOTING *A NIGHT LESS* ORDINARY:
NATIONAL PR AND MARKETING CAMPAIGN

PROMOTING *A NIGHT LESS* ORDINARY:
VENUE PR AND MARKETING CAMPAIGN

EVERYONE'S TALKING: USING SOCIAL MEDIA

HOW DID A NIGHT LESS ORDINARY FIT WITH
EXISTING AUDIENCE DEVELOPMENT
INITIATIVES?

DELIVERING A NIGHT LESS ORDINARY

THE PRODUCER'S PERSPECTIVE

ONE AIM: 200 VARIATIONS

'There is nothing more exciting than seeing audience members walk through the door for the first time and saying - Wow, I can't believe I haven't been here before'.
Participating Venue

A Night Less Ordinary's approach of testing innovation and the development of new practice meant that there were potentially 200 different ways of realising this national scheme. Each participating venue was encouraged to respond in their own way as long as they conformed to the scheme's over-arching principles. This led to a range of innovative projects and practices with the added benefit that venues became confident enough to depart from tried and tested approaches to attempt something unproven or radical. To a greater degree the main achievements of the scheme can be attributed to those theatre professionals who had the foresight to grasp the opportunities provided by *A Night Less Ordinary*.

THEATRE PARTICIPATION

The list below shows the regional breakdown of *A Night Less Ordinary* grants provided by Arts Council England and the number of organisations involved in the scheme.

	Awards	Venues
South West	8	16
South East	13	22
London	21	32
East	4	4
East Midlands	5	5
West Midlands	13	16
Yorkshire	11	13
North East	4	7
North West	13	21
National (HQ Theatres Group)	1	4

93 theatres and consortia of theatres were accepted onto *A Night Less Ordinary* of which two thirds were Arts Council Regularly Funded Organisations. In addition to the 140 partner theatres there were over 70 rural touring venues that were part of the scheme. A full list of participating organisations can be found in the appendices.

WHAT MOTIVATED THEATRES TO TAKE PART?

The 2009 survey to the venues participating in *A Night Less Ordinary* identified a myriad of different reasons emerges for why theatres and venues joined the scheme:

- **Audience development**
 - It gave venues a reason to focus on an under-represented age group, to encourage them to become independent theatre-goers and to take risks with different types of productions.
 - Many wanted to add to their *audience development bag of tricks*.
- **Removal of the cost barrier**
 - Is cost the real reason for why young people didn't go to the theatre? Theatres saw the scheme as the chance to test the impact of removal of the cost barrier for themselves and their young audiences.
- **Greater profile**
 - *A Night Less Ordinary* was a PR opportunity: involvement in a national scheme with a national profile backed by celebrity endorsement was attractive. It enabled regional and smaller theatres to position themselves alongside national companies and venues.
- **Product development**
 - The financial support enabled venues to try new creative ways of working with the under 26's that had previously been too high risk to consider.
 - Some venues used the funding to enhance their existing youth audience development schemes.
- **Maintaining their status**
 - Some thought that *'in principle it's a good idea... and that not participating might adversely affect them in the future'*.

WHAT TURNED SOME THEATRES OFF

Whilst part of this section relates to the initial proposition made by Arts Council England to theatres in 2008, as the scheme progressed across 2009 to 2011 some of the initial concerns outlined below were addressed and the parameters for participation widened.

- **They think that free tickets are not the answer.**
Some theatres disliked the concept of free tickets; they felt that a modest charge would be a more sustainable approach.
- **It's product not the price that's the problem.**
Many felt that product, not price, was the main reason why young people didn't come to theatre and that free tickets did not resolve this issue.
- ***A Night Less Ordinary* would undermine their existing audience development initiatives and confuse audiences.**
- **It would lose them money.**
Ten of the fifteen non-participating venues that were interviewed had difficulties in negotiating free ticket allocations with producers who rely on high volume ticket sales to reach sustainable income targets (hot ticket shows such as *Chitty Chitty Bang*, *The Rocky Horror Show* and *The Sound of Music* are priced at £31-£44 and need high volumes of sales to see a return on investment). This was a strong factor in not choosing to participate in the scheme, the *A Night Less Ordinary* grant (equivalent to £3-£6 per free ticket) left them with a significant shortfall on the face value for a free seat.
- **Too much extra work on administration for limited gain.**
- **The timescale didn't fit their planning cycle and lead-in times.**
- **Many receiving theatres didn't have enough performances to qualify.**
- **Lack of awareness of the scheme.**

THEATRE'S RESPONSE TO A NIGHT LESS ORDINARY

The sheer range of approaches presented by the theatres has made the identification of common themes and approaches a challenging one. In order to rationalise the different ways of working, aspirations, resources and capabilities we have divided theatre responses to the scheme into four broad types.

Category 1: radical departure

8% of venues

Venues that wholeheartedly embraced the opportunity and made significant change in response to *A Night Less Ordinary*. Rather than seeing it as short-term initiative they used the scheme as a catalyst to think long-term - how their organisation interacted with young people, how they reach new young audiences and how they can help them to become regular ticket-buyers.

TIME TO BE DIFFERENT: York Theatre Royal

When *A Night Less Ordinary* started, York Theatre Royal had a track record for engaging with young people, selling 12,000 £5 unrestricted ticket a year; 350 youth theatre members; a youth engagement team and theatre companies in residence.

York Theatre Royal wanted a better relationship with their audience and saw *A Night Less Ordinary* as the opportunity to make change, so they created the **TakeOver** Festival. A group of under 26's were asked to programme 3 weeks of events throughout the venue and the city with a young people's board and young programmers.

'Our A Night Less Ordinary premium award enabled us to reach out to more young people who don't normally see our work - it's been an ambitious and exciting two years. A Night Less Ordinary has led to us signing up 5,000 under 26's for a York Theatre Royal free theatre pass, and giving away 8,000 free tickets. Arts Council England's investment allowed us to develop new projects and recruit a new team of young people. We had an unexpected outcome: many young people who were our volunteers are now employed in the arts.'

'During the festival, we changed the look and feel of our theatre: front of house was decorated with props and costumes by the 'welcome' sub committee of young people, we made t-shirts for uniforms, a menu was designed by Sam Stern - teenage chef, a live music stage, stalls, exhibitions of work by young artists.'

Examples of innovative approaches include running festivals involving young people, produced by and specifically targeted at this age group through the development of new partnerships with organisations such as Youth Services and local businesses. In some instances *A Night Less Ordinary* resulted in organisational change through a deeper involvement with young people through including them as board members or setting up new mechanisms to collect and respond to their feedback.

Category 2: a catalyst for action

8% of venues

Venues that prior to *A Night Less Ordinary* did not have a strong offer for young people and for whom the scheme has acted as a catalyst to develop a long-term strategic approach to reaching this audience.

AUTHENTIC AND RELEVANT: Theatre Royal Plymouth

Two years on and the Theatre Royal continues to celebrate the success of *A Night Less Ordinary* in Plymouth.

The senior management team supported it from day one communicating the importance of the scheme to the entire organisation, enabling the team to demonstrate the benefits and challenges of real investment in audience development.

'As a cross-department project it overcame some organisational challenges to ensure we offer the best possible opportunity to new young audiences. With a team of Young Reps at the heart of the marketing effort we have kept the project authentic and relevant. For the young audiences of Plymouth it has been a genuine offer that several thousand of them continue to take up, broadening their tastes and building their confidence in theatre going.'

Category 3: an integrated approach

51% of venues

Venues that already had a successful offer aimed at young people and have integrated *A Night Less Ordinary* into their existing activity in order to strengthen pre-existing approaches.

KEEP THEM COMING: West Yorkshire Playhouse

'We want to give people a place to go, not just get them in once and then leave them, so we created a multi layered scheme. A young person gets 5 free tickets a year, then 5 tickets for £5, then 10 tickets for £10. We have given away 9,860 free tickets; we have 1,041 people on the 5 for £5 scheme and 56 people on the 10 for £10 level – not massive numbers but still very good. These 56 people must have been to the theatre at least ten times in the life of the scheme and it means that we are retaining those new people.'

We are really satisfied with what A Night Less Ordinary has done for us – 87% of our people are new to us, we now have 4,889 new people on the database, so here is a new audience that we can go somewhere with.'

A Night Less Ordinary prompted us to re-evaluate our work with young people; it spurred us to introduce a young ambassador scheme and a young people's panel to help develop the venue as a relevant and good space for them. It has not yet affected our programming but this is on the agenda at senior level.'

Our challenge is to retain engage, challenge and entertain these young people. We will keep the scheme running when A Night Less Ordinary finishes .It's not affected our financial bottom line.'

We are considering an under 30's addition to our scheme to keep people involved longer term. I think we should be doing this anyway as a venue.'

Category 4: status quo

33% of venues

Venues that undertook a modest level of activity in relation to *A Night Less Ordinary* beyond promoting the scheme as part of their general marketing activity.

PROMOTING A NIGHT LESS ORDINARY: NATIONAL PR AND MARKETING CAMPAIGN

Achievements of the Arts Council media relations campaign

- **A PR equivalent value of £4.8million.**
- **95 million opportunities to see content about the project.**
- **262 headlines and 175 photographs.**
- **Over 2000 beneficial mentions and over 2,000 factual mentions and only 200 adverse mentions.**
- **98% of coverage has been either beneficial or factual.**
- **4,100 Facebook group members.**
- **Over 9,000 young people signed up for the newsletter.**

Calculating the value of Arts Council England press and PR coverage for *A Night Less Ordinary*

The value of the press and media coverage for A Night Less Ordinary generated by Arts Council England was independently analysed by Media Measurement Limited. The rating is objective and is based on the following premise: *'Would the typical reader of this publication consider the coverage in the interests of Arts Council England (Beneficial), against the interests of Arts Council England (Adverse) or merely presenting information which does not bias the reader either way (Factual)'*. Each mention of A Night Less Ordinary and the message it communicates is allocated a rating of 'beneficial', 'factual' or 'adverse'. The same message may appear more than once in an item. If, for example, a message was represented factually at the beginning of the item, it has been assigned a factual mention. However, if towards the end of the item, the same message was represented in a more beneficial manner, this will also have been recorded. This allows for an accurate assessment of the totality of the coverage for a message according to its rating, rather than an artificial and subjective assessment of a complete media item.

AVE (advertising value equivalent) is the scc rate for colour (or mono) calculated from the whole item length. For PR Value, the AVE rate has a multiplier applied to it. The standard multiplier used by Media Measurement Limited is 2.5. The *raison d'être* for a multiplier is a PR industry belief that because it was not paid-for publicity, it is more valuable.

The headlines demonstrate the effectiveness of collaborating, using a collective voice in a common cause.

A new set of challenges

For Arts Council England's Media Relations staff, *A Night Less Ordinary* was the first time that they had worked together with so many organisations at the same time.

They faced a range of challenges:

- The department had historically concentrated on building relations with the media, it was a new challenge for them to target PR activity directly at a single group (in this case the under 26's).
- They had to establish very quickly the media relations element of the scheme, due to the short lead-in period between the planning phase and the scheme becoming live.
- They had to work with all of the consortia and individual award recipients to create a cohesive media campaign, both nationally and locally.
- They had to create profile across England with under 26's, a group that they had limited experience of working directly with.
- They had to use a range of communication channels (some, such as social media, which were underdeveloped) to reach the under 26's.
- They had to achieve a successful national media campaign with few additional resources, in addition to the core, full time work already done by the department.

The national media campaign

The starting point for the campaign was based upon Arts Council England's research that identified under 26's as being particularly celebrity aware. The result was a national campaign, centred upon television celebrities such as Rupert Penry Jones who promoted the benefits of *A Night Less Ordinary* through a series of television and radio interviews and short films available online.

'Many of this audience think nothing of spending £50 or £60 on going to a gig because it's a live experience, so reinforcing the 'live' aspect of a theatre experience was a core message for this campaign'.

Louise Wylie Director, Media Relations, Arts Council England

This approach generated over £1.5 million of positive media attention during the launch phase of the scheme.

There was a concerted effort to raise profile at the beginning of the scheme and on its first anniversary. *A Week Less Ordinary* was timed to coincide with the anniversary of the scheme in February 2010 and designed to raise awareness of the scheme and drive traffic to the site.

Theatres around the country laid on extra activities, after show talks; workshops in everything from stage fighting to make-up; backstage tours etc. They also set up 'close encounters', celebrities standing in for staff and helping sell tickets or programmes, or working in the bar.

Two PR national events, a photo call / ticket giveaway with *Legally Blonde* stars Sheridan Smith and Duncan James, and a close encounter with *Solomon Kane* star James Purefoy, spearheaded the PR activity. Arts Council England identified celebrities with appeal to young people and in particular, to non-traditional theatre goers and were pleased to get the likes of James Purefoy, Sheridan Smith, Duncan James, Julian Clary and Colchester United football players involved.

Other 'A list celebrities' such as Judi Dench, Ian McKellen and Sienna Miller, who were unable to get directly involved, supplied supportive quotes and images.

'This scheme is an important step forward in encouraging young people all over England to experience the unique experience of live theatre. They are the audience of the future and I wish A Night Less Ordinary every success.'

Dame Judi Dench

There was also a national event to celebrate the first three months of the scheme. *An Afternoon Less Ordinary* at the Royal Court theatre in Sloane Square in June 2009 drew an audience of under 26's who attended this free event, which was promoted online and in the London press (Evening Standard, Metro, Time Out, The Guardian). A celebrity cast led by Russell Tovey (Being Human) and Gina McKee (Notting Hill) read an extract of a new play by a young writer who had come up through the theatre's new writer's scheme. This was the first public performance of part of "Spur of the Moment" by Anya Reiss, who won an Oliver Award for the play and became the youngest ever produced playwright in the UK.

Promoting and communicating the scheme online was a central tenet of the media campaign. The media relations team conducted and filmed online exclusive celebrity interviews, which were made available through YouTube and National Union of Students web site. Initial consultation with groups of young people from different parts of England found that they used online channels 75% of the time when they planning a night out, 64% of them said that Facebook was their main source of information. Facebook became an essential strand of the campaign, attracting 4,100 members to the *A Night Less Ordinary* page and many thousands more to the numerous pages established by participating venues.

The Metro newspaper, which has a strong presence in London, the Home Counties and major cities throughout England was chosen as the media partner for *A Night Less Ordinary*. However, the exclusive relationship with a single newspaper proved to be problematic, creating a series of challenges when working with other publications. Later, arrangements were renegotiated to ensure greater flexibility whilst retaining some of the benefits offered by The Metro.

Participating venues received an Art Council England marketing toolkit which contained brand identity materials including logos and digital and print templates.

The national campaign ended late spring 2010, local promotion continued to the end of the project, March 2011.

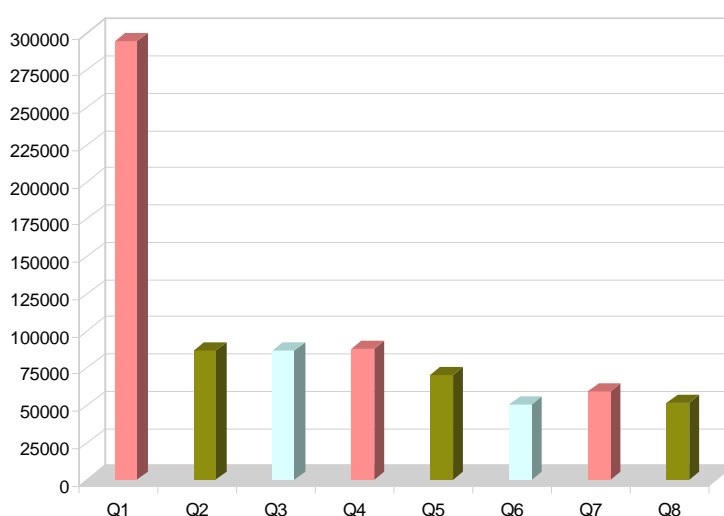
www.anightlessordinary.org.uk

The *A Night Less Ordinary* web site was the focal point of the scheme and all PR and marketing activity was designed to drive potential users of the scheme to this site.

During two years www.anightlessordinary.org.uk was seen by 787,000 unique visitors who viewed 4.6 million pages, an average of 5.8 pages per visitor.

The numbers of unique visitors to www.anightlessordinary.org.uk closely mirror the resources available to promote the scheme. The launch period (February – May 2009) accounts for 37.4% of all unique visitors. In year two when Arts Council England had fewer PR resources the numbers are noticeably lower. Year one accounts for 70.5% of all unique visitors, year two 29.5%.

Unique website visitors by quarter
(Feb 2009 - March 2011)



The lack of an online ticketing function on the website was perceived as being detrimental; traffic driven to the *A Night Less Ordinary* site had to be signposted to individual theatre websites or box offices for young people to obtain their free tickets.

This was later addressed with the development of a new free ticketing portal by &Co and Axis Web Developments.

Brand

The name for the scheme was generated by a brand consultancy and tested in young people's focus groups. Its visual identity was developed through consultation with the theatre sector and a sample of the target audience.

Several venues and about two-fifths of the young people consulted, especially those aged 12-18 had reservations about the scheme's name - *A Night Less Ordinary*. The young people in particular said it needed explaining and that the promotional material could have been more direct, with clear headlines that this was an under 26 free tickets scheme.

'The branding of the scheme made it difficult to promote to our audiences, as we are a venue predominantly for under 11's and 90% of our shows are on during the day, not the evening. The typography and design relating to the brand was clearly targeting very different young people to the family audience we were trying engage'.
Participating Venue

Young people felt that the logo had overtones of film. Venues thought it worked well for the upper age bracket but less well for families as shows were not usually on at night-time.

For future schemes

The lessons learned have proved extremely valuable for Arts Council England's Media Relations Department. Much has been gained from working with imaginative and resourceful venues - acquiring new ways of communicating and promoting to a younger audience. What became clear very early on in the life of *A Night Less Ordinary* was that a longer planning phase that directly involved the theatre industry would have paid dividends with regard to the design and implementation of the media campaign; as well as raising awareness of the scheme amongst the sector.

National media campaigns are resource heavy and expensive to undertake successfully. The funds available to Arts Council England were sufficient to create the scheme branding and subsequent website, but too limited to sustain the output of content necessary to promote *A Night Less Ordinary* continuously. Where time and resources were targeted by Arts Council England's staff there were quantifiable results. The concentration of effort around the launch and year one celebrations led to discernable increases in website traffic and subsequent participation. If this level of activity had been sustained throughout the two years, then it is plausible to assume that participation rates would have been significantly higher.

PROMOTING A NIGHT LESS ORDINARY: VENUE PR AND MARKETING CAMPAIGNS

All venues used traditional marketing channels highlighting the scheme in brochures and leaflets, on websites and via local radio stations.

About two-fifths of participating venues used a range of different online and offline marketing approaches that were new to them to promote *A Night Less Ordinary* to younger audiences.

- One of the greatest achievements of *A Night Less Ordinary* was the rapid growth in membership schemes. Most participating theatres required young people to sign up as members before they could access free tickets. There has been a significant growth in the information now held on under 26 theatre going habits that will inform future programming and communication methods.
- Young Ambassadors promoted *A Night Less Ordinary* and specific performances and venues at university and college campuses, schools and colleges, clubs and groups and locations where young people spend their leisure time such as shopping centres, cafes, pubs and clubs.
- A few venues established young people's advisory groups who helped programme and promote the scheme as well as reporting on other issues that related specifically to their age group – pricing, transport, communication, trends and brand. Venues such as South Hill Park in Bracknell added a young person as a permanent board member to ensure under 26's had a voice in the organisation.
- In Cornwall *A Night Less Ordinary* benefited from the Paul Hamlyn funded Young Promoters scheme designed to give young people programming power, supporting them to programme and promote shows they think will interest not only themselves, but also the wider community. The Young Promoters are already working alongside many venues in Cornwall to put on theatre, dance, music and comedy performances, as well as looking to expand their programming to include film screenings, art exhibitions and festivals in the future.

NEW OPPORTUNITIES FOR YOUNG PEOPLE

The National Rural Touring Network (NRTN) saw potential for *A Night Less Ordinary* beyond free tickets and set up young promoters groups in Norfolk, Yorkshire and Somerset.

Encouraging younger audiences is a priority for rural areas where access to theatre is limited.

Supported by mentors, young promoters chose productions for their local community, involving their peers and learning about team work and project management. In Yorkshire they met theatre professionals to share practice and experience, a real benefit to the young people.

- Age-specific campaigns were undertaken through partnerships with children's centres, local libraries, leisure facilities, schools and crèches.
- Many venues put on special one-off events. The Library Theatre in Manchester ran an Open Day at the theatre to launch the scheme giving young people a chance to see rehearsals and attend workshops.
- Theatres are often part of a local authority led partnership aimed at increasing cultural participation and engagement across the locality. The Courtyard in the West Midlands worked with their local council to develop promotional material for *A Night Less Ordinary* aimed at encouraging cultural participation.

EVERYONE'S CONNECTING: USING SOCIAL MEDIA

A Night Less Ordinary was seen by its funders as an opportunity for participating venues to make innovative use of technological communications to adopt new ways of attracting young audiences.

'When we asked young people in our focus group about where they thought we should promote the scheme, a huge majority said Facebook'

Louise Wylie, Director of Media Relations, Arts Council England

92%¹² of venues surveyed used online social media to promote *A Night Less Ordinary*, often in conjunction with tried-and-tested audience development methods such as Young Ambassadors and special events.

'For A Night Less Ordinary we increased the frequency and effectiveness of our communication tools such as social networking, SMS, outreach workers, email, radio and outdoor digital screen advertising which we found particularly effective in helping to generate word-of-mouth. Anecdotal information suggested that these were the most effective ways of reaching this target group for our venue.'

The Drum, Birmingham

Venues that had programmes aimed at the under 26's prior to *A Night Less Ordinary* were well placed to use social media as a cost effective and attractive medium to promote the national scheme.

'We already used social media as standard for our marketing and had a member of staff responsible for this area, which is recognised as a key way of engaging these age ranges.'

Participating Venue

For others with limited experience of using social media *A Night Less Ordinary* gave the impetus to re-think how they might use it to communicate with different audiences.

'We used text (SMS) based software for the first time, and extended the scope of our social media activity.'

Royal & Derngate, Northampton

Venues set up Facebook accounts and Twitter feeds for the scheme – incorporating audioboos (a mobile and web platform for recording and uploading audio); YouTube videos; SMS broadcasting; and outdoor digital screen advertising. About one third of venues now run a Facebook site that is geared up to encourage young people into their theatres.

¹² 48 out of 52 respondents used social media to promote *A Night Less Ordinary*

Some venues are realising the further potential of social media as a channel for deeper engagement and conversation with audiences, rather than just for pumping out promotional information.

'We found that the use of social media was an invaluable way of communicating with our A Night Less Ordinary users. We have over 8,500 Facebook and Twitter followers and used this medium as the preferred method of communication to announce A Night Less Ordinary ticket releases as well as encouraging young people to participate in a dialogue with us regarding their experiences of A Night Less Ordinary. The immediacy of the communication enabled a much more effective way of gauging the popularity of the shows on offer. It has also had a discernible effect on our number of followers by advertising that we announce our ticket allocations on Facebook and Twitter on all our print, brochure and website.'

Birmingham Hippodrome

RSC Key has Facebook and Twitter accounts through which they put out 3 or 4 messages per day about offers, events and productions aimed at 16-25's. The Theatre Royal in Plymouth runs two Facebook pages, used for immediate feedback and quotes using their 'love it or hate it' forms. They have pro-actively recruited their 'Facebook groupies' as ambassadors.

Many venues reported that Twitter gets audiences who are in their twenties while Facebook is more popular with teenagers and people in their early twenties. Oxford Playhouse found twitter had an older demographic. *'We did a Punk Rock night for free on the A Night Less Ordinary scheme; we gave 600 tickets away to under 26's. We had live feed screens on twitter so they could tweet but we had a minimal amount of tweeting on the night. That was the point we realised that Facebook is a much stronger media than Twitter for this age group.'*

In addition to individual venue social media channels, the national *A Night Less Ordinary* Facebook group provided a resource for organisations and audiences to share information, cross promote offers and feedback on the scheme. As of May 2011, the page had 4,465 members.

'I think the most useful way to think about change is not in a technological way but in a social way. It's not all about the latest technology or which platform, it's about changing the way you are thinking about your engagement and where those conversations start with your audience. It's not all about online, it's about the blend of online and offline and if you can get that mix right it will be way more powerful.'

Jane Finnis, Director, Culture 24

Social media was not always the best way of reaching new audiences. Some venues such as The Theatre Royal, Plymouth didn't use social media at all for attracting families to their venue and relied on traditional audience development methods instead.

HOW DID A NIGHT LESS ORDINARY FIT WITH EXISTING AUDIENCE DEVELOPMENT INITIATIVES?

Before *A Night Less Ordinary* half of the participating venues did not have a specific audience development initiative aimed at young people. Most, if not all, theatres ran concessionary pricing schemes, but for the majority these were not integrated into audience development activity as part of a unified offer.

'Apart from our standard £2 - £5 concession off top price of tickets, The Drum had no pre-existing pricing scheme targeted at young people and A Night Less Ordinary has provided us with the catalyst needed to get this area of activity underway.'

The Drum, Birmingham

About half the venues had schemes intended to attract young people.

'Prior to A Night Less Ordinary the National Theatre was running a successful membership scheme for young people aged 24 and under called Entry Pass. We have integrated these two potentially conflicting initiatives by increasing the age limit on our existing scheme and offering every new Entry Pass member a free ticket for their first visit and £5 tickets after that.'

National Theatre

All venues with pre-existing schemes and discounts report that they have integrated *A Night Less Ordinary* into their existing working practices, although some have had to make alterations to their existing scheme.

'We have had to work to ensure there is not a clash with our existing student ticket schemes to avoid customer frustration that they have paid for a ticket they could have had for free. Now the terms of the scheme are well known and regularly publicised, this seems to be working well.'

Oxford Playhouse

'A Night Less Ordinary mostly complements all of our existing activity - though previously we were running a £3 ticket scheme for 14-26 years olds and A Night Less Ordinary has made this offer a little redundant! Mostly it offers us a great follow up to existing outreach work by being able to offer free places to those we work with who wouldn't ordinarily consider or be able to afford a trip to the theatre.'

Square Chapel Centre for the Arts

A few venues reported some negative impacts of trying to incorporate the *A Night Less Ordinary* into their pre-existing audience development initiatives.

'To a degree A Night Less Ordinary does undermine our existing schemes for under 30's and under 21's, for a number of reasons. Firstly, as our under 30 offer has a price of £15, the big jump in price makes it difficult to encourage people under 26 to make the step from their first taste/experience for free to becoming regular theatre-goers. Secondly, our Young Friend of the Almeida scheme (set-up for students who have participated in projects with our outreach programme who wish to continue the relationship) provides tickets at £3 for the first Monday of each production. The introduction of Arts Council England's free scheme seriously undermines the value of the offer to these young people.'

Almeida Theatre

DELIVERING A NIGHT LESS ORDINARY

Who did venues target?

Participating venues reported that they focussed on attracting the following age groups:

- **Young families** (46%)

'We prioritised young parents and their children as we wanted to engage with this group who we had not previously actively targeted.'

Half Moon Young People's Theatre

'Young people and their families are probably the most difficult group and we're not by any means there yet. We wanted to target people who had a fledgling habit for theatre-going in the less-advantaged areas of Leeds and what has come from that is that they are now trying things which are less mainstream.'

West Yorkshire Playhouse

- **11 – 15** (40%)

'We worked with secondary schools to provide access to theatre for the 'first' time. We used specific product that we had to do this i.e. NT's Twelfth Night, Rambert Dance. We prioritised this group to complement the work of our Creative Projects department, and do some proper 'grass roots' audience development.'

Participating Venue

- **16 – 19** (85%)

'We targeted youth groups and 6th forms colleges to encourage independent theatre going; offering non-curriculum performances and making attending a theatrical experience a more enjoyable experience and creating a theatre going habit.'

Participating Venue

- **20 – 25 (60%)**

'It was an age group that was under-represented in our audience.'

Participating Venue

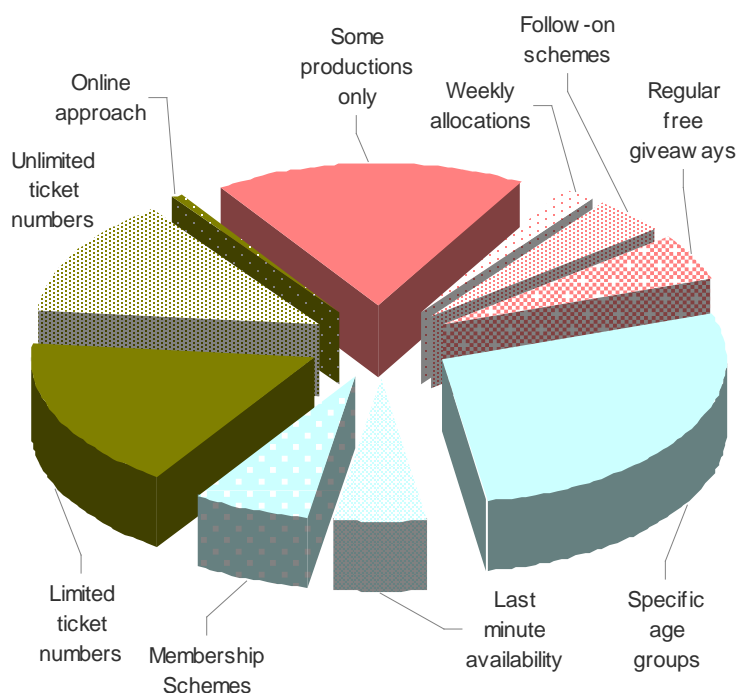
- **Students (62%)**

A Night Less Ordinary gave us a new focus to engage with students and a very specific promotional focus in places like Fresher's Fair, Alternative Fresher's Fair.'

Participating Venue

Releasing and booking tickets

The venues involved in *A Night Less Ordinary* were able to develop their own methods for releasing tickets to participating young people and children.



Approaches varied considerably, often shaped by organisational capacity and expertise. Some venues had very limited numbers of tickets for certain productions and performances (sometimes as few as a single pair) others had considerably more depending upon the type of grant award they received. As the scheme continued feedback from the three Peer Learning Days alongside the work undertaken by Arts Council officers and regional audience development agency staff started to shape the delivery of the scheme.

In the spirit of a pilot project successful approaches were identified, communicated and adopted – lessons learned by organisations such as how to minimise no-shows were shared and adopted (where needed) throughout the partnership.

Approaches for releasing tickets included:

- **Quota systems**
 - numbers of tickets limited per person - either by week, month, season or year
 - tickets limited to specific productions
 - used mainly in venues with high demand, limited ticket availability or in conjunction with partner venues as part of a consortium
- **Unlimited allocation**
 - as many tickets as under 26's would like or are able to access
 - very few theatres adopted this approach
- **Timed announcements**
 - announced by venues using email, SMS, Facebook, Twitter etc
 - often giving 24 hour notice of availability
 - usually linked to *A Night Less Ordinary* specific box office opening time and date
 - used to help reduce no-shows, which occurred if the interval between being allocated a ticket and collection was too long
 - a very small number of venues could link this to their online booking facilities

USING TECHNOLOGY EFFECTIVELY

The Barbican, London, spent time at the beginning of the project developing a system that would enable young people to book *A Night Less Ordinary* tickets online.

The whole scheme is now administered via a mini-site easily navigated to from the organisation's main website. The Barbican also took a holistic approach to the scheme pledging to give away 20,000 tickets to theatre performances via *A Night Less Ordinary* and an additional 10,000 tickets to other arts events.

By increasing the number of tickets and ensuring a cross-art approach the Barbican has been able to successfully manage its 10,000 strong membership and encourage young people to try a range of events.

- **Age specific tickets**
 - allocation of tickets to specific age groups e.g. 21-25 rather than all ages under 26 in order to reach a specific identified audience type

- **Day specific free tickets**

- regular free giveaways e.g. every Wednesday night

Theatre by the Lake is part of a consortium in Cumbria and has had success regularly giving away tickets every Friday. The *'Friday Freebies'* now needs no marketing activity as a queue forms every week at 12pm when the tickets are released.

'At Sheffield, we had a complicated A Night Less Ordinary sign-up process which we abandoned. We released tickets on the first Tuesday of every month, you could book online, and we offered greater availability on our produced work. Many A Night Less Ordinary people came at least twice and they were new to us, they also supported our produced work. Interestingly, paid tickets increased and concessions have grown'
Sheffield Theatres

- **First come first served**

- used mainly in year one - it was very time consuming for box office staff over short, concentrated periods each month and was perceived as becoming the preserve of 'those in the know' who would usually get the best tickets before others realised they had become available

- **Follow-on schemes**

- heavily discounted tickets offered to encourage A Night Less Ordinary users to keep coming once they have used up their allocation or if they have been unable to get tickets

The problem of 'no shows'

At the peer sharing event in October 2009, several venues raised the issue of non-collection of tickets.

'There were always difficulties with A Night Less Ordinary bookers sometimes not collecting their tickets - and anecdotally from taking telephone bookings it sometimes seems that bookers are extremely unaware about what the work is about or even what venue we are, and they will simply book to come because it is free and then choose whether or not to turn up on the night.'

Participating Venue

Young people would reserve tickets and then fail to turn up to collect them and attend the show. On average, theatres recorded 15% of no shows in the early stages of the project.

'In the first 6 months of A Night Less Ordinary we made 2,220 tickets available. 1,516 young people said they'd like them. 730 people actually collected them - a third of what we offered. So we approached it differently, working with our cultural development and Find Your Talent teams who work directly with young people.' Participating Venue

Venues experiencing this difficulty put a series of practical solutions in place to mitigate this. Their suggestions were disseminated to all venues in the scheme.

Participating venues suggested that:

- Tickets should only be made available 2-3 weeks before a show, rather than 2-3 months, which was common practice early in the scheme.
- It is important to understand that young people are learning to negotiate the adult world. They tend not to plan ahead but make immediate decisions about what to do. Marketing practice works best through the use of technology that talks directly to young people, provides reminders and creates a two-way dialogue so they can let venues know if they can't make it.
- Adopting a 'two strikes and you're out' approach or by having some kind of warning system significantly reduced the number of no shows.
- By adding value to the free ticket young people were more likely to turn-up.

'I said to some young people, do you want to come and see this production, it's a free ticket. They all said yeah. I said 3 o'clock that afternoon; you get a text saying there's a party, what do you do? Well, we'll go to the party. What happens if I charge you £2 for that ticket? They said - well it depends whose party it is. Now that's a massive jump from no I'm not coming to it depends on whose party it is. So we thought about that, it's an ownership thing.'

Customs House, South Shields

'Our Guest List is a season ticket scheme for young people, giving tickets to plays, and some extras. However, we were only giving away 33% of these tickets at first. We refined this by adding more extras to make it special - a welcome pack, loyalty card, tours, workshops, cast parties, invitation to rehearsals and exhibitions at Royal Exchange and discounts in shop and café.'

Royal Exchange, Manchester

Reaching the hard to reach young audiences

Venues including The Nuffield Theatre Southampton and Oxford Playhouse targeted 'hard to reach' audiences that had never been to their theatre before.

'Hard-to-reach is not a good phrase to use; it's not a good use of words. Turn it around: it's theatres that are hard to access. They need to find ways to be exciting, relevant, interesting, to break down barriers to attendance.'

The Nuffield Theatre Southampton

Venues specifically targeting ‘hard to reach’ audiences through *A Night Less Ordinary* reported (at the three peer sharing days) on a variety of approaches they used to encourage new attenders into their theatres.

- They gave specific productions their free ticket allocation where they knew a show’s content would be of interest to the under 26’s – including pantomime tickets to encourage families.
- They aimed to demystify the process of going to the theatre by making relationships with young people, meeting them on the night and arranging special events, like party nights with DJs, live music, to make it more of an experience.

“Our Front of House and Box Office team has had to learn that we have a different audience who may not know what our theatre terms mean and the etiquette of theatre going. This has been a challenging but useful exercise in looking at the way we welcome our audiences.”

Participating Venue

- Theatres at the peer group days commented that they have become more aware of not using jargon or terms associated with the theatre such as ‘Box Office’ to ‘Ticket Office’ as this was off putting.
- Theatres worked in partnership with the people and organisations – ‘gatekeepers’ that work with hard to reach children and young people on a day-to-day basis.

‘A Night Less Ordinary enabled us to work with Cumbria Youth Support Services and Cumbria County Council to build relationships with group leaders and introduce young people to the theatre who have been traditionally considered ‘hard to reach’. The 11-19 group were our priority as the people least likely to come to the theatre. We wanted to make the most of this opportunity and break down the barriers that in normal circumstances would prevent them coming.’

Theatre by the Lake

- They created and supported ‘advocates’, young people who actively promoted the theatre as a place to go and enjoy with friends.

“A lot of legwork and encouragement is necessary: meeting groups and organisations, county council, social services, etc to get their support and to talk about theatre to people who may never have been, to break down barriers and reassure them so they will be less ‘afraid’ of attending.”

Nuffield Theatre Southampton

- Some used existing, or developed new links with schools, colleges and organisations that support young people.

'We targeted our ticket allocations through schools, Sure Start centres and young offenders groups. We followed up with tailored messages on why they might want to come to the theatre: i.e. think of it as a cheap date, see a benefit and a value. In some ways ALL children are hard-to-reach in that they always need an adult with them; in the case of the Junction our catchment area includes outlying villages so there is also a geographic barrier.'

Cambridge Junction

'Once given the go ahead by Arts Council England to extend the free ticket offer to group bookers, we allocated tickets to groups. Unsurprisingly it is difficult to engage with hard to reach young people on an individual basis and this change in the A Night Less Ordinary's guidelines allowed us to work with service leaders to bring groups of young parents to the venue.'

Half Moon Young People's Theatre

Monitoring and data capture

Most, but not all venues, collected the minimum data asked for by Arts Council England as part of the terms of their award. More than half struggled to fulfil this requirement due to box office systems that were either not fit-for-purpose or too inflexible to capture non-standard data (such as tickets with a value of £0) or due to difficulties in extracting the data.

Many organisations started the scheme with administration-heavy data capture methods, leading to time-pressure on box office staff. This problem was exacerbated because the first few months of the scheme were very busy as young people joined *A Night Less Ordinary* for the first time.

A small, but noteworthy number of theatres, needed to return to paper-based data capture methods that were retrospectively added to box office databases or remain stored outside of the main system in a different format.

As time progressed most box office staff became more flexible in their approach. Issues relating to young people's lack of suitable ID or documentation containing their home address were (in the main) overcome – mainly through greater trust and acceptance of information without documentation.

***A Night Less Ordinary* on line booking facility**

Feedback from young people after the first year of the scheme identified that a lack of consistent online ticketing provision was a real barrier to genuine first-time attenders and that young people were having difficulty in getting tickets. In response to this, Arts Council England funded &Co and Axis Web Developments to develop a new free ticketing portal, based on the proven digyorkshire.com platform.

This portal used a tried and tested platform to provide a searchable listings database and a bespoke fully integrated ticketing system and gathered this feedback from users:

- **70%** of respondents said that they would prefer to book tickets online.
- **80%** hadn't actually booked for *A Night Less Ordinary* before the ticketing site was launched.
- **80%** of the tickets available to book on this system had been taken up, with the majority of shows selling out.
- A key finding was that people visited the site to look for what was available rather than to book for a specific show.

Source: &Co user feedback from the A Night Less Ordinary on line booking facility

THE CHALLENGES FACED BY VENUES

In the 2011 survey venues participating in *A Night Less Ordinary* were asked to identify factors that adversely effected their management and delivery of the scheme.

- **Insufficient lead in time.** *A Night Less Ordinary* went from inception to roll-out very quickly. Venues that spent time planning their approach often started more slowly but benefited over time from enhanced approaches, creative solutions and incorporation of the scheme into their existing medium-term strategic audience development plans.

As a result of the short start-up time many venues experienced the following difficulties:

- Pressure to implement the scheme quickly meant some venues felt they did not fully explore the possibilities for programming, promotion and delivery.
 - This led to some venues offering as many tickets as they could to whoever wanted them rather than adopting an approach that would have produced longer-term benefit.
 - Some venues reported that it was difficult to gain staff buy-in as the benefits of the scheme took time to materialize and understand.
 - Some venues that had existing schemes aimed at attracting young people and children didn't have sufficient time to integrate *A Night Less Ordinary* into their current activity or to effectively differentiate it.
- **Staff capacity and resources.** *A Night Less Ordinary* was perceived as being administratively heavy. Participating organisations reported that data collection was time consuming and complex and that the audience development work required to reach young people and children was lengthy. This was especially an issue for consortia venues, who had the added challenge of sharing young audiences.
- **Many theatres reported that their box office systems were too inflexible to deal with free tickets.**
- Due to the length of *A Night Less Ordinary* some venues reported difficulties due to **changes in lead staff** and the loss of knowledge specific to the project.
- **Inadequate on-line resources and capabilities** - particularly marked in Local Authority run venues.

- **Scheme restrictions.** The rigid guidelines and regulations were seen by many of the participating venues as a limiting factor when trying new and innovative ways of working.

‘Our venues in Cornwall found it quite a cumbersome scheme to manage, and the burden often fell upon box office staff - often at a time when they were at their busiest, so getting young people to come along to fill in forms wasn't always easy.’

Cornwall Consortium

- **Over ambitious targets.** A number of venues reported they over estimated their ability to successfully undertake and that their target was too great considering their audience catchment area and its composition.
- **Lack of suitable product for the target age groups.**

The data for this section was provided by the venue interviews and venue survey.

THE PRODUCER'S PERSPECTIVE

Theatre industry producers (*including members of the Independent Theatre Council (ITC), Society of London Theatres (SOLT) and other commercial producers*) were consulted about a range of issues relating to young people and the theatre industry as part of this evaluation.

Support for a national scheme

Producers generally welcomed the principle of a national scheme. Although soundings in the first few months of *A Night Less Ordinary* found a mixed response, as the scheme evolved, attitudes became more positive, although some still had reservations. The theatre industry acknowledged the importance of DCMS support for *A Night Less Ordinary* in creating an opportunity that should be made the most of. The sharing of good practice and learning about young audiences was perceived as valuable as was the inclusive industry approach.

It's not all about price

Most of the producers consulted did not share the view that price was the real barrier for young people.

‘Pricing is based on some odd assumptions - teenagers may not want to go; theatres usually offer concessions for over 65's; but a 25 year old on a low income is expected to pay full price; by their late 20's they may have children and not much money’.

Theatre Producer

Some producers, including members of the Independent Theatre Council (ITC), Society of London Theatres (SOLT) and some commercial producers did not participate in *A Night Less Ordinary* because they felt that giving tickets away demeans the value of their product. Their view is that *'if a monetary value were to be placed on theatre tickets, audiences would appreciate their worth and the costs of mounting a show'*.

'We feel that some purchase commitment should be made by the potential audience member; that a value, however much it is subsidised, is attached to the ticket'.

Theatrical Management Association (TMA)

'I wish we could spend time educating people that the price of a theatre ticket reflects the value of seeing the show, of enjoying themselves and being entertained.'

Theatre Producer

Some theatre producers questioned *whether A Night Less Ordinary* had increased access beyond those who were already attenders of the theatre, noting how young theatre-goers who are sharp and bright will quickly latch onto opportunities for free tickets.

Is the product right?

A Night Less Ordinary fuelled the debate on whether some of the work created by commercial producers has sufficient appeal to independent young people in their early 20's.

'Focusing on price as the barrier allows us to absolve ourselves from thinking about whether the work we produce is good enough to make them want to come again'.

Theatre Producer

Others questioned whether theatre was a good experience for young people. Some negative preconceptions about young people held by some of industry producers also emerged.

'Young people want to take photos, talk and use their mobiles – this behaviour is at odds with the traditional expectations of theatre audiences.' Theatre Producer

The impact of the scheme

Many of those consulted were unhappy with the genesis of *A Night Less Ordinary*. They understood that the rapidity of the scheme's conception and delivery meant that new working practices had to be developed throughout the life of the scheme, though they were unsure that the appropriate measures had been established in order to safe-guard their commercial interests.

TMA articulated an early concern about *A Night Less Ordinary* on the negative impact the scheme would have upon the revenues of touring companies.

'It is a concern that the scheme does not take into account the mixed programme promoted by the majority of regional theatres. Not all theatres present a wholly in-house produced programme. This scheme will require theatres to negotiate with touring companies and commercial producers and it is already clear that many will not agree to participate in an audience development scheme which could have a major detrimental effect on their box office income.'

TMA

Many touring productions had been signed-up a year before the launch of *A Night Less Ordinary*. Pre-existing contracts made no reference to free tickets or the arrangements that needed to be in place if the scheme was going to be acceptable for producers and venues alike.

'As producers we get nothing for the ticket and what is an issue for us is that these are subsidised tickets and that some part of that subsidy should be going into the box office pool and onto us. We experienced one venue that could not show us how they were spending the A Night Less Ordinary money.'

Commercial Theatre Producer

There was a feeling amongst the producers (predominantly) in year one that they had lost out financially because of *A Night Less Ordinary*. Grants went to venues; often touring companies received no payment in lieu of the free ticket or the associated lost income if that ticket had been sold at full face value.

Their other main criticism of the scheme was that it didn't take into account the different types of financial arrangements that existed. The financial deals between venues and companies vary considerably, being either guarantees, splits, first and second calls or hires. Touring companies are dependent on venues for their share of box office revenue and given such variations in deals it has been difficult to establish any standard approach for dealing with the revenue implications of *A Night Less Ordinary* for touring companies: this often resulted in tensions in venue/producer relationships.

Some venues have shared their project funding with producers (The Malvern Theatre gave English Touring Theatre 70% of its award, thus sharing the risk) whereas others informed producers that their funding was being used to support additional marketing and communication activity. This approach was particularly problematic for touring companies who are working with a variety of different venues each interpreting *A Night Less Ordinary* in very different ways - some were sharing the risk, others were expecting producers to provide free tickets for one or more performances without any financial compensation from the venue or the scheme.

Playwrights' rights

An unexpected outcome of *A Night Less Ordinary* was the negative impact it had on playwrights, whose royalties accrued through ticket sales for their productions were reduced. It has not been possible to quantify this figure due to the number of venues and the volume of productions that took place over this two year period

Should young people be the focus?

There were, and remain, differences in opinion as to whether young people are the age group to concentrate upon. About half of the producers we consulted felt that theatre attendance is closely linked to life stage, and that it would be more valuable to concentrate resources and effort upon people in their late forties to early sixties, who are perceived as having greater disposable income and who more closely match the age profile of current theatre audiences.

'The theatre audience is renewable. For teens and early 20's theatre attendance doesn't really suit. It is not a problem so does not need a solution.' Theatre Producer

Conversely there were some very passionate appeals that the work with under 26's should continue. One key argument for continuing to invest in this age group was the impact mobile technology and social media has had upon young people compared to their parents' generation. There were concerns that theatrical performance and the theatre experience per se, was at odds with young peoples' interests and that the under 26's would become a lost generation. Those who believed that theatre attendance is closely linked to life stage argued that this concern was true for previous generations, but others were worried that new forms of media would continue to be pre-eminent with this group as they became older – undermining the argument that theatre attendance was predicated (in part) by life stage.

Schemes which enhance the experience and create positive expectations of theatre-going for young people and a sense of ownership of their local venue were perceived as beneficial. There was an acknowledgement that under 26 is a broad age range and that funding would be more effective if it was targeted at young people who are both disadvantaged and unlikely to go to the theatre as independent attenders or at young adults who make their own decisions about going out - rather than going with their families or children taken by their parents.

Putting the Industry at the heart of future national projects

Given a longer lead-in period industry bodies (ITC, TMA, NODA, SOLT and The Society of Authors) and producers said they would welcome the opportunity to input into the design and implementation of any future scheme.

Producers as the suppliers of product to theatres felt this is especially the case as they are *'the engine house of theatre economy'*.

As an organisation with 2,500 members, NODA (National Operatic and Dramatic Association) would welcome increased input into the design of any future projects - lessening the divide between the amateur and professional sectors. Amateur companies generally hire theatres on a commercial basis to stage their shows. In at least six instances theatres in the scheme contacted regular young attenders at amateur productions to offer them free tickets, tickets that they would normally have purchased. The amateur companies lost revenue - in some cases this was the difference between break-even and a loss.

Producers and touring companies remain enthusiastic about being part of future theatre initiatives – though they would be wary of anything that they hadn't help fashion.

THE ECONOMIC IMPACT OF A NIGHT LESS ORDINARY

This section assesses the economic impact of the *A Night Less Ordinary* pilot scheme on its four main stakeholder groups: DCMS and Arts Council England as the funders of the projects; the young people who used free tickets; the participating venues; and other, wider beneficiaries. The analysis concentrates on economic impacts over the lifetime of the scheme and pauses to consider longer term effects before drawing some conclusions on its economic impact.

How effective was the project at getting young people to try theatre?

DCMS, through Arts Council England, provided a subsidy to theatres so that it could offer free tickets to the target age group. This evaluation defines the effectiveness of removing the cost barrier in attracting new participants to theatre, and therefore what value for money the project offered.

DCMS and Arts Council England made an investment of £2.39m¹³ in the scheme. Survey results demonstrate the scheme was successful in attracting a total of 396,687 attendances from 79,977 participants, with young people who accessed the scheme tending to go more than once. This means that free theatre tickets were delivered at a cost of £6.02 per attendance and £29.85 per participant.

This is, however, a too simplistic view of policy effectiveness. Some young people would have paid to go to the theatre anyway, without any ticket subsidy. These people represent policy 'deadweight'. They could not be excluded from the scheme but they were not the primary target audience of young people who are prevented from enjoying theatre because they cannot afford, or are unwilling, to pay for a ticket. It is the number of these young people that were encouraged to attend the theatre that is one of the true measures of the effectiveness of *A Night Less Ordinary*.

Policy deadweight

To estimate deadweight attendance and participation, the total attendance and participation figures need to be adjusted for those that would have paid to go to the theatre anyway. This can be done on the basis of responses young people gave in the &Co survey¹⁴. 37% of young people stated that 'Yes' they would have gone anyway; while 33% responded that they would 'Maybe' have gone. The remaining 30% stated that they would not have gone without a free ticket. Taking the 'Yes' answers alone gives a low scenario for deadweight attendance. Adding in the 'Maybe' answers as well gives a high scenario for deadweight attendance. The mid-point between these two estimates

¹³ These figures relate only to the £2,387,447 investment from DCMS; they do not reflect any supplementary investment or spend by venues on extra staff time and resources to implement the scheme.

¹⁴ Response figures have been taken from the participation summary table on page 20. The 'would not have gone' response has been rounded up to 37%, so that the sum of all responses equals 100%.

serves as a reasonable approximation of the impact. The following table demonstrates what this range of responses means for the number of deadweight attendances and deadweight participants.

Scenario	Deadweight share	Deadweight attendances	Deadweight participants
Low (‘Yes’ only)	30%	119,000	24,000
Medium (‘Yes’ and 50% ‘Maybe’)	47%	184,000	37,000
High (‘Yes’ and ‘Maybe’)	63%	250,000	50,000

The level of deadweight is significant, between 30% and 63%. The policy instrument therefore appears to be quite blunt, with transfers to existing theatre participants accounting for a significant proportion of total attendance and participation. That additional new uptake of tickets was comparable to existing demand for paid for tickets suggests that while price is important, other non-price factors come into play in determining whether to attend theatre. From the focus groups with young people these include the perception of going to the theatre as a recreational choice for young people. This is echoed by the direct survey responses of first time attenders who cited “not knowing if they would enjoy it”, “not knowing it was on”, and “just didn’t think about it” as important barriers to their participation.

Policy impact

Despite the level of deadweight, it needs to be recognised that *A Night Less Ordinary* successfully generated a substantial number of additional attendances and participants. This is demonstrated in the table below for the same range of deadweight scenarios.

Scenario	Additional share	Additional Attendances	Additional Participants
Low (‘Yes’ only)	70%	278,000	56,000
Medium (‘Yes’ and 50% ‘Maybe’)	54%	212,000	43,000
High (‘Yes’ and ‘Maybe’)	37%	147,000	30,000

The scheme was thus responsible for up to 56,000 additional participants, and up to an additional 278,000 attendances – a significant achievement. This allows for the

calculation of cost per additional attendance and cost per additional participant. These are summarised in the following table.

Cost per additional attendance and participant

Scenario	Cost per additional attendance	Cost per additional participant
Low ("Yes" only)	£8.60	£42.65
Medium ("Yes" and 50% "Maybe")	£11.25	£55.80
High ("Yes" and "Maybe")	£16.27	£80.68

The unit costs of the scheme increase substantially if one concentrates only on additional young people who were encouraged to attend by the free ticket offer. This reinforces the view that the scheme was not as targeted as it could have been. Having said that, cost per additional attendance does not seem out of place in comparison to what one might generally expect to pay to go to the theatre. TMA audience data states that the average price of a ticket is £19.68: In London this average figure rises to £36.20¹⁵. Cost per additional attendance also tallies well with the amount young people stated they would be willing to pay to see a similar show on another occasion, at £14.87 within London and £13.32 outside of London. These expressions of willingness to pay sit between low and high estimates of cost per attendance.

Numbers of additional young people who attended and participated in theatre give an impression of how well the scheme met its central objective of increasing access to the theatre for young people. Cost per additional attendance and cost per additional participants show how cost effective the scheme was in meeting this objective. These estimates, while instructive, do not take account of a number of further economic impacts from the increase in theatre participation delivered by the scheme. The following sections explore these impacts with particular reference to young people and the theatre industry.

What was the economic impact on young people?

The previous section shows that *A Night Less Ordinary* increased theatre participation and generated a substantial number of additional theatre attendances among young people below the age of 26. It is important to consider what economic benefits that they have enjoyed as a result of the project.

¹⁵ TMA Audience Data Collection & Analysis, June 2011, states that the average price of a ticket is £19.68. SOLT (Society of London Theatres) Box Office Report for 2010 states that the average ticket price paid was £36.20.

Evidence generated by DCMS¹⁶ suggests that engagement with live arts events is associated with improved wellbeing. The research converted the rise in well-being in a monetary figure, using an approach known as ‘income compensation’. They found infrequent arts attendance equated to a £3,700 increase in annual household income. More regular (weekly) engagement is associated with bigger increases in wellbeing; which equates to a £9,000 increase in annual household income¹⁷. These figures are highly tentative and likely to be overestimates for a range of reasons. Nevertheless we use them here to explore the potential for using well-being data to evaluate practical policy interventions.

This is the best evidence available for providing a basis for assessing the economic benefits that young people felt from A Night Less Ordinary. These wellbeing effects need to be carefully applied so as not to overestimate the benefits felt by young people and cannot be applied to all the additional participants attracted to theatre by the scheme, since there is no survey data on the frequency with which they were attending other theatre performances or other similar cultural events. Instead, we concentrate on the 6,800 young people who said they attended theatre for the first time as a result of *A Night Less Ordinary*. Some of them might have been displaced from enjoying other cultural activities that would have a similar effect on wellbeing, such as the cinema. Survey results suggest that this was the case for 50% of all young people. Applying this displacement effect to first time attenders gives a total of 3,400 young people who were first time attenders who were unlikely to have engaged with an alternative cultural experience outside of the theatre. Assuming these individuals attended just one theatre performance over the two years of the scheme, allows us to use the wellbeing estimate for once a year engagement.

This gives an estimated benefit of £12.58m.

As these young people said that they are willing to pay for similar future experiences, we can further assess the benefits they gained through the scheme. In London young people said that they would be willing to pay an average of £14.87, (outside of London, an average of £13.32). The benefits of the scheme can be indicated when a rough average for willingness to pay of £14.00 is applied to the number of additional attendances generated by the scheme. The willingness to pay benefits to young people under the three policy deadweight scenarios used above is described in the table below.

¹⁶ DCMS (2010) Understanding the Value of Engagement in Culture and Sport, available at <http://www.culture.gov.uk/>. The subjective wellbeing estimates used in cultural appraisal are at an early stage of development and must be treated with caution, and certainly not understood to be a definitive assessment of the benefits of the project. The DCMS report contains a full discussion of the strengths and weaknesses of the approach. That said, these are the best wellbeing estimates available and can be usefully used as an attempt to monetise benefits accruing to young people as a result of this project.

¹⁷ DCMS (2010) includes a full discussion of the problems encountered in producing subjective wellbeing estimates. Particularly important is the possibility that engagement with the arts is linked to a number of other lifestyle factors that also have an impact on reported wellbeing, and are difficult to statistically separate.

Willingness to pay benefits estimates

Scenario	Willingness to pay benefits
Low (‘Yes’ only)	£3.89m
Medium (‘Yes’ and 50% “Maybe”)	£2.97m
High (‘Yes’ and ‘Maybe’)	£2.05m

The willingness to pay estimates shows that young people who would not have gone to the theatre if *A Night Less Ordinary* had not happened have enjoyed some substantial benefits from theatre attendance. Whilst their free ticket may not have affected their enjoyment of their theatre experience, because they did not have to pay for their ticket meant freed up disposable income to spend on other activities which would provide them with economic benefits. Willingness to pay gives lower benefits than the subjective wellbeing estimates, but this is to be expected since willingness to pay only measures one specific experience rather than the subjective wellbeing benefits from more general pattern of engagement.

Direct evidence from venues and young people supports the idea that young people experienced an improvement in their wellbeing as a result of the scheme. Some venues (Sheffield Theatres, West Yorkshire Playhouse) report a growth in the numbers of young volunteers who came into the venue through *A Night Less Ordinary*. Other venues now have young board members and ambassadors as a result of the scheme. The value of such opportunities includes increased social capital, the promotion of active citizenship, stimulation and increased self esteem – all of which are likely to foster further benefits. Indeed, young people said in focus groups that the experience of going to the theatre has changed their attitudes and they now feel more positive about it.

Although the scheme provided free tickets, it was not completely effective in removing the cost barrier to theatre attendance for young people because there remained some hidden costs of participation and attendance, in particular costs of transport required to get to the venue and the time required to take in a show. Travel costs were shown to be relatively small, with the survey showing that average transport and parking costs of £4.98 in London and £4.27 outside of London. Time costs are more difficult to measure, but the result that 50% of survey respondents stated that they would have gone out elsewhere had they not attended the theatre suggests that time costs are an important consideration for many young people.

What was the economic impact on participating venues?

This section assesses the economic effects of *A Night Less Ordinary* on participating theatres. The theatre sector received £2.39m to implement the scheme. This gave the

theatres an exciting opportunity to try innovative ways of engaging with new audiences. Theatres recognised this, and the scheme was successful in leveraging the support of the theatre industry with many venues developing their own linked initiatives to attract young audiences or allocating additional staff resources to implement the scheme. The opportunity to reach new audiences in new ways was complemented by commercial benefits for a number of participating theatres.

'We estimate that an extra 3,000 people have been through the building with a significant additional spend on bars and catering. In addition, we have sold significant numbers of discounted tickets to the target groups'.

Participating Venue

41% of participating venues repeated this sort of message, stating that *A Night Less Ordinary* has brought commercial benefits to their organisation. This is supported by evidence relating to additional theatre revenues brought in by the project.

Whilst the ticket to see a show or performance was free, under 26 ticket-holders made an important monetary contribution to the participating venues as they complemented their enjoyment of the performance with programmes, refreshments and merchandise sold at the venue. The increased footfall reported as a result of the scheme often therefore led to additional revenues for participating theatres. The following table shows that the average spend by young people under the age of 26 tended to be around £5 per visit.

Average spend by under 26's with participating venues

	≤15	16-18	19-21	22-26
London	£7.27	£4.93	£4.38	£4.99
Non London	£4.89	£4.59	£4.34	£5.42

With additional visits being in the range of 147,000 (where high deadweight is assumed) to 278,000 (where low deadweight is assumed), and assuming an average spend of approximately £5.00, we see a source of additional revenue for theatres. This would range between £0.73m and £1.39m. In addition to the young people who used the free tickets, some venues in the survey report that young people also bought tickets for other shows that were not included in the *A Night Less Ordinary* scheme. As an example at the Barbican 37% of the freeB members have bought non freeB tickets generating additional revenue of £95,000.

'We did find that young audiences often brought adults along with them, so the scheme allowed us to sell tickets to new audiences of adults too'.

Participating Venue

A second source of additional revenue benefited theatres because of the scheme. The availability of free tickets for young people encouraged older people outside of the target age group to go to the theatre as well. This was important for theatres because these attenders paid for their tickets, and also bought merchandise inside the theatre.

Based on survey results, an estimated 130,000 companions attended the theatre with young people. Taking the TMA average ticket price of £19.68 and an average in theatre spend of £7.80 on refreshments, programmes and merchandise gives total theatre revenues of £3.57m. Of course, not all companions would only have attended the theatre because of the free tickets provided to young people. Survey results report that 43% of companions would not have come in the absence of the scheme, with this figure rising to 67% when those who 'Maybe' would have attended are included. Focusing only on additional theatre attendances by companions gives a total increase in theatre revenues directly attributable to the project in the range of between £1.54m and £2.39m.

Combining additional on-site expenditure by young people with ticket sales and other spending at the venue by their companions gives an increase in revenue in the range of £2.27 to £3.78m¹⁸.

Whilst these financial impacts are clearly important for a number of venues, it is worth remembering that other venues have commented that the value and effectiveness of *A Night Less Ordinary* should not be measured solely in financial terms; that there were a number of further benefits for theatres involved in the project.

'It's not a commercial scheme, it's an altruistic one. Commercial benefits are not the yardsticks by which this scheme should be judged'.

Participating Venue

'We're in the early days of seeing the benefit. It has enabled us to do a huge profile raising exercise about our business in our catchment area - about our work, the range of discounts/free tickets available etc. We've received great press coverage too, and developed some excellent new relationships in the area. While this doesn't deliver immediate commercial benefit, it's a really important part of a much bigger picture in developing our audiences and our profile in our catchment area'.

Participating Venue

Venues also report that the scheme has enhanced their reputation amongst this age group and those booking with them in mind, such as families and schools.

What is the economic legacy of the project?

The project has the potential to leave an economic legacy of increased frequency of participation in theatre. This is good for young people, who obtain wellbeing and other

¹⁸ It is worth stressing that these benefits apply only to participating theatres. They not take account of any economic impacts on other theatres that did not participate in the scheme and other wider industries that might have enjoyed custom from *A Night Less Ordinary* participants had the scheme not run.

economic benefits from attendance at theatres. And this is good for theatres that benefit from increased audiences and larger revenues.

It is too early to tell how strong this legacy effect will be, with the scheme closed in Spring 2011. The survey results do give an indication of how effective the scheme might be in sustaining increased engagement with theatre among young people. 81% of respondents stated that they would be likely to go to another theatre performance as a direct result of the scheme. When applied to participation of around 80,000 young people, this shows that the scheme has a legacy of about 65,000 participants. This is an important result, because lasting participation has the potential to deliver substantial wellbeing benefits for young people and business opportunities for theatres in the future. It is difficult to quantify these benefits accurately, and making projections into the future is probably inappropriate for an evaluation, but some simple calculations illustrate what the magnitude of these benefits might be.

Consider that if just 10% of those young people who had never attended theatre before participated in theatre once a year for the next three years, on the basis of previous calculation this would deliver wellbeing effects for young people of around £1.20m per year to a total of roughly £3.50m¹⁹, even if they had to pay for their tickets. The benefits of regular participation are supported anecdotally by evidence from young people and their parents.

'Watching a lot of different things helps you practice as a person. It gives ideas if you want to be an actor or actress. You can think I would like to go down that route. More inspiration and ideas of what you want to do'.

Young audience member

'I took young people to the theatre a number of times. Without free tickets they would not have gone and in every case it was their first experience of live performance. I found the free tickets of enormous benefit to them and great pleasure to me.'

Parent

"It's been brilliant. He hadn't been much before and he's been to all sorts of things you wouldn't have thought of. He went to a ballet and really enjoyed it – a 13 year old boy would never have been to anything like that."

Parent

If just 10% of the 65,000 participants who said that they would attend theatre again as a result of the scheme attended once a year for the next three years and spent just £10.00 on tickets and other merchandise they would contribute roughly £0.20m to theatre revenues over three years. If 50% attended this figure would rise to approximately £1.00m. This point about business development is supported by several venues that think that the largest benefits of their involvement in A Night Less Ordinary will be realised over the next few years and that the legacy and associated strategies of the

¹⁹ Discounted to present values at a rate of 3.50% as recommended by HM Treasury Green Book guidance.

scheme will provide commercial opportunities in the future. It has enabled many venues to target a group that they wished to engage with and has helped young people experiment with new art forms. Venues recognise that if these longer term benefits are to be realised then relationships with these new audiences need to be nurtured, and some are even planning to offer heavily discounted tickets to lock in participation.

'So long as the young people that came through A Night Less Ordinary return and we build relationships with these people'.

Participating Venue

'It is good to be seen to investing in the future of theatre in developing audiences for the future'.

Participating Venue

'It has increased audience numbers and hopefully will bring in revenue when we replace the scheme with £5 tickets'.

Participating Venue

Wider effects

Whilst attending the theatre, *A Night Less Ordinary* participants, and their companions consumed goods and services provided by businesses in local economies. These include travel, parking facilities, eating out or refreshments after a show. Survey results include information on the amount they spent outside of the theatre and this serves as a guide to the wider economic contribution that the scheme made to local economies around the venue.

The following table shows the average spend by young people outside of the theatre. This tends to be a relatively small amount, tending to be worth about £4.50 per visit.

Average spend by under 26's with local businesses

	≤15	16-18	19-21	22-26
London	£3.55	£5.58	£5.64	£4.77
Non London	£2.80	£3.72	£3.97	£4.90

On the basis of 147,000 visits (where high deadweight is assumed) to 278,000 (where low deadweight is assumed), and assuming an average spend of £4.50, there is a range of possible additional spending in local economies outside of the theatre. It is necessary to make an adjustment for displacement effects; however, given that some of this spending would have occurred in local economies regardless of the project had young people sought out other entertainment. Adjusting for 50% displacement recorded in the survey gives a spending range of £0.33m to £0.62m.

Companions who were aged over 26 also made a contribution to the local economy, at an average of approximately £7.00 per visit. Adjusting for those who would have gone with young people without the scheme, and for those who would have gone out elsewhere, gives a range for contribution to local businesses. This is between £0.22m and £0.35m. Adding this to the wider economic contribution that young people make gives a total wider economic impact on local businesses of between £0.55m and £0.97m.

Conclusions

This economic section has drawn out some important economic impacts on key stakeholders. These are summarised below:

- The cost of the scheme was £2.39m. This bought an additional 147,000 - 278,000 attendances at a cost of £8.60 - £16.27 per attendance. Cost per new participant was higher at £42.65 - £80.68 because individuals often took advantage of the scheme more than once.
- There was a significant amount of policy deadweight. As many as 119,000 - 250,000 attendances by young people would have been paid for in the absence of the scheme. This indicates that the policy could have been better targeted at those who really faced a cost barrier to participation.
- Young people benefited from the project. Expressions of willingness to pay and application of wellbeing estimates value these benefits at £2.05m - £12.58m. Further benefits can be expected as the project enjoys a legacy, although it is too early to appraise the extent and benefits of continued participation.
- Theatres increased their revenues as they sold tickets to the companions of young people, and through sales of merchandise at venues. This increase in revenue is estimated to be £2.27m - £3.78m. The scheme looks set to increase revenue in the longer term, although it is too early to estimate how big this effect might be.
- There were spill over effects into the wider economy as young people and their companions consumed goods and services provided by local businesses. The additional contribution of the scheme to local spending is estimated to be £0.55m - £0.97m.

Participants at RSC Key event
Photo supplied by Rebecca Rimmer



LESSONS LEARNED

WHAT WORKED WELL

LESSONS ABOUT YOUNG PEOPLE

LESSONS FROM PARTICIPATING VENUES

BUILDING KNOWLEDGE & CAPABILITY

SUCCESS FACTORS FOR CREATING A NATIONAL APPROACH

LESSONS FOR LEADING NATIONAL INITIATIVES

LESSONS ABOUT YOUNG PEOPLE

Young people who participated in *A Night Less Ordinary* focus groups and the Young Peoples' Survey told us:

Money is an issue...

- Young people stated that cost was the most significant reason that they did not go to the theatre or went less often than they would like to.

...But price is not the only factor

- While price is the most often quoted barrier to attendance there is a discernable mismatch between young peoples' leisure interests and what many theatres offer.
- Young people do not necessarily value something that is free, what is important is the attractiveness of what's on offer.
- If young people are ambivalent they will probably decline to come even when it is free.
- Many new audiences need '*hand holding*' in order to retain their interest and patronage. This requires an investment of time and effort to ensure that they are comfortable and confident with every aspect of their visit.
- Many locations throughout England were over 30 minutes travel time from the nearest *A Night Less Ordinary* participating venue. Transport is an important factor, with unavailable or expensive public transport preventing some from attending, even if the tickets were free.

Risk is an important factor

- Young people worry about the intellectual and financial risk of spending money on the unknown.
- When tickets are free or low cost, they are more willing to take a risk, to go more often, try a different art form or a different venue they haven't been to before.
- Young people are more likely to respond positively if they are told about something by a trusted source. Young children engage through their parents; teenagers through their peers and trusted adults; students often engage in organised and adhoc groups; and young people in work make independent decisions based upon their peer groups interests.

Make it easy

- Young people say that if it isn't easy to get tickets they are likely to give up.
- Finding out information and booking tickets needs to be simple and online: they don't want to book by phone and they want to be able to book for themselves or a group of friends all at the same time.
- Going with friends was an essential element of the scheme – getting tickets for friends as a group, sitting together, needs to be easy to achieve and bookable by one person.
- Many feel self-conscious about asking about free tickets, how they are treated is an important indicator as to whether they will make that first step into a theatre.
- For a national scheme it is important that information is consistent, project partner websites need to carry consistent information and use consistent terms to describe the offer to young people.

Reduce the hassle factor

- Any complications are likely to put young people off – organising their social lives with their friends and booking tickets in advance can be complex.
- Many of the young people stated that their peer group is generally 'lazy' and need things '*handed to them on a plate*' so any complication puts them off.
- Everything needs to be as simple and customer focused as possible.

Simplify and standardise

- Young people say they want a standard and universal offer.
- In locations that had more than one venue presenting work as part of *A Night Less Ordinary* young people reported being confused at the different ways the same scheme was administered.
- The great majority favoured a unified national membership scheme for young people that extended beyond theatre to other art forms such as galleries and music venues.

Right here... right now

- Young people expect venues to keep in touch with them through regular communications (at least once per week).

- They want readily available real-time online/mobile information coupled with a simple booking process – akin to booking concert or festival tickets.
- This would enable them to make the informed choices about what they want to see there and then.

Make theatres attractive to young people

- Young people want to feel welcome and that they are going into a friendly and attractive place where they can afford to buy a drink and don't feel out of place on their night out.

Young people need a voice

- Young people like to get involved in different ways.
- Many reported that there was no-one representing their views or interests.
- They were interested in taking part - becoming young board members, critics or directors.
- Many were enthusiastic about giving their opinions and helping to realise them through volunteering.

We live online

- Young people now expect relevant and dynamic digital content from the organisations and online communities they follow and interact with.
- Information is expected to up-to-date and to change in real-time.
- They want places where they can share thoughts and ideas.
- Places for discourse and debate.
- Importantly they want to have a relationship that is a two-way, making comment and receiving a reply, not just with the theatre but all of the other people who share the same interests.
- Sites need to be multi-purpose, not just information sites, places for meaningful interaction and ticket buying.

LESSONS FROM PARTICIPATING VENUES

The following pages outline key lessons learned as reported by participating venues.

Get buy-in right across the organisation

- Get the whole organisation involved. *A Night Less Ordinary* has taught us that those who share a commitment to delivering a project across the organisation – from the front of house staff, to the programming team, to education and marketing are more successful at changing their practices and attracting new audiences.
- Ensure buy-in and active participation at senior management level, don't leave it to the marketing department or the box office as this is a missed opportunity!
- Recognise what's involved and allocate clear responsibility and authority to one person to champion and coordinate activity (but be aware that knowledge and expertise should permeate the whole organisation, otherwise there is a risk that it will disappear when the member of staff moves on to another post or organisation).

Allow enough lead-in time to plan and allocate resources

- Set realistic targets that you feel are achievable.
- Set up mechanisms for external and internal communication.
- Plan how you will deliver your targets and how you will manage and monitor your progress against plan.

Small organisations are at risk from changes in personnel

- Longer projects such as *A Night Less Ordinary* are prone to knowledge loss when members of staff leave their post or move away. Involving a range of staff, including senior managers, reduces this risk.

Stand in your audience's shoes

'Not just loads of old people with coats and hats. The perception is that the theatre is full of old people – make sure young people know that other young people do go to the theatre.'

Jake Orr, A Younger Theatre

'My friends think the theatre is a big dark building where rich people go to clap.'

Focus Group Participant

- How does your venue look and feel to your audiences; is it easy for young people to find their way around your venue? Are things clearly signposted to say what's on and where to find it?
- What can you do to improve their experience; better still, get your audience to *mystery shop* your venue.
- If you are targeting specific audiences is what you offer appealing to them or do you need to work with directors, producers and programmers to expand the range of work available.
- Establish feedback mechanisms - what does your audience like and dislike; what would they change and why; do they have any bright ideas about how things might happen in the future?
- Demonstrate that you have heard them and communicate the changes you have made.

Get the basics simple and straightforward

- Streamline box office administration and accept that young people often do not have suitable ID or proof of age.
- Keep procedures for booking and collecting tickets as simple as possible - preferably online.
- Use simple and honest language in marketing communications: give them a clear story about what will happen and what they can expect to see and feel and why attending your theatre matters to them; make links between what you want to tell them and something that's familiar to them.

Involve audiences in decision making

- Harness their enthusiasm and make the most of the ideas and opinions that young people have to offer you.
- Give young people a voice and listen to what they tell you: be prepared to change to meet their needs.
- Use schemes such as *A Night Less Ordinary* to re-evaluate how you incorporate audience views into your ways of working.
- Can this approach be adopted for other age groups or segments in the audiences that you have or want?

Fitting in with existing audiences

'Young people feel alienated by the rest of the audience, young people at the back and white haired people at the front . Young people want to take photos and use their mobiles - things which put other audience members off.'

Participating Venue

- A sudden influx of young people can challenge existing core audiences, it is important to pro-actively manage the changes in audience composition.
- Many venues reported any friction as short-lived.
- Often perceptions are worse than reality; clearly communicating audience development thinking to existing patrons will help to address their concerns.

Set up partnerships with young people's organisations / places

- Adopt an entrepreneurial approach to finding new ways to reach young people.
- Build relationships with employers, retail businesses and anyone who comes into contact with young people on a day-to-day basis.
- Gain credibility by associating your theatre with organisations, businesses and products that are viewed as aspirational by young people.

Make it a longer-term relationship

- Venues need to engage with young people in a more sustainable way, to go beyond the traditional presentation approach to one that actively encourages dialogue and participation.
- Develop wrap-around activities which encourage young people to get more involved: invite them to previews and events such as meet the cast.
- Create roles for young board members; opportunities for young people to participate in productions; establish young critics or promoter's schemes. Also establish volunteering schemes with suitable benefits and potential entry points into the industry.
- Plan ways to maintain the relationship with new audiences beyond the free ticket so that concessions move to full price.

'We have also created a path for our most enthusiastic members to take a leadership role suggesting productions, marketing and running events and recruiting new members through our youth forum. We follow up with attendees directly the next day after an event

inviting their thoughts and feedback and we always pass on the feedback to the producers.'

Mousetrap

Use the prestige of a national campaign for local gain

LESSONS FOR BUILDING KNOWLEDGE & CAPACITY

- **Support participating organisations** to build the skills, knowledge and capabilities required to deliver a national project.
- **Utilise the substantial knowledge and expertise of the cultural sector:** national projects are an opportunity to enhance sector capacity by maximising the value of this resource through peer learning and feedback networks. This is essential if national projects are to deliver a universal offer that is both simple and consistent.
- **Incorporate knowledge exchange into the process:** project design can incorporate central support and mechanisms so that all involved benefit from learning and debate.
- More specific issues and aspects of expertise and resources, such as technical capability to use centralised management tools and protocols; fitness for purpose of box office software; appropriate data collection and management practices will require one to one support.
- **Project sharing days** are an invaluable short-cut for rapidly building skills, knowledge and capability: they lead to new relationships and effective support staff to break-away from their historic practice and try something new.

They provide an invaluable management tool, highlighting concerns and possible solutions from front-line deliverers and enabling swift modifications to be made.

- **Regional groupings** are one of the best ways to share practice.
- **Knowledge silos are endemic in the arts:** national projects have the scale and prestige to bring together different staff and departments within individual organisations.

SUCCESS FACTORS FOR CREATING A NATIONAL APPROACH

Some essential principles and lessons in leadership which emerge from *A Night Less Ordinary* can be applied to any national initiative. The impact of a national scheme relies on achieving, maintaining and managing a critical mass. *A Night Less Ordinary* created a platform with sufficient prestige to engage with the full spectrum of arts organisations across all of their departments.

Clearly articulated rationale

Large projects with multiple partners and stakeholders benefit from clearly articulated aims and objectives and defined benefits. This ensures consistent delivery and limits mission creep. The larger the project the clearer the focus required. All partners need to commit to the same objectives and values and understand the difference they intend to make. Different audiences have different needs: one size does not fit all. Narrowing the focus on who is going to benefit and how ensures effort is directed toward best return.

Concentrating on well-defined issues, specific age groups or identified locations that have been selected based upon current research reduces the risk of an ambiguous rationale.

Time for planning

National projects require considerable planning, development and adoption time in order to create effective management and delivery practices and protocols – both essential when producing large multi-partner projects.

Effective management structures

Whether these are national, regional or ad hoc structures, they need to be suitably resourced, empowered to make decisions and capable of pro-actively shaping projects as they develop.

Sizeable projects work best with particularly if a centralised management function is to work with regional support.

Projects benefit from energetic, proficient and resourceful project management; supported by effective tools that ensure successful local delivery and monitoring. The simpler the reporting processes for organisations involved in delivery, the better.

Recognition of different business models in future schemes

One size does not fit all. Future schemes will profit from acknowledging and incorporating the business needs of different revenue models as part of the project development phase.

Effective use of the sector's expertise

Many arts organisations, producers and practitioners have established and successful ways of working - they have a wealth of experience that future national projects would benefit from adopting and sharing.

National projects can incorporate innovative best practice through harnessing this cultural sector experience and expertise, cease to 're-invent the wheel' and create a safe place for risk-taking.

Sharing practice and collective problem solving

Peer sharing and the creation of national, regional or sub-regional groups that work collectively on project related issues can resolve common difficulties rapidly, build new relationships and support for partners who are inexperienced or time poor. Sharing problems and successes builds a collective spirit and helps to energise individual organisations.

Bottom-up solutions to national issues ensures that future projects are positively received and adopted by arts organisations, creating a sense of shared ownership and responsibility to tackle national concerns.

Ensure *what happened and why* is understood by all involved so that lessons learned are incorporated into future planning and project delivery.

Make this information freely available, not trapped in an institutional silo.

Standardise future schemes

For universal coverage and easy access to a national scheme it will be important to have geographic coverage provided through a range of organisations. For large urban conurbations consistency across the scheme means that partner organisations should not be offering different terms or using different administrative systems, which could prove confusing and frustrating for users. Standardisation is easier to achieve with clearly defined project guidelines and explicit expectations of participating organisations.

A successful, well resourced brand

Gaining national recognition for a brand is expensive and time consuming to undertake. If brand development and the associated PR and marketing activities are to be

centralised in the future, then it is important to suitably resource this activity. PR activity is important to sustain throughout the life of a project as there is often a lag between action and uptake.

Incorporation of existing programmes and schemes

A new national scheme would be more attractive to arts organisations and potential users if it dovetailed into existing programmes. This would create the potential for greater depth of engagement and opportunities to share ideas, practices and participants across projects.

Selection of partners

A national scheme requires suitable partners in all parts of the country. Where potential partners are unable (for what ever reason) to contribute to a project, then other options should be explored – such as enlarging the geographic reach of a nearby organisation, embedding an experienced practitioner within an identified organisation to enhance their capabilities, or by providing some form of training/mentoring specific to the requirements of the national project.



THE LEGACY OF A NIGHT LESS ORDINARY

IT PUSHED YOUNG AUDIENCES
UP THE AGENDA

IT MADE YOUNG PEOPLE FEEL MORE POSITIVE
ABOUT GOING TO THE THEATRE

YOUNG PEOPLE WHO HAD FREE TICKETS ARE
NOW WILLING TO PAY FOR THEIR TICKETS

VENUES ARE SHOWING NEW COMMITMENT AND
CONFIDENCE IN REACHING YOUNG AUDIENCES

VENUES ARE CREATING 'LADDERS OF
OPPORTUNITY' FOR YOUNG PEOPLE

AN OPPORTUNITY FOR VENUES TO INNOVATE
AND EXPERIMENT IN WAYS TO REACH YOUNG
AUDIENCES

NEW UNDERSTANDING ABOUT YOUNG PEOPLE
BENEFITS THE THEATRE INDUSTRY

THE SENSE OF BEING PART OF SOMETHING
BIGGER BENEFITED VENUES THAT TOOK PART
IN THE SCHEME

THE NATIONAL PROFILE OF THE SCHEME
ENHANCED ITS VALUE

A Night Less Ordinary had a bumpy start... but a rewarding finish. Participating Venue

IT PUSHED YOUNG AUDIENCES UP THE AGENDA

A Night Less Ordinary created a quick and easy way to get young people noticed by venues.

'It put new audiences of young people at the forefront of our thinking. We now have a new, active and engaged group of young people, accessing different kinds of work. It's given us a specific tool to discuss with incoming producers what we might make available for young people.'

Participating Venue

Seeing new faces coming through their doors prompted many venues to reassess what they offered to young people and to recognise the difficulties they faced. Venues realise it's not just a question of cost but also an issue of hearts and minds – getting sufficient numbers of young people thinking positively about the theatre is a real challenge for many venues.

Talking to young people about all aspects of their experience has helped venues to see things differently. Some of the recent developments in theatres include:

- Involving young people in governance and decision making.
- Extending the range of artistic programming so as to appeal to young people.

'A Night Less Ordinary enabled us to test programming for a younger audience and we aim to continue this. We are developing a young person's consultation and programming group to assist with this.'

Participating Venue

- Making front of house more welcoming (one venue removed the glass barrier around the box office because young people found it intimidating).
- Bringing in younger staff and changing the catering menu and signage.

IT MADE YOUNG PEOPLE FEEL MORE POSITIVE ABOUT GOING TO THE THEATRE

The more young theatre attenders become accustomed to the theatre the more positively they perceive the experience.

'I go because it's fun and it makes me happy relaxed and no need to get dressed up.'

A Night Less Ordinary Participant

'I feel valued. I am a skint student but I feel valued with A Night Less Ordinary. Watching a lot of different things helps you think about who you want to be as a person. More inspiration and ideas of what you want to do'.

A Night Less Ordinary Participant

87.7% of first-timers and 92.4% of repeat attenders recommended the theatre to their friends and family after going to the theatre as part of *A Night Less Ordinary*, and it hasn't taken long for many inexperienced theatre-goers to become discerning cultural attenders.

'Barbican's FreeB Members reported that they used A Night Less Ordinary to try different things that they never had imagined they would. Group members reported that they tried contemporary dance for the first time, not because they had an interest in the art form, but, because there was an opportunity to try something that they might find interesting and it would be 'a missed opportunity not to give it a go'.

Barbican

YOUNG PEOPLE WHO HAD FREE TICKETS ARE NOW WILLING TO PAY FOR THEIR TICKETS

'Giving away a free ticket isn't enough of a message. It's a great one, and a great starting point, but as arts organisations, we need to do more'.

Participating Venue

A Night Less Ordinary has spurred participating venues into launching new schemes for young audiences, aimed at encouraging them to come more often, often linked to discounted pricing and additional pre and post show activities.

'A Night Less Ordinary greatly influenced our thinking on how we encourage young people to attend The Marlowe Theatre when it re-opens. As a direct result, we have devised a membership scheme called The Discovery Card for 16-26yr olds'.

Marlowe Theatre

Examples include:

- RSC Key: a new ticket scheme which gives young audiences £5 tickets, special events, offers, discounts, competitions and various new ways to connect to the RSC.
- Real Discounts, Royal and Derngate, Northampton: free and 'cheap' tickets to a wide range of product in the venue: designed as the next stage on from *A Night Less Ordinary*, encouraging those who have had free tickets to turn into ticket buyers.
- Play Pass, Chichester Festival Theatre: the new Play Pass offers tickets for £7.50 for Previews and Press Nights during 2011.
- West Yorkshire Playhouse: Five for a Fiver scheme, which offers five tickets for £5 each, then 10 for £10 each.

'When it started, in A Night Less Ordinary represented an opportunity for what was then a newly-formed consortium to grapple with the challenges of practical collaboration. It also added an "action research" element to the extensive market-testing that informed the development of the consortium's Taste Theatre initiative. Tastetheatre.com takes a huge leap forward in helping people navigate London's amazing theatre offer on their own terms. The relationships with young people that began with A Night Less Ordinary are now being developed through tastetheatre.com and we're looking forward to tracking the long-term legacy through this channel. Another A Night Less Ordinary-style programme could usefully look to incentivise collaborative working and the "audience-sharing" principle that the London Theatre Consortium are now benefitting from.'

London Theatre Consortium Project

Some venues have established schemes aimed at getting young people more involved through opportunities for volunteering and professional development.

'Pre A Night Less Ordinary, there was no education department for the West End theatres. The uptake of A Night Less Ordinary tickets has been fantastic, which has led ATG to consider a young person's version of a friends scheme. People under 26 really are interested in Pinter, which we never would have believed'.

Ambassadors Theatre Group

VENUES ARE SHOWING NEW COMMITMENT AND CONFIDENCE IN REACHING YOUNG AUDIENCES

Venues have become more confident and have developed new skills in working with and attracting younger audiences. Many have realised that this isn't just the responsibility of marketing or education staff but that it needs to involve the entire organisation.

'Entirely positive for the New Vic. We engaged with several thousand new young people, made a noticeable difference to the atmosphere of the building, learnt a great deal about communicating with the target groups and developed some substantial marketing 'assets'. An excellent initiative and of real value. It's up to us to make it of lasting value'.
New Vic

'For The Carriageworks A Night Less Ordinary has shaped our Education and Outreach work. We will continue to offer free workshops, backstage tours, young people VIP events and Q&As and to programme work for these age groups. We have launched a Young Ambassadors Scheme from which we hope to generate more ideas and events to run along side our family and young people's work'.
The Carriageworks

VENUES ARE CREATING 'LADDERS OF OPPORTUNITY' FOR YOUNG PEOPLE

A Night Less Ordinary had some unexpected outcomes.

For example, Sheffield Theatres were surprised by the number of young people who volunteered to work in the theatre as a way of developing new skills; some venues are actively building opportunities for professional development into their new schemes for young people.

'A Night Less Ordinary's legacy for us from working with our young offenders and NEETs and taking them to other venues, is that we're now going to set up a theatre in education group for people 16-18, NEETs, young offenders, on a work apprentice for a year funded by our local authority where they will learn stage craft, and then go out and deliver issue-based productions'.
Customs House, South Shields

'Our young Promoters have been twice to Edinburgh Festival and programmed work which they have specifically chosen for our venues. This would not have been possible without A Night Less Ordinary'.
The Works Cornwall

AN OPPORTUNITY FOR VENUES TO INNOVATE AND EXPERIMENT IN WAYS TO REACH YOUNG AUDIENCES

A Night Less Ordinary funding allowed venues to try innovatory approaches to reaching young audiences: many of these are now being adopted as best practice.

These include:

- New programming initiatives such as *'Theatre Meadows'*, a three day theatre and circus festival programmed by and for young people at Farnham Maltings.
- York Theatre Royal's Takeover Festival which will continue after *A Night Less Ordinary*.
- Creative uses of venue foyer and open spaces for special events specifically for young people.
- Increased awareness of the potential of social media and the adoption of new ways to keep in touch with these new audiences.
- New partnerships, either with local businesses to enable discount tickets to be provided to young people or with Youth Support Services, as in Cumbria.

'Prior to A Night Less Ordinary The Drum engaged intermittently with young people, A Night Less Ordinary provided the impetus for a range of activities that are now part of our core programme and audience development'.

The Drum

NEW UNDERSTANDING ABOUT YOUNG PEOPLE BENEFITS THE THEATRE INDUSTRY

Sharing ideas, practice and concerns in a 'safe' place at the three peer sharing days is seen as an important benefit of *A Night Less Ordinary*.

'It united venues in a way that nothing previously had - made them more open about their ways of doing things.'

Participating Venue

A cross section of the theatre industry came together for three peer sharing days organised by Arts Council England at the Barbican, London; Nottingham Playhouse; RIBA, London and at regional events arranged by Audience Development agencies. These were well attended and seen as valuable learning and sharing experiences about different ways of engaging young audiences.

'We have been able to work closely with other venues on a local and regional scale and we have also been able to share ideas and experiences with national venues who have been participating in the scheme.'

Participating Venue

THE SENSE OF BEING PART OF SOMETHING BIGGER BENEFITED VENUES THAT TOOK PART IN THE SCHEME

Being part of a national project, having the celebrity endorsement from leading theatre figures, and being listed on the *A Night Less Ordinary* website along with all the other participating venues made many venues feel it had raised their profile.

THE NATIONAL PROFILE OF THE SCHEME ENHANCED ITS VALUE

Many venues felt that the national media campaign greatly increased the profile and value of *A Night Less Ordinary*, creating a level of awareness that could not be achieved by theatres working individually.

This meant that it was taken more seriously at the local level because young people recognised and associated with the national brand, particularly in relation to the use of celebrity endorsement.

'We now have a specific mailing list of young parents and groups working with young families and we will continue to contact them.'

Participating Venue

The venues emphasised the importance of an exit strategy after *A Night Less Ordinary*, so that they continue to cultivate new audiences.

'A Night Less Ordinary gave us the opportunity to engage with hard to reach young people and community groups and support our outreach work. Many of these young people would never have had the opportunity (or the inclination) to visit the theatre if we had not had A Night Less Ordinary to encourage them. We are working on a legacy strategy and will continue to provide free tickets to hard to reach community groups in deprived areas.'

Octagon Theatre Bolton



Audience at An Afternoon Less Ordinary, Photo: Philippa Gedge

APPENDICES

1. YOUNG PEOPLES' SURVEY METHODOLOGY
2. YOUNG PEOPLES' SURVEY, QUARTER 2 QUESTIONNAIRE
3. YOUNG PEOPLES' SURVEY, QUARTER 3 QUESTIONNAIRE
4. ORGANISATIONS AND INDIVIDUALS CONSULTED FOR THE EVALUATION OF A NIGHT LESS ORDINARY

1. YOUNG PEOPLES' SURVEY METHODOLOGY

An online survey was designed in collaboration with Arts Council England and a postal version was also created to enable those without email contacts to respond.

All venues and consortia participating in *A Night Less Ordinary* were asked to provide contact details of individuals who had given permission for third party contact. Venues who responded who had not collected third party permission either forwarded the survey themselves and / or made arrangements to collect the necessary permissions for future quarters.

Of the venues / consortia participating in *A Night Less Ordinary*, 49 took part in the first quarter of the survey; 44 in the second quarter; 59 in the third quarter; 49 in the fourth; 59 in the fifth; 53 in the sixth, 37 in the seventh and 52 in the eighth. Several theatres were dark over the summer and therefore did not provide data for Quarters 2 and 6. Due to changes in the theatres participating, during quarter seven and eight there were 90 participant venues / consortia. While we intended to draw a sample of survey targets from each venue's contact list to meet the target distribution rate, from the outset of the scheme it became clear that most of the tickets given out represent multiple bookings rather than unique cases. Therefore, the reduced number of the target population has meant that all available contacts have been used in Quarters 1, 2, 6, 7 and 8. In Quarter 3, contacts were targeted via email in order to be able to report earlier as requested. Postal contacts were rolled over and distributed to in Quarter 4. Quarter 5 contacts were sampled from within each venue's contact list so that each venue was represented proportionally.

In total, venues / consortia identified 209,332 individuals who had booked tickets at their venue through *A Night Less Ordinary*. Some figures were approximate. Contact details were available for 87,679 individuals.

70,100 individuals were targeted with the survey. There were some limitations within this methodology: due to how data was collected at the box office, some individuals shared contact records (e.g. a parental email address used for several children or one contact used for a party of two) so we anticipated that single survey responses may be achieved where several individuals used tickets. Also, a screening process was added to the survey so that under 16s should not participate without verbally confirmed parental consent. Again, we expected that this would reduce the volume of responses made available by this age group. Nevertheless, we have achieved an overall response rate to date of 6.7%. By the 3 May 2011, we had received survey responses from 4,716 individuals.

Overleaf is a summary of each venue's provision of contacts in the survey. If a venue provided contacts for the survey, the box for the relevant quarter is shaded green.

		Provided contacts for survey in quarter. . .								
Organisation	Venue name	1	2	3	4	5	6	7	8	Q1 - 8
Colchester Mercury Theatre Ltd	Mercury Theatre									
Courtyard Trust	Courtyard Centre for the Arts									
Crawley Borough Council	The Hawth Theatre									
Cumbria Theatre Trust (t/a Theatre by the Lake)	West Cumbria Arts Partnership									
Darlington Borough Council	Darlington Civic Theatre Darlington Arts Centre									
Derby LIVE	Assembly Rooms & Guildhall Theatre									
Dukes Playhouse Limited	Dukes Playhouse									
Farnham Maltings Association Ltd	Farnham Maltings									
Gate Theatre	Gate Theatre									
Hackney Empire Theatre	Hackney Empire Theatre									
Half Moon Young People's Theatre	Half Moon									
Hampshire County Council	Hampshire Small Scale Venues									
Harrow Council	Harrow Arts Centre									
Highlights Productions Ltd	Highlights Rural Touring Scheme									
Hull Truck Theatre Limited	Hull Truck Theatre									
Kingston Theatre Trust	Rose Theatre, Kingston									
Kirklees Theatre Trust	Lawrence Batley Theatre/ LBT									
Leeds City Council	The Carriage Works									

		Provided contacts for survey in quarter. . .								
Organisation	Venue name	1	2	3	4	5	6	7	8	Q1 - 8
Leeds Theatre Trust T/A West Yorkshire Playhouse	West Yorkshire Playhouse									
Library Theatre Company of Manchester City Council	Library Theatre Company									
Live Nation Venues	Sunderland Empire									
Liverpool and Merseyside Theatre Trust	Liverpool Everyman Playhouse									
London Borough of Enfield	Millfield Arts Centre									
Ludlow Assembly Rooms	Breaking Boundaries									
Malvern Theatre Trust Ltd	Malvern Theatres									
Manchester Young People's Theatre Ltd	Contact									
Merlin Theatre Trust Ltd	Merlin Theatre									
Milton Keynes Theatre Ltd	Milton Keynes Theatre									
National Rural Touring Forum	NRTF									
New Theatre Royal Portsmouth	New Theatre Royal Portsmouth									
Newcastle Theatre Royal Trust Ltd	Theatre Royal									
Newtown Cultural Project Limited	The Drum									
North Lincolnshire Council	The Plowright Theatre									
Northampton Theatres Trust Ltd	Royal and Derngate, Northampton									
Northcott Theatre Foundation	Exeter Northcott Theatre									
Nottingham Playhouse Trust Ltd	Nottingham Playhouse									

		Provided contacts for survey in quarter. . .								
Organisation	Venue name	1	2	3	4	5	6	7	8	Q1 - 8
Oldham Coliseum Theatre	Oldham Coliseum Theatre									
Orange Tree Theatre Ltd	Orange Tree Theatre									
PANeK (Performing Arts Network Kent)	PANeK Consortia - Kent									
Playbox Theatre Ltd	Playbox Theatre									
Pleasance Theatre Trust Ltd	The Pleasance Theatre Islington									
Polka Children's Theatre Limited	Polka Theatre									
Poole Arts Trust Ltd	Lighthouse, Poole's Centre for the Arts									
Rich Mix Cultural Foundation	Rich Mix									
Royal Exchange Theatre Company Ltd	Royal Exchange Theatre									
Royal National Theatre	National Theatre									
Royal Shakespeare Company	Royal Shakespeare Company									
Sheffield Theatres Trust	Crucible Theatre, Lyceum Theatre, Studio Theatre									
Slough Borough Council	West Wing Arts Centre									
South Hill Park Trust Ltd	South Hill Park Arts Centre									
South Holland District Council	South Holland Centre									
<i>Southampton Nuffield Theatre Trust</i>	<i>Nuffield Theatre</i>									
Square Chapel Trust	Square Chapel Centre for the Arts									
Stoke on Trent and North Staffordshire Theatre	New Vic Theatre									

		Provided contacts for survey in quarter. . .								
Organisation	Venue name	1	2	3	4	5	6	7	8	Q1 - 8
Stoke -On-Trent Theatres Ltd	Regent Theatre, Stoke -On- Trent									
Swindon Borough Council	Culture Swindon									
TARA Arts Group Ltd	Tara									
Telford and Wrekin Council	Oakengates Theatre @ The Palace, Telford									
The Albany 2001 Company	The Albany									
The Arts Depot Trust	artsdepot									
The Churchill, Bromley Ltd	The Churchill, Bromley									
The Customs House Trust Ltd	The Customs House									
The hat Factory	Luton Cultural Services Trust									
The Junction CDC Ltd	The Junction CDC Ltd									
The Live Theatre Winchester Trust	Theatre Royal Winchester									
The Octagon Theatre, Bolton	The Octagon Theatre, Bolton									
The Oxford Playhouse Trust Ltd	Oxford Playhouse									
The Palace Theatre Watford Limited	Watford Palace Theatre									
The Roundhouse	Roundhouse									
The Works (Dance & Theatre Cornwall Ltd)	Venue Cornwall									
Theatre Royal (Plymouth) Ltd	Theatre Royal, Plymouth									
Tunbridge Wells Borough Council	Assembly Hall Theatre									

		Provided contacts for survey in quarter. . .								
Organisation	Venue name	1	2	3	4	5	6	7	8	Q1 - 8
Warwick Arts Centre	Warwick Arts Centre									
Wycombe Swam, High Wycombe	HQ Theatres Ltd									
Wyre Borough Council	Marine Hall & Thornton Little Theatre									
York Citizens Theatre Trust limited	York Royal Theatre									
Curve Theatre Leicester	Curve Theatre Leicester									

Limitations and representativeness of survey results

Even with quantitative research with as high a number of respondents as this, there remain caveats relating to the sample of respondents reached. For the purposes of this research, there are several tiers within *A Night Less Ordinary* audience: the audience as a whole; *A Night Less Ordinary* bookers; those with valid contacts and permissions; and survey respondents. We are able to map and profile the last three of these groups; survey responses only relate to the fourth.

Limitations to the reliability of the sampling can be related to the extent that each of these 'tiers' is a representative sample of the larger tier from which it is drawn. We accepted from the outset that 'bookers' would be taken as a proxy for attendees, however this varied from the 'bookers' that information was available for because information on bookers was not universally provided by venues. This was because of variable collection of data by venues (e.g. because of a lack of effective data collection mechanisms) or variable response rates from venues (both overall and for particular quarters' results: details of which venues supplied data are detailed in the accompanying mapping and profiling report "Profiling of bookers, contacts and survey respondents"). The latter could be for a range of reasons, such as different levels of commitment to the scheme, venues being busy at the particular points they were asked for data or, in a few cases, strong relationships with &Co from other projects boosting response rates from some venues.

Some bookers had not given permission for their contact details to be shared with third parties (i.e. ourselves). Consequently, there is a tier below 'bookers' of those for who we have contacts and permissions. Finally, the responses returned are unlikely to be exactly representative of those the survey is sent to. Those with stronger opinions (whether positive or negative) or who feel more confident or that their opinions are more 'relevant' to theatres, are more likely to respond.

This kind of self-selection of respondents is, to a greater or lesser extent, inevitable. We can, however, look for evidence that it is taking place. One indicator would be differential response rates between different social groups. By mapping and profiling all postcodes received from venues and comparing them to respondents, we can identify if respondents differ from those invited to complete the survey.

From the mapping and profiling we can see that the main geographical differences between bookers and contacts were that there were a higher proportion of 'contacts' than 'bookers' in the Milton Keynes and Stoke areas, and lower proportions in Cumbria and Sussex. We received higher proportions of survey responses than there were bookers or contacts in Middlesbrough, York, Leeds and Southampton. Bookers and contacts had similar ACORN profiles: respondents differed from these by having slightly lower proportions of Moderate Means Groups and higher proportions of Comfortably Off, however this was not a large difference.

The mapping and profiling suggest that the respondents are broadly representative of *A Night Less Ordinary* bookers in general (with exceptions noted). However, this approach will not identify bias that is due to factors that are not correlated with social grade or geography.

Summary of alterations to Quarter 2 survey

Following discussion with theatres about barriers to previous attendance, 'Not knowing how to get a ticket' was added as potential barrier. Similarly, following feedback from bookers, 'money saving expert website' was added as a main category where respondents might have first heard about A Night Less Ordinary.

The question asking what kind of show young people saw was amended to specify only one genre description in relation to their most recent free visit. This is intended to reduce multiple answers due to overlapping categories and / or multiple visits.

Due to the high proportion of female respondents in Quarter 1, an additional question was added asking about the gender of those who respondents attended with. 'Partner' was also added as a category in relation to who respondents attended with.

Lastly, employment status was added to the personal profiling questions.

Summary of alterations to Quarter 3 survey

Questions 17 and 18 addressing whether respondents and accompanying over 25s would have attended the theatre without the free ticket scheme were amended to give a wider range of responses (including 'Probably' and 'Probably not').

An additional response option was added to Question 25 to ask if young people had attended the theatre rather than another arts event as a result of the free ticket offer. The survey examples provided in the Appendix highlight all changes in red.

Responses of young people by venue / consortium

Venue	Frequency	Percent
5. Audiences London Off West End consortium	723	17.9
12. Birmingham Repertory Theatre	396	9.8
36. West Yorkshire Playhouse Leeds	262	6.5
93. York Theatre Royal	164	4.1

62. Royal Exchange Theatre Company	129	3.2
65. Sheffield Theatres	124	3.1
20. The Hawth Theatre Crawley	122	3.0
38. Live Nation Sunderland Empire	111	2.7
45. Milton Keynes Theatre	105	2.6
6. Barbican Centre	99	2.4
69. Southampton Nuffield Theatre	91	2.3
72. Regent Theatre Stoke on Trent	91	2.3
84. The Oxford Playhouse	84	2.1
88. Theatre Royal Plymouth	83	2.1
91. Wycombe Swan	75	1.9
71. New Vic Theatre Stoke on Trent	71	1.8
11. Birmingham Hippodrome	70	1.7
52. Northcott Theatre	68	1.7
42. Malvern Theatres	59	1.5
22. Darlington Civic Theatre and Arts Centre	56	1.4
8. Barnsley Theatre The Lamproom	55	1.4
17. Chichester Festival Theatre	51	1.3
90. Warwick Arts Centre	52	1.3
23. Assembly Rooms and Guildhall Theatre Derby	49	1.2
78. The Churchill Bromley	50	1.2
2. Ambassador Theatre Group Trafalgar Studios	41	1.0
21. Cumbria Theatre Trust Theatre by the Lake	42	1.0
47. New Theatre Royal Portsmouth	41	1.0
63. Royal National Theatre	39	1.0

64. RSC	37	0.9
83. The Octagon Theatre Bolton	35	0.9
97. The Works Venue Cornwall	21	0.5
67. South Hill Park Arts Centre	3	0.1
68. South Holland Centre	6	0.1
89. Tunbridge Wells Assembly Hall	6	0.1
1. Air in G Arts in Rural Gloucester	1	0.0
73. Swindon Borough Council	2	0.0
74. TARA	1	0.0
82. Winchester Theatre Royal - Live	2	0.0
85. The Palace Theatre	2	0.0
86. The Roundhouse	1	0.0
10. Belgrade Theatre	7	0.2
15. The Met Arts Centre Bury	14	0.3
18. Colchester Mercury Theatre	4	0.1
19. The Courtyard Trust	1	0.0
24. Dukes Playhouse Lancaster	16	0.4
25. Farnham Maltings	10	0.2
26. Gate Theatre	33	0.8
27. Hackney Empire	18	0.4
29. Hampshire Co Council Venues	4	0.1
30. Harrow Arts Centre	2	0.0
31. Highlights Rural Touring Scheme	1	0.0
33. Rose Theatre Kingston	8	0.2
34. Lawrence Batley\Kirklees	15	0.4
35. The Carriageworks Leeds	19	0.5

37. Library Theatre Manchester	2	0.0
39. Liverpool Everyman Playhouse	21	0.5
4. Arcola Theatre	37	0.9
40. Millfield Arts Centre	6	0.1
43. Manchester YP Theatre	25	0.6
44. Merlin Theatre	24	0.6
46. National Rural Touring Forum	11	0.3
48. Newcastle Theatre Royal Trust	29	0.7
49. Newtown The Drum	20	0.5
50. The Plowright Theatre N Lincs Council	4	0.1
53. Nottingham Playhouse	29	0.7
54. Oldham Coliseum	8	0.2
55. Orange Tree Theatre	14	0.3
56. PANeK	5	0.1
57. Playbox Theatre	17	0.4
58. Pleasance Theatre	22	0.5
59. Polka Children's Theatre	2	0.0
60. Poole Arts Trust - Lighthouse	13	0.3
7. Barnsley Civic	1	0.0
70. Square Chapel	3	0.1
75. Oakengate Theatre Telford and Wrekin	27	0.7
76. The Albany	25	0.6
77. The Arts Depot	2	0.0
9. Forum Twenty Eight Barrow	25	0.6
Total	4044	100.0

2. YOUNG PEOPLES' SURVEY, QUARTER 2 QUESTIONNAIRE

A little bit about you

Your individual responses and personal information will not be passed to the theatres

1. Please enter your age:

Or tick if you are:

A parent/relative who booked for young people ☐ (28)

A youth worker/teacher who booked for young people ☐ (29)

If you are 15 or under, you will need a parent or guardian to give permission for you to complete the survey. Please ask them to fill in the box below:

Name:

Relationship:

I give my permission for to complete this survey (please see page 6 for further information)

Signed:

Telephone number (for verification purposes):

2. Please enter your

postcode:

3. Where did you first hear about the free ticket scheme? (Tick one)

a)	Metro newspaper	<input type="checkbox"/> (1)
b)	Other magazine or newspaper	<input type="checkbox"/> (2)
c)	Leaflets at school / college / uni	<input type="checkbox"/> (3)
d)	Theatre brochure	<input type="checkbox"/> (4)
e)	Other leaflets at the theatre	<input type="checkbox"/> (5)
f)	Friend or family member told me about it	<input type="checkbox"/> (6)
g)	Youth worker or teacher told me about it	<input type="checkbox"/> (7)

h)	Someone else told me about it	<input type="checkbox"/> (8)
i)	Theatre website	<input type="checkbox"/> (9)
j)	A Night Less Ordinary website	<input type="checkbox"/> (10)
k)	Social network site (e.g. facebook, bebo, myspace, msn)	<input type="checkbox"/> (11)
l)	Money saving expert website	<input type="checkbox"/> (12)
m)	Other website	<input type="checkbox"/> (13)
n)	Poster	<input type="checkbox"/> (14)
o)	Bus / train advertising	<input type="checkbox"/> (15)
p)	TV	<input type="checkbox"/> (16)
q)	Radio	<input type="checkbox"/> (17)
r)	Other (please say where)	<input type="checkbox"/> (18)

4. Had you been to the theatre before the free ticket scheme? (Tick all that apply)

Yes, to this theatre ☐ (1) Yes, to a different theatre ☐ (1)
 No ☐ (1)

5. How many times did you go to *any* theatre in the 12 months before you used the free ticket scheme? (Tick one only)

0 ☐ (1) 2 ☐ (3)
 1 ☐ (2) 3 or more ☐ (4)

6. Have any of the following put you off going to the theatre before? (Tick all that apply)

Not knowing what was on ☐ (1) Cost of ticket ☐
 (1)
 Not knowing whether I would enjoy it ☐ (1) Nothing I wanted to see ☐
 (1)
 No one to go with ☐ (1) I was too busy ☐
 (1)
 Not knowing how to get a ticket ☐ (1) Just didn't think about it ☐
 (1)
 Hard to get to / home from ☐ (1) Not interested ☐
 (1)
 Prefer to do other things (e.g.cinema) ☐ (1) Cost of transport ☐
 (1)

7. If you ticked more than one answer for question 6, what was the *main* reason? (Please tick one only)

Not knowing what was on ☐ (1) Cost of ticket ☐
 (7)
 Not knowing whether I would enjoy it ☐ (2) Nothing I wanted to see ☐
 (8)

About your theatre visit . . .

- No one to go with ☐ (3) I was too busy ☐
- (9)
- Not knowing how to get a ticket ☐ (4) Just didn't think about it ☐
- (10)
- Hard to get to / home from ☐ (5) Not interested ☐
- (11)
- Prefer to do other things (e.g.cinema) ☐ (6) Cost of transport ☐
- (12)

8. Have you recommended the free ticket scheme to anyone? (Tick one)

- Yes ☐ (1) No, but I might ☐ (3)
- No, but I will ☐ (2) No and I won't ☐ (4)

9. Have you ever completed this survey before? (Tick one)

- Yes ☐ (1) No ☐ (2)

About your tickets . . .**10. How many free tickets have you booked overall . . .**

For yourself For other people

11. Overall, how many of your own free tickets have you booked but not used?

(not counting shows which haven't happened yet)

12. Have you already been to the theatre using a free ticket (or with someone who was using a free ticket you booked)? (Tick one)

- Yes ☐ (1) No ☐ (2) If no, please go to Question 26 on Page 5

13. What kind of show did you see on your most recent visit with a free ticket?

(Tick one)

- | | | |
|--|---|---|
| Drama <input type="checkbox"/> (1) | Comedy <input type="checkbox"/> (1) | Dance <input type="checkbox"/> |
| (1) | | |
| Shakespeare <input type="checkbox"/> (1) | Circus <input type="checkbox"/> (1) | Children's theatre <input type="checkbox"/> |
| (1) | | |
| Musical <input type="checkbox"/> (1) | Physical theatre <input type="checkbox"/> (1) | Site specific <input type="checkbox"/> |
| (1) | | |
| Opera <input type="checkbox"/> (1) | Experimental <input type="checkbox"/> (1) | Other <input type="checkbox"/> |
| (1) | | |

14. Who did you go with on your most recent visit with a free ticket? (Please tick all that apply)

Friends ☐ (1) School / college group ☐ (1) By myself ☐
 (1)
 Family ☐ (1) Partner ☐ (1)

15. Please say how many people attended with you in each age group on your most recent visit with a free ticket:

a) 5 or under	<input type="text"/>	(0-10)	d) 16 – 20	<input type="text"/>	(0-10)
b) 6 - 10	<input type="text"/>	(0-10)	e) 21 – 25	<input type="text"/>	(0-10)
c) 11 - 15	<input type="text"/>	(0-10)	f) 26 or over	<input type="text"/>	(0-10)

16. And how many were . . .

Female Male

17. Would you have gone to the theatre without the free ticket scheme? (Tick one)

Yes ☐ (1) Maybe ☐ (2) No ☐ (3) Don't know ☐
 (4)

18. Would the over 25s in your group have gone to the theatre if free tickets hadn't been available to younger members of the group? (Tick one)

Yes ☐ (1) Maybe ☐ (2) No ☐ (3) Don't know ☐
 (4)
 Not applicable ☐ (5)

19. How much did you personally spend on your most recent free visit, to the nearest pound, for:

a) Travel to and from the theatre	<input type="text"/>	(0-30)	d) Programmes or other things at the theatre	<input type="text"/>	(0-30)
b) Parking	<input type="text"/>	(0-30)	e) Other costs	<input type="text"/>	(0-30)
c) Drinks or food at the theatre	<input type="text"/>	(0-30)			

Your thoughts**20. How would you rate your experience of:**

	<u>Excellent</u>	<u>Good</u>	<u>Average</u>	<u>Poor</u>	<u>Very Poor</u>	<u>No opinion</u>	<u>N/A</u>
Booking your tickets	<input type="checkbox"/> (1)	<input type="checkbox"/> (2)	<input type="checkbox"/> (3)	<input type="checkbox"/> (4)	<input type="checkbox"/> (5)	<input type="checkbox"/> (6)	<input type="checkbox"/> (7)
Travelling to and from the theatre	<input type="checkbox"/> (1)	<input type="checkbox"/> (2)	<input type="checkbox"/> (3)	<input type="checkbox"/> (4)	<input type="checkbox"/> (5)	<input type="checkbox"/> (6)	<input type="checkbox"/> (7)
The show / event itself	<input type="checkbox"/> (1)	<input type="checkbox"/> (2)	<input type="checkbox"/> (3)	<input type="checkbox"/> (4)	<input type="checkbox"/> (5)	<input type="checkbox"/> (6)	<input type="checkbox"/> (7)
Food or drink at the theatre	<input type="checkbox"/> (1)	<input type="checkbox"/> (2)	<input type="checkbox"/> (3)	<input type="checkbox"/> (4)	<input type="checkbox"/> (5)	<input type="checkbox"/> (6)	<input type="checkbox"/> (7)
Helpfulness of staff while you were at the theatre	<input type="checkbox"/> (1)	<input type="checkbox"/> (2)	<input type="checkbox"/> (3)	<input type="checkbox"/> (4)	<input type="checkbox"/> (5)	<input type="checkbox"/> (6)	<input type="checkbox"/> (7)
Your visit overall	<input type="checkbox"/> (1)	<input type="checkbox"/> (2)	<input type="checkbox"/> (3)	<input type="checkbox"/> (4)	<input type="checkbox"/> (5)	<input type="checkbox"/> (6)	<input type="checkbox"/> (7)

21. Has your visit with a free ticket made you feel more positive or more negative about going to the theatre? (Tick one)

I feel more positive about it ☐ (1) I feel more negative about it ☐ (3)
 No change ☐ (2) Don't know ☐ (4)

22. Has the free visit affected whether you will go to the theatre again in the future? (Tick one)

I'm more likely to go ☐ (1) I'm less likely to go ☐ (3)
 No change ☐ (2) Not sure ☐ (4)

23. Would you pay to go to the theatre again in the future? (Tick one)

Definitely ☐ (1) Probably ☐ (2) Maybe ☐ (3) Probably not ☐ (4)
 Definitely not ☐ (5)

24. What's the most you would be prepared to pay to see a similar show to the one(s) you saw? (to the nearest pound)

25. Did you do any of the following because of the free ticket offer? (Tick all that apply)

a)	I went to the theatre instead of going out somewhere else (e.g. cinema)	<input type="checkbox"/> (1)
b)	I saw a different show than I had planned to	<input type="checkbox"/> (1)
c)	I saw the show on a different day or at a different time than I otherwise would have	<input type="checkbox"/> (1)

d)	I went to a different venue or theatre	<input type="checkbox"/> (1)
e)	I tried a type of show I hadn't seen before	<input type="checkbox"/> (1)

26. How would you describe your ethnic background? (Tick one only)

a)	White (British; Irish or any other White background)	<input type="checkbox"/> (1)
b)	Mixed (White/Black; White/Black Caribbean or White/Black African)	<input type="checkbox"/> (2)
c)	Black or Black British (Caribbean; African; other Black background; all Black groups)	<input type="checkbox"/> (3)
d)	Mixed (White/Asian)	<input type="checkbox"/> (4)
e)	Asian or Asian British (Indian/Pakistani/Bangladeshi/other Asian background; all Asian groups)	<input type="checkbox"/> (5)
f)	Other mixed group	<input type="checkbox"/> (6)
g)	Chinese (or other ethnic Chinese group)	<input type="checkbox"/> (7)
h)	Prefer not to say	<input type="checkbox"/> (8)
i)	Other (please specify).....	<input type="checkbox"/> (9)

27. Are you: Female ☐ (1) Male ☐ (2)

28. Do you have a long-standing illness, disability or infirmity? By longstanding I mean anything that has troubled you over a long period of time or that is likely to affect you over a period of time?

Yes ☐ (1) No ☐ (2) Prefer not to say ☐ (3)

29. If yes, does this illness or disability limit your activities in any way?

Yes ☐ (1) No ☐ (2) Prefer not to say ☐ (3)

30. Which of the following best describes your employment status? (Tick one)

Studying (school/college/university)	<input type="checkbox"/> (1)	Looking after home/family	<input type="checkbox"/>
(5)			
Training (Apprenticeship etc.)	<input type="checkbox"/> (2)	Retired	<input type="checkbox"/>
(6)			
Employed	<input type="checkbox"/> (3)	Unable to work (sick or disabled)	<input type="checkbox"/>
(7)			
Unemployed	<input type="checkbox"/> (4)	Prefer not to say	<input type="checkbox"/>
(8)			

31. May we contact you again by email to ask for your views later in the scheme?

Yes ☐ (1)

No ☐ (2)

If yes, please enter an email address (this will not be used for any other purpose)

32. Would you like to enter the prize draw for £100 of high street vouchers:

Yes ☐ (1)

No ☐ (2)

If yes, please enter your name, phone number and postal address. If you are under 18, please enter your name and a parent or guardian's details. Good luck!

What's the survey about?

A Night Less Ordinary (www.anightlessordinary.org.uk) is a free ticket scheme for under 26's funded by Arts Council England. The survey asks questions about how the free tickets were used, what people thought about their theatre visit and if it changed their opinions about going to the theatre in future.

Are personal details needed?

Postcodes are requested for statistical purposes, but these are not traceable to any one person or household.

There is a prize draw incentive of high street vouchers. To enter the draw, personal contact details are needed but it is not compulsory to enter.

We also ask your permission to contact you again after the scheme has finished, during 2012, to ask further questions such as whether you have revisited the theatre. Again, this is not compulsory.

Individual answers and personal data will NOT be shared with theatres.

Is information sent via the online survey secure?

Information sent via the online survey is encrypted with SSL. SSL is short for Secure Sockets Layer, and it is designed to transmit private documents or information via the Internet. Many websites use this protocol to obtain confidential user information.

The survey has the following level of encryption: Verisign certificate Version 3, 128 bit encryption.

I'm a parent, why have I been asked to contact you / give my details?

We need to speak to parents to gain permission for young people under 16 years of age to complete the survey.

If you have any further questions or problems with the survey, please email us at anlo@audiencesyorkshire.org.uk, or call 0113 320 0160 during office hours, and let us know.

If you would like to unsubscribe from this mailing list, please email your name, full address and the word “unsubscribe” to us at anlo@audiencesyorkshire.org.uk, or send by post to ANLO at Audiences Yorkshire, Studio 23/24, Leeds Design Innovation Centre, 46 The Calls, Leeds, LS2 7EY.

Audiences Yorkshire (www.audiencesyorkshire.org.uk) are working on behalf of Network (www.audiencedevelopment.org.uk) for Arts Council England to evaluate A Night Less Ordinary (www.anightlessordinary.org.uk). We adhere to the Market Research Society's guidelines for best practice and the Data Protection Act 1998.

3. YOUNG PEOPLES' SURVEY, QUARTER 3 QUESTIONNAIRE

A little bit about you

Your individual responses and personal information will not be passed to the theatres

1. Please enter your age:

Or tick if you are:

A parent/relative who booked for young people ☐

A youth worker/teacher who booked for young people ☐

If you are 15 or under, you will need a parent or guardian to give permission for you to complete the survey. Please ask them to fill in the box below:

Name:

Relationship:

I give my permission for to complete this survey (please see page 6 for further information)

Signed:

Telephone number (for verification purposes):

2. Please enter your

postcode:

3. Where did you first hear about the free ticket scheme? (Tick one)

a)	Metro newspaper	<input type="checkbox"/>
b)	Other magazine or newspaper	<input type="checkbox"/>
c)	Leaflets at school / college / uni	<input type="checkbox"/>
d)	Theatre brochure	<input type="checkbox"/>
e)	Other leaflets at the theatre	<input type="checkbox"/>
f)	Friend or family member told me about it	<input type="checkbox"/>
g)	Youth worker or teacher told me about it	<input type="checkbox"/>
h)	Someone else told me about it	<input type="checkbox"/>
i)	Theatre website	<input type="checkbox"/>

j)	A Night Less Ordinary website	<input type="checkbox"/>
k)	Social network site (e.g. facebook, bebo, myspace, msn)	<input type="checkbox"/>
l)	Money saving expert website	<input type="checkbox"/>
m)	Other website	<input type="checkbox"/>
n)	Poster	<input type="checkbox"/>
o)	Bus / train advertising	<input type="checkbox"/>
p)	TV	<input type="checkbox"/>
q)	Radio	<input type="checkbox"/>
r)	Other (please say where)	<input type="checkbox"/>

4. Had you been to the theatre before the free ticket scheme? (Tick all that apply)

Yes, to this theatre ☐ Yes, to a different theatre ☐
 No ☐

5. How many times did you go to *any* theatre in the 12 months before you used the free ticket scheme? (Tick one only)

0 ☐ 2 ☐
 1 ☐ 3 or more ☐

6. Have any of the following put you off going to the theatre before? (Tick all that apply)

Not knowing what was on	<input type="checkbox"/>	Cost of ticket	<input type="checkbox"/>
Not knowing whether I would enjoy it	<input type="checkbox"/>	Nothing I wanted to see	<input type="checkbox"/>
No one to go with	<input type="checkbox"/>	I was too busy	<input type="checkbox"/>
Not knowing how to get a ticket	<input type="checkbox"/>	Just didn't think about it	<input type="checkbox"/>
Hard to get to / home from	<input type="checkbox"/>	Not interested	<input type="checkbox"/>
Prefer to do other things (e.g.cinema)	<input type="checkbox"/>	Cost of transport	<input type="checkbox"/>

7. If you ticked more than one answer for question 6, what was the *main* reason?

(Please tick one only)

Not knowing what was on	<input type="checkbox"/>	Cost of ticket	<input type="checkbox"/>
Not knowing whether I would enjoy it	<input type="checkbox"/>	Nothing I wanted to see	<input type="checkbox"/>
No one to go with	<input type="checkbox"/>	I was too busy	<input type="checkbox"/>
Not knowing how to get a ticket	<input type="checkbox"/>	Just didn't think about it	<input type="checkbox"/>
Hard to get to / home from	<input type="checkbox"/>	Not interested	<input type="checkbox"/>
Prefer to do other things (e.g.cinema)	<input type="checkbox"/>	Cost of transport	<input type="checkbox"/>

8. Have you recommended the free ticket scheme to anyone? (Tick one)

Yes ☐ No, but I might ☐
 No, but I will ☐ No and I won't ☐

9. Have you ever completed this survey before? (Tick one)

Yes ☐ No ☐

About your tickets

. .

10. How many free tickets have you booked overall . . .

For yourself For other people

About your theatre visit . . .

11. Overall, how many of your own free tickets have you booked but not used?

(not counting shows which haven't happened yet)

12. Have you already been to the theatre using a free ticket (or with someone who was using a free ticket you booked)? (Tick one)

Yes ☐

No ☐ If no, please go to Question 26 on Page 5

13. What kind of show did you see on your most recent visit with a free ticket?

(Tick one)

Drama	<input type="checkbox"/>	Comedy	<input type="checkbox"/>	Dance	<input type="checkbox"/>
Shakespeare	<input type="checkbox"/>	Circus	<input type="checkbox"/>	Children's theatre	<input type="checkbox"/>
Musical	<input type="checkbox"/>	Physical theatre	<input type="checkbox"/>	Site specific	<input type="checkbox"/>
Opera	<input type="checkbox"/>	Experimental	<input type="checkbox"/>	Other	<input type="checkbox"/>

14. Who did you go with on your most recent visit with a free ticket? (Please tick all that apply)

Friends	<input type="checkbox"/>	School / college group	<input type="checkbox"/>	By myself	<input type="checkbox"/>
Family	<input type="checkbox"/>	Partner	<input type="checkbox"/>		

15. Please say how many people attended with you in each age group on your most recent visit with a free ticket:

a) age 5 or under

b) 6 - 10

d) 16 - 20

c) 11 - 15

e) 21 - 25

f) 26 or over

16. And how many were . . .

Female

Male

17. Would you have gone to the theatre without the free ticket scheme? (Tick one)

Yes, definitely	<input type="checkbox"/>	Maybe	<input type="checkbox"/>	No, definitely not	<input type="checkbox"/>
Probably	<input type="checkbox"/>	Probably not	<input type="checkbox"/>	Don't know	<input type="checkbox"/>

18. Would the over 25s in your group have gone to the theatre if free tickets hadn't been available to younger members of the group? (Tick one)

Yes, definitely ☐ Maybe ☐ No, definitely not ☐
 Probably ☐ Probably not ☐ Don't know ☐
 Not applicable ☐

19. How much did you personally spend on your most recent free visit, to the nearest pound, for:

a) Travel to and from the theatre	<input type="text"/>	d) Programmes or other things at the theatre	<input type="text"/>
b) Parking	<input type="text"/>	e) Other costs	<input type="text"/>
c) Drinks or food at the theatre	<input type="text"/>		

20. How would you rate your experience of:

	<u>Excellent</u>	<u>Good</u>	<u>Average</u>	<u>Poor</u>	<u>Very Poor</u>	<u>No opinion</u>	<u>N/A</u>
Booking your tickets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Travelling to and from the theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The show / event itself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Food or drink at the theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Helpfulness of staff while you were at the theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your visit overall	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

21. Has your visit with a free ticket made you feel more positive or more negative about going to the theatre? (Tick one)

I feel more positive about it ☐ I feel more negative about it ☐
 No change ☐ Don't know ☐

22. Has the free visit affected whether you will go to the theatre again in the future? (Tick one)

I'm more likely to go ☐ I'm less likely to go ☐
 No change ☐ Not sure ☐

Information about the Survey

23. Would you pay to go to the theatre again in the future? (Tick one)

Definitely ☐ Probably ☐ Maybe ☐ Probably not ☐
 Definitely not ☐

24. What's the most you would be **prepared to pay to see a**
similar show to the one(s) you saw? (to the nearest pound)

25. Did you do any of the following because of the free ticket offer? (Tick all that apply)

a)	I went to the theatre instead of going out somewhere else (e.g. cinema)	<input type="checkbox"/>
b)	I saw a different show than I had planned to	<input type="checkbox"/>
c)	I saw the show on a different day or at a different time than I otherwise would have	<input type="checkbox"/>
d)	I went to a different venue or theatre	<input type="checkbox"/>
e)	I tried a type of show I hadn't seen before	<input type="checkbox"/>
f)	I went to the theatre instead of a different arts event (e.g. art gallery, classical music concert)	<input type="checkbox"/>

.26. How would you describe your ethnic background? (Tick one only)

a)	White (British; Irish or any other White background)	<input type="checkbox"/>
b)	Mixed (White/Black; White/Black Caribbean or White/Black African)	<input type="checkbox"/>
c)	Black or Black British (Caribbean; African; other Black background; all Black groups)	<input type="checkbox"/>
d)	Mixed (White/Asian)	<input type="checkbox"/>
e)	Asian or Asian British (Indian/Pakistani/Bangladeshi/other Asian background; all Asian groups)	<input type="checkbox"/>
f)	Other mixed group	<input type="checkbox"/>
g)	Chinese (or other ethnic Chinese group)	<input type="checkbox"/>
h)	Prefer not to say	<input type="checkbox"/>
i)	Other (please specify).....	<input type="checkbox"/>

27. Are you: Female ☐ Male ☐

28. Do you have a long-standing illness, disability or infirmity? By longstanding I mean anything that has troubled you over a long period of time or that is likely to affect you over a period of time?

Yes ☐ No ☐ Prefer not to say ☐

29. If yes, does this illness or disability limit your activities in any way?

Yes ☐ No ☐ Prefer not to say ☐

30. Which of the following best describes your employment status? (Tick one)

Studying (school/college/university)	<input type="checkbox"/>	Looking after home/family	<input type="checkbox"/>
Training (Apprenticeship etc.)	<input type="checkbox"/>	Retired	<input type="checkbox"/>
Employed	<input type="checkbox"/>	Unable to work (sick or disabled)	<input type="checkbox"/>
Unemployed	<input type="checkbox"/>	Prefer not to say	<input type="checkbox"/>

31. May we contact you again by email to ask for your views later in the scheme?

Yes ☐ No ☐

If yes, please enter an email address (this will not be used for any other purpose)

32. Would you like to enter the prize draw for £100 of high street vouchers:

Yes ☐ No ☐

If yes, please enter your name, phone number and postal address. If you are under 18, please enter your name and a parent or guardian's details. Good luck!

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4. ORGANISATIONS AND INDIVIDUALS CONSULTED FOR THE EVALUATION OF A NIGHT LESS ORDINARY

N.B. Names given for organisations refer to posts held at date of consultation.

Organisation	Name
&Co	Rachel Jeffcoat
A Younger Theatre	Jake Orr
Air in G	Jamie Lee
Ambassador Theatre Group	Damien Hewitt
Ambassador Theatre Group	Benjamin Prudhoe
Arc Theatre Trowbridge	Tracy Sullivan
Arcola Theatre	Owen Calvert-Lyons
Arts Council England	Philip Batty
Arts Council England	James Bellorini
Arts Council England	Liz Birks
Arts Council England	Catherine Bradley
Arts Council England	Emily Bull
Arts Council England	Charlie Bunker
Arts Council England	Philip Cave
Arts Council England	Sian Clarke
Arts Council England	Grainne Cook
Arts Council England	Dan Ellitts
Arts Council England	Meli Hatzihrysidis
Arts Council England	Barbara Matthews
Arts Council England	Ella Muers
Arts Council England	Stacey Potter
Arts Council England	Charlotte Woodward
Arts Council England	Louise Wylie
Arts Council England - North East	Kathryn Goodfellow
Arts Council England - West Midlands	Julie Eaglen
Arts Council England - South West	Phil Hindson
Artsdepot	Jennifer Raingold
Assembly Hall, Tunbridge Wells	Lauren Stewart
Assembly Hall, Tunbridge Wells	Cheri Strudwick
Assembly Rooms & Guildhall Theatre, Derby	Kelly Smith

Audiences London	Rachel Escott
Audiences London	Anne Torregiani
Audiences North East	Caroline Greener
Audiences London / London Off West End Consortium	Anwen Cooper
Audiences UK	David Brownlee
Audiences Yorkshire / &Co	Susan Ingham
Barbican	Natasha Anderson
Barbican	Rob Baker
Barbican	Fiona Brennan
Barbican	Sam Franklin
Barbican	Lorna Gemmell
Barnsley Civic	Robert Holmes
Barnsley Lamproom Theatre	Ruth Pearson
Barrow Borough Council / Forum 28	Sandra Baines
Beck, Middlesex	Emily Gill
Bill Kenwright Ltd	Julius Green
Birmingham Hippodrome	Liz Leck
Birmingham Repertory Theatre	Selene Burn
Birmingham Repertory Theatre	Simon Coates
Bradford Alhambra	Adam Renton
Chichester Festival Theatre	Jessica Blake-Lobb
Chichester Festival Theatre	Alan Finch
Chipping Norton Theatre	Hannah Daley
Churchill Theatre, Bromley	Jenny Batt
Churchill Theatre, Bromley	Chris Glover
Courtyard Centre for the Arts	Michael Connelly
Cultivate	Richard Erwin-Jones
Cultivate	Caroline Griffin
Cultivate	Vanessa Rawlings-Jackson
Culture24	Jane Finnis
Customs House	Peter Darrant
Customs House	Ray Spencer
Darlington Borough Council	Lyndsey Middleton
Darlington Civic Theatre / Arts Centre	Lynda Winstanley
DCMS	Mandy Barrie
DCMS	Stephen Darke

DCMS	Alex Martin
DCMS	Saara Tuuli
English Touring Theatre	Jane Claire
English Touring Theatre	Rachel Tackley
Farnham Maltings	Jane McGibbon
Fiery Angel	Sheredan Mathews
Fiery Angel	Bonnie Royal
Fiery Angel	Edward Snape
Gate Theatre, London	Rachael Williams
Hackney Empire	Tony Goodrick
Hackney Empire	Peter Harding
Half Moon	Rachel Lyons
Hall for Cornwall	Sarah Pym
Hampshire Consortium / Hampshire County Council	Tim Kelly
Hampstead Theatre	Christine Bradburn
Harrow Arts Centre	Aston Alefounder
Harrow Arts Centre	Kerry Blackburn
Harrow Arts Centre	Yasmin Gurreeboo
Harrow Arts Centre	Oluwatoyin Odunsi
Hat Factory, Luton	Angela Harris
Hawth Theatre, Crawley	Steve Crane
Headlong Theatre	Henny Finch
Highlights Rural Touring Scheme	Rosie Cross
HQ Theatres	Emily Malcolm
HQ Theatres	Sam McCaffrey
HQ Theatres	Derek Nichols
Hull Truck Theatre	Victoria Hodgson
Hull Truck Theatre	Rachel Kirby
Independent Theatre Council	Charlotte Jones
Lighthouse, Poole's Centre for the Arts	Sara St. George
Live Theatre Newcastle	Philip Hoffman
Liverpool Everyman	Sarah Ogle
Luton Cultural Services Trust / Hat Factory	Caren Ashton-Penketh
Lyric Hammersmith	Emma Chapman
Lyric Hammersmith	Alex Fleming

Lyric Hammersmith	Charlotte Handel
Malvern Theatres	Fred Moroni
Malvern Theatres	Candice Pearson
Mark Goucher Ltd	Mark Goucher
Mark Goucher Ltd	James Wood
Marlowe Theatre Canterbury	John Baker
Mercury Theatre, Colchester	Adrian Grady
Mercury Theatre, Colchester	Carol Rayner
Mercury Theatre, Colchester	Rachel Thorne
Milton Keynes Theatre	Claire Ward
Mousetrap Theatre Projects	Nancy Shakerley
Mousetrap Theatre Projects	Susan Whiddington
National Operatic & Dramatic Association	Tony Gibbs
National Rural Touring Forum	David Porter
National Theatre	Sarah Chambers
National Youth Theatre	James Mackenzie-Blackman
New Theatre Royal, Portsmouth	Charlotte Mackie
Newcastle Theatre Royal	Philip Bernays
Northampton Theatre Trust	Emma Riley
Northern Stage	Peter Flynn
Norwich Theatre Royal	Peter Wilson
Nottingham Playhouse	Emma Jones
Nottingham Playhouse	Richard Surgay
Nuffield Theatre, Southampton	Gillian Allmark
Nuffield Theatre, Southampton	Tracey Woolmer
Orange Tree Theatre, Twickenham	Meg Dobson
Orange Tree Theatre, Twickenham	Corinne Meredith
Orange Tree Theatre, Twickenham	Gillian Thorpe
Orchard Theatre, Dartford	Suzannah Miller
Out of Joint	Jon Bradfield
Out of Joint	Graham Cowley
Oxford New Theatre	Jamie Baskeyfield
Oxford Playhouse	Maisy Ash
Oxford Playhouse	Polly Cole
Oxford Playhouse	Ruth Moore
PANeK Consortia	Cathy Westbrook

Playbox Theatre	Fran Hornsby
Pleasance Theatre	Anthony Alderson
Pleasance Theatre	Gemma Crosswell
Pleasance Theatre	Hannah Eidinow
Plowright Theatre	Lisa Moran
Polka Theatre	Mandy Mallen
Polka Theatre	Samantha Tai
Rambert Dance Theatre	Craig Titley
Rich Mix	Beth O'Connor
Rich Mix	Susan Simmonds
Rose Theatre	Abbie Yaxley
Roundhouse	Renata McDonnell
Roundhouse	Gemma Rodway
Royal & Derngate, Northampton	Emily Clarke
Royal & Derngate, Northampton	Martin Sutherland
Royal Court Theatre	Gemma Frayne
Royal Exchange Theatre, Manchester	Vicky Bloor
Royal Exchange Theatre, Manchester	Clare Simpson
Royal Exchange Theatre, Manchester	Vanessa Walters
Royal Shakespeare Company	Mary Butlin
Royal Shakespeare Company	Natasha Goodge
Royal Shakespeare Company	Rebecca Rimmer
Sheffield Theatres	Dan Bates
Sheffield Theatres	Laura Milroy
SOLT / TMA	Emma de Souza
SOLT / TMA	Paul James
South Hill Park, Bracknell	Paul Stewart
South Holland Centre, Spalding	Sally Harrison
Southend Theatre	Paul Driscoll
Square Chapel Centre for the Arts, Halifax	David McQuillan
Square Chapel Centre for the Art, Halifax	Suzanne Wynne
Sunderland Empire / Live Nation	Carolyn Usher
Tara Arts	Jonathan Kennedy
Theatre by the Lake	Rachel Suddart
The Albany	Megan Tripp

The Carriageworks, Leeds	Gemma Bonham
The Carriageworks, Leeds	Richard Bonham
The Drum, Birmingham	Jennie Gentles
The Drum, Birmingham	Leeanne Stoddart
The Junction, Cambridge	Helen Draper
The Junction, Cambridge	Ed Hine
The Junction, Cambridge	Richard Oyarzabal
The Met, Bury	Shelly Ramsdale
The Met, Bury	Victoria Robinson
Theatre by the Lake (West Cumbria Arts Partnership)	Patric Gilchrist
Theatre Royal, Bath	Danny Moar
Theatre Royal, Plymouth	Christina Dixon
Theatre Royal, Plymouth	Alvin Hargreaves
Theatre Royal, Plymouth	Robbie Kings
Theatre Royal, Plymouth	Marianne Locatori
Theatre Royal, Stratford East	Natalie Poulton
Theatre Royal, Winchester	Kate Raines
TMA	Kath Hamilton
Trafalgar Studios / Almeida	Julia Potts
Venue Cornwall / Dance & Theatre, Cornwall	Dot Peryer
Warwick Arts Centre	Katie Anderson
Warwick Arts Centre	Jan McQuillan
Watershed Productions	Chris Wallis
Watershed Media Centre	Elizabeth Jones
Watford Palace Theatre	Steven Dalcarno
Watford Palace Theatre	Naqiya Ebrahim
Watford Palace Theatre	Adrian Lesurf
WebPlay	Sydney Thornberry
West Yorkshire Playhouse	Tessa Gillett
West Yorkshire Playhouse	Joanna Loveday
West Yorkshire Playhouse	Su Matthewman
Wolsey Theatre, Ipswich	Sarah Holmes
Wycombe Swan	Abi Singleton
Wyvern Swindon	Nyree Kingsbury
York Theatre Royal	Isabel Madgwick

York Theatre Royal	Robbie Swale
York Theatre Royal	Abbigail Wright
Yvonne Arnaud, Guildford	James Barber