



**RE-ENGAGE, RETAIN, DEVELOP**  
**An Audience Development Strategy**  
**for Hull Truck Theatre 2015-2018**

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## I. SUMMARY & OVERVIEW

Hull Truck Theatre has experienced a period of significant change over the last few years, with a new building and changes in leadership. Within the marketing team, there has also been a lack of leadership, changes in personnel and an inconsistent style and approach which has had a negative impact on audience development.

The theatre now has problems with audience retention. Many audiences have drifted away over the last 3 years, probably due to the lack of quality drama programming and the inconsistency of the programme in general. Those audiences who have continued to come are visiting very infrequently in comparison with other theatres of a similar scale.

Although research and consultancy has been put in place over the last few years to help Hull Truck understand its existing and potential audiences and to develop strategic marketing and audience development plans, these have not been implemented consistently over the last 3 years. The result is confused, sporadic communication, a marketing team which is working hard but not smart and without a clear focus for its efforts.

This audience development plan aims to address these issues and to provide Hull Truck with a clear way forward. This is based on:

- Linking the audience development objectives to the strategic and artistic development plans of the theatre as detailed in the current business plan
- an analysis of current audiences and behaviours, based on box office data
- an overview of external information, from Hull City Council City of Culture plans to the Audience Agency's new Spectrum segmentation which offer insights into and a context for potential audiences in the theatre's catchment

It attempts to clarify and simplify the way in which Hull Truck Theatre should communicate with its audiences and build a strong audience base over the next three years. It is intrinsically linked to the development of a consistent and high quality artistic programme and relies on strong, clear and confident messages and communication. It identifies specific target audiences, key messages and communications strategies which will enable the theatre to:

**RE-ENGAGE** audiences that have stopped coming to Hull Truck over the last few years

**RETAIN** those audiences who have continued to visit the theatre, with strategies for developing their frequency and loyalty

**DEVELOP** new audiences, working with specific target groups who are currently not engaged with the theatre

## 2. STRATEGIC CONTEXT

Hull Truck's approach to audience development is intrinsically linked to the strategic plans of the theatre as a whole. With a new Vision and Missions, and clearly articulated core values, the theatre is in a very strong position to re-engage with audiences and to more effectively communicate its offer to new audiences within the city and region.

### 2.1 Vision & Mission

**Vision:** A pioneering, theatre with a unique, powerful, contemporary Northern Voice, locally rooted and national in reach, inspiring artists, exciting audiences and supporting communities to reach their greatest potential.

**Mission:** We produce and present, exciting and culturally relevant theatre in our building, our community and out on tour.

We provide the resources, space and support to grow people and ideas.

We are an ambassador for our city, a flagship for our region and a welcoming home for our communities.

### 2.2 Core Values

The following **values** underpin our mission, inform our decision-making and keep us on track to fulfil our vision:

**Cultural Excellence:** Hull Truck is an energetic creative community of people dedicated to delivering exceptional theatre for a diverse local, regional and national audience. We believe everyone has the right to enjoy and be enriched by high quality artistic work that is **culturally relevant** to **people** and **place**, in a **positive** and **welcoming** working environment.

We deliver **Quality** and **Excellence** across all areas of our operation, knowing that every **contact** we make with people matters.

**Collaboration:** Our work is a partnership between **people** and **ideas**. We use our talents, resources and expertise to create great theatre that fires the **imagination**, raises **aspiration** and **transforms** lives. We see **culture** as a powerful regenerative tool for our City, enabling it to meet its ambitions and commitment to overcoming **social** and **economic challenges**.

We want Hull Truck to be at the centre of this **renaissance**, a partnership that builds a city and a place where **ambitions** can be fulfilled. Building **relationships** and absorbing new **influences** is a core ambition for the company. Identifying **mutual ambition** is key to how we work across our entire organisation and with external partners, making choices and decisions that align with our **mission**.

**Ownership:** Collectively we believe that close contact with arts and culture builds a better, richer and safer society that everyone has the right to enjoy and **benefit** from. We are committed to the principle that great art belongs to **everyone**. We strive to make our work open and **accessible** to all, consistently **evaluating** how we are working to ensure equality of **opportunity** runs through our entire operation.

**Creativity:** To be a **thriving** and **resilient** artistic organisation, we believe in creatively responding and **adapting** to change, embracing new thinking when tackling obstacles and adopting **imaginative** solutions to the challenges before us.

**Sustainability:** Balancing artistic **ambition** with financial **stability** is the key **priority** for the company. We are committed to working within and developing our resources. Whilst we will continue to explore opportunities to develop artistically, we will be mindful of over-stretching our **capacity** to deliver. To meet this challenge, we will develop partnerships and new ways of working to maximise the resources open to us and be **rigorous** about working within them.

## 2.3 Strategic Objectives

The theatre has set the following strategic objectives as outlined in its new business plan:

- A financially sustainable business model
- An understanding of our audiences and an invitation to join our journey
- Strengthened identity as a producing and presenting theatre
- Developing talent and investing in the future
- Invest in and build a strong, diverse, committed workforce
- Hull2017 opportunities seized and celebrated

## 2.4 Artistic Programme

We will present an eclectic programme, ranging from exceptional work by established artists to new and emerging companies. Within each 12-week season up to 6 weeks will be dedicated to Drama, including Hull Truck productions and visiting work. These weeks of drama will be separated by weeks of short runs/one-night events of visiting Dance, Music and Comedy, in order to add variety to the programme and ensure a balance of more commercial entertainment alongside the core artistic programme. We will reach and entertain a wide range of audiences by balancing work that artistically stretches us with work of popular appeal that has proven successful at the box office.

## 2.5 Attendance & Income Targets

The following targets have been set for the next four years, with realistic increases in audience numbers and income:

2013-14	Aud - Actual		Fin - Actual		Notes
Visiting	25,305	49%	308,891	45%	Baseline year
Produced	19,531	36%	182,041	25%	Baseline year
Combined	44,836	42%	490,932	34%	Baseline year

2014-15	Aud - Budget		Fin - Budget		
Visiting	24,531	45%	252,056	39%	
Produced	14,414	49%	153,797	40%	only 2 productions so not used as baseline for subsequent years
Combined	38,945	47%	405,853	39%	

<b>2015-16</b>	<b>Aud - Budget</b>		<b>Fin - Budget</b>		
<b>Visiting</b>	23,334	47%	266,764	42%	
<b>Produced</b>	22,909	46%	278,528	41%	
<b>Combined</b>	46,243	47%	545,292	42%	

<b>2016-17</b>	<b>Aud - Budget</b>		<b>Fin - Budget</b>		
<b>Visiting</b>	23,247	49%	281,023	44%	
<b>Produced</b>	22,866	51%	299,270	46%	
<b>Combined</b>	46,113	50%	580,293	45%	

<b>2017-18</b>	<b>Aud - Budget</b>		<b>Fin - Budget</b>		
<b>Visiting</b>	26,797	53%	318,912	46%	
<b>Produced</b>	28,743	56%	364,264	51%	
<b>Combined</b>	55,540	54%	683,176	48%	

### 3. **UNDERSTANDING AUDIENCES: DATABASE ANALYSIS**

In order to help the theatre understand its current audiences and their behaviours, Indigo consultant Katy Raines undertook an analysis of box office data for the last three years. This report was produced in November 2014 and a full copy is included as Appendix I. The aims of this overview were to find out as much as possible from existing customer data about how customers are behaving now in order to:

- identify opportunities to improve communications with customers
- develop strategies for encouraging more customers to come more often

#### **3.1 Database overview – quality and quantity of data, plus permissions to contact**

The review of Hull Truck’s database identified that the theatre currently has data protection permission to communicate with a relatively small proportion of its total bookers – less than 40%. In addition to this, permissions to email are particularly low, meaning that the theatre is reliant on postal communications for two thirds of its customers.

Systems have now been put in place to:

- Obtain data protection permissions for existing customers
- Ensure that data protection permissions are obtained for a much higher proportion of new customers, particularly email

This will ensure that the theatre rapidly builds a more effective database of customers and is able to use more cost-effective email marketing to a much higher proportion of these.

### 3.2 Total Audiences model (attendances for contemporary/ classic and mainstream work)

The analysis undertaken by Indigo included looking at Hull Truck's customer data using the Total Audiences Model. This categorises work by 'type', not artform:

- CLASSIC – Classic plays, Opera, Ballet, Classical Music
- CONTEMPORARY – New writing, Contemporary Dance, Jazz, Alternative Comedy, Fringe
- MAINSTREAM – Comedy, Rock & Pop, Family

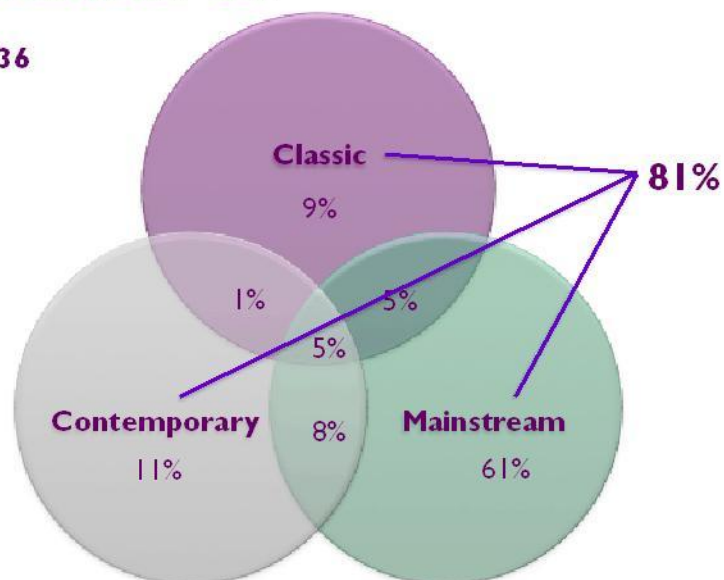
Based on Indigo's research with a variety of theatres and arts centres, it appears strongly that these types of work are better predictors of what people will attend in the future than 'artforms' themselves Eg. Agatha Christie (drama) vs New writing (drama). There is little 'cross-over' between attenders in the three types.

In addition to this, people within each 'type' are distinct from those in the other 'types', for example in their other leisure activities, media consumption, etc. This has implications for future marketing approach for each of the three audience segments.

Using this model, the analysis of Hull Truck's audience showed that **81%** of the audience is attending within artform strands and not crossing over (compared with 80% from 2010-2013). The largest crossover is 13%, between Mainstream and Contemporary Work. By far the greatest proportion of audiences are those only attending Mainstream work – 61%.

#### Total Audiences™ All Bookers for 'core work' 2011 - 2014

Total bookers: **27736**



### **3.3 Audience Frequency**

Analysis of Hull Truck's customer database identified the following issues around audience frequency of attendance:

- Over 70% of audiences are attending only once per year
- The largest audience segment is Mainstream attenders coming only once a year. Almost ½ the bookers over 3 years fall into this segment. This increases to almost 60% if newcomers are included
- The more frequent attenders are more likely to crossover – but are declining, both in real and % terms – 3x per year bookers and 2x per year bookers are down by 1k each
- There is no such thing as a loyal contemporary audience at the moment. Contemporary only audiences currently represent 12% of all audiences, but almost all of those have only attended once in the last year

This means that priorities for the theatre need to be very clearly around **increasing frequency and retention of audiences**. This has informed our audience development model outlined in Section 6.

### **3.4 Geography – current audiences**

An analysis of all bookers from 2011-14 shows that a very small proportion (17%) are coming from outside Hull Truck's 30 minute drivetime. This will be investigated further in 2015 with additional reports from Spektrix mapped against the Area Profile report data shown in Section 4. It has clear implications for the theatre's communications approach, as outlined in Section 7 of this report.



## 4. UNDERSTANDING AUDIENCES: EXTERNAL DATA

### 4.1 Audience Spectrum Segmentation

The new Audience Spectrum segmentation and Hull Truck's Area Profile Plus report have been used to identify key information about the population within Hull Truck's catchment area.

The new Spectrum segmentation splits the population of England into 10 segments and ranks these into three broad levels ('Higher', 'Medium' and 'Lower') according to their current engagement with the arts.

It provides a percentage breakdown of the English population represented by each of these 10 segments. However, data about what percentage of each segment actually attends the arts is not yet available.

Nevertheless, the new segmentation gives a starting point for arts organisations to understand the nature of the population within their catchment areas and their likely attitudes towards the arts. And it provides some valuable information about how best to reach those people, based on their demographics and consumer behaviour.

Significantly for Hull Truck, there are much smaller numbers of people within the Spectrum segments for 'higher engagement'. The table below shows that Metroculturals, Commuterland Culturebuffs and Experience Seekers account for 21% of the English population but only 8% of the population within a 45 minute drivetime of Hull Truck.

The most over-represented Audience Spectrum segments within the 45 minute drivetime of Hull Truck are Trips and Treats (22% catchment compared with 14% population) and Facebook Families (20% compared with 10%). There are very slightly higher numbers than the England average of Dormitory Dependables and Up Our Street. It's important to note that this differs from the data for Yorkshire and the Humber as a whole.

	<b>Audience Spectrum Segment</b>	<b>% English Population</b>	<b>% of population in 45 minute drivetime of Hull Truck</b>
Higher Engagement	<b>Metroculturals</b>	3%	0%
	<b>Commuterland Culturebuffs</b>	12%	6%
	<b>Experience Seekers</b>	6%	2%
Medium Engagement	<b>Dormitory Dependables</b>	15%	17%
	<b>Trips &amp; Treats</b>	14%	22%
	<b>Home &amp; Heritage</b>	16%	10%
Lower Engagement	<b>Up Our Street</b>	10%	12%
	<b>Facebook Families</b>	10%	20%
	<b>Kaleidoscope Creativity</b>	8%	4%
	<b>Heydays</b>	9%	7%

Based on this data, Hull Truck should concentrate on developing audiences from the following Spectrum segments:

- Commuterland Culturebuffs
- Dormitory Dependables
- Trips and Treats

The theatre should also be aware that the segment **Facebook Families** is over-represented within the Lower Engagement segment and should be a particular target for reaching less engaged audiences.

#### **4.2 Area Profile Plus Report and the size of the market**

Hull Truck faces particular challenges in terms of the size of its market. In 2013, Indigo looked at population and attendance data and compared the theatre with others of a similar size in Yorkshire. Their summary was:

“The total population within the 30-minute drivetime of the city is just 418,169 compared with 1,271,986 for Barnsley, 1,565,919 for Bradford or 1,485,825 for Wakefield. The numbers of potential arts attenders in Hull’s catchment compared with other venues is correspondingly low. For example, according to Arts Council England’s Area Profile Reports, within Hull Truck’s 30-minute catchment, there are 154,744 people who say that they have attended ‘any performance in a theatre’ in the last 12 months. This compares with over 400,000 for Barnsley and well over 500,000 for Wakefield, Leeds or Bradford. Again, to give the theatre’s current achievements some context, theatres in those cities are attracting between 2% and 10% of those potential theatres attenders. You are reaching 7.5%. So your achievements are in line with, if not slightly better than other theatres, but you have a significantly smaller pool of potential audiences on which to draw.”

Bringing this up to date with new Area Profile Plus data, and looking slightly more widely at the 45-minute drivetime, a similar picture still holds true.

The tables below show the numbers of Adults 15+ within the Audience Spectrum segments and the Target Group Index (TGI) figures for arts attenders for plays and theatre. This data is taken from the Area Profile Plus report.

The segments highlighted in red are those identified as key targets for Hull Truck.

	<b>Audience Spectrum Segment</b>	<b>Adults 15+ in 45 minute drivetime of Hull Truck</b>
Higher Engagement	<b>Metroculturals</b>	1,199
	<b>Commuterland Culturebuffs</b>	45,091
	<b>Experience Seekers</b>	18,519
Medium Engagement	<b>Dormitory Dependables</b>	133,706
	<b>Trips &amp; Treats</b>	180,140
	<b>Home &amp; Heritage</b>	83,358
Lower Engagement	<b>Up Our Street</b>	98,672
	<b>Facebook Families</b>	157,150
	<b>Kaleidoscope Creativity</b>	34,957
	<b>Heydays</b>	53,074

<b>TGI Figure for arts attendance by art form in last 12 months</b>	<b>Adults 15+ in 45 minute drivetime of Hull Truck</b>
Plays	225,272
Any performance in a theatre	326,686
Theatre once a month or more	8,587

This data is not based on actual attendance and will be used cautiously when setting targets. However, it shows:

- There are relatively small numbers of arts attenders in the 'higher engagement' band of Spectrum segments, and far more in the lower bands
- Numbers of attenders for 'Plays', even with the wider 45 minute catchment, are still well below those of other theatres in the region

### **4.3 Postcode ‘hotspots’ – ie high potential for target Spectrum segments**

Using the APR Plus data we have identified the following postcode ‘hotspots’ where there are above average numbers of potential attendees in the key Spectrum segments:

#### **Commuterland & Culturebuffs**

HU10 7	Kirk Ella, Anlaby, West Ella	3,755
HU14 3	North Ferriby (Incl Swanland, Melton)	3,292
HU15 1	Brough (Incl Elloughton, Welton, Broomfleet)	2,282
HU17 8	Beverley (Incl Walkington, Bishop Burton)	2,103
HU13 0	South Field, Hessle	2,088
HU17 7	Beverley (Incl Leconfield, Cherry Burton)	2,003
HU15 2	South Cave, Gilberdyke	1,900
YO19 6	Riccall, Wheldrake, Escrick	1,834
YO 8 9	Selby (Incl Brayton, Thorpe Willoughby)	1,403
HU16 4	New Village, Cottingham	1,316

#### **Dormitory & Dependables**

HU15 1	Brough (Incl Elloughton, Welton, Broomfleet)	4,640
HU17 8	Beverley (Incl Walkington, Bishop Burton)	4,081
DN 9 1	Epworth, Belton, Owston Ferry	3,360
YO 8 9	Selby (Incl Brayton, Thorpe Willoughby)	3,170
HU10 6	Willerby, Anlaby	2,858
DN21 3	Scotter, Morton, Blyton, Scotton	2,842
DN14 7	Howden, Eastington	2,646
HU17 9	Beverley (Incl Tickton, Routh, Meaux)	2,633
HU15 2	South Cave, Gilberdyke	2,575
HU17 7	Beverley (Incl Leconfield, Cherry Burton)	2,546

#### **Trips & Treats**

HU13 9	Northfield, Hessle	4,128
DN16 3	Scunthorpe (Incl Bottesford, Holme)	3,955
HU 7 4	Bransholme, Sutton-on-hull	3,777
HU 6 7	Beverley Road, Hull	3,634
DN15 8	Scunthorpe (Incl Gunness, Flixborough)	3,618
HU 8 0	Sutton Ings, Hull	3,569
HU 5 4	Bricknell Avenue, Hull	3,511
HU12 8	Hedon, Preston, Paull, Lelley	3,450
HU12 9	Thorngumbald, Keyingham	3,420
DN37 9	Grimsby (Incl Great Coates)	3,399

More detail about how these postcode hotspots will be used for targeted communications and audience development is outlined in Sections 6 and 7 of this document.

#### **4.4 Postcodes with least engagement**

It is also important that Hull Truck develops audiences from those areas which are currently least engaged with the arts. The Spectrum Segment Facebook Families is particularly over-represented in Hull and we have identified the following postcode segments as those with the highest numbers.

##### **Facebook Families**

HU 7 4	Bransholme, Sutton-on-hull	7,723
HU 6 9	Greenwood Avenue, Hull	5,981
HU 9 4	Staveley Road, Hull	5,460
DN35 7	Grimsby Road, Cleethorpes	5,061
HU 5 5	Willerby Road, Hull	4,101
HU 6 8	Inglemire, Hull	3,991
DN16 1	Scunthorpe (Incl Brumby)	3,968
HU 9 5	Hull (Incl Marfleet)	3,746
DN31 2	West Marsh, Grimsby	3,687
DN 8 4	Moorends, Thorne	3,583

More detail about how these postcode hotspots will be used for targeted communications and audience development is outlined in Sections 5.3 and 6 of this plan.

#### **4.5 City of Culture**

Hull Truck is a key partner in Hull's City of Culture 2017. In terms of audience engagement and development, the City of Culture team will develop plans to encourage and ensure the engagement of audiences across the city. To this end, they will also be working closely with the Roots and Wings (CPP) programme to ensure that any activity undertaken through 2015 and 2016 will work towards building audiences for 2017 and, more importantly, to leave a legacy for 2018 and beyond. The City of Culture team are committed to working in partnership with Hull Truck to achieve our audience development goals.

Hull Truck's own audience research and development plans will therefore both inform and support the audience development plans for City of Culture as this develops over the next 3 years.

## 5. AUDIENCE DEVELOPMENT GOALS & OBJECTIVES

Our overall audience development goals are:

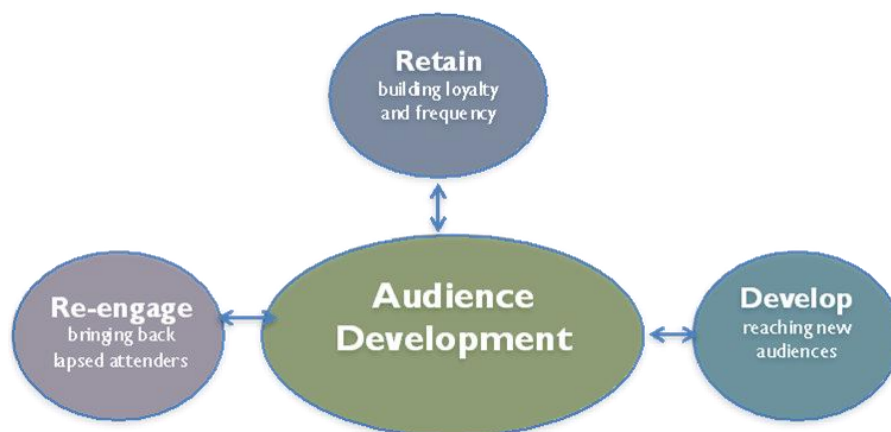
- To reach new audiences, including those least engaged
- To develop existing audiences in frequency or art form attendance and in overall depth of engagement, through attendance at other events
- To re-activate lapsed attenders

We have set the following targets for each of these goals. Further analysis of our audiences in early 2015 will enable us to allocate specific numbers and timescales to this.

Goal	Target
Reaching new audiences	Increase schools groups attending, particularly focusing on areas of least engagement
	To reach new audiences from least engaged communities, ie Facebook Families segment
	To develop new audiences, particularly for the mainstream and classic drama programmes from the Audience Spectrum segments identified
Develop Existing Audiences	To increase average frequency of attendance amongst existing attenders
	To encourage audiences to experience a wider variety of events, within the 'contemporary', 'mainstream' or 'classic' types, depending on their preference
	To engage audiences in active conversations with the theatre through our Discover programme
Re-activate lapsed attenders	To re-engage previous audiences who have stopped attending Hull Truck, particularly for the classic drama programme

## 6. AN AUDIENCE DEVELOPMENT MODEL FOR HULL TRUCK

Indigo have devised a simple, clear audience development model for Hull Truck, reflecting the need for the organisation to re-connect with lapsed attenders as well as to increase frequency and build new audiences.



This model will be used throughout the theatre:

- As an artistic planning tool, ensuring that each season offers opportunities to reach all three strands of audiences
- As a marketing campaign planning tool for each season of work, identifying opportunities in season communications and specific campaigns around each strand
- As a campaign planning tool for individual productions – ensuring that all communications are appropriately targeted
- As a focus for evaluation, reporting and future target setting, ensuring that the theatre has a clear sense of its achievements and challenges

### 6.1 Strategic Programming for Audience Development

Our artistic planning will be informed by the Audience Development model, and each season's programme will have a balanced mix of work selected to appeal across the priority areas.

Each of our home-produced productions will fall into one of four thematic strands: a touring co-production of a modern classic; new plays by writers of national renown, with an emphasis on comedy drama; a new play with local resonance; and a family Christmas production. These productions will, as far as possible, be scheduled in similar seasons each year, so that audiences can become familiar with the themes and timing.

We have established relationships with key touring partners, including John Godber Company/Theatre Royal Wakefield and Northern Broadsides. These companies will be long-term touring partners, visiting Hull Truck at least annually for the duration of the plan, which will enable audiences to build loyalty with that work over time.

We will develop a programme of work for young audiences in collaboration with the Engagement & Learning department. Programming will be concentrated around the school holidays to maximise the potential for families to experience work together.

We will encourage audiences to try new contemporary theatre in our studio, using the thematic link of 'fresh northern voices' to give the programme coherence. We will focus on programming work by artists making work in the north of England, particularly those supported by members of the Venues North consortia, to enable audiences to connect with the programming even when they are not familiar with the artists or the work.

## **6.2 RE-ENGAGE : bringing lapsed attenders back to the theatre**

There is an urgent need for Hull Truck to re-engage with audiences who have drifted away due to inconsistent programming and, in particular, a lack of quality drama shows in the last four years.

Over the next three years Hull Truck will actively seek to re-engage these audiences, reaching them through a strategic approach to artistic programming and through direct marketing communications.

- This approach will begin in Spring 2015 with a 'Great Drama at Hull Truck' leaflet, specifically profiling 6 pieces of high quality drama in the Spring season and aimed at lapsed drama attenders via direct mail as well as via the postcode hotspots identified for the key Audience Spectrum segments
- We will carefully evaluate the impact of this campaign and continue to target lapsed attenders through direct marketing communications
- Our public profile has a huge impact on our reputation amongst theatre attenders in the region. Making sure that Hull Truck is a recognised and high profile brand will be a major priority, with visible marketing campaigns, partnership initiatives across the city and wider region, and a strategic approach to PR in order to ensure that we are a clear choice for theatregoers in the region

## **6.3 RETAIN: rewarding and building loyalty and frequency from our existing bookers**

Our review of box office data identified that Hull Truck Theatre needs to adopt strategies to increase customer retention and frequency. We will begin this process in 2015 by ensuring that our marketing communications are consistent and clear and that we maximise opportunities to deepen audiences' engagement with the theatre.

- Our 'Discover' programme of talks and discussions will enable audiences to find out more, understand our programming, ask questions and engage in debate
- We will develop a programme of Customer Circles, holding a discussion group every month with members of our audiences to gain feedback and test out new ideas
- The Spring 2015 'Great Drama at Hull Truck' leaflet will include an offer of any three of the highlighted drama shows for £30, encouraging existing drama attenders to increase their frequency. This will be supported by a wider campaign to lapsed drama bookers and distribution to postcodes identified through our analysis of Audience Spectrum data.



#### **6.4 DEVELOP: bringing new people to the theatre**

Whilst our main focus for 2015 will be on the areas of RE-ENGAGE and RETAIN, we will not lose sight of the need to bring new people into the theatre and to reach those communities least engaged with the arts.

- We will ensure that we target those postcodes identified as having high potential for the Facebook Families Audience Spectrum segment, particularly for family events and shows
- Our learning and engagement programme will continue to develop partnerships in areas of least engagement
- We will continue to seek out opportunities to work in partnership with groups and organisations across the city and region, particularly aiming to reach new audiences
- We will adopt pricing strategies aimed at accessibility and affordability, with offers and discounts aimed at lower income families and individuals

#### **6.5 Summary of key messages for audience development strands**

Our audience development approach will ensure that we take a strategic approach, linking our programme and artistic development to key audience targets. By adopting the RE-ENGAGE, RETAIN, DEVELOP model across the organisation, we will ensure that our offer and communications are aligned and consistent.

<b>Audience Development Strand</b>	<b>Specific Audience targets</b>	<b>Key Messages</b>
<b>RE-ENGAGE</b>	<p>Audiences who visited more than twice a year but have 'lapsed' in the last year</p> <p>Wider audiences across Hull and the catchment who need to be persuaded that the programme is back on track</p>	<p>Quality of programme</p> <p>Great nights out – stress the 'night out' package with food and drink offers</p> <p>Emphasis on quality drama</p> <p>Artistic leadership from Mark Babych</p> <p>Artistic partnerships with UK and International companies</p> <p>City of Culture 2017</p> <p>We miss you campaign</p>
<b>RETAIN</b>	<p>Consistent quality</p> <p>New experiences alongside familiar work</p> <p>Emphasising the mixed producing and presenting model</p> <p>Rewarding loyalty – money can't buy experiences</p> <p>Developing two way communications</p>	<p>Continue programming work with key touring partners</p> <p>Capitalising on the trust in our programming choices to navigate them towards new experiences</p> <p>We choose touring companies because we believe our audiences will enjoy them as much as our produced productions</p>

<b>DEVELOP</b>	<p>Enabling audiences to gain a deeper understanding and relationship with our work</p> <p>Develop audiences interested in adventurous contemporary theatre</p> <p>Local theatre makers interested in developing their professional practice</p> <p>Community projects</p> <p>Engagement &amp; Learning projects</p> <p>Audiences with low engagement with theatre</p> <p>Price accessibility</p>	<p>Programming Discover activity alongside touring &amp; home produced work</p> <p>Studio programme may be unfamiliar but these are all Northern voices</p> <p>Growing people and ideas through our GROW artist development programme</p>
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#### **6.6 2015-18 Programme and audience development strands**

Our strategic approach to audience development and programming will ensure that we maximise opportunities to RE-ENGAGE, RETAIN and DEVELOP through all aspects of our work.

Key opportunities in 2015-2017 are outlined below but will continue to develop:

<b>Audience Development Strand</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>
<b>RE-ENGAGE</b>	<p>Drama season Spring 2015</p> <p>Local resonance play – Dancing Through The Shadows</p> <p>Dance in collaboration with Hull Dance</p>	<p>Local resonance play – The Gaul</p> <p>Expand dance programme in collaboration with Hull Dance</p>	<p>City of Culture RSC Co-production</p> <p>Local resonance play – Heroines of Hull</p>
<b>RETAIN</b>	<p>New John Godber</p> <p>Continue programme with local partners such as Hull Jazz Festival</p> <p>Continue programming comedians who have TV presence</p> <p>Classic Drama</p>	<p>New John Godber</p> <p>New Northern BroadSides</p> <p>Jazz Festival</p> <p>Comedy</p>	<p>City of Culture</p>

<b>DEVELOP</b>	<p>Christmas show</p> <p>Mist in the Mirror</p> <p>RSC First Encounters production</p> <p>Begin workshops for 2017 community play</p> <p>Discover Youth Theatre programme</p> <p>Schools Work</p>	<p>Christmas show</p> <p>Introduce new artists that excite us</p> <p>Expanded delivery of RSC Learning Performance Network</p> <p>Continue development of community play</p> <p>Discover Youth Theatre programme</p> <p>Schools Work</p>	<p>City of Culture</p> <p>Discover Youth Theatre programme</p> <p>Schools Work</p>
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## 7. THE COMMUNICATIONS MIX AND AUDIENCE DEVELOPMENT

### 7.1 Product & Price

<b>AUDIENCE DEVELOPMENT STRAND</b>	<b>PRODUCT OFFER</b>	<b>PRICE INITIATIVES</b>
<b>RE-ENGAGE</b>	<p>Drama 3 for £30 package</p> <p>Dinner and a Show</p> <p>Schools Partnership</p> <p>We miss you campaign</p>	<p>Great Drama Offer Spring 2016 – 3 FOR £30</p> <p>Dinner and a Show offers</p>
<b>RETAIN</b>	<p>Membership offer (friends &amp; corporate)</p> <p>Youth Theatre</p> <p>Participation groups</p> <p>Act III (over 55's)</p> <p>Discover activities – Meet AD</p>	<p>Ongoing offers aimed at frequency</p> <p>Dinner and a Show offers</p> <p>Great Drama Offer Spring 2016 – 3 FOR £30</p> <p>E-booking promotion tbc</p>
<b>DEVELOP</b>	<p>Discover programme</p> <p>Grow programme</p> <p>RSC LPN network</p> <p>Membership offer (friends &amp; corporate)</p> <p>Get a grip on theatre - technical theatre day for young people</p> <p>New oppotunties offered by Roots &amp; Wings programme</p> <p>Newsletters/ e-newsletters</p>	<p>Offers for new customers</p> <p>Ongoing accessible pricing</p> <p>Family offers</p> <p>Bring a friend for free</p> <p>Transport offer</p>

## 7.2 Place & Promotion

AUDIENCE DEVELOPMENT STRAND	PLACE INITIATIVES	PROMOTIONAL MIX
<b>RE-ENGAGE</b>	St Stephens promotions Presence at Freedom Festival, Humber Street Sesh and other community festivals Driffield Show	Direct marketing – Season planning of direct mails
<b>RETAIN</b>	Tourist Information Centre presence In-theatre promotions	Leaflets drops through door to door distribution - plan based on postcode analysis E-marketing strategy Social Media users
<b>DEVELOP</b>	Freshers week (Uni & College) Talks at uni & colleges Xmas fayres Presence at bondholders and other business network events Develop event presence Community venues – Libraries, customer service centres Schools	Grow newsletter – advertising artist development opportunities at Hull Truck & across the wider region Friends Newsletter – to inform of upcoming friends events, talks etc Leaflets drops through door to door distribution – plan based of postcode analysis Use of e-marketing – clear strategy for e-shot timings & open rates

## 8. **MONITORING, EVALUATION AND FEEDBACK**

Section 5 of this plan outlines our goals and specific targets for audience development and indicates the timescales for each of these. We will regularly review our progress towards these targets and adapt our plan as necessary. In addition to these goals and targets, we will undertake a programme of ongoing customer research as follows:

- Participation in Indigo's UK Experience Survey. An ongoing survey gathering customer feedback from 12 events or runs of shows every year and providing us with results benchmarked against a wide range of UK theatres and arts centres
- Regular customer circles enabling us to engage in on-going dialogue with our customers and to gather their informal feedback about a range of topics, from the artistic programme to our marketing approach and our front of house experience. We will initially work with Indigo consultant Kate Sanderson to set up a series of customer circles and to train Hull Truck staff to run these events in future. We will aim to run one customer circle each month from March 2015

- Detailed analysis of customer trends, booking patterns, frequency and geography using our box office system and building on the information provided by Indigo's database overview (Section 3.1 of this plan)

## **9. AUDIENCE FINDER & DATA SHARING**

### **9.1 Audience Finder**

Hull Truck has already provided data to The Audience Agency as part of the Yorkshire Cluster and we are committed to sharing information with our peer organisations in order to improve our shared understandings of customer behaviour across the arts. We hope to receive data back from the Audience Agency in early 2015 to help us in our future planning.

We look forward to working with The Audience Agency further as Audience Finder develops. As shown by this plan, we are using many of the resources outlined in Audience Finder, including the new Audience Spectrum segmentation.

### **9.2 Data Sharing**

We have a firm commitment to sharing information and insights about customer behaviours, trends and patterns with all the touring companies with whom we work and we believe that these partnerships and collaborations will help us all to grow our audiences and extend the reach of our artistic work.

From 2015 we will issue a data sharing agreement with each company that we work with, ensuring that responsibilities of both parties with regard to the holding, management and sharing of data are clear.

We handle customer data responsibly and in accordance with compliance and good practice in our role as a data controller.

## **10. ABOUT INDIGO LTD**

Indigo Ltd is a boutique consultancy, specialising in helping the arts, cultural and heritage sectors. We help our clients to increase their impact and income through more effective marketing and fundraising.

Indigo was founded in 2005 by Managing Partner and fundraising specialist Sarah Gee and customer relationship management specialist Katy Raines. Marketing and audience development specialist Kate Sanderson joined the company in 2009. With a client list including The Lowry, THSH Birmingham, Sheffield Theatres, Warwick Arts Centre, Arts Marketing Association and Arts Council England, the company has a proven track record in its intelligence-led approach to projects. The Indigo approach combines knowledge from clients with industry knowledge and a wealth of experience to find bespoke solutions to each client's needs and develop pragmatic, practical strategic plans.

Indigo has been working with Hull Truck Theatre since 2011.

## **11. APPENDICES**

Appendix I: Hull Truck Database Overview