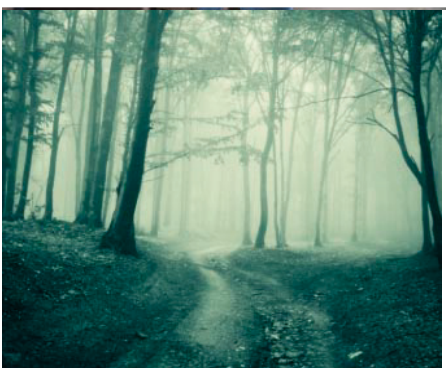


Relevant and rewarding

Evaluating Fuel's *New Theatre in your Neighbourhood* project

November 2015, end of project report



Relevant and rewarding

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This end of project report outlines the findings from the *New Theatre in your Neighbourhood (NTiyN)* evaluation.

NTiyN has been a clear success in many ways - **exciting and engaging audiences**, bringing communities into their **local venue**, **supporting artists** and developing **relationships**. This report celebrates these **successes**, while also highlighting the **challenges of the project**, identifying **key learnings** and making **recommendations** for the future.

Exploring new ways of touring theatre

New Theatre in Your Neighbourhood (NTiyN) is a touring project developed by Fuel that aims to:

- explore ways in which Fuel can **improve the way it tours** shows;
- build stronger **relationships with partners**;
- connect **artists and communities**; and
- **develop audiences**.

Reaching audiences in six locations

Following a pilot in 2013, the second phase of New Theatre in Your Neighbourhood began in Spring 2014 and the first phase of the project ran until the end of 2014. The second phase of activity began in Spring 2015 and ran until the end of November 2015.

Funded by Arts Council England and the Esmée Fairbairn Foundation, the project toured productions to seven partner venues in six locations around the UK:

- Lakeside, Colchester
- Malvern Theatres
- Theatre Royal & Tom Thumb, Margate
- The Lighthouse, Poole
- They Eat Culture, Preston
- ARC, Stockton

Further community engagement

In addition to performances, Fuel also ran a series of further engagement opportunities including Theatre Club discussions (in association Dialogue), workshops, site-specific performances and sourcing stories from local communities.

A key part of the *NTiyN* project is the development of a team of Local Engagement Specialists (LES) - one (or sometimes two) in each region of the tour. The aim for the LES role was to employ someone local to the venue who understands

the local area. A key function of the LES role is to have or be able to develop specific contacts with groups Fuel are aiming to reach, and be confident and skilled in talking to people about new theatre. This progressive model aims to improve communications and relations between venues and their local communities.

A clear need for evaluation

While evaluation work is always important, for this project it is absolutely essential. One of the key aims of *NTiyN* is for Fuel to explore ways of improving its way of working and it is through evaluation that Fuel can reflect on the successes and challenges of the project. Evaluation allows Fuel to identify what to continue and build on what to reconsider and improve in future.

Fuel therefore commissioned Morris Hargreaves McIntyre (MHM) to help evaluate the success of the project. An interim report evaluating the first phase of the project was delivered in February 2015. This final report looks back across the last 2 years of the project (excluding the 2013 pilot).

Thoughts from Fuel

To give **context** to the evaluation report we asked the **Fuel team** to provide an overview of the project from their **perspective**. Given that an aim of the project was to improve **Fuel's own practice**, we felt it was important that Fuel's **voice** contributed to the evaluation.

Producing overview, Louise Blackwell

This project has helped us think about how we collaborate with a range of different cultural organisations in a range of locations in a better way. From hosting meetings in advance of the shows to talk to venue teams and 'important' local people about the work, to hosting tea parties and theatre clubs just before and after the show; it has helped us place a focus on the social aspects of curating an evening of entertainment.

The project has worked very well in three places (Margate, Preston and Colchester) and not as well in three others (Poole, Stockton and Malvern). The challenges were different in each place but in general I understand that we can be of most use to smaller, more independent organisations or

in places that don't have an existing, established cultural scene. We can be most valuable where there are enthusiastic people who are hungry for new work and keen to think about new ways of presenting it.

A range of benefits

For me, the greatest benefits to Fuel, and ones that we will take forward, were:

- working with a Local Engagement Specialist (LES) in each place - helping us to understand each location and the people in it better
- the Theatre Clubs run by Maddy Costa
- spending time and effort going to each area in advance
- commissioning new work specifically with a place in mind
- to work with a range of artists new to Fuel
- to develop a new model for commissioning
- to remount and enliven existing work
- to build stronger relationships with venues in three UK locations
- to work with new producers and other freelance staff to help us think in a different way in terms of producing and engaging with people.

But not without challenges

The challenges of running this project across three years have mostly been about being able to keep continuity of staff and local engagement specialists in each place. Communication between the wide ranges of stakeholders has often been challenging. At the end of 2014 it was apparent that it was not working well in many places, too many emails and not enough clarity in roles was proving difficult.

We tried to address this throughout 2015 and have much simpler modes of communication now. In 2014 a key member of the Fuel team left and a new freelance project producer came on board. At the end of 2014 a new post was created at Fuel (Head of Programme) which helped immensely in bringing clarity within the Fuel team.

A need for evaluation

Another challenge was gathering all the evaluation data we needed. I don't think we have found the right way of doing this yet. The feedback forms that had to be given out at each event were long and often felt a bit heavy handed, particularly for people who had not been to the venue before. It did not feel a very welcoming way of approaching evaluation. It was also difficult at times for the LES or venue to give out the forms

and do vox pops at the same time. If we undertake a project like this again I'd like to find a new way of gathering data and feedback.

Sharing our learnings

I'm writing this before the final project event in Preston but I hope that the event will bring together a range of independents and institutions from artists to venues and funders. I hope the event will be useful and will share some learning from a range of projects happening around the UK to support the touring of new contemporary performance. Our learning from NTiyN has had an impact on how we work at Fuel and we hope many of our new practices will roll out and have impact upon a range of other places in the UK as well as building on the work we have done in Margate, Preston and Colchester.

Georgette Purdey, Marketing

The most obvious achievement of this project is the funding and support of an LES in each location. It is clear to me that this makes a huge change to regional touring. The LES team are able to do the sort of deep, positive engagement that

most marketing teams simply don't have the time and resources to do.

Making connections

Some key learnings have included:

- Food and drink – across all the shows at venues, using food and drink in wrap-around activity or as part of the show has always been a success and contributes to the philosophy of 'more than a good night out'.
- Hand holding – the LES allows people who are either already arts savvy or often times new to theatre to have the support and assistance they need to take a risk and try something new.

The project has allowed all the venues to engage in new forms of marketing. For many this was their first foray into Facebook and Twitter advertising. The Webinar into Facebook advertising was a great chance to embed some concrete knowledge into the venues which can be used in the future.

Trying new things

The marketing budgets for many shows are so minimal there is no room for experiment or niches ideas like Beer Mats or the Love Heart sweets.

This funding has allowed us to build mini-campaigns and support venue teams who are often stretched both in terms of budget and time.

Roxanne Peak-Payne, Volunteering

We have run theatre clubs in autumn 2015 with 10 different contemporary companies, alongside Fuel productions.

Through the volunteer schemes we have worked with four new venues Fuel hasn't worked with before.

Many volunteers said they love to write but were too nervous about putting their thoughts and opinions too strongly on paper. Maddy Costa's workshop about reviews / responses to text inspired many of them and now five are regularly contributing material to their blogs / Facebook pages.

Theatre clubs are huge confidence builders for volunteers, contributors and audience members. Many commented how they didn't want to speak at first but felt invigorated by discussion and calmed by friendly atmosphere so later on / next time chose to take part.

Measuring success from all angles

Based on the aims outlined previously, we worked with Fuel to further **develop their overall vision, objectives** and intended **outcomes**.

A framework for evaluation

Building on the vision, and focusing on the key areas of audiences, venues, artists, communities, and Fuel's own practice, the output of this process was a strategy tree (shown overleaf) showing the path from vision through to intended outcomes of the project.

We developed a suite of tools to undertake the evaluation and a framework, to ensure that the outcome of each objective could be measured. The tools designed included:

- A box office request form
- A short audience survey
- Vox pop discussion guides
- Audience in-depth interview guide
- An LES diary

Having the tools and knowing how to use them

In July 2014, MHM delivered a training session with Fuel, venue staff and the LES team. This session aimed to clarify and emphasise the importance and impact of evaluation, to introduce the framework and support teams in their own use of each of these tools. Target samples were set for each method.

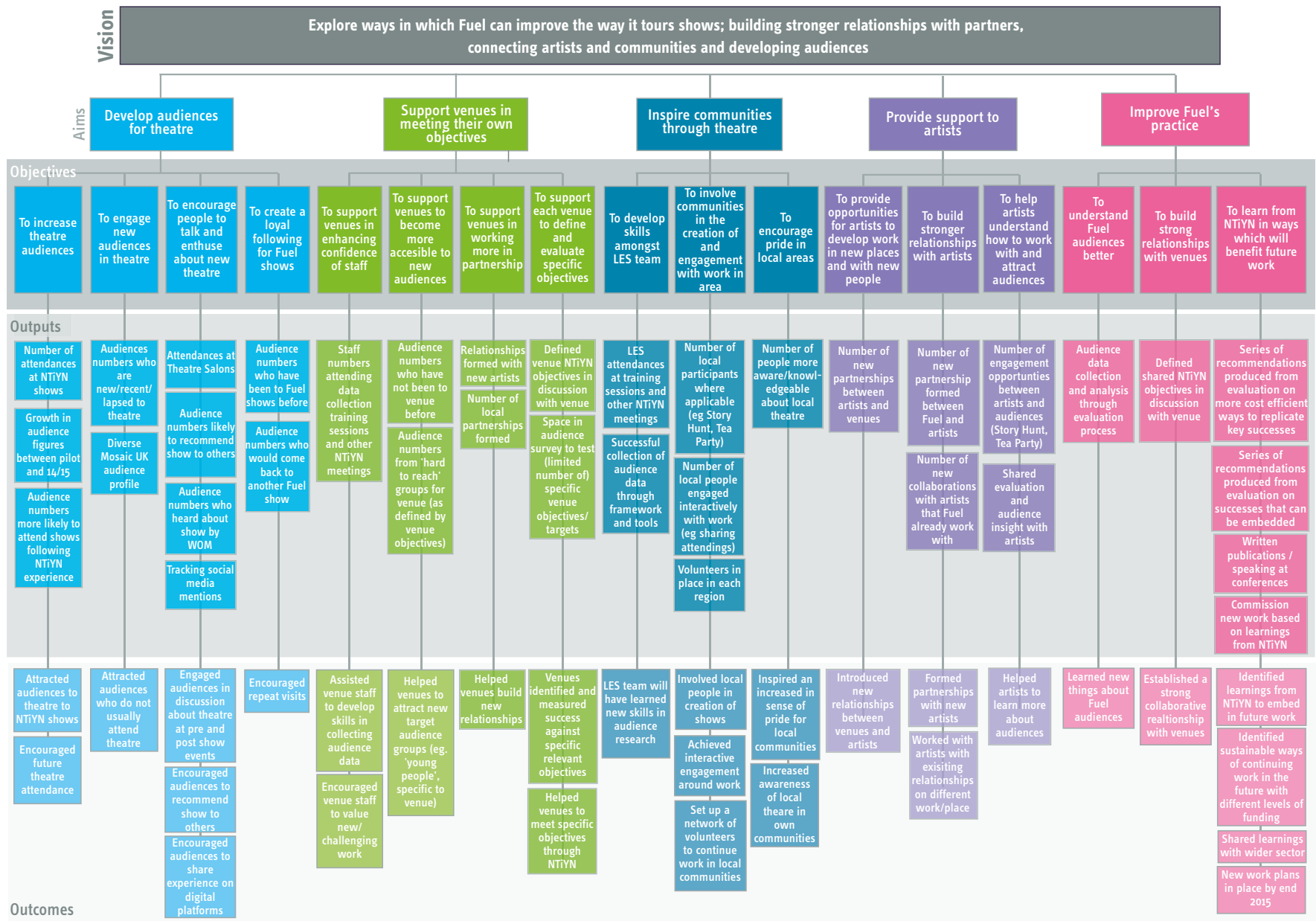
Fuel and its partners were therefore armed with the necessary skills and tools to gather all the data required to produce a robust evaluation of the *NTiyN* project. Fieldwork began in July 2014 and has continued throughout the run of the project.

A view from both sides

As independent researchers, MHM also undertook a series of 10 in-depth interviews with Fuel partners – venues, artists and Local Engagement Specialists – to examine the process of working with Fuel. The aim of these interviews was to understand the successes and challenges of the project from the perspective of those working with Fuel to deliver *New Theatre in Your Neighbourhood*.

Additionally, each LES also completed an end of project report, which were included in the evaluation analysis.

Added to the audience feedback gathered, these 'behind the scenes' perspectives provided an evaluation of the project from all angles.



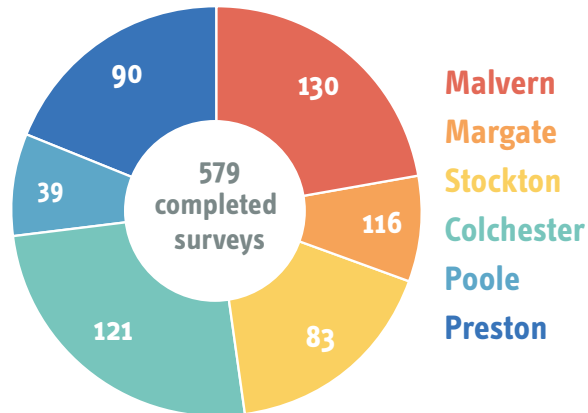
A note on the data

Across all venues, 579 audience survey cards were completed and returned throughout the run of the project. This gives us a strong sample to work with in analysing the audience feedback.

In order to analyse and compare the findings at each location, a target of at least 100 completed cards per venue was set. This target was achieved by three of the six locations. Comparisons between venues can therefore only be considered indicative for those venues with a base lower than 100.

Targets were set for vox pops and in-depth interviews in order to encourage a robust sample across a range of shows and venues. While the volume of feedback gathered was lower than the initial target, a spread across venues and shows was achieved, providing a variety of perspectives.

Audience surveys completed in each area



[Note: Bases differ throughout the report due to 'no reply' to some questions. No replies were included where excluding them had significant impact on the data.]

As we have reviewed and analysed all the data collected throughout the project, we have naturally also reflected on the relative success of each methodology and made recommendations on future use of evaluation tools. These recommendations are included towards the end of the report.

Feedback gathered

NTiyN data collection		
Method	Target	Completed
Audience surveys	600	579
Vox pops	45	38
Audience in-depth interviews	30	14
Partner in-depth interviews	10	10
LES reports	6	6

Giving context to theatre audiences

Through years of undertaking **research among cultural attenders**, MHM has built our own **substantial knowledge** and understanding of **theatre audiences**.

In 2010, MHM undertook a large-scale study of the UK cultural market, called **Audience Atlas UK**. This was a **nationally representative population** survey of adults (aged 16 or over) who were in the market for arts and cultural events.

This **insight** into cultural audiences provides **useful context** when we later consider the Fuel NTiyN audience.

Defining the size of the market for theatre

Repeat visits on longer cycles

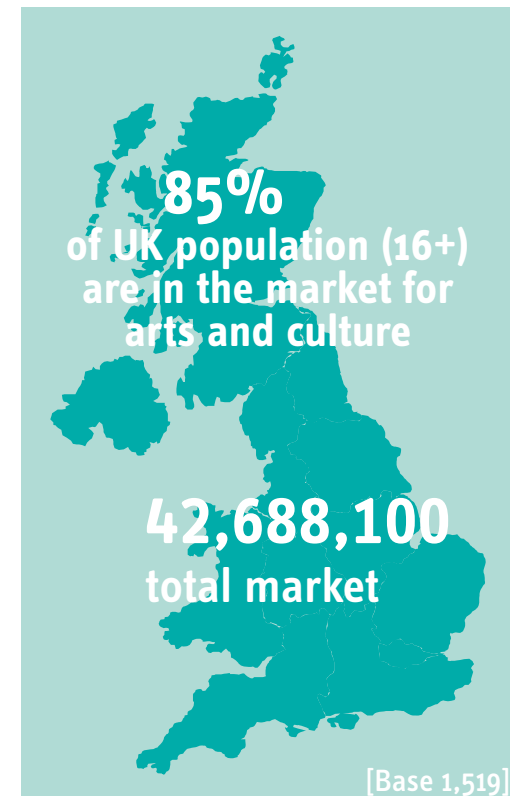
For many years, the standard measure of the cultural market has been the percentage of the population who had attended an arts event in the past 12 months. However, we know that there are many visitors who do not have an annual habit but who, nevertheless, make repeat visits on longer cycles, say every other year.

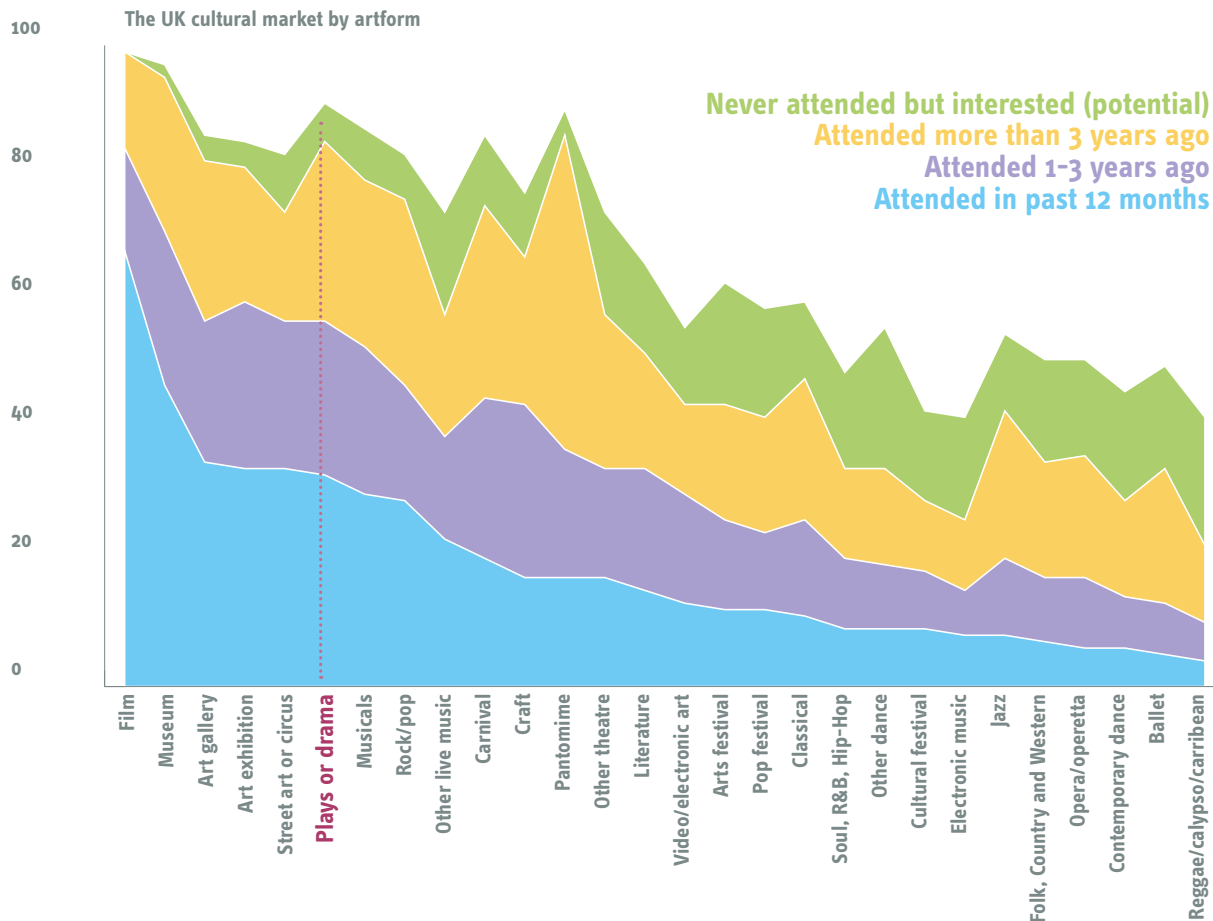
Therefore, in Audience Atlas we asked about attendance in the past 12 months, in the past 3 years, longer ago than that, and potential desire to attend in the future. This revealed that the market is far bigger than previously thought or previously measured, which has huge ramifications for audience development strategies.

85% of adults in the market for culture

First, we needed to determine who in the population was in the market for culture. Through a series of questions around past attendance and

future interest in various artforms, we established that 85% of the UK adult population were in the market for arts and culture.





Over half have attended plays recently...

The model overleaf shows, of the 85% of the adult population who are in the market for arts and cultural events, the proportion of people who have attended a play or drama in the past 12 months (blue), 3 years (purple), ever (yellow) and potential (green). We can see that, of this market, 58% have been in the past 3 years. We can also see that 8% are not interested in attending. Therefore, there remains 34% of the cultural market who have not been in recent times but are interested in going, before we even consider those who are actively resistant or reject the idea outright.

...and more open to persuasion

There have been many generic studies on 'barriers' to attendance in the arts – that either conclude it's an intractable problem not of our own making (the education system, the economy, modern life prevents people engaging), or else they focus on the reality of daily hardships of the very hard to reach audiences.

But before arts organisations consider setting to work on the rejecters, this shows us that there is significant latent but 'open to persuasion' market. This suggests that there is value ceasing to focus on as much energy on serving the recent and frequent few attenders, and to instead build strategies to reach out beyond the usual suspects.

Seeking benefits from the arts

Having conducted thousands of interviews and hundreds of thousands of surveys with attenders of performing arts venues, museum and galleries, we have developed a model of visitor motivations. Our research tells us that people engage with culture to satisfy deeply personal needs. The model below describes how an audience member's primary driver for making a visit will determine how they perceive the experience and inform the expectation of the benefits they will derive from a visit. These range from seeing the museum as a visitor attraction offering an enjoyable, sociable day out to seeing it as a 'church' offering benefits that can be described as spiritual.

Why audiences attend the arts...		
See theatre as:	Have this driver:	And they seek this from a visit:
CHURCH	SPIRITUAL	Creative stimulation and thought-provoking contemplation, they see going to the theatre as an opportunity to escape and recharge their batteries, or as food for the soul
SPA	EMOTIONAL	May have a personal connection to the subject matter, want to be fascinated and inspired by the performance they see, seek a real connection to the story, deep sensory and intellectual experiences
ARCHIVE	INTELLECTUAL	Keen to develop their interest and knowledge, may have professional interest in the subject, seek a journey of discovery, to find out new things
ATTRACTION	SOCIAL	See visiting the theatre as an enjoyable way to spend time with friends and family, seek ease of access and entertainment, good facilities and services, welcoming staff

When we ask those with more experience of arts attendance, what motivates them to attend and what needs they feel are being met by the experience, they have many answers and they typically reflect a range of these outcomes – across social, intellectual, emotional and spiritual.

However, when we ask those who have less experience or who have not yet attended what they imagine the benefits and outcomes to be, they cite far fewer benefits and those they recognise are largely focused around the social elements.

Making it relevant

While arts organisations may talk about barriers to attendance this suggests that maybe we are at times asking the wrong question. Perhaps it isn't 'why don't people come to theatre?' – but 'why should they?'. Is it in fact that they have not yet been given a compelling reason to come? These people are not feeling marginalised or excluded – they are quite happily choosing to exclude themselves as they don't see what arts organisations offer as being relevant to them. The cultural sector has not yet convinced them there is an intrinsic benefit in engaging that they can't easily satisfy elsewhere.

Fuel is among those working to innovate practices to reach out and engage audiences by ensuring they are relevant, connected and embedded within the community. Throughout this report we will explore the successes and challenges of Fuel's NTiyN in engaging audiences through demonstrating the benefits of theatre.

Across three years NTiyN has reached...

People and partners...

- 5,876** audience members
- 348** attending Theatre Clubs
- 43** lead artists or companies
- 93** connections with community groups
- 16** cultural venues in 6 locations
- 11** Local Engagement Specialists
- 10** volunteers for Theatre Clubs
- 1,840** attendances at other activity (presentations, post-show discussions, workshops)

Activity...

- 25** workshops
- 20** existing shows on tour
- 12** Post Show Discussions
- 16** Theatre Clubs
- 10** artists' missions
- 6** re-imagined shows
- 4** new commissions
- 1** trip to the Edinburgh Festival Fringe for volunteers and Local Engagement Specialists

Note: this activity covers the full three years of the NTiyN project. However, the remit of this evaluation is the second and third years only.

Focusing on the last two years...

During the **two years** of activity covered in the evaluation, there were **4,958 attendances** at New Theatre in your Neighbourhood **performances**.

This equates to **34% of the total capacity** available and **94% of the targets** set by Fuel for each show. When participants in **workshops, discussions and other engagements** are included, **6,771 people engaged** with the project in some way.

Attendance at *New Theatre in Your Neighbourhood* performances (2 years of activity - excluding pilot)

Location	Show	Performances	Attended	Capacity	% Capacity achieved	Target	% Target achieved
Malvern	<i>Fiction</i>	2	83	1,100	8%	200	42%
	<i>Love Letters</i>	3	66	120	55%	120	55%
	<i>Red Ladies</i>	1	91	827	11%	100	91%
	<i>The Red Chair</i>	1	54	80	68%	60	90%
	<i>This Last Tempest</i>	3	165	1,650	10%	300	55%
	<i>While You Wait Booths</i>	1	50	100	50%	50	100%
Margate	<i>Feral in Margate</i>	2	116	932	12%	200	58%
	<i>Fiction</i>	2	44	40	110%	28	157%
	<i>Love Letters Straight from your Heart</i>	1	34	40	85%	40	85%
	<i>Portrait</i>	1	43	43	100%	40	108%
	<i>Red Ladies</i>	2	121	920	13%	200	61%
	<i>The Preston Bill</i>	2	57	163	35%	80	71%
	<i>The Red Chair</i>	1	47	100	47%	60	78%
	<i>This Last Tempest</i>	2	58	932	6%	200	29%
Stockton	<i>Phenomenal People</i>	2	115	450	26%	250	46%
	<i>The Roof</i>	1	2,079	3,500	59%	1,455	143%

Attendance at <i>New Theatre in Your Neighbourhood</i> performances (2 years of activity - excluding pilot)							
Location	Show	Performances	Attended	Capacity	% Capacity achieved	Target	% Target achieved
Colchester	<i>Fiction</i>	2	91	104	88%	68	143%
	<i>Hofesh - Everyday Moments</i>	1	75	75	100%	75	100%
	<i>Phenomenal People</i>	2	864	1,620	53%	810	107%
	<i>Portrait</i>	1	64	191	34%	96	67%
	<i>Red Chair</i>	1	49	182	27%	80	61%
	<i>The Knowledge Emporium - Show</i>	1	40	200	20%	60	67%
	<i>This Last Tempest</i>	1	87	191	46%	100	87%
Poole	<i>Love Letters Straight from your Heart</i>	1	22	40	55%	40	55%
	<i>The Red Chair (Pavilion Dance South West)</i>	1	60	178	34%	60	100%
	<i>Feral in Poole performance</i>	1	72	120	60%	100	72%
Preston	<i>Fiction</i>	2	97	180	54%	126	77%
	<i>The Preston Bill</i>	2	107	140	76%	140	76%
	<i>The Preston Bill (Toni-Dee Paul's response & Garry Cook's response)</i>	3	107	170	63%	160	67%
Total attendances		46	4,958	14,388	34%	5,294	94%

More than a good night out

At its best, theatre **connects people** - to places, to their cultural inheritance, to each other. Audience reactions to NTiyN have been hugely positive, not just that they enjoyed the work but that they **connected to stories** told in a way that felt relevant. The **added value** of wrap-around events worked very well and the experiences have **encouraged excitement** about theatre.

Continued positive reactions

In the interim report, we noted that the audience response to the work produced as part of *NTiyN* was very strongly positive. This positive reaction has clearly continued throughout the second phase of the project. 82% of the audience surveyed throughout the full run of the evaluation strongly agreed that they were glad they came to see this performance.

I am glad I came to see this performance



[Base 571]

'My night overall, I'd say, was perfect. I think it was really immersive. I felt involved in it even though it was just one individual actor... I was drawn in for the entire show.'

Vox pop, *Portrait*

This proportion remained consistent across all venues. We'll see later in the report that the project worked in different ways in each area - with a range of successes and challenges in each. However, we can see that across all areas, the work produced as part of *NTiyN* was consistently well received.

Emotional connections

Again, consistent with the findings of the interim report, audience reactions demonstrated that attending a Fuel show achieved more for them than just a good night out. They were certainly entertained by the performances they saw.

'It was excellent - I loved it all. I loved the mix of different formats and the fact it wasn't in a normal theatre space.'

Vox pop, *Phenomenal People*

But there were often stronger emotional responses to the piece. The work produced as part of NTiyN managed to deliver the deeper benefits audiences frequently seek from arts and culture, that is, emotional connections.

'I found it very emotional, for sure.... it said 15-20 minutes for each person. This relaxed me, it reminded me a bit of the TED talks in a different way, in a different context and a much more sensitive environment. And it was beautiful listening to people's stories, people opening their hearts...'

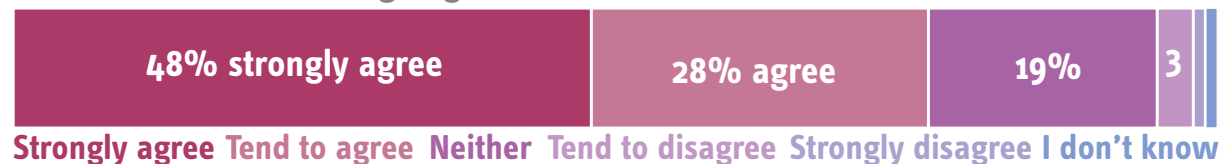
Vox pop, Phenomenal People

'I'm stunned at what one woman can do in two hours, with 5 sips of water. Fantastic storytelling, engaging. I feel like I want to go and run about in a field or something.'

Vox pop, The Red Chair

I am now **excited** about going to the theatre **more in the future**

11



[Base 558]

Something different

Similarly, many audience members interviewed commented that NTiyN gave them a chance to see something they hadn't seen before. It offered something new and different.

'Never seen anything like it (in a good way)!'

Audience feedback survey, Feral

'The novelty of it being not in a classifiable form, it kept our interest by us not knowing what to expect next.'

Vox pop, Red Ladies

Sparking excitement

Both of these elements - the emotional connection and the chance for something different - lead to audience members feeling enthused about theatre. Almost half of the audience surveyed strongly agreed that they were now excited about going to the theatre more in the future. One of Fuel's objectives for NTiyN was to encourage enthusiasm for theatre and generate future visits. It is clear that the work has created excitement and strong intentions to attend in the future.

'I think I will definitely go more often. I thought the venue was very welcoming... it made the idea of going to the theatre very natural and accessible.'

Vox pop, Fiction

Moving audiences to a greater level of engagement

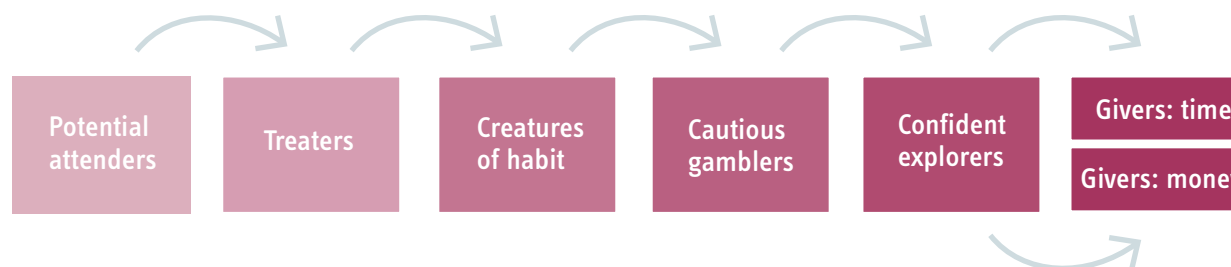
As well as increasing frequency of attendance, there is also value in moving audiences along the journey of engagement to encourage them to engage with a wider range of experiences. NTiyN has provided people with an opportunity to explore and take calculated risks.

As we know that a high proportion of the audience are already theatre attenders, some very regular, there may be a limited impact of NTiyN on how often people attend. However, what NTiyN has successfully done is encourage people to think differently about theatre. For some it has given them renewed enthusiasm, for others it has encouraged them to open up to new experiences and try new things they might not have considered before.

'It might encourage me to take risks on things I'm uncertain about.'

Vox pop, Feral

Levels of engagement



© Morris Hargreaves McIntyre

Introducing levels of engagement

Through many years of work with arts organisations, MHM understands that long-term sustainability can depend on increasing the level of people's cultural engagement.

By encouraging more people to engage more frequently, more broadly and more deeply with culture, arts organisations can build audiences, increase sales and help to grow more volunteers and donors. But to do this, we need to understand how people are, and are not, engaging at the moment.

We took up the challenge to research and devise a new model of audience levels of engagement: a progression of five sequential clusters of behaviour that describe audiences' deepening and broadening relationships with culture (see model above). Mapping out how life experiences propel people to a particular level of engagement, we identified the factors that might help people change that habit and cross the threshold to the next level.

The nature of NTiyN is that engagement it is done at a very local, grass-roots level and the impacts are therefore seen on a small scale. At this stage, we can't quantify the proportion of the audience who have or will return to the theatre more in the future as a result of attending NTiyN. However there is anecdotal evidence in stories shared by partners in each area which demonstrates that these impacts have been made.

'I tempted one woman into attending The Lost Things. She then came to the tea party with her partner, and he then bought a pair of tickets to two other shows. It's all very small scale but if there was more regular funding and more consistent contact I think the approach we are taking would work over a year or so.'

LES Report

Connecting through relevant stories

While this excitement and emotional connection has remained consistent throughout the run of the project, when analysing audience reactions one additional theme emerged during the second phase of the project. Intellectual reactions were

also stimulated through relatable stories and context. Many audience members commented on the relevance of the work in a social context.

'It made me feel happy. I think she was brilliant. I found it very funny and very interesting and very topical. And it was nice to see someone very young like that sort of describing their life.'

Vox pop, *Portrait*

This was a clear aim of those working on the project - wanting to make work that connected to people - and has certainly been achieved.

'It was an opportunity to think about things in a way that I like to think about them, which is to ask very simple questions... like why are we doing this? Why are we making theatre? Who are we making it for?'

Partner interview

3 words to describe the experience of NTiyN shows...



Locally relevant

Similarly, the work commissioned for specific locations stimulated audience members to think about their local area and community differently.

‘I enjoyed it. I wasn’t expecting to... I’ve experienced performances before about working life which are bound to be stereotypical. This didn’t do that. It was a more rounded picture of a real person.’

In-depth interview, The Preston Bill

The local connection of these works also strengthened the emotional responses as the work was immediately relevant to their own experiences.

‘It was really good, really interesting in the fact that politics isn’t really an interesting subject but you could tell that it was an underlying issue for the piece. It just got me thinking.’

Vox pop, The Preston Bill

The theme of relevance emerged as a strong thread throughout the evaluation. Many of the project’s greatest successes were down to achieving relevance. This has also highlighted areas in a driving emphasis relevance could be used to greater effect. This thread will continue throughout the report.

‘I think it makes you think about people who you meet everyday who you don’t know, you can think about maybe what they’re going through or the people they meet.’

Vox pop, Love Letters Straight from your Heart

Adding value rather than removing cost

Tickets for NTiyN performances were relatively inexpensive when compared to other, more ‘mainstream’ theatre events. It is therefore unlikely that price is a barrier to attending. Many audience members commented that it wasn’t an expensive evening and keeping prices low may have helped to mitigate perceived risk.

‘It was a last minute decision. I had plans that were cancelled and had seen it advertised around campus so thought I might as well go. It was only £5.’

Vox pop, Portrait

Again, this suggests that the emphasis needs to be on giving potential audiences a reason to attend. Creating more of an ‘event’ around the performance appeared to work well here - adding value through extra benefits.

‘The lemonade [tea party] I thought it was dead relaxed and chilled... there was like a pond, and grass and chairs and lemonade.’

In-depth interview, Phenomenal People

Creating a social environment enhances other outcomes

In their final reports, several members of the LES team commented that creating a more social environment at the venue worked well to bring in audiences. Pre-show drinks offers and introductory events helped to attract audiences and make it a welcoming experience.

‘What we really enjoyed was trying to develop that sense of wrap-around - the after-show talks, the very relaxed having a glass of wine. That real need to develop a scene, develop a place where theatre-makers and theatre lovers could actually have a chat afterwards.’

Partner interview

While the motivations model on page 11 (social, intellectual, emotional, spiritual) could appear hierarchical - we do not mean that spiritual outcomes are better than social - rather that our experience tells us that outcomes are cumulative.

Audiences struggle to reach emotional and spiritual outcomes if their social and intellectual needs are not met.

A ‘complete’ night out

Another example of using social benefits to create more of an ‘event’ experience appeared to work well in Margate. This involved building a package around the performance through a meal deal and therefore offering a more ‘complete’ evening out.

‘We wanted to engage students, so I negotiated a special meal deal with a local restaurant so that students could enjoy dinner and a show at a lower price. I promoted this via targeted email.’

LES report

Engaging through participation

It is also clear that the Theatre Clubs and other post-show discussions were very successful in adding to the experience, enabling audience members to get more out of the performance. There were over 700 attendances at Theatre Clubs or other discussion events throughout the NTiyN run. These events were recognised to be a success by venues and the LES team.

‘The best part of the evening was the discussion of the work in progress afterwards. That sounds a bit like I didn’t enjoy the performance - I really did enjoy it but talking with the guy that created it and with other people, getting views which were every different from mine.’

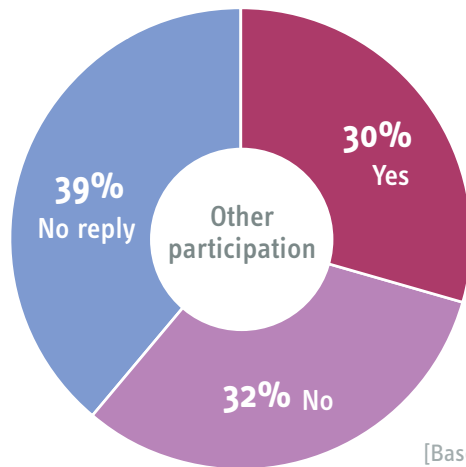
In-depth interview, The Preston Bill

In some locations, a version of the Theatre Club has continued after NTiyN - with venues having adapted the format to fit their own needs.

‘I think the Theatre Club has really worked... that is something that we will take on [in future]’

Partner interview

Did you participate in this show in any other way other than being in the audience? Such as sharing stories, workshops or talking to the artist?



[Base 579]

Note: it is worth noting that 39% of the audience surveyed did not reply to this question, suggesting there may have been a lack of clarity over how 'participating' is defined.

Examples of participation (from audience feedback survey:)

- 'Post show discussion. Made me think about the show and saw the show again.'
- 'Talked to several of the artists, drank lemonade and danced!'
- 'Sharing a story via email.'
- 'Took part in the workshop in binaural sound.'
- 'Talking afterwards with other audience members about the experience.'
- 'I watched a work in progress version of the show.'
- 'I sang the song & drank the Rum Punch!'
- 'I shared story as a dedication.'
- 'Did a bit of sign dancing.'
- 'I was a Margate Red Lady extra.'

'I'm thoroughly confused, but equally intrigued and delighted [...] well worth attending. I'm even more delighted. It's so good to get shows like this coming to Malvern.'

Audience survey, *Red Ladies*

An engaged audience

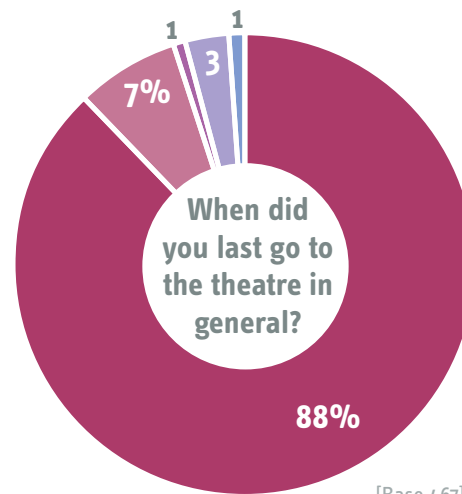
NTiyN has **engaged audiences**, however it has been a **challenge** to attract people who are **not already theatre attenders**. More **risks** could be taken to confidently reach out and **target** this audience -and tell them why a visit would be **relevant to them**.

Regular theatre attenders

It was noted in the interim report that one objective that NTiyN was struggling to meet was bringing in new audiences to theatre. It seems that this has continued to be a challenge in the second phase of the project. 88% of those audience members surveyed had been to the theatre in the past 12 months. This suggests that the majority of the audience were regular theatre attenders who are already engaged.

'New' audiences are hard to find

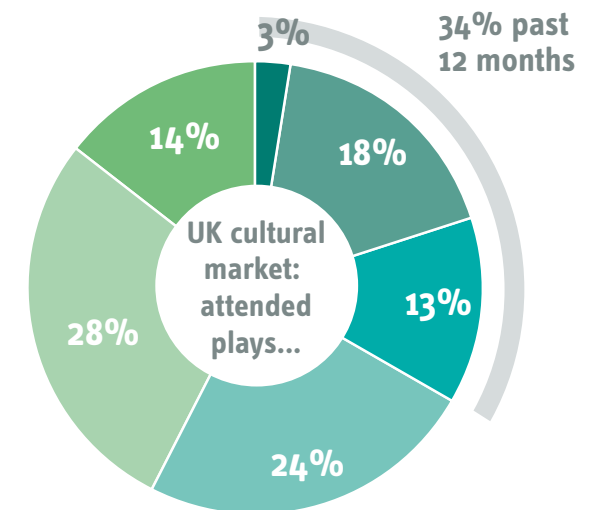
3% of the audience surveyed stated that they had never been to theatre before that performance.



[Base 467]

- Within the last year
- 1-3 years ago
- More than three years ago
- This is my first time
- I can't remember

While this is a small proportion, it is worth noting that those who have never attended theatre make up only a small proportion of the cultural market. Just 14% of the market have never been to the theatre.



[Base 1,519 AA UK]

- 6+ times in the past 12 months
- 2-5 times in the past 12 months
- Once in the past 12 months
- 1-3 years ago
- More than 3 ago
- Never been

Given the contemporary nature of Fuel's work, getting even a small proportion of those entirely new to theatre is an achievement to be celebrated.

Room to grow less frequent attenders

However, there is room for improvement in this area. In both attracting new attenders and those who are less frequent or lapsed. Just 34% of the UK cultural market have attended theatre in the past 12 months, compared to the 88% of the NTiyN audience surveyed. There is scope for Fuel to develop engagement from this audience and this requires confidence and the ability to take risks.

Gaining the confidence to reach new audiences

A common theme across a number of partner interviews and LES reports was a reflection of 'If I had more time...'. It was clear that everyone had worked very hard to develop audiences and target new groups but time became a factor not only in terms of resources but in the overall run of the project. It takes time to build an audience and devoting resources to harder to reach groups can feel like a risk. However, towards the end of the project, some members of the LES team seemed to have reached a point where they had the confidence and ability to make that a priority.

'For me, the area that I really feel I've failed at is engaging people who are not culturally engaged already... with maybe playing it a bit too safe throughout the project.'

LES report

Matching the right audience to the right work

A clear lesson that has been learned throughout this project is the importance of matching the audience to the right work. Again, this emphasises the need for relevance. Putting on work should not be about asking audiences to come but should be perceived as giving audiences an opportunity to engage with something meaningful.

This idea of targeting specific, relevant groups was part of the LES role and there have been some clearly successful examples of this.

'Using some of those student positions at the theatre now to looking to, inviting specific societies, or like modules at the university to come and see specific plays that were relevant to them rather than pushing one show on everyone.'

Partner interview

Making the message as relevant as the work

There have also been some instances where a more targeted approach could have been used to really add value and bring in new audiences. This again highlights the need for relevance. Audience feedback has shown that the work is relevant so the message communicated to potential audiences needs to be make that clear. The message needs to be as relevant as the work - telling people why the show is for them.

'I'd say if you have any interest in society or morals at all then this is the show that you need to go and see because it hits the nail on the head in every single issue that should and does affect us in society.'

Vox pop, *Portrait*

Simply publicising events with specific groups doesn't mean they will come - the message has to make it clear why they should come.

'We had a mixed relationship with the [university contact]. She was brilliant at publicising opportunities for students to come to shows but disappointingly they didn't really take advantage of the opportunities to come and see the innovative shows on offer. We never really understood why students didn't really engage...'

LES report

The LES team needs the tools to craft relevant messages

We believe arts organisations should remain unequivocally artistically led. At the same we need to become increasingly audience-focused.

This requires the LES to have a thorough understanding of the work, its aims and the thinking behind the creative process - as well as a clear understanding of the specific needs of the audience.

To support this, the LES team needed to be given all the information and feel empowered to act. Opportunities were, on occasion, missed due

to the LES not having relevant information. To minimise this happening, audience engagement needs to be seen as a shared responsibility. While the LES may be doing much of the leg-work, all parties involved - Fuel, venues, artists - need to consider how audiences may be targeted and share useful information.

'We had this Last Tempest come to the theatre and we didn't find out until the post show talk afterwards that the musician in the show was from the area... found that frustrating because I thought "that is something important that people need to know..."'

Partner interview

Building meaningful personal relationships

Building real relationships can be both valuable audience engagement and also rewarding to all involved.

'The most rewarding and effective part of the role was having the time to make strong, personal connections with identified groups.'

LES report

There is clear value in making meaningful connections with people and making groups feel special, and this was demonstrated throughout the project. Examples with school groups in particular highlighted this idea, when they were given a special opportunity to engage with the artist.

'They felt really special and immediately included and 'part' of the experience as the director wanted to talk to them and no one else'

LES report

This tactic could be used further to build longer lasting and more meaningful relationships with groups. Furthermore, it could be used to motivate the LES team. Seeing shows in advance and access to the artist gave the LES a greater understanding of the work and meant they could 'sell' (or promote its relevance) it more effectively. It also allowed them to feel part of something and engage with the whole process more effectively.

'Speaking to the artist, why he made it, who it might be appropriate for.. telling him about what I was going to do made me feel completely valued.'

LES report

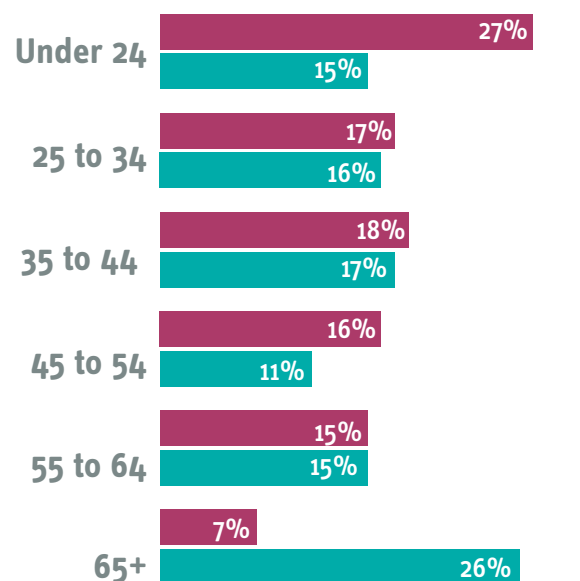
Attracting younger audiences

In the interim report, we noted that the audience for NTiYN appeared to be younger than the average UK theatre audience. This continues to be true, with 27% of the audience surveyed being in the under 24 age group. This is significantly higher than the 15% of UK theatre audiences overall.

'It was a really relevant piece of theatre for me, personally... you could tell it was coming from the heart. The reason it spoke to so many people was because you believed her 100%'

Vox pop, *Portrait*

NTiYN audience survey Audience Atlas: attended plays in the last 12 months



[Base 507 (NTiYN); 1,519 (AA UK)]

Average age of audience surveyed at each venue

Malvern 47	Colchester 29
Margate 45	Poole 43
Stockton 41	Preston 34

Colchester and Preston were particularly successful with young audiences

The average age of audience members surveyed was 40 years. This was notably lower in Colchester (29) and Preston (34), where younger audiences made up an even higher proportion of the audience. The age profile of the audience in each venue will be influenced by the demographics of the local area and it is important to note that the venue in Colchester was based on a university campus.

Lacking in older audiences

'Over 65s' audiences made only a small proportion of the audience surveyed at NTiYN performances (7%), particularly when compared to UK theatre attenders overall (26%). This figure was higher in Margate (11%), where the older audience was a priority for one of the venues.

Going deeper than demographics

While different age groups might be targeted through different channels, it would be an error to assume that younger people or older people find more or less relevance in more contemporary work.

MHM's research and cultural segmentation shows that the benefits sought from theatre are not tied in with socio-demographics, they are related to an individual's personal values, attitudes and motivations. To suggest that all younger people like contemporary theatre is as egregious as to suggest that all older people enjoy classical ballet.

People will be successfully engaged when arts organisations resonate with their core values and beliefs, reflecting or exploring their attitudes and life priorities. Again this comes down to relevance and age is not the most relevant factor when it comes to marketing messages.

'It's really refreshing to be caught off guard by the way the show was presented!'

Audience survey, Fiction

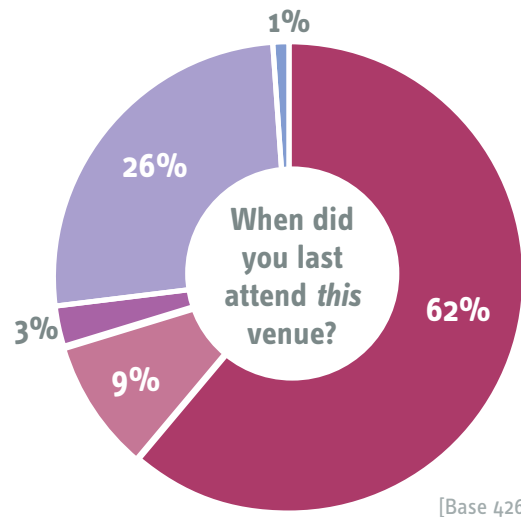
Making local connections

NTiyN has succeeded in **attracting audience to their local venues** for the first time. There was a common theme that Fuel's work was **something different** than audiences were used to seeing in their area and this often inspired people to want to find out more.

The **locally devised** work made particularly **strong connections** with local residents and a key challenge will be **sustaining this in the future**.

Bringing audiences to their local venues for the first time

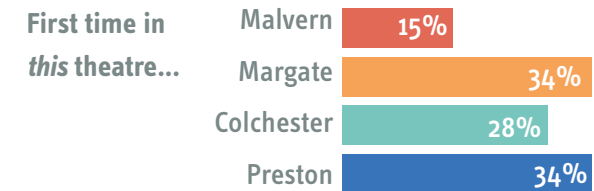
While attracting brand new theatre audiences proved a challenge, NTiyN was successful at bringing in new audiences to each venue - 26% of the audience surveyed. This clearly meets an NTiyN objective of the project - to assist venues in reaching new audiences.



Within the last year
1-3 years ago
More than three years ago
This is my first time
I can't remember

'Seeing people in the theatre, and experiencing something they wouldn't have experienced otherwise. We brought lifelong Margate residents into the Theatre Royal, where they'd never been before, for Feral.'

LES report



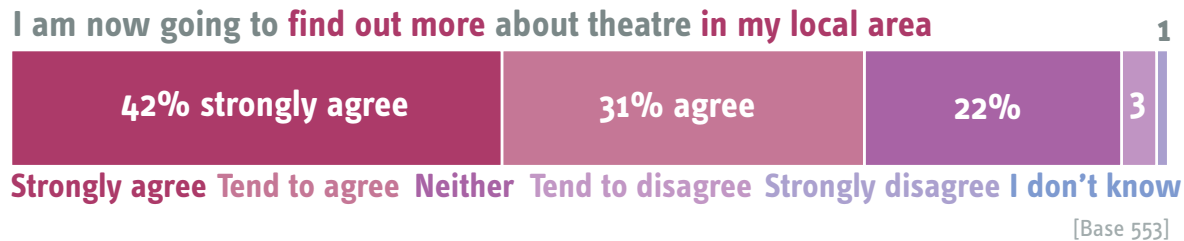
[Base 108, 92, 89, 74] Insufficient data for Stockton/Poole

Around 1 in 3 audience members surveyed were new to three venues

Preston (34%), Margate (34%) and Colchester (28%) in particular saw higher proportions of new attendees in the audience surveyed.

This ability to achieve a new audience for a venue is good news for Fuel and will highlight the company as an attractive as an incoming partner in future. As a project with ambitions to improve and enhance wider sector practice, sharing how to achieve this, will be of wide benefit to all (companies, venues and audiences).

This has also been evident in audience attendance for some venues. The Lakeside Theatre in Colchester noted they had seen a **40% increase in audience** attendance during the NTiYN period.



The surprise of something different

Audience reactions captured in vox pops and in-depth interviews often highlighted their surprise in seeing the kind of work produced by Fuel in their area. NTiyN gave them the chance to see something they would not expect to see in their local theatre scene.

‘I just thought it looked fun, it looked different... There’s not loads that is that alternative here...’

Vox pop, *Love Letters Straight from your Heart*

‘There is something so unusual about seeing such a contemporary piece in the Theatre Royal Margate.’

In-depth interview, *Red Ladies*

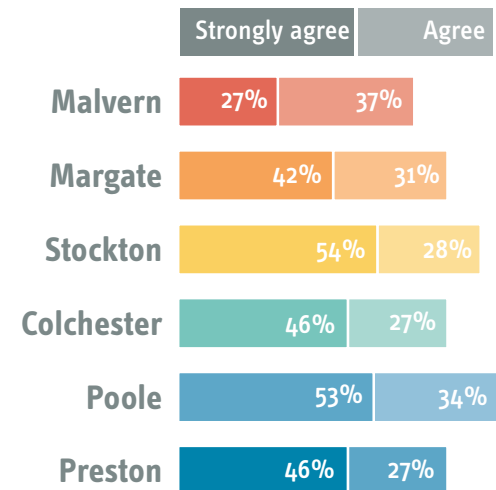
Creating excitement about local theatre

As noted previously, a large share of the audience were already fairly regular theatre attenders but this doesn’t mean that attending a show as part of NTiyN had no impact on their feelings about theatre. For some, the experience reminded them what they loved about theatre and renewed their enthusiasm for the theatre offer in their area.

‘I think it’s great to have something like that in Malvern, stuff of that calibre, that sort of unusual things...I don’t tend to go to the theatre that much... Yeah, I’d be more included [to go] definitely.’

Vox pop, *Fiction*

I am now going to find out more about theatre in my area



[Base 123, 113, 82, 112, 38, 85]
Data included for comparison. Small samples mean can be take as indicative only.

A relevant local experience

One of the things that made NTiyN different to other theatre experiences was the prominent local connections - work devised for or about a place.

‘For me it has been about plugging into a place. Being of a place and in a place and seeing what happens in that place, rather than helicopter in fantastic work from somewhere else.’

Partner interview

This passion fed through to audiences and feedback demonstrates that this idea also resonated with those seeing the performance *about* their local area.

‘I’m very proud with this performance happening in my local community.’

Vox pop, *The Preston Bill*

Inspiring action in the future

Furthermore, 42% of the audience surveyed strongly agreed that they were now going to find out more about theatre in their local area (and a further 32% agreed). Several people commented

that they were now keen to see more things in their area like this.

‘Now that I know about the Cube I am going to look it up on Facebook more often and try to go to more of the stuff there.’

Vox pop, *The Red Chair*

Again the local aspect of specifically commissioned work was really valued and gave audiences a new perspective on their ‘neighbourhood’.

‘It made me see Poole with fresh eyes, it made me feel affectionate towards the town.’

In-depth interview, *Feral*

Encouraging interest that can be sustained

The challenge for touring companies is often not generating interest and enthusiasm but sustaining it during the break between productions. It is great to note that audiences are interested in finding out more about local theatre but what we have

not been able to track is whether this interest was converted into action.

‘It hasn’t changed the way I feel about going to the theatre, as I love going, but if there were more things on like this I would try to go every time.’

In-depth interview, *Feral*

Given the length of time between shows, there is clear scope for this enthusiasm to wane before another opportunity to attend arises. The real test will be whether relationships with the venue is maintained in the future, beyond the NTiyN project.

‘The breaks between shows also increased this problem, we’d get people warmed up to the idea of attending the theatre... and then offer them nothing for a long time.’

LES report

Creating a conversation

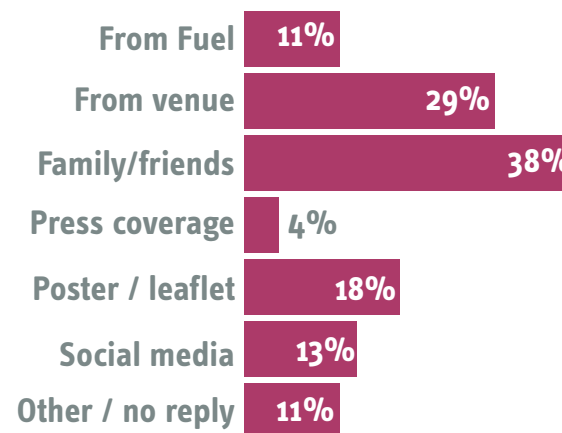
Fuel has certainly **succeeded** in its aim to get people **talking about theatre** - with strong word of mouth and audience wanting to **recommend** the work to others. The **Theatre Clubs** and other events have also been successful in encouraging **discussion** around theatre.

Getting people talking about theatre

Encouraging people to talk and enthuse about new theatre was a key objective for NTiyN. Given that 38% of the audience surveyed heard about the production from family/friends, it is clear that conversations about theatre have been happening around the project.

Social media also accounted for how 13% of the audience surveyed had heard about the show - again suggesting conversations happening about theatre through digital platforms.

How did you find out about this show?

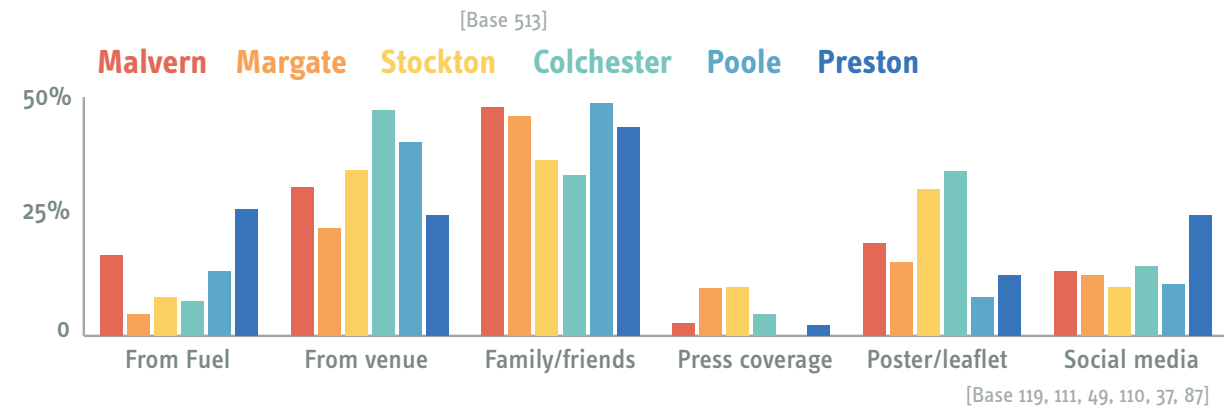


'I saw a couple of things on Facebook, but that was between friends.'

Vox pop, Fiction

Making it an accessible conversation

As mentioned previously, the Theatre Clubs have been a successful element of the project. For many this gave the chance to talk about theatre in an accessible way. Post-show discussions can be perceived as intimidating but the Theatre Club format appears to have reduced those barriers.



'I thought it was a really interesting exploration of a young woman's experience... The discussion was really interesting, to hear different people's take on that. I mean the discussion wasn't better than the play, but together they were greater than the sum of their parts.'

In-depth interview, *Portrait*

Maximise opportunities for recommendation

Word of mouth is a key way to encourage attendance for all cultural activity. Potential audiences are much more likely to follow the recommendation of a person they know than from marketing. While creating a conversation around theatre is an objective in itself, it can also be critical in developing audiences.

It is therefore essential to both maximise opportunities for recommendations and encourage sharing the most powerful messages.

I would be likely to recommend this show or shows like it to friends/family ¹



The relevance of the show and the emotional and intellectual benefits audiences have articulated should be shared widely.

Word of mouth has to happen before the show

A noted challenge for NTiyN when it comes to word of mouth is that show runs in each area were often only 1-2 nights. This doesn't allow for word of mouth to spread naturally and encourage further visits the way it would in a longer run. The 'buzz' about a show therefore needs to be created before the show begins.

'The short runs for all shows made it difficult. There was never time to encourage people to bring friends back to see the show.'

LES report

Targeting 'influencers' and creating a community

Targeting 'influencers' appears to have been a technique successfully employed by some of the LES team in creating a 'buzz' about shows.

'The approach... to use the limited time and resources available to connect with 'influencers' – people who would spread the word to their networks... this worked really well at Feral.'

LES report

This technique aims to engage key audience members who are culturally active in local areas and aiming to spread the word through them. As more conversations move online, it is important to remember that members of Fuel's audience also have an 'audience' in online friends and followers.

Furthermore, in Malvern the *Fuelled by Theatre* facebook page aimed to create a community around theatre and encourage wider discussions. This platform is continuing to grow and will exist beyond NTiyN.

‘Telling people about theatre... other voices... a talking place, a place to come together.’

Partner interview

This technique could be expanded and used further even after NTiyN has concluded, particularly in those areas which have most benefited from the LES role.

Capitalise on social media and be creative

For work as contemporary and creative as Fuel produces, social media is certainly an important tool for marketing. Creative campaigns that inspired discussions and seemed relevant to the show topic seem to have been the most successful, particularly those that required a call to action.



‘For Red Chair, we asked people to tweet in to say if they could only have one meal for the rest of their life what it would be? We also took a red chair out onto campus with a chalkboard and got people to sit in the chair and write their favourite food and take a photo of them.’

LES report

Phenominate May 04, 2015 - May 18, 2015

Twitter : Keyword - Count

Total Keyword Mentions	Keyword:	Interval displayed: 24 hrs
267	#phenominate	

Twitter : Retweets - Detailed

Total Retweets	Interval displayed: Daily
65	

Top 10 tweets by number of Retweets

Date	Original Tweet	Retweets
May 13, 2015	Hello Birmingham @danceexchange @JasonYork_ #spaldingsuite HK http://t.co/85MajLizvc	5
May 9, 2015	Thanks @marlytheatre @jenniferGaskell powerful stuff by @kateodonnellx & a big, bold session w/@EggsCollective #EggsGetARound - loved it LB	4
May 11, 2015	Still looking for that silver lining...Found it. Number of women in Parliament rises from 147 to 191 http://t.co/v7R3XrxQIB #phenominate HG	4
May 7, 2015	4 stars from @brightonargus for #spaldingsuite http://t.co/OTx28WLeM thanks to @brightdome @brightfest for having us HK	4
May 11, 2015	The Phenomenal People garden set up started today @ArtExchangeUoE - here's how it looked last Oct @CamdenPT - BF http://t.co/rEsi3qThWo	3
May 5, 2015	Did you see & enjoy #spaldingsuite @southbankcentre or @ContactMcr? Own a slice of the action & buy the playtext here http://t.co/GORigA0EMx	3
May 13, 2015	Check out our film with @huwmjames on the biomechanics of basketball: https://t.co/yZb9daxCYG #spaldingsuite @danceexchange @dance_east	3
May 12, 2015	Freelance Project Manager job @CultureatKings for Utopia 2016 season. Send CV & experience to leanne.hammacott@kcl.ac.uk by 5pm 22 May ND	3

Building the Fuel Brand

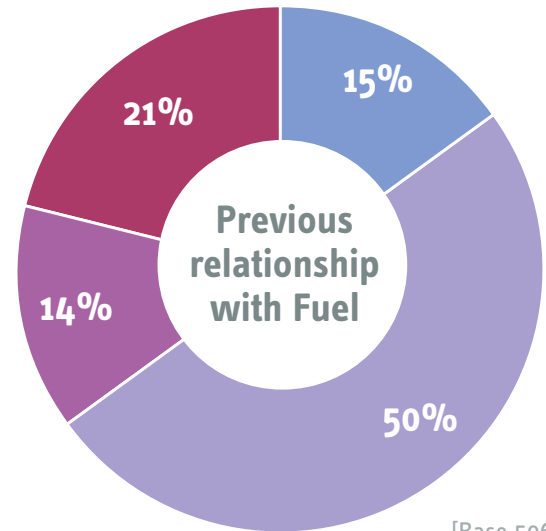
NTiyN audiences had a range of relationships with Fuel - from those who had **attended before** and those who had **not heard of** the company.

However, almost all were **keen to see another Fuel show** in future and the Fuel brand presents an opportunity to **develop relationships**.

NTiyN partners all appear **open to working with Fuel again**, despite any challenges faced.

A mix of relationships

Audiences surveyed at NTiyN performances had range of relationships with Fuel - from having been to a Fuel show before to having no awareness at all.



[Base 506]

Half of the audience surveyed became aware of Fuel through seeing that production - showing a significant increase in the general awareness and profile of Fuel among audiences in each area.

35% of the audience surveyed had been aware of Fuel before the seeing the performance, of which 21% had seen a Fuel show before.

I am not aware of the theatre company Fuel

I became aware of Fuel through seeing this show

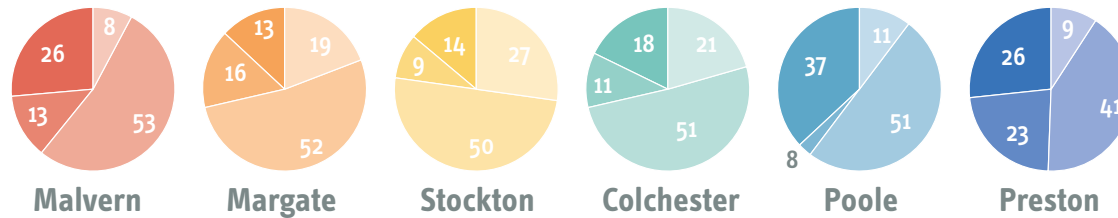
I was aware of Fuel but had not been to a show before

I had been to a Fuel show before today

Reaching new audiences vs building a loyal core audience

The mix of relationships can be presented or perceived from different angles. It is a success that Fuel reached new audiences through NTiyN who had not been aware before? Or was the aim to use the Fuel brand to bring new audiences to venues? Both are valid aspirations and the data suggest that both have happened to some extent.

Previous relationship with Fuel (% of audience in each area)



[Base 126, 109, 44, 102, 38, 87]

I am not aware of the theatre company Fuel

I became aware of Fuel through seeing this show

I was aware of Fuel but had not been to a show before

I had been to a Fuel show before today

Over 80% of the audience surveyed at Margate and Stockton were new to Fuel

About 1 in 4 audience members surveyed in Preston & Malvern had seen a Fuel show before

Around half of the audience at all venues learned about Fuel at the performance

It is for Fuel to decide whether developing public Fuel brand awareness is a priority and / or benefit. It could be considered a greater priority for the 15% still not aware of the Fuel brand after the show (the audience minority) to have had a positive experience irrespective of the Fuel brand?

Around half of the audience became aware of Fuel in each location

The balance of the relationships with Fuel was slightly different in each location of NTiyN. The audience in Poole, Preston and Malvern were more likely to have seen a Fuel show before, while awareness of Fuel was lower in Stockton, Colchester and Margate.

The Fuel brand as a regular contact point

As noted, touring companies can often find it hard to build and maintain relationships during the periods between performances in each location. However, Fuel is likely to be visiting locations more often than the artists or companies it is working with. Therefore building the Fuel brand can be an effective way of increasing the frequency of contact, maintaining a presence and developing a longer-term relationship.

‘On each show we made efforts to build on the last (so that it wasn’t a case of parachuting in an audience for a specific show, but rather building a core audience... were always informed of the next Fuel show where possible.’

LES report

However, this would require a level of clarity and consistency that does not seem to have always been present during NTiyN. There have been conflicting messages throughout the project with the venue, artist, LES, Fuel, NTiyN project all existing as separate identities.

‘Are we speaking as somebody who is interested in theatre or are we speaking as someone who is working for the theatre? Are we speaking as someone who is part of Fuel or is it just me going with my personal context like sending from hotmail...’

Partner interview

A more cohesive approach could be considered in future giving one overall point of contact as an umbrella brand for the work.

Almost unanimous interest in another Fuel show

Despite the differing relationships, there is clear interest among audiences in seeing another Fuel show. 73% of the audience surveyed strongly agreed that they would consider going to another Fuel show and a further 20% agreed. This is another clear indication of the positive reactions to the work and enthusiasm it has generated. Maintaining that enthusiasm is the real challenge.

I would be interested in going to another Fuel show

111



[Base 567]

‘It hasn’t changed that I like theatre - it has even quite re-ignited the appetite to attend more shows in the future. I will have a closer look at the local cultural offer, and I am looking forward to more performances from Fuel and projects from They Eat Culture.’

In-depth interview, *The Preston Bill*

There may be opportunities for activity and discussion between shows - Theatre Clubs and events could continue between performances to keep up momentum. The legacy of the relationships built with LES are also discussed further in this report.

‘We have a few people, only a few, who are now asking for tips about what to go and see on a regular basis. That’s the start of something interesting which I hope the Theatre Club can pick up.’

LES report

A strong desire to work with Fuel again from all partners

It is acknowledged by Fuel at the start of this report that the NTiyN project worked better in some locations, with some partners, than others. Those challenges will be explored further in the following sections.

Despite any issues that may have arisen, none of the partners interviewed indicated that it has discouraged them from working together in the future. Even if it was acknowledged that this project did not work for them as well as hoped, there was still a strong belief in Fuel's work and a positive overall relationship was maintained.

'Now you're asking me all these questions it makes me feel tearful that the whole thing could possibly be over!'

Partner interview

The work is the first draw

The most striking thing to note about partner responses to work with Fuel is that it always begins with the work being produced. The quality of the work is what is most synonymous with the Fuel brand. Whatever successes and challenges may have emerged during the relationship, this quality is consistently the main appeal.

'The work is brilliant. I mean, I just know that a Fuel show is going to be of a really high quality and it's going to really enthrall our audiences.'

Partner interview

Giving artists access to new audiences

It is clear from the partner interviews that supporting artists to reach new audiences is an area where NTiyN has really excelled. The project gave artists the opportunity to take work to places they would not have been able to without support.

'I think it would have been very difficult to go to a town like Jaywick unless there was a really grown up, in-built liaison system that Fuel has and so I think it would have been very difficult for us to do that.'

Partner interview

It also allowed for work to be taken to places and people that would not have otherwise had the

opportunity to see it and, in doing so, broadened the reach of the artists.

'I have been trying to think about the audience, I am very happy to say that people were 18 and 80 years old and they all seem to have got something out of it... I think I have always had the capacity for it. I don't necessarily think that I have had the reach made available to me [by Fuel].'

Partner interview

Feedback from venues and the LES team on areas such as communication has often included areas for improvement. However, artist feedback has been almost entirely positive.

'...Fuel staff, who across the board have been excellent. I've been really impressed by their young producers I think they are really smart.'

Partner interview

An honest conversation is needed

Feeling toward Fuel among partners is **very positive overall**. There have been issues and challenges with each relationship that might have been improved by **increased communication** and a greater **understanding of partners**.

A need to really understand your partners

At the outset of the NTiyN evaluation, discussion with Fuel clearly indicated the desire for a partnership approach; to work with artists, venues and the LES team to benefit all parties. One of the key aims of the project was to support venues in meeting their own objectives. The hope was that NTiyN would lie in the overlap between Fuel's own objectives and their partners.

There are some clear examples of this working very well, with NTiyN having a clear impact on an organisation and the way it works.

'The whole ethos of the building has been impacted by their approach. I think it has allowed our building to be much friendlier... more welcoming.'

Partner interview

An honest conversation from the start

The case where NTiyN had the least impact was one where the Fuel's and the venues objectives were almost too aligned. The venue had existing strong relationships with local groups and was already working in a way that was expected of the LES. Being part of NTiyN therefore didn't add any value for that venue but instead the duplication of effort became frustrating.

'I don't think we were very good partners for *New Theatre in your Neighbourhood* because we are already doing what they are trying to get venues to do.'

Partner interview

This frustration could perhaps have been avoided with a very honest and clear conversation at the outset of the project. While Fuel had an existing positive relationship with the venue, an honest conversation might have resulted in the realisation that this venue was not the ideal partner for this particular project. The ongoing working relationship may have been better with a different format.

'I wouldn't want it to sound like I was being critical of the project as a whole. It is simply about us not being a good fit for it. Which we only realised at the end in a sense.'

Partner interview

Similarly, a frank opening conversation may be able to raise any potential issues with the work being offered and whether that work is the right fit for the venue. With the best of intentions if a venue is not bought in to the work, developing audiences will likely be challenging.

‘The project highlighted just how hard it can be if the theatre itself hasn’t really bought into the kind of theatre being put on.’

Partner interview

Being clear on partner objectives

Similarly, communication at this level came up at other venues. When asked what they would have done differently, one partner noted that they would have been more vocal up front about what they wanted to achieve. It wasn’t that the project had gone badly for them - in fact it had been very beneficial - to the point where they realised they could have got more out of it if their objectives had been clearer.

‘I think I would have talked a bit more about our wider organisation earlier. Not that I didn’t.. but I think if I was more clear, if I would had been more confident about doing that, it might have been different.’

Partner interview

Similarly, while the project went very well in Colchester, there were some conflicting interests as the venue, based on a university campus, very much had a student focus. While, students were certainly part of the NTiyN remit, they were not the sole focus. This meant there was a lack of clarity on who the LES was able and meant to target.

Taking responsibility for the direction of the project

While it is certainly the responsibility of each party to voice their own objectives, as the project lead there is also some responsibility on Fuel to make sure that this happens. Again, a frank conversation at the start of the project where objectives were really hammered out would have been beneficial to all in the long run. It also means that Fuel has the responsibility to make the more challenging decisions around who are the right partners for a project and how will overlapping or conflicting objectives will be negotiated.

Venues were given the opportunity to ask a bespoke question on the audience feedback cards, however only a few of the venues participated in this. This means that we are unable to measure if NTiyN contributed to these venues’ objectives.

The venues had no obligation to contribute a question but it is perhaps both telling that they did not take advantage of this opportunity and limiting for Fuel’s ability to meet the venue’s individual needs.

Clear, effective communication amongst partners

Communication was raised in the interim report as an area on which Fuel could improve. There are some indications that this has happened but there are still some issues that could be resolved in future projects.

‘Communication with Fuel has been problematic...I know that is something that has come out from other venues. It really has been incredibly frustrating. Just trying to keep track of who is who and who is doing what.’

Partner interview

Pre-season meeting gets everyone on the same page

It was noted in LES reports that a pre-season meeting happened in some cases but not in others, and that the seasons where this did happen usually led to a more effective LES role. A pre-season meeting allowed for the chance to talk objectives, roles and strategies up front making everyone's efforts more effective and collaborative.

'The seasons that worked best were those in which we had a proper pre-season meeting with Fuel, the venue and other key parties, and aims were shared as well as who was responsible.'

LES report

This also sets the tone for the season, minimising the risk of a lack of clarity or poor information sharing later in the project.

Efficient, effective information sharing

Communication at the start of the project or season is clearly important, but sharing information throughout is also vital. If everyone is fully informed and on the same page, it is inevitably going to lead to a more effective team.

The process of information sharing throughout the project appears to have changed, and also appears to have been different for each location or relationship.

'One of the problems early on would be like you would get literally 100 emails and you would be cc'ing the world into everything and actually thinking back that was one of the things that changed and it then became about like two key people having a discussion about something that involved them.'

Partner interview

It is worth highlighting the cases where this went well. For example, it was noted that the simple move to Google Docs had huge benefits in making information more widely available without being overwhelming.

'I've shared everything in Google Docs so if I go under a bus, it's easy to pick up the work.'

LES report

And appreciating the lessons from those where communicating could have been improved.

'One of my colleagues has just endless emails about this and we did eventually think that we had been very clear about what we wanted... but then it turned out that most of the artists weren't available for any of the times that we needed them.'

Partner interview

A creative project demands flexibility

Fuel has very much been **open to feedback** throughout the project and adapted as they went - a key element of the project which has been **appreciated by partners**. This strength could be taken further to allow for a **more flexible approach** throughout the project.

Listen, learn and adapt

It is without doubt that Fuel have actively listened to partners when aspects of the project have not gone well. It was generally felt that Fuel were open to hearing feedback and keen to listen.

'It came with the support and dedication of some pretty amazing individuals who work for Fuel who listen brilliantly to you and help you and enable you to get on with what you are doing.'

Partner interview

There have also been some clear examples of changes occurring throughout the project, based on learnings from audience and partner feedback. Even if the solution was not found, partners were still appreciative the Fuel were willing to listen and adapt.

'So I think the ability to have those honest conversations and the ability to say "this isn't working actually" is pretty amazing. And to work with a partner where you can go, where you can both agree that this isn't the right project for us in a really positive way is probably the best thing that has come out of it.'

Partner interview

Speaking frankly

Fuel have been very successful in developing positive relationships where partners can openly discuss the challenges and frustrations of working together. The feedback delivered by partners throughout the project was frank and honest

and conversations on the major issues had often already been had with Fuel.

'I have talked to Fuel very openly about this.'

Partner interview

Knowledge and skill sharing

The benefits of sharing information so that everyone involved is informed and working towards the same goal were outlined in the previous chapter. However, there is a further benefit to wider information sharing across the project - it enables opportunities for ongoing learning and improving.

There are some clear examples of knowledge and skills sharing between individuals involved in the project with positive results. For example, the Theatre Clubs have successfully been delivered more widely through individuals working with Maddy to learn and develop.

'Maddy worked with me to plan my own Theatre Club.. this was really successful.'

LES report

However, through a review of all the feedback gathered in the evaluation, it emerges that there would have been scope to take this further.

A chance to learn from top tips

We know that NTiyN has worked better in some places and for some people better than others. The nature of a project delivered by a range of individuals in multiple locations is that there will be different experiences and this has contributed to an increased ability to deliver directly relevant outcomes (to venues and audiences). Furthermore, the advantage of a two year project is that there is time and opportunity to learn and develop.

A more active sharing of 'top tips' and key lessons learned throughout could have led to greater successes for all. Something that worked well in Colchester may also work well in - or be adapted for - Preston. Similarly, a lesson learned from challenges in Malvern could be applied in Margate if that lesson could have been shared. Many of the LES reports included insightful comments about what worked and what didn't which will be useful to Fuel going forward, however they could perhaps have been useful earlier in the project as well.

'Use the town to its advantage. Places like this aren't facing constant competition with other arts/theatre organisations. Use marketing as something to excite the public about what is happening in their local venues.'

LES report

The range of individuals involved in the project could be used more as an asset. NTiyN aimed to explore the way Fuel tours shows - there will inevitably be inconsistencies but that means there are more opportunities to learn.

A cohesive network

The LES team could perhaps have been more effective if they had been just that - a team. It appears they tended to work more in silos, rather than having opportunities for working together; sharing knowledge, skills and ideas. Future use of the LES role should aim to maximise opportunities for sharing knowledge and collaboration when possible.

Similarly, the model for the Theatre Club volunteer network should aim to allow for more collaboration.

A flexible approach

For a project that is devised around trying new things, flexibility is essential. If something isn't working, there needs to be scope to change it. While it is clear Fuel successful in doing this throughout the project, flexibility on a smaller, local scale could have been improved. The nature of the project with several individuals working on freelance and part-time contracts meant that decision making could take longer than necessary.

'Big time lapses between contacting people and then not hearing back from them and then suddenly things are urgent.'

Partner interview

This sometimes meant that audience development was stalled, as the local engagement model often needs things to be signed off and acted upon quickly. The more flexible an LES could be, the were less likely they were to miss out on opportunities to make connections.

‘For example, I have only got a few days for a project and so I am trying to do one of my days and I need a bit of information or a school has asked something and I need a response but that is not the day that my Fuel contact is working and isn’t going to be in for another two days...’

Partner interviews

Some partners did note that this improved throughout the project, with Fuel becoming more responsive as roles changed.

‘Georgette’s role... that has been invaluable to the project actually in terms of someone who has been able to feed back quickly.’

Partner interviews

Empowering those ‘on the ground’

There were two ways to enable increased flexibility - either reduce response time and or empower others to make decisions. The lack of immediate responses from Fuel is understandable, and perhaps avoidable, given that many members of staff are on part-time contracts and this cannot be changed without significant change to budget and resources.

However, if the LES team were more empowered to make decisions and take risks, it is felt that a greater number of opportunities could be taken advantage of as and when they arise rather than being missed because they cannot be actioned.

It was noted in the interim report that the LES role was not as well defined as it could have been and this has definitely improved over time. As a result of this learning Fuel began to develop an LES toolkit in order to address the issue. However, there is a balance to be made between clarifying a role and stifling the autonomy to be creative. While it is certainly necessary to ensure that the LES continues to do work that is relevant and useful, the initial draft of the toolkit was perhaps more instructive than guiding.

Working towards the same goal

The second page of the initial LES toolkit (shown overleaf) highlights the guidelines for marketing and press. It is understandable that Fuel require overall sign off and control over marketing and press the overall message did not feel particularly empowering. While it was acknowledged that the toolkit achieved greater clarity, it could also be perceived as on becoming overly directive.

While the ‘do’s and don’ts’ are essential, perhaps clarifying responsibilities, sharing some top tips and emphasising the overall vision/aims could inspire more creative thinking. If everyone is clear on working towards the same goal and what they are expected to contribute - the ‘how’ they do this could be more flexible.

However, we can see that Fuel has already begun to learn this lesson and has made steps towards creating a more empowering message in the LES guidance. The LES toolkit has now evolved into the LES Handbook (example page also shown overleaf), which is to be published and made available online as the project closes.

Page from the LES toolkit, January 2015



PRESS

- LES should undertake no press work unless agreed with GP/BF
- On the rare occasion that a press release for NTIYN work is required it needs to be agreed by Bridget Floyer and proofed by Georgette Purdey.



PRINT AND ADVERTISING

- Any NTIYN designed work including advertisements or additional print, needs to be agreed by Georgette Purdey, who is responsible for ensuring it is led on and approved by the appropriate people, at Fuel and the venue
- Please allow 2 weeks for turnaround of ads. LES need to raise a request with GP and provided artwork spec. Copy can be written by the LES or GP.
- Please allow 3 weeks for turnaround of print.



ONLINE CAMPAIGNS AND OTHER COMMUNICATIONS

- LES can update their own social media / local websites freely with no prior authorization: they are not responsible for local partner/venue websites or social media but should work with them to ensure a coordinated local online campaign
- LES can use and circulate any printed or digital material for the show freely without authorization.
- LESes have full authority to send emails, invites, update SM, blog sites, local websites etc without needing to proof. You will always be provided with copy/images/digital media for the show that you can use as a basis for information.

This handbook outlines some guidance and top tips for other organisations or artists to use the LES model but has a much less restrictive message.

As the examples above show, the approach to defining the LES role evolved throughout the project as Fuel learned what was more effective and useful.

LES evolution

It is also clear that this evolution naturally happened in the LES role in cases where the relationship has been long standing. Through growing into the role, a trust developed that allowed the LES to feel more empowered.

This helped them become more effective, as each show required a slightly different approach in order to remain relevant to the work.

Page from the LES Handbook, November 2015

Recruitment

Recruitment can take place in a number of different ways ranging from word of mouth to an open call out and is best achieved in consultation with local partners (including but not limited to the venue) and primarily through local routes. Models can vary and there is rarely a 'right' experience - different people will bring different things to the role. During New Theatre in your Neighbourhood we variously employed ex-students, part time members of the marketing team in venues, the artistic director of an unfunded venue, local artists, local freelance arts managers/producers, and more. Ages and levels of experience varied hugely. We found the most important things are that they:

- Have an understanding of the local area and local contacts
- Can talk to people and build relationships
- Have a passion for contemporary theatre and can pass that on to others
- Are good at listening to what is unique about each show and event and responding to that
- Can work independently and manage their own time

What sort of activity might they undertake?

Working with an LES as part of a marketing campaign has proven consistently important in delivering an audience for experimental work throughout our research project. They have the ability to 'hold peoples hand' through the decision process of buying a ticket. They play a key role in delivering an engaged audience for new work.

Thanks in part to the work of the LES's on New Theatre in your Neighbourhood; 27% of audiences across the project were new to venues and 74% said they were now going to find out more about theatre in their local area.

"What we really enjoyed was trying to develop that sense of wrap-around - the after-show talks, the very relaxed having a glass of wine. That real need to develop a scene, develop a place where theatre-makers and theatre lovers could actually have a chat afterwards."

PARTNER INTERVIEW 2015

The practicalities

We employed one or two people in each place at a time across a period of three years which was a total of 11 people. Only one LES stayed with us from the beginning until the end of the project in one location. There will be a high turnover of people involved in this role because it is a fleet of foot, freelance position which is not employed by the venue but the visiting company or artist so can work across a range of organisations.

We paid each LES £100 per day for between 4 and 15 days per event (depending on length of project or run). In the final year we offered the LES support to other artists who were visiting the venues we were working with and also worked with a new LES on Fuel shows in different locations. The audience engagement in each place increased as a result of this role.

We allocated them a budget (managed by our marketing specialist) to undertake unusual and relevant additional marketing activity over and above what might ordinarily take place. This might include arranging transport for a specific group, producing a beer mat with show info on or hosting a tea party for local people to talk about the show.

Using Google Docs or Smart Sheet is a great way to share information and avoid a high volume of emails being sent between all the stakeholders.

Regular catch up conversations with the key company contact and the LES and direct contact between the LES's and the artists is essential.

Each year we hosted an event where all the LES's got together. This helped them to feel part of a team but was not regular enough to stop them from feeling like they are working in a silo. Regular contact is key.



'It is about the show that is coming. About you as a person and your ideas. It is about the kind of targets for that theatre and like who do they want to approach so in that sense there isn't a formulaic way of doing it but I think now we are much more empowered in our role to do the things that aren't already there.'

Partner interview

A relevant way of learning

MHM's remit surrounding NTiyN was to evaluate the project its **against objectives** - determining successes and challenges, highlighting learnings and make key recommendations for future work. In this vein, we felt it important to also **review our own process**.

Part of the success

It has been fantastic to work with Fuel on this project and we feel confident that the evaluation has to date provided, and will continue to provide, useful feedback. Our aim was to celebrate the successes of the project and critically identify what could be better. We have made clear, actionable recommendations that we hope will be put into practice in future.

However as we ourselves adopt a learning culture we always consider how the evaluation itself has worked and identify lessons that could be applied in future.

'The evaluation framework MHM have created, and the ongoing reporting and feedback they are providing have proved to be key elements in the ongoing success of the project. They are excellent at providing practical interpretations of data gathered through the course of the project, affording us clear insight into the work we've done to date, as well as a pragmatic sense of where our focus needs to be for the rest of the project and beyond.'

Ed Errington, Executive Director, Fuel

A clear brief

Evaluation has been critical to NTiyN and it is important that future work continues to be evaluated in the most effective way. That way we can track the outcomes of this evaluation and monitor the lasting impacts.

At the very outset of the project we sat down with Fuel to clearly define and record the objectives of the project. This was a really valuable process in that it meant we were able to design the tools that would allow us to measure some very specific outcomes. In the same way that we recommend Fuel meeting with partners to discuss objectives,

we would also strongly recommend this as the starting point to all future evaluation. As the project has continued, we have been able to refer back to those objectives to stay on track.

A focused approach

Fuel has a lot of ideas and the enthusiasm to deliver all of them is infectious. On reflection, a more focused approach - focusing on a smaller number of key objectives and using a smaller number of tools more strategically may be more effective for a project with this number of partners in future.

At the outset of the project we set targets for each of the different data collection methods, to help us monitor progress and ensure reasonable samples.

While in some areas this was successful, in others that the targets were not met, leading us to reflect on whether the tools could be adapted for future use, or whether a more streamlined approach - using fewer tools could give us an equally robust evaluation.

Some techniques require a trained researcher

Almost all of the data collection fieldwork for the evaluation was undertaken by Fuel and the LES team. In some cases this was very successful, for example, the vox pops after the shows captured fresh and immediate feedback that really illustrated the audience reactions to the performance.

However, the in-depth interviews conducted with audience members did not feel as successful. The target was often not met and the interviews that were conducted suggested that recruitment was difficult. The interviewees were often those involved in the sector in some way and were therefore not necessarily representative of the audience overall. In future we could deliver further training for those conducting the in-depth interviews however it may be worth conceding that fully trained, independent and experienced qualitative researchers (such as MHM staff) are required to exploit the benefits of this method.

Partner input is vital

The primary focus of the evaluation was on gathering and analysing audience feedback. However, the value of the partner interviews cannot be understated. Particularly for a project that is about exploring new ways of doing things, the ‘behind the scenes’ perspective is essential to identifying real successes and challenges and identifying opportunities for the future. We would recommend that this be a key part of any future evaluations.

An interim catch up

The initial plan for the interim report was a case study focused on one location of the project. The idea was that this case study would give an indicative view of the project within the budget available. However, at the point of interim reporting, audience data was available for all locations and it seemed wasteful to not use it. The case study focus was still used for the more qualitative feedback.

Going forward, we would suggest that an overall interim report is more useful than a case study. The final evaluation has shown very clearly that

the experience has been different in each location and a wider perspective was most useful.

If budget allowed it would be perhaps even more useful to increase the frequency of progress updates. A full report is not required more often but scheduled catch ups and monitoring of progress would highlight any issues, such as targets not being met, more effectively.

A creative response to a creative work

From the audience feedback, it is clear that the audience have clearly appreciated the work and commented frequently on the fact that it offers something different.

We take inspiration from this creative approach and the audiences themselves and would like to explore more creative ways of capturing audience feedback for Fuel in future.

Fuel commented in the opening section of this report that the audience feedback survey felt long. From our experience, the form used is actually very short in comparison to those used elsewhere. We feel instead that the disconnect may have been

that filling out a standard audience feedback form did not fit with the contemporary and creative nature of the work we were evaluating. At MHM we are always keen to explore new ways of working and a more dynamic way of capturing audience feedback in the future would feel more relevant to Fuel's work.

**'Intriguing,
absorbing and
totally off-
the-wall in its
originality.'**

*Audience survey, *The Roof**

Leaving a legacy

NTiyN has without doubt been a **success in many ways**, as highlighted throughout this report. However, the success going forward will be its **legacy and the lasting impact** it has on Fuel and the wider sector.

Some clear **examples of impact** have been identified already and measures can be taken to ensure this continues.

The real measure of success

Throughout this evaluation, we have identified clear ‘wins’ and some key challenges. While this highlights the individual areas that could be improved and enhanced, this also demonstrates the overall success of NTiyN in achieving many of its objectives.

It might not have achieved every intended outcome to the level hoped, but without doubt significant progress has been made towards the project vision:

- explore ways in which Fuel can improve the way it tours shows
- build stronger relationships with partners
- connect artists and communities
- develop audiences.

A lasting impact

Perhaps the most significant measure of success of the project is still to come. It is the lasting impacts of the project on Fuel, its partners and the local communities involved that may not yet be clear.

Multiple partners commented on seeing changes within their own ways of working, sparked by involvement in NTiyN.

‘This was about creating a new ethos to do with the way we spoke to audiences and the way we view theatre as part of our culture.’

Partner interview

‘The team has grown in terms of our knowledge and our ability to push forward... by providing programme we actually stopped taking risks but working with Fuel had made us start taking those risks again.’

Partner interviews

Even in those areas where NTiyN had been most successful for some, the value of NTiyN was in the added resource and support it provided. While this allowed them to try new things, there were also concerns that as the project ends they will not be able to continue these approaches as they shrink back to their small team and budget.

‘I think it’s really beneficial and if we had extra people we could carry on those processes.’

Partner interviews

Sharing learnings to maximise impacts

If Fuel can do one thing to ensure the legacy of NTiyN it will be to share the learnings, not only of this evaluation, but of every individual involved. This report has identified the major learnings and highlighted some specific examples and each member of the LES team has gained experience and confidence which is valuable to capture and share.

As a starting point we have identified a number of key strategic recommendations Fuel should consider for future work.

1. Share the relevant message with audiences

From the audience feedback it is clear they responded positively to the work produced as part of NTiyN. They demonstrated emotional connections to the work and in particular highlighted that it felt relevant to them. This message needs to be shared widely in order to develop audiences. Fuel needs to focus on giving audiences compelling reasons why they should come - how theatre relates them and the personal experience benefits to them.

2. Add value through wrap-around experiences

Adding wrap-around experiences have been a success during NTiyN. Several members of the LES team and other partners commented on the positive responses to pre- and post-show events and audiences noted the value these added to the overall experience. Similarly, attempts to create a welcoming social environment and creating a 'scene' at venues added to the overall experience and enabled deeper connection.

3. Share knowledge to enable 'quick wins'

The Theatre Clubs have been very successful throughout the project and there is clear desire to continue these at venues after NTiyN has ended. This should be a quick win for Fuel as the format already exists - enabling sharing of skills and knowledge would make this easier for venues to continue this and any other discrete aspects of the project.

Local volunteer networks are already forming as part of the NTiyN legacy and a draft Theatre Club Handbook is in the works. The goal of the handbook is to provide guidance on how to run these events and build relationships, giving

confidence to local volunteers to create a social experience around theatre in each area.

4. Take a risk on new audiences

Attracting less engaged, new audiences is always going to be harder work than those who are already active theatre attenders. If this is really a goal of Fuel, investment of time needs to be made in the effort. More risks need to be taken in really getting out into communities to talk to people who may not see themselves in the market for theatre, with the understanding that these risks may not always pay off and those that do may take time to show results. Essentially the return on investment will be lower but the reward could be great if these new-won relationships can be maintained after the event.

To minimise the risk, audience engagement should be seen as a shared responsibility. Fuel, venues, artists, volunteers all need to be looking out for opportunities to attract new audiences.

5. Empower local advocates

There are several learnings that have improved the LES role throughout the project and there are more still that could make the role more effective.

Most importantly, it is clear the role can be hugely valuable in reaching audiences in a more targeted way and engaging local communities through personal relationships. Fuel has plans to continue using the LES model in its work and we would expect that the role would continue to evolve as lessons are addressed.

Our key learning from this evaluation around the LES team focuses on empowerment. Making an LES feel valued and motivated is key and they will be more effective if they feel empowered to act and take initiative - making relevant decisions for each show. As new LES roles emerge, it could be worth allocating newer volunteers a more experienced volunteer as a 'buddy' to support them and provide advice or a sounding board.

6. Continue sharing learnings

Fuel is already working on ways to share learnings as widely as possible. This evaluation report, the LES Handbook and the Theatre Club Handbook and other key documents are to be made available online and shared with attendees at the end of project event. Some arts press articles are also in the works.

The legacy for the future will therefore be maximising the potential for others to learn from the lessons of NTiyN - reaching the widest audience and making the lessons as accessible and easy to apply as possible.

7. Establish honest conversation with partners from the start

Fuel clearly have strong, positive relationships with partners which allows for honest feedback. This is a huge strength for a company whose model relies so heavily on partnerships. However, in order to ensure these positive relationships continue it is essential that Fuel selects the right partners for the right projects/work. An honest conversation from the start to agree on objectives and roles would allow the opportunity to highlight any issues and set the tone for the collaboration.

8. Take a flexible approach

One of the over-arching aims of NTiyN was to try new ways of working and Fuel have demonstrated they are able to do this. They are also willing to continue adapting if certain aspects are not working as well as hoped. This creative and flexible approach should continue in the future

and could be taken even further with faster communication and decision making.

9. Keep people talking and create a clear voice

Word of mouth can have a massive impact for theatre, however, as mentioned earlier this can be a challenge for touring companies with long breaks between performances. Fuel could combat this challenge by offering an umbrella voice for artists an raising awareness for Fuel. Establishing communities and encouraging events in between touring dates could also help with this.

It is important to remember that all of your audiences have their own audiences and the more you can stimulated debate, discussion and conversation the longer the ripple effect will last. The volunteer network could keep channels open and perhaps create further interventions between visits.

Measuring success of intended outcomes

New Theatre in Your Neighbourhood objectives and intended outcomes achieved

Aim: Developing Audiences for Theatre			
Objectives	Outcomes	Achieved	Evidence
Specific areas of focus will be...	Achieving this will mean Fuel have...	Has this been achieved...?	This is evidenced by...
To increase theatre audiences	Attracted audiences to theatre to <i>NTiyN</i> shows	Yes	Over 4,000 attendances to performances throughout two years
	Encouraged future theatre attendance	Yes	Audience feedback shows excitement about going to the theatre more in the future
To engage new audiences in theatre	Attracted audiences who do not usually attend theatre	Somewhat	Small proportion of audiences had not been to theatre recently - more work could be done on this
To encourage people to talk and enthuse about new theatre	Engaged audiences in discussion about theatre at pre- and post-show events	Yes	At least 1,000 attendances at Theatre Clubs and other wrap-around events
	Encouraged audiences to recommend shows to others	Yes	High proportion of audience would recommend shows
	Encouraged audiences to share experience on digital platforms	Yes	Analytics demonstrate discussions around shows - mentions and retweets were tracked
To create a loyal following for Fuel shows	Encouraged repeat visits	Yes	A very high proportion of the audience surveyed were keen to see another Fuel show - this enthusiasm needs to be sustained

New Theatre in Your Neighbourhood objectives and intended outcomes achieved

Aim: Support venues in meeting their own objectives			
Objectives	Outcomes	Achieved	Evidence
Specific areas of focus will be...	Achieving this will mean Fuel have...	Has this been achieved...?	This is evidenced by...
To support venues in enhancing staff confidence	Assisted venue staff to develop skills in collecting audience data	Somewhat	Training course offered and attended by venue staff
	Encouraged venue staff to value new/challenging work	Somewhat	NTiyN gave some partners the confidence to take more risks and programme new work but this was not always the case - particularly at larger venues
To support venues in becoming more accessible to new audiences	Helped venues to attract new target audience groups (for example, 'young people', specific to venue)	Yes	26% of the audience surveyed were new to the venue. Fuel had conversations with each venue at the start of the project around key target audience groups, however, as the project developed it emerged that target groups changed for each show, depending on who content was relevant for, which became very difficult to track.
To support venues in working more in partnership	Helped venues build new relationships	Yes in some venues, no in others	Some venues clearly developed relationship with local groups that will be sustained. However, this did not happen for all venues
To support each venue to define and evaluate specific objectives	Venues identified and measured success against specific relevant objective	Yes in some venues, no in others	Only three of the six venues/areas identified specific objectives to measure at the start of the project
	Helped venues to meet specific objectives through <i>NTiyN</i>	Insufficient evidence	As objectives were not clearly identified or articulated, meeting them cannot be measured

New Theatre in Your Neighbourhood objectives and intended outcomes achieved

Aim: Inspire communities through art			
Objectives	Outcomes	Achieved	Evidence
Specific areas of focus will be...	Achieving this will mean Fuel have...	Has this been achieved...?	This is evidenced by...
To develop skills among the LES team	LES team will have learned new skills in audience research	Yes	LES team attended training session and conducted vox pops very successfully, while in-depth interviews were not as effective, other skills in audience development and engagement were clearly developed
To involve communities in the creation of and engagement with work in the area	Involved local people in creation of shows	Yes	Several NTiyN productions involved sourcing stories from local people
	Achieved interactive engagement around the work	Yes	Theatre Clubs were very successful and added value to the experience
	Set up a network of volunteers to continue work in local communities	Yes	This is underway in most areas but not yet established - success will need to be measured further down the line
To encourage pride in local areas	Inspired an increase in sense of pride for local communities	Yes	Feedback around specifically-commissioned work for local areas highlights a sense of pride
	Increased awareness of local theatre in own communities	Yes	High proportion of audience interested in finding out more about local theatre

New Theatre in Your Neighbourhood objectives and intended outcomes achieved

Aim: Provide support to artists			
Objectives	Outcomes	Achieved	Evidence
Specific areas of focus will be...	Achieving this will mean Fuel have...	Has this been achieved...?	This is evidenced by...
To provide opportunities for artists to develop work in new places and with new people	Introduced new relationships between venues and artists	Yes	Some venues and artists worked together for the first time through NTiyN
To build stronger relationships with artists	Formed partnerships with new artists	Yes	Fuel worked with new artists as part of NTiyN
	Worked with artists with existing relationships on different work/place	Yes	Fuel produced further work with artists previously worked with
To help artists understand how to work with and attract audiences	Helped artists to learn more about audiences	Somewhat	NTiyN has clearly connected artists with audiences through wrap-around events but more work could be done to encourage artists to engage audiences

New Theatre in Your Neighbourhood objectives and intended outcomes achieved

Aim: Improve Fuel's practice			
Objectives	Outcomes	Achieved	Evidence
Specific areas of focus will be...	Achieving this will mean Fuel have...	Has this been achieved...?	This is evidenced by...
To understand Fuel audiences better	Learned new things about Fuel audiences	Yes	Data was collected on Fuel audiences that Fuel did not have before and gained qualitative insight through this evaluation as to how and why audiences connected with and responded to the work
To build strong relationships with venues	Established a strong collaborative relationship with venues	Somewhat	Strong relationships demonstrated through the partner interviews, however this was not true for all locations
To learn from <i>NTiyN</i> in ways which will benefit future work	Identified learnings from <i>NTiyN</i> to embed in future work	Yes	Recommendations from this report the interim report and other learnings identified by Fuel throughout
	Identified sustainable ways of continuing work in the future with different levels of funding	Yes	Volunteer network has been set up but to run Theatre Clubs and related social events, using Theatre Club Handbook. LES handbook illustrates how to use the model in a sustainable way and puts out a call to action for artists or arts organisations to use funds in this way to connect with audiences. The model has been tested as the <i>NTiyN</i> LES team also worked on non-Fuel shows as a trial during the project. An LES role has also been employed on Fuel shows outwith <i>NTiyN</i> to date
	Shared learnings with the wider sector	In progress	Event planned for 26 November to share learnings with partners an wider sector. Press activity is also underway. Further platforms and publications should be identified to share stories and learnings from <i>NTiyN</i>
	New work plans in place by end 2015	Unconfirmed	Funding applications for new work have been submitted to ACE and Paul Hamlyn Foundation. Plans for this work include continuing to build on the work achieved in Preston, Colchester and Margate but also working to build relationships in new areas such Reading and Newcastle.

Overview of activity

Year one – 2013

Artists' missions

- Daniel Bye and Sarah Punshon (off their own back but fed into Story Hunt)
- Matthew Steer
- Alan Lane, Slunglow
- Ben Pacey
- Andy Smith
- Javier Marzan
- Silvia Mercuriali
- Hunt & Darton
- Abigail Conway
- Oliver Lamford

Touring

- Zero by Clod Ensemble; Malvern
- While you Wait; Poole, Margate, Malvern, Colchester
- Landscape II by Melanie Wilson; Poole, Margate, Malvern, Colchester
- Victorian in the Wall by Will Adamsdale; Poole, Malvern, Colchester

- Ring by David Rosenberg and Glen Neath; Preston and Margate (Colchester, Poole 2012)
- The 14th Tale by Inua Ellams; Poole, Preston, Colchester (6)

Year two – 2014

Touring

- Going Dark by Sound & Fury; Malvern
- The Roof by Requardt and Rosenberg; Stockton
- Fiction by David Rosenberg and Glen Neath; Preston, Margate, Colchester, Malvern
- This Last Tempest by Uninvited Guests; Margate, Malvern
- Dusk by Fevered Sleep (as part of children's festival); Stockton
- Love Letters Straight from Your Heart by Uninvited Guests; Margate, Poole, Malvern

Re-imagining

- Phenomenal People; Stockton
- Red Ladies by Clod Ensemble; Margate, Malvern
- Story Hunt by Daniel Bye; Margate

Year three – 2015

Touring

- Love Letters Straight from Your Heart by Uninvited Guests; Preston
- Everyday Moments by Hofesh Shechter; Colchester
- Portrait by Racheal Ofori; Colchester; Margate
- The Spalding Suite by Inua Ellams; Stockton
- The Red Chair by Clod Ensemble; Malvern, Colchester, Margate, Bournemouth (with Poole LES)
- While you Wait; Worcester
- The Preston Bill by Andy Smith in development, Margate (x2)

Reimagining

- Phenomenal People; Colchester
- Feral by Tortoise in a Nutshell; Margate and Poole
- The Knowledge Emporium by Slunglow; Jaywick (3)

Commissions

- The Preston Bill by Andy Smith; Preston
- Rum Punch by Toni-Dee Paul; Preston
- Northern World by Garry Cook; Preston
- Margaret and Me by Pamela Cox (as part of Phenomenal People); Colchester

Venues worked with

- Margate: Theatre Royal, Turner Contemporary, Tom Thumb
- Colchester: Lakeside Theatre, Art Exchange Gallery, Martello Tower, Jaywick
- Stockton: ARC, SIRF
- Malvern: Malvern Theatres, The Cube, Malvern, The Hive Worcestershire
- Preston: They Eat Culture/The Continental, UCLAN, The Harris Museum
- Poole: Lighthouse, Poole Museum

‘I would like to go to more things, and I’ll definitely make an effort to find out more [about] theatre that’s happening here.’

In-depth interview, Love Letters Straight From Your Heart

Research parameters

This study was carried out for Fuel by Morris Hargreaves McIntyre.

All research tools were designed by MHM.

Fieldwork with *New Theatre in Your Neighbourhood* audiences was undertaken by Fuel. MHM conducted interviews with Fuel partners.

All data gathered to date was analysed by MHM.

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Fiction – Getty Images

Feral – Amy Downes

The Knowledge Emporium – Mitzi De Margary

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Red Ladies – Manuel Vason

The Red Chair – Manuel Vason

The Preston Bill – Emma Cooke, Stem Design

Portrait – Tom Medwell

Phenomenal People – Getty Images

Love Letters Straight From Your Heart – Jonathan Bewley

The Roof – Paul Hampartsoumian



This report was prepared for Fuel, November 2015

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Morris Hargreaves McIntyre is an award-winning arts management consultancy. We use consumer insight to help organisations transform their relationships with audiences.

We are passionate about understanding cultural consumers, getting to the heart of issues that matter to you and making practical recommendations.

All projects are different, but the value we add is constant: we measure our success by the impact we have on organisations we work with.

‘I think what has changed with Fuel’s involvement is that we have become braver in programming. We have been able to test our audiences more and put things that may not work... to see if we can get them to be interested..’

Partner interview

‘I really enjoyed it, I thought the performances was really strong and I agreed with everything she was saying. It was a really relevant piece of theatre for me, personally..’

Audience vox pop, *Portrait*