



Love Your Local Theatre 2022
National Lottery / UK Theatre promotion
Evaluation report

1 September 2022

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Executive Summary

Following the Covid-19 pandemic, Camelot offered support to the UK theatre industry by making available a £2 million promotional fund for a '2-for-1' consumer ticket initiative, to enable theatres across the UK to encourage audiences back to theatres, and to invite new audiences to attend.

We believe that this is the first nationwide consumer ticket promotion run by UK Theatre. Whereas Society of London Theatre (SOLT) has many successful consumer ticketing and audience development brands for London shows, UK Theatre's focus is B2B, and so has no consumer data to be able to promote such an initiative.

This fund would be distributed by UK Theatre, the UK's leading trade association for the performing arts, as it had direct contact with venues and producers across the country, which would expedite set up time for the initiative.

The 'Love Your Local Theatre' promotion was set up in a matter of weeks, from the first discussions pre-Christmas 2021, to theatres putting their promotional tickets on sale on 25 January 2022.

A promotional website, www.LoveYourLocalTheatre.com, was created in-house at UK Theatre, to act as a signposting hub for all interest in the campaign, and through a promotional partnership with TravelTime, visitors to the website were directed to theatres within reasonable travel distance who were participating in the promotion.

By all accounts, the promotion was a huge success, and **in total over 60,000 tickets were sold, meaning 60,000 people returned to theatres across the UK as a result of the 'Love Your Local Theatre' initiative.**

Over three quarters (77.5%) of participating venues attracted new audiences, which will have helped many venues at this challenging time, as some theatres had found that their core audience base were slow in returning to see performances.

"LYLT was a great offer to help entice people back into theatre. It enabled us to go wider with our targeted data knowing that people could take a risk on a show they were unsure of because the financial commitment was lower."

The 97 participating venues ultimately benefitted from ticket sales of over £1m, which they arguably would not have had without this promotion. Venues praised the initiative and its ability to reach out to audiences at an otherwise challenging time for them post-pandemic.

"For many 2-4-1 ticket holders, the shows were their first ones back after the pandemic and many have booked for other shows now too."

In order to give more venues the opportunity to sell more tickets out of their allocated fund of £16,500 (ex. VAT) each, the promotion validity period was extended to include April performances as well as March.

"The promotion allowed us to fill a number of potentially unsold seats, without losing income, at a time when customer confidence is still not 100% after the pandemic. Following on from this, the offer helped us boost sales for some of the lesser known/'risky' visiting company shows and customers felt able to 'take a chance' on something they might not usually."

Over a third of participating venues sold 100% of their ticket allocation, and 71% sold over 50% of their promotional tickets, with an average of 710 tickets sold per venue as part of the 2-for-1 promotion.

The marketing communications coverage for this initiative ran at both a national and local level. Girls Aloud and West End theatre star Kimberley Walsh was appointed as the campaign spokesperson and appeared on national broadcast programmes, and venues liaised with their local media for editorial coverage. The combination of national and local media coverage, and social media and e-marketing support from venues, ensured that this approach was extremely cost-effective, as no paid-for advertising was used throughout the campaign.

95% of participating venues said that if a subsidy was available again, they would participate in a similar promotion.

“It was great and very welcome. We are now looking for a local sponsor so we can repeat the offer next year.”

If no subsidy was available for a future promotion, nearly two-thirds (62.5%) of venues said that they weren't sure whether they would participate in a similar promotion (only 15% said they would participate without a subsidy, and nearly a quarter (22.5%) said they definitely would not). This suggests that without similar financial support, many UK Theatre venues would not be able to enjoy similar success in future.

Although the set-up and operational delivery of the promotion was a considerable time commitment for staff at UK Theatre, especially as UK Theatre traditionally has no B2C ticketing function (unlike SOLT), it's clear that it was worth several staff members effectively being seconded to the project between late December 2021 to April 2022, given the participating venue feedback, and the economic need of UK Theatre's members at the time. However, for a similar promotion to take place again, more planning time would be required, and dedicated resourcing would be needed.

Feedback from the participating venues was almost universally positive, and our venue survey indicated that local audiences had been enticed back to theatres, and to try something they might otherwise not have seen. Some venues also found that some audience members who had booked for Love Your Local Theatre performances had subsequently booked for other shows:

“The offer was useful in helping to draw attention to the fact our Spring season saw us back in full swing... I think for the sector as a whole it was a much needed positive / good news story.”

“The offer was significant enough to convince people at a time when confidence was still relatively low to take the leap and book a ticket. One of the big obstacles we have to overcome is rebuilding the theatregoing habit, and this offer helped achieve that for some people. It opened the doors to new audiences through the national promotional activity and attracted some local press attention as a result. Even if people didn't book, it will have brought the theatre back into their awareness following 15 months of closure.”

UK Theatre would like to thank all the participating theatres for supporting this initiative, and we would especially like to thank Camelot, and their project lead Adam Chataway, Head of Brand Partnerships, for their support and significant financial contribution to the UK theatre economy. Clearly the Love Your Local Theatre promotion played a big part in encouraging local audiences back to theatres across the country.

Sebastian Cater, Head of UK Theatre & Workforce Development

Context/background

- As theatres were beginning to open in 2022, many faced huge economic challenges, due to the pandemic. There was a real need to rebuild audience confidence and boost ticket sales.
- Camelot were introduced to SOLT (Society of London Theatre) – UK Theatre’s sister organisation – and UK Theatre through one of our members.
- Camelot were committed to supporting the theatre industry in 2022, and were already planning some national promotional activity, with a flagship live event in Manchester, celebrating live musicals.

Development process

- We discussed and agreed the parameters of a potential promotion with Camelot, including these areas below (see ‘Mechanics of promotion’ in Appendix for full details):
 - Up to £2 million (inc. VAT) to distribute – from The National Lottery promotional fund.
 - The promotion would only be for UK Theatre member venues, and SOLT member London venues would be excluded as they were already receiving promotional support from SOLT (and audiences had been quicker to return to the West End in early 2022).
 - UK Theatre would not require allocations nor sell tickets – it would create a promotional website to act as a promotional gateway, directing consumers to participating venues’ websites.
- Liaison with UK Theatre members to highlight this promotional opportunity pre-Christmas, and to canvas interest and potential support, with a view to go-live in Jan/Feb 2022.
- It was a tight turnaround, with valid performances in March, but this date was required in order to drive sales into theatres at a time when audiences were slow in returning due to ongoing Covid safety fears.
- UK Theatre were appointed by Camelot to distribute the promotional fund. Due to the high value of the fund, and to avoid any participating venues claiming more than their allocated amount of £16,500 (ex. VAT), significant legal documentation was required, consisting of:
 - An agreement between Camelot and UK Theatre (including National Lottery IP sub licence agreement and National Lottery compliance conditions).
 - Agreements between UK Theatre and each participating venue.
 - Terms Of Use, and Cookies and Privacy Policies for UK Theatre’s promotion website.
 - Consumer Terms and Conditions for UK Theatre’s members to use on their websites for the promotion.
 - Further legal documentation required for extension of promotion.
- A campaign logo and promotion website (<http://www.loveyourlocaltheatre.com>) was created in-house at UK Theatre by Duncan Sweetland, UK Theatre Online Manager, Rami Abdelal and Ricardo Ruiz UK Theatre Web Developers.

Delivery

- All UK Theatre member venues were invited to participate.
- An ‘Information Sheet’ with all the details of the promotion was sent to all UKT member venues, and was updated regularly.
- Promotional partnership was developed with TravelTime API (<https://travelttime.com/>) - using their Matrix API to calculate distances between the customers postcode and venues

across the UK, returning the three closest venues to the customer. Their case study for this can be found here (<https://travelttime.com/case-study/uk-theatre-campaign-supports-local-theatres-with-travelttime-api>).

- Legal documentation was drafted (or reviewed, in the case of documents supplied by Camelot) in-house, led by Louise Norman, UK Theatre's Head of Legal Affairs, and outsourced due to tight timelines to Harbottle & Lewis LLP.
- Project management was by Sebastian Cater, Head of UK Theatre & Workforce Development, with support from Natalie Wood, UK Theatre Projects Manager, and Gemma Nelson, UK Theatre Marketing & Membership Executive.
- UK Theatre's Finance team, headed up by Stewart Powell, Finance Manager, and supported by Latoya Brown, managed all venue invoicing and budget reconciliation.
- Coordinating media at UK Theatre was Eva Mason, SOLT's Communications Officer, who collaborated closely with Freuds, the agency hired by Camelot to manage national media.

Outcomes – digital analytics from LoveYourLocalTheatre.com

There were over 50,000 unique visitors to the promotion website during the nine-week promotion live dates (31 January 2022 to 31 March 2022):

- Total User Visits - 51,297
- Total Sessions - 63,069

(Note: this does not include users visiting their local venues' website direct)

Over two-thirds (71%) of visitors accessed the promotion website through mobile devices (e.g. phones), with a quarter (25%) visiting through desktops, and 4% through tablets.

Top 10 locations by users' device:

- London - 10,924
- Birmingham - 1,521
- Leeds - 1,510
- Coventry - 1,015
- Manchester - 852
- Glasgow - 839
- Croydon - 811
- Liverpool - 757
- Bristol - 700
- Southampton - 653

The strongest days of web traffic were in the early stages of the campaign, which potentially related to some national media activity, or a critical mass of participating venues promoting the initiative:

Tuesday 1 February 2022 – 6,051 User sessions

- Peak 920 sessions at 17:00
- Majority of traffic 17:00 - 22:00

Wednesday 2 February 2022 – 6,996 User sessions

- Peaks at 16:00 and 20:00
- Strong traffic window 20:00 - 21:00

Wednesday 9 February 2022 – 6,967 User Sessions

- Sustained traffic 15:00 - 22:00

- Constant flow with no discernible peak

The largest number of visitors (over 21k) to LoveYourLocalTheatre.com came from directly typing the URL into their browser, with the second most popular source (over 10k visitors) coming from social media:

- Direct - 21,405
- Social media - 10,946
- Organic Search - 9,976
- Referral - 8,142 (*see below*)
- Email - 475

The top 5 websites who referred web traffic to LoveYourLocalTheatre.com were:

- ukhotdeals.com - 4,547
- playpennies.com 1,275
- mayflower.org.uk - 540
- moneytothemasses.com - 204
- wiltshirecreative.co.uk - 129

Although we don't have any detailed information from venues about web traffic, one venue noted that over 10% of their ticket sales came from referrals from the promotional hub LoveYourLocalTheatre.com.

Outcomes – survey results

To protect commercially sensitive information, production titles and venue names have been redacted.

All participating venues were sent an evaluation survey following the promotion, and 57 out of 97 responded. Below are a summary of the findings.

Roughly what percentage of your allocation of promotion tickets was sold?

The average amount sold was 72%.

34% of participating venues sold 100% of their promotional tickets, and 71% sold over 50% of their tickets.

Total number of 'free' promotional tickets sold

An average of 355 promotional tickets were sold per venue.

Approximately 31,637 'free' promotional tickets were sold in total, which means that around 63,275 tickets were sold in total.

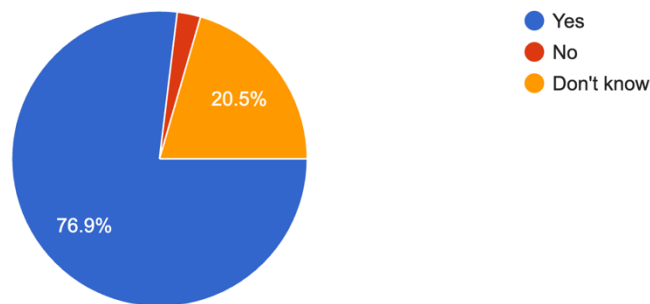
Did you choose to sell more than your allocation of £16,500-worth of tickets?

Of the 57 venues who responded, only two chose to sell more than their capped number of tickets, and of them, one sold £1,020-worth of tickets, and another sold 70 tickets.

Did you receive any new customers because of this promotion?

Did you receive any new customers because of this promotion?

39 responses



77.5% of participating venues attracted new audiences as result of this promotion, which is a fantastic result!

20% of venues said they didn't know if the promotion had attracted new audiences, which means that the final figure of 77.5% new audiences attracted is likely to be higher.

Please tell us about the marketing communications activity you did, describing anything that worked really well

(e.g. email open rates, social media post engagement, trackable sales from emails, etc.)

Most participating venues seemed to do a combination of emails and social media content creation, which were the quickest and most effective way of reaching new audiences, and reaching out to previous audiences to try and entice them back into theatres.

Venues also reported that their local press were very supportive, with press releases being distributed at a local level to complement the national media campaign (see below for weblinks to coverage).

Please tell us about the promotion overall - what worked for you?

Below is a summary of the key points raised, along with some sample survey quotes in italics – the full survey responses for this question can be found in the Appendix:

- Extending the promotion into April enabled more performances to be added and allowed for more marketing communications messaging
- Audience development – attracting new customers
- Encouraged people to try new shows for a low cost, and with limited risk
- Build consumer confidence – post-pandemic – encouraged local residents to return to the theatre (for the promotion and after)
- Having a national, dedicated website made it easy for people to find us
- Sent out a positive message – that theatre is open again – and enabled us to draw attention to new season

The promotion allowed us to fill a number of potentially unsold seats, without losing income, at a time when customer confidence is still not 100% after the pandemic. Following on from this, the offer helped us boost sales for some of the lesser known/'risky' visiting company shows and customers felt able to 'take a chance' on something they might not usually.

It was a fantastic offer to be able to give to our audiences and I think it worked as a great incentive to get people back into the swing of attending the Theatre post-Covid.

It was great to be involved in a promotion that was nationwide and designed to help promote theatre as a whole. The ability to offer audiences a risk-free ticket offer to encourage them back into our venue after closures due to Covid had a positive effect, particularly for those audiences who hadn't already returned to us since we reopened.

The promotion helped us to sell a challenging show and to encourage audiences to return to the theatre following the pandemic.

It was a great way to encourage audiences to try something new - it really helped us boost sales for a show that was struggling, as it enabled the average price to drop down.

The offer was useful in helping to draw attention to the fact our spring season saw us back in full swing.

This was perfect timing for us as it coincided with our own in-house production of [PLAY – NEW PRODUCTION]. Without the promotion we just hit our target for this show but the promotion enabled us to exceed it by £15k - with this being an in-house production this is direct income for the theatre.

The offer was significant enough to convince people at a time when confidence was still relatively low to take the leap and book a ticket. One of the big obstacles we have to overcome is rebuilding the theatregoing habit, and this offer helped achieve that for some people.

[What challenges did you face with the promotion overall?](#)

Below is a summary of the key points raised, along with some sample survey quotes in italics – the full survey responses for this question can be found in the Appendix:

- Bookers for the participating shows requesting the 2-for-1 discount be applied retrospectively
- Resourcing to deliver the marketing communications campaign
- Short lead times to set up promotion
- Greater clarity on promotion details at the start of the process, and on invoicing processes
- Not using the words 'National Lottery' in email copy, to avoid emails being sent to customers' spam folders, nor on paid social media posts, to avoid platform policy infringements
- Some venues who use dynamic pricing felt that the 2-for-1 offer coming in a late stage contradicted their core 'book early for the best prices' messaging
- Concern amongst some customers around proving they were National Lottery players
- It took time to monitor sales to ensure no overspend on promotional fund

We had a lot of customers that had already booked for the participating shows that contacted us to complain that the offer wasn't available when they booked, so that created a lot of extra admin that was rather unnecessary, especially because this was more to encourage people who can't afford theatre to come, not those who are already coming.

Some negative feedback from customers who had already purchased - particularly members. When we used our allocation up there was confusion from customers about why we weren't still offering it.

The short turnaround time to set-up and promote the offer was a challenge. Audiences were slightly worried about how to prove they were National Lottery players and some may have found this off-putting to engage with the promotion.

Ensuring our producers were onboard with the promotion was key for us but the majority were happy to be included.

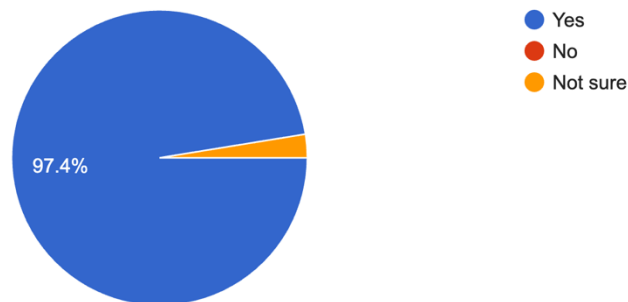
It's very new for us something like this, the first we have done an offer to this level. It took a while for audiences to engage and make the most of it.

More notice would have helped us better manage our messaging - we have demand-led pricing for which the message is the earlier you book the better the price... However we were thrilled to be able to reach some new audiences this way.

Would you participate in another promotion like this if a subsidy was available?

Would you participate in another promotion like this if a subsidy was available?

39 responses

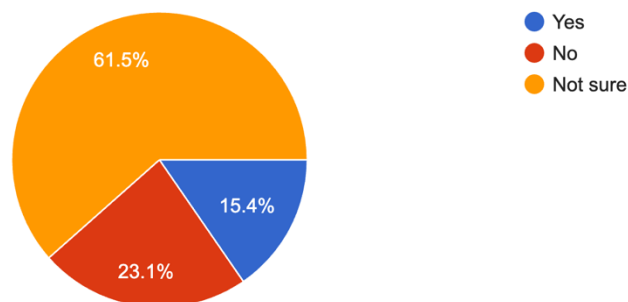


95% of respondents said yes!
5% were not sure.

Would you participate in another promotion like this if no subsidy was available?

Would you participate in another promotion like this if there was no subsidy available?

39 responses



The majority of venues (62.5%) said they weren't sure whether they would participate in a similar promotion if there was no subsidy, with 15% saying they would, and nearly a quarter (22.5%) saying they definitely would not.

Please tell us about any customer feedback you received

Below is a summary of the key points raised, along with some sample survey quotes in italics – the full survey responses for this question can be found in the Appendix:

- Asking if the promotion will happen again
- Positive comments on social media
- As many theatres don't traditionally run discounted promotions, especially above-the-line, some clarification was needed on how the National Lottery subsidy worked, and reassurance that the theatre wasn't 'losing out' on income
- Complaints from customers who had already bought a full-price ticket prior to the promotion
- Comments against gambling, on moral or religious grounds
- Annoyance at having bought full-price tickets already

Very little feedback at the Box Office but several positive comments here and there on social media - most commenting on what a great offer it is in times of hardship (increase in energy bills, tax, NI etc).

Quite a few customers complained that they'd bought their tickets full price. Even though we made it absolutely clear that the free tickets were subsidised by the National Lottery, some people were still reluctant to take the offer as they thought we, a charity, would be losing out on money.

We had one customer, a Quaker, complain that the campaign wasn't fair, as it was subsidised by the National Lottery and that goes against their and other religions' beliefs against gambling. We thought best not to tell them that we get a portion of funding from the National Lottery every year as part of our Arts Council England funding.

A small amount of customer backlash, our branding has always been 'book early to get the best prices'. A couple of individuals were a bit miffed that such a good offer came out after they had booked their tickets. Very small minority of bookers however and they were easy to smooth over.

We had a number of people who called via the box office who said it persuaded them to go to the theatre again after COVID

Generally customers very pleased to get a bargain

The feedback was all very positive with many customers saying that they only booked because of the promotion so this certainly prompted sales.

Is there anything else you'd like to tell us about this promotion?

People have been slow in coming back to the theatre so this was a positive and helpful thing to do. Thank you for the funding.

No, thank you for your support - would love to see it return in the future!

Great that it brought us in some new customers that we can now communicate with going forward and build relationships with. It will also hopefully encourage some of our existing customers to 'take a chance' on something different!

Thanks from Harrogate Theatre for the brilliant opportunity!

Overall, a lovely campaign and thank you for letting us take part. As said above, it's always worthwhile doing a campaign like this that attracts new customers.

Thank you for including us and for the opportunity to take part.

Thank you UK Theatre for organising

A really useful contribution to our recovery, and especially once extended over the 2nd month

Theatres are still struggling - I think it would be good to repeat in the future especially with the cost-of-living crisis.

It's really nice to be included in this offer. We don't have the profile show compared to other venues and maybe we were more off the radar. It certainly helped get us back up and running after a difficult 2 years. Potentially could there be more of a link up with the Welsh venues/government? It did feel very England centric.

It was great and very welcome. We are now looking for a local sponsor so we can repeat the offer next year.

Thank you for setting it up and choosing us to participate!

Financials

Final amount claimed by theatres: £1,092,933 + VAT

Administration costs:

External Legal Support: £9,576 + VAT

Digital build costs: £2,100 + VAT

Internal Project Management Support: £25,000 + VAT

Promotional website API (partnership with TravelTime): Negotiated FOC

Total invoiced to Camelot: £1,129,609 + VAT

Reflections/learnings

97 UK Theatre member theatres ultimately took part (with an initial target of 100).

Of these, the majority (89) were from English venues, with one from Northern Ireland (Grand Opera House, Belfast), four from Scotland (Edinburgh Playhouse, Glasgow Kings' Theatre, Glasgow Theatre Royal and Royal Lyceum Theatre Edinburgh), and three from Wales (New Theatre Cardiff, Sherman Theatre and Venue Cymru).

- UK Theatre member venues were required to respond to tight deadlines, at a time when many venues were either still closed or just reopening, and were also experiencing extreme pressure on workload due to staff shortages and recruitment challenges.
- Tight turnaround times meant UK Theatre was letting UK Theatre member venues & then participating venues know what information was available at any one time, to help them

anticipate and plan for the promotion as early as possible, but this information also changed as the promotion developed, which created a lot of information for people to process, and some frustrations as expressed in the survey results.

- A designated lead promotion contact was required for all venue partners, primarily marketing & ticketing – but often, UK Theatre’s ‘Member Representatives’ (i.e. our designated key contact) are Chief Executives, and they are the ones that our initial emails went out to, so sometimes it took time for information to filter through to other relevant departments, e.g. box office, marketing and finance, which also created some confusion around invoicing mechanisms.
- UK Theatre is a not-for-profit organisation, and not a grant-giving body, so significant amount of work was required to ensure all legal safeguards were in place, so that all participating venues understood their responsibility in relation to allocation and spending of promotional funds, to ensure that UK Theatre was not liable for any overspend on the part of participating venues.
- In early 2022 the need for economic support for UK Theatre’s members cannot be disputed, and as the survey comments show, all participating venues were extremely grateful for the promotional fund from Camelot – which is why it was important for UK Theatre to support this initiative with resourcing and project management. However, due to the need to set the promotion up in a very short lead time, and the fact that preparations began before the quieter period of Christmas, the administration of the promotion overall put enormous pressure on UK Theatre’s limited resources in terms of staff time and made the promotion generally more challenging to manage in an efficient and effective way. Effectively the Head of UK Theatre & Workforce Development Sebastian Cater, and his support team of Natalie Wood and Gem Nelson were seconded from their core UKT responsibilities onto this project for the first few weeks of 2022, and many hours thereafter until the end of the promotion, to ensure that all elements of the project were in place in time for launch, and that the project was managed to a consistent, high quality throughout. UK Theatre would recommend seconding a full-time project manager, with administration support, to administer a similar promotion in future.
- Significant amount of time was taken up on legal documentation, with the development of both the promotion agreement between Camelot and UK Theatre, and between UK Theatre and participating venues. This was a huge drain on internal Legal Affairs department resources, and although bringing in Harbottle & Lewis LLP helped in terms of drafting and reviewing documentation, a lot of in-house time was required to for reviewing and redrafting. The need for further legal documentation (or variations to existing documentation) for the promotion extension compounded this.
- Due to a consistent approach being required for fund distribution, all participating venues were allocated the same amount of promotional funds (£16,500 ex. VAT), which was based on the total potential promotional fee (£2m, inc. VAT) being divided by the number of venues stating their desired participation. Some theatre groups found that some of their venues sold out their allocation early on, and requested moving any unspent allocation from some of their venues which hadn’t sold so well. For consistency and fairness, it was decided that this should not be allowed, so that every venue had an equal amount available. Consequently, this meant that some of the promotional fund was left unspent. However, because UK Theatre was not responsible for the ticketing of the promotion, it relied on participating venues to complete regular weekly surveys outlining how many tickets had been sold, and to what value, and unfortunately some venues did not complete these surveys, so it was not possible to clearly identify how much of the total promotional fund was spent until the final reconciliation at the end of the promotion.

- Sales seemed to depend very much on a venue's programming. As March performances had been chosen as the initial promotion period, some venues found that some of their March shows were proving more attractive to consumers than other venues. By mid-March, all participating venues were surveyed to ask if they wanted to extend the scheme, and of those who responded, the majority were in favour of extending the promotion to April performances, which doubled the amount of programming available, and ultimately enabled more venues to sell more tickets.
- In the early stages of setting up the promotion, several of UK Theatre's emails to members were getting blocked by spam filters due to containing the word 'lottery'. Once this was identified as an issue, the copy in the e-newsletters to participating venues (especially the subject headings) and the campaign copy was changed, with the campaign name 'Love Your Local Theatre' prioritised instead, which reduced this issue considerably. As a way of checking whether venues were receiving the campaign information, UK Theatre began to send out snap surveys with each email, asking venues to confirm receipt of the information – any who did not confirm were communicated with through different means.
- As UK Theatre does not have any B2C marketing communications channels (unlike SOLT, which has several successful consumer ticketing brands, social media channels and initiatives, and so in turn has a lot of consumer data for marketing), the promotion was totally reliant on national and local press coverage, and also the marketing communications channels of the participating venues (e.g. email newsletters and social media channels).
- Having a national media campaign, fronted by a name celebrity (Kimberley Walsh), meant that significant launch coverage was achieved, at a scale that UK Theatre could not have achieved without Kimberley's participation. UKT would not have had the budget for a campaign ambassador, nor to bringing in a national PR company, so this whole area of the campaign really helped to grab the public's attention, and enabled venues to follow-up on this national coverage with their local media engagement.
- There was an opportunity for the promotion to be featured editorially on Martin Lewis' massively popular consumer rights website www.moneysavingexpert.com, and in their hugely successful e-newsletters. Unfortunately, when their quality control team undertook some spot checks on participating venues' promotional webpages, they visited the website in the first few days of go-live, so unfortunately some of the webpages were still being set up, and some of the weblinks on LoveYourLocalTheatre.com weren't fully working. For any future promotions, we would recommend contacting Money Saving Expert once the promotion is fully operational, as their promotional support could have huge impact on website traffic and sales.
- With just over half of participating venues (57) completing the end of campaign survey, it has been hard to fully evaluate the impact of the promotion, so we would recommend stipulating in the legal agreement that completion of the final survey is a requirement before final invoiced payments can be made.
- As a significant amount of the final promotional budget was unspent, due to some venues not fully communicating their running totals of ticket sales, we recommend looking into a method of reporting that ensures an accurate running total of venue promotional spend can be kept. That way, there is the potential, during the promotion, of releasing further funds for those venues who could benefit from the income.

Suggestions for future promotions/development of similar schemes

- Longer lead times – as much advance notice as possible – to support both the project management, and venue administration.
- Dedicated project manager to oversee the project, with administration support.
- Opportunity to link in with existing SOLT campaigns to broaden the reach of the campaign across London and the country, and benefit from their B2C marketing communications channels and data.
- Allocate some of the budget on general advertising to help reach new audiences and enhance theatres' existing campaigns.
- Subsidy would definitely be required for a similar promotion to run again, partly because venues have said they either would not participate (22.5%) or weren't sure about participating (62.5%) without funding. Also, the subsidy enabled venues to explain to customers the mechanics of the promotion, and reduce customer dissatisfaction.

Appendix

List of participating theatres

Alhambra Theatre	Newcastle Theatre Royal
Aylesbury Waterside Theatre	Northern Stage
Beck Theatre	Norwich Theatre
Belgrade Theatre Coventry	Nottingham Playhouse
Birmingham Rep Theatre	Octagon Theatre Bolton
Bristol Hippodrome	Oldham Coliseum
Bristol Old Vic	Orange Tree Theatre
Buxton Opera House	Oxford Playhouses
Chichester Festival Theatre	Palace Theatre, Westcliff
Churchill Theatre Bromley	Princess Theatre Torquay
Cliffs Pavilion, Southend	Queen's Theatre Hornchurch
Crewe Lyceum Theatre	Richmond Theatre
Curve	Rose Theatre
Darlington Hippodrome	Royal & Derngate
Derby Theatre	Royal Exchange Theatre
Edinburgh Playhouse	Royal Lyceum Theatre Edinburgh
Everyman Theatre, Cheltenham	Sheffield Theatres
Exeter Northcott Theatre	Sherman Theatre
G Live	St George's Hall
Glasgow Kings' Theatre	Stanley & Audrey Burton Theatre
Glasgow Theatre Royal	Stephen Joseph Theatre
Grand Opera House Belfast	Stockton Globe
Grand Opera House York	Stoke Regents Theatre
Hall for Cornwall	Storyhouse
Harrogate Theatre	Sunderland Empire
Hastings White Rock	Swindon Arts Centre
Hull New Theatre	The Alexandra, Birmingham
Hull Truck Theatre	The Chipping Norton Theatre
Kings Hall	The Orchard Theatre
Leas Cliff Hall Folkestone	The Watermill Theatre
Leeds Grand Theatre	Theatre By The Lake
Leeds Playhouse	Theatre Royal Bath
Lighthouse, Poole	Theatre Royal Brighton
Liverpool Empire	Theatre Royal Bury St Edmunds
Liverpool Everyman and Playhouse Theatre	Theatre Royal Nottingham
Malvern Theatres	Theatre Royal Winchester
Manchester Opera House	Theatre Royal Windsor
Manchester Palace Theatre	Torch Theatre
Marina Theatre, Lowestoft	Venue Cymru
MAST Mayflower Studios	Victoria Hall Stoke
Mayflower Theatre	Warwick Arts Centre
Mercury Theatre Colchester	Watford Palace Theatre
Midlands Arts Centre	Wiltshire Creative
Milton Keynes Theatre	Worthing Theatres and Museum
New Theatre Cardiff	Wycombe Swan
New Theatre Oxford	Wyvern Theatre
New Vic Theatre	York Theatre Royal
New Victoria Theatre Woking	Yvonne Arnaud Theatre
New Wolsey Theatre	

Local media coverage

Selection of local media coverage received:

<https://www.harrogateadvertiser.co.uk/arts-and-culture/theatre-and-stage/2-for-1-tickets-for-top-shows-at-harrogate-theatre-this-march-including-ray-mears-paul-chowdhry-and-luke-wright-3550850>

<https://yourharrogate.co.uk/news/2-for-1-tickets-on-offer-at-harrogate-theatre-thanks-to-national-lottery-campaign/>

<https://www.thescarboroughnews.co.uk/arts-and-culture/theatre-and-stage/scarboroughs-stephen-joseph-theatre-joins-biggest-ever-2-for-1-ticket-offer-for-national-lottery-players-through-uk-theatres-love-your-local-theatre-campaign-3550111>

<https://www.newburytoday.co.uk/lifestyle/love-your-local-theatre-2-for-1-watermill-ticket-deal-9243282/>

<https://www.swindonadvertiser.co.uk/news/19994697.atg-tickets-extends-2-1-tickets-deal-april-national-lottery---get/>

<http://www.nottinghamlive.co.uk/live/national-lottery-players-love-your-local-theatre-with-2-for-1-theatre-tickets-offer-throughout-march/>

<https://www.scottishfield.co.uk/culture/2-for-1-ticket-offer-at-leading-scottish-theatres/>

<https://www.bournemouthecho.co.uk/news/19903589.lighthouse-offering-2-for-1-tickets-march/>

<https://www.dorsetecho.co.uk/news/19903877.lighthouse-offering-2-for-1-tickets-march/>

https://uk.sports.yahoo.com/news/lighthouse-offering-2-1-tickets-050000690.html?guccounter=1&guce_referrer=aHR0cHM6Ly93d3cuZ29vZ2xlLnVrLnVrLw&guce_referrer_sig=AQAAALhOCnjQH76xX2XMraFa2VxGYOlvcTAmV_iLPMKTH9DJ9qZxWQRsowzVNUu0C_ScjuY28ZwRffuZLBP67kaGFZxM56beuZcbaml4NbHuaHqhym1zmtkTc6JXHmeC_zKK4wnoo399jjC26vx6xV_CtGDetpACZChfwqwnLun2ZJW

<https://www.eveningnews24.co.uk/things-to-do/days-out/norwich-theatre-royal-playhouse-241-tickets-8660420>

<https://www.edp24.co.uk/news/norwich-theatre-royal-playhouse-241-tickets-8660420>

<https://www.tenby-today.co.uk/news/entertainment/take-a-chance-on-thank-abba-for-the-music-at-the-torch-theatre-515537>

<https://www.tenby-today.co.uk/news/entertainment/a-night-at-the-opera-with-the-torch-theatre-540311>

<https://www.facebook.com/westerntelegraph/posts/4812435665460910>

<https://www.dailyecho.co.uk/news/19994708.atg-tickets-extends-2-1-tickets-deal-april-national-lottery---get/>

<https://www.dailyecho.co.uk/news/19889878.lottery-scheme-will-subsidise-150-000-2-1-tickets/>

<https://livinginmagazines.co.uk/orange-tree-theatre-survival/>

<https://www.swlondoner.co.uk/entertainment/21022022-south-west-london-theatres-join-national-lottery-2-for-1-ticket-campaign>

Survey – full responses to some open questions

Please tell us about the promotion overall - what worked for you?

It felt like a very helpful campaign for us, for limited effort from our point of view. It was helpful to be able to extend the campaign to include extra shows, especially as some of ours didn't sell well.

Worked well. Effective across artforms and helped develop audiences for a range of different shows.

The promotion allowed us to fill a number of potentially unsold seats, without losing income, at a time when customer confidence is still not 100% after the pandemic. Following on from this, the offer helped us boost sales for some of the lesser known/'risky' visiting company shows and customers felt able to 'take a chance' on something they might not usually. In terms of social media it allowed us to promote several shows at once and encourage genre crossover.

Music and comedy sold very well and were the main genres our new bookers attended. We think the deal brought many people back to the theatre who may have been unsure or out of the habit of attending. For many 2-4-1 ticket holders, the shows were their first ones back after the pandemic and many have booked for other shows now too.

As the numbers show, we did attract some new customers which was well worth doing.

It was a fantastic offer to be able to give to our audiences and I think it worked as a great incentive to get people back into the swing of attending The Theatre post-Covid.

Good scheme - just was a lot of additional work for the internal team

It was great to be involved in a promotion that was nationwide and designed to help promote theatre as a whole. The ability to offer audiences a risk-free ticket offer to encourage them back into our venue after closures due to Covid had a positive effect, particularly for those audiences who hadn't already returned to us since we reopened.

It was a lovely campaign to be part of - our audiences responded well once given a bit of time for the offer to circulate. We did experience a bit of a slow start, but offer usage very much picked up with email campaigns and word of mouth.

Initial take up was promising but then tailed off, taking right up to near the end of April to reach the full allocation. Having the central LYLT website linking to individual venues worked well, with over 10% of the ticket allocation coming from referrals from loveyourlocaltheatre.com.

LYLT was a great offer to help entice people back into theatre. It enabled us to go wider with our targeted data knowing that people could take a risk on a show they were unsure of because the financial commitment was lower. It was a fantastic hook to encourage audiences to open emails and click through on ads in a saturated market.

The promotion helped us to sell a challenging show and to encourage audiences to return to the theatre following the pandemic.

It was well-timed to boost sales following the busy Christmas period.

The offer worked well and was easy for audiences to take up - especially once extended as we were able to include it in print for April productions - deadlines which were missed in March so it was a coherent offer across marketing channels.

Including in all comms for shows included in the offer, plenty of coverage on social media and e-flyers. Particularly successful where applied to big name shows such as [MUSICAL - REVIVAL] and [PLAY - REVIVAL].

It was a great way to encourage audiences to try something new - it really helped us boost sales for a show that was struggling, as it enabled the average price to drop down.

It was really helpful in particular to encourage people to try a brand-new play.

It was relatively simple to set up

Profile and comms. The offer was useful in helping to draw attention to the fact our spring season saw us back in full swing. It was a useful prong for our new and existing audience messaging throughout the season. I think for the sector as a whole it was a much needed positive / good news story.

We were happy with how the promotion worked and grateful for the opportunity to be involved.

It helped drive sales on certain shows, mainly the tributes and gave audience the confidence to come back to the venue. It also helped raise the venues profile at a time of rebuilding.

This was perfect timing for us as it coincided with our own in-house production of [PLAY – NEW PRODUCTION]. Without the promotion we just hit our target for this show but the promotion enabled us to exceed it by £15k - with this being an in-house production this is direct income for the theatre.

It was a straightforward promotion once everything was underway.

The offer was significant enough to convince people at a time when confidence was still relatively low to take the leap and book a ticket. One of the big obstacles we have to overcome is rebuilding the theatregoing habit, and this offer helped achieve that for some people. It opened the doors to new audiences through the national promotional activity and attracted some local press attention as a result. Even if people didn't book, it will have brought the theatre back into their awareness following 15 months of closure.

What challenges did you face with the promotion overall?

People who had already booked for shows included, wanting it to be applied retrospectively - particularly on more expensive shows.

There was more interest for a kids show that we put on rather than the drama. The reason we chose mostly drama productions was to try and up the sales but this didn't really happen.

Resources to deliver additional campaign, short notice on assets and information, lack of interest from customers

To be honest there were few challenges, the campaign was simple enough to facilitate and no complaints from previous bookers that they had 'missed out' on a free ticket - the fact that it was a National Lottery initiative rather than a [VENUE NAME] specific initiative I'm sure took the sting out of it.

There was a little bit of confusion with the process at the start, however we understand the reasoning for this.

Initial setup required thought, specifically in terms of technical setup for online sales but thereafter worked smoothly

It wasn't picked up quite as well as we'd hoped although a great offer for our customers!

Customers who had previously booked tickets for the shows we put the 241 offer on. Most people did understand though.

We had a lot of customers that had already booked for the participating shows that contacted us to complain that the offer wasn't available when they booked, so that created a lot of extra admin that was rather unnecessary, especially because this was more to encourage people who can't afford theatre to come, not those who are already coming.

Due to the campaign being facilitated by the National Lottery, we had to avoid saying this in our weekly e-flyers and show-targeted emails so there was less of a chance of the emails falling into customer's spam folders.

Some customers were confused when a show was performing in both April and May and that they could only get the offer on the show happening in April. It was a challenge to get this set up quickly enough with our ticketing provider. If this happens again it would be excellent if Spektrix and other leading ticketing providers were notified so that they could create the offer in advance so when venues sign up to take part it is just a case of switching it on.

Some negative feedback from customers who had already purchased - particularly members. When we used our allocation up there was confusion from customers about why we weren't still offering it.

The scheme came out very late in the day. i.e. opened 1 Feb for shows 4 weeks later. We've been trying to encourage customers to book early for the best prices and this promotion went against that. Little publicity about the scheme from National Lottery / UK Theatre which meant additional workload for the Comms team to do the comms around this offer. Plus we were marketing to our customer base who had already received information on and, in a lot of instances, paid for tickets for the shows we were now offering 2-for-1 on.

The initial set up was challenging with start dates / announcements and getting the booking pathway sorted.

We didn't receive much negative feedback, but it is always a challenge to add such a big-ticket discount to productions which had already been on sale for some time.

Not many, we found the popularist shows sold out quicker, whilst the contemporary dance and opera much slower, but we got there with the opera with a final push, but not the contemporary dance, where we moved tickets over to another musical when the April extension came in, which worked.

As mentioned above, a slight slow start to booking. And perhaps the reporting/invoicing instructions could have been a little more clear.

The main challenges were based around the requirement that customers must be a National Lottery customer and also tight deadlines for set up and launch.

The length of the T&Cs and dedicated overview page.

The extension caused us some logistical issues, it meant we could apply it to more shows but it was tricky negotiating comms to people who had already booked, we offered them the chance to extend their booking to avoid refunds. It was also complicated as we had many other promotional offers out to encourage people to book. This caused some confusion internally and with the audience base as people attempted to apply two promos or retrospectively apply LYLT having already booked under another promotion.

The short turnaround time to set-up and promote the offer was a challenge. Audiences were slightly worried about how to prove they were National Lottery players and some may have found this off-putting to engage with the promotion. If the promotion were offered again it would be brilliant to have some extra visual assets in addition to the logo and perhaps some video content too.

Keeping a tally of the total value sold across multiple events

We had low interest generally in our March/April shows - so low engagement rates with all publicity.

We did have to explain to a couple of telephone bookers the requirement to show lottery purchase - but no negative feedback.

As a multi-arts/ multi-space venue use of word 'theatre' in campaign name doesn't encapsulate everything we do as an organisation.

Quite hard to manually keep track of redemption to ensure no overspend.

As we had the offer after we went on sale some issues with people already booked at full price - but these were minimal.

Difficult to ask for proof of lottery ticket, offer was a little lost among all other activity at this time.

Ensuring our producers were onboard with the promotion was key for us but the majority were happy to be included. Our Social Media activity focused on local organic engagement of promo and avoided paid social due to potential policy violations around the word 'lottery'.

It's very new for us something like this, the first we have done an offer to this level. It took a while for audiences to engage and make the most of it. Also, bookers who already had tickets were not overly happy that the offer was run and the non-lottery players felt that they couldn't make the most of the offer.

Weekly invoice was a little problematic from a reporting point of view but we got to grips with this.

The stop-start nature at the beginning of the campaign was a frustration with the moving go-live date.

More notice would have helped us better manage our messaging - we have demand-led pricing for which the message is the earlier you book the better the price. This offer being confirmed so close to the time period meant it was in conflict with our other messaging. If we'd had more notice (i.e.

8+ weeks) we could have pushed this more heavily to existing bookers earlier in the marketing campaigns. However we were thrilled to be able to reach some new audiences this way.

Please tell us about any customer feedback you received

Very little feedback other than questions about if we will do it again.

Plenty of likes, shares but few comments

Very little feedback at the Box Office but several positive comments here and there on social media - most commenting on what a great offer it is in times of hardship (increase in energy bills, tax, NI etc).

Mainly that it was a great deal.

As said above, quite a few customers complained that they'd bought their tickets full price. Even though we made it absolutely clear that the free tickets were subsidised by the National Lottery, some people were still reluctant to take the offer as they thought we, a charity, would be losing out on money.

We had one customer, a Quaker, complain that the campaign wasn't fair, as it was subsidised by the National Lottery and that goes against their and other religions' beliefs against gambling. We thought best not to tell them that we get a portion of funding from the National Lottery every year as part of our Arts Council England funding.

We had lots of customers who were delighted that they were able to get 2-for-1 tickets!

Customers who had paid full price grumpy that there was an offer for 2-for-1 announced after they had purchased their tickets

Mostly about how they book them, all very nice feedback about the initiative

Mainly, we just received a few thank you's!

We had a few comments stating that it is irresponsible to promote gambling and some thought it was unclear that proving purchase of a National Lottery ticket or game is a condition of the offer.

A small amount of customer backlash, our branding has always been book early to get the best prices. A couple of individuals were a bit miffed that such a good offer came out after they had booked their tickets. Very small minority of bookers however and they were easy to smooth over.

We had a number of people who called via the box office who said it persuaded them to go to the theatre again after COVID

We had some positive comments in post-show e-mails - "Thanks for the great offer - brought my mum along she loved it!" - for the show [PLAY – NEW PLAY].

That it was a very positive campaign

Generally customers very pleased to get a bargain

Warm buzz on social that we were taking part in the initiative

Customer feedback was positive

The majority liked the offer, it was good value and incentivised those to come back out.

The feedback was all very positive with many customers saying that they only booked because of the promotion so this certainly prompted sales.

Mechanics of promotion

These were sent to participating venues at start of the promotion:

- National Lottery are providing £2 million inc. VAT (over £1.6 million ex VAT) for a unique theatre ticket promotion to thank National Lottery players for the support they have given the arts, and theatre within that, throughout the pandemic
- This money is to encourage audiences to visit their local theatre in March 2022
- The promotion consists of a 2for1 ticket offer on selected shows on selected performances at participating venues during March 2022
- 1 ticket would be paid for by the customer and the cost of the free ticket would be covered by the National Lottery in the form of a payment to each participating venue.
- Within these parameters, participating venues can choose which productions to put forward, which dates, which performances, and which ticket price, providing they have approval from the production's producer/promoter.
- The National Lottery has stipulated that this promotion is made available to UK Theatre members, excluding those with a London postcode (those with one of the following prefixes: WC, EC, N, NW, SW, SE, W and E), as the National Lottery has a requirement to target this support at venues outside London for this promotion.
- This is not National Lottery Good Cause funding, but promotional funds administered by Camelot, operator of The National Lottery.
- The campaign will be announced on Monday 31st January (time TBC), with the onsale on Tuesday 1 February from 10am.
- All campaign activity will direct consumers to this promotional website www.LoveYourLocalTheatre.com hosted by UK Theatre (please note, this website is not yet live)
- UK Theatre will administrate the funds for this initiative on behalf of the National Lottery and will be responsible for all financial reconciliation
- Venues will need to agree to the 'Requirements for participation' (see below) to participate
- It will be incumbent on venues to promote the 2-for-1 offer with a view to driving redemption of the offer.

Key dates

These were sent to participating venues at start of the promotion:

Friday 14 January	Participating venues are informed of the total amount they will receive from National Lottery to cover all ticketing costs. <ul style="list-style-type: none">- begin setting up 2for1 promotional offers on their CRM/ticketing systems- send weblinks to UK Theatre for inclusion on promotional website- sent legal agreement (on Docusign) between UK Theatre and themselves for this promotion – <i>this must be signed and returned to UK Theatre before any funds will be released</i>
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w/c Monday 17 January	
Wednesday 19 January noon	Deadline for participating venues to send over weblink for inclusion on promotional website. <i>Any weblinks received after this date may not be included in time for the promotion launch, but can still be included later.</i>
Mon 24 January	The 2for1 promotional campaign will be announced on or following The National Lottery's Big Night of Musicals show on 24 January. UK Theatre will inform all participating venues once the promotion has been announced, so that they can share the information through their marketing communication channels.
Tuesday 25 January	2for1 promotion booking opens Venues begin promoting participating shows through their marketing communication channels
Tuesday 1 March	First performances in promotion start
Monday 7 March	Week 1 applications for funding open, for performances from Tuesday 1 March – Sunday 6 March <i>Legal agreement must be signed on DocuSign and returned to UK Theatre before any funds will be released</i>
Monday 14 March	Week 2 applications for funding open, for performances from Monday 7 March – Sunday 13 March
Monday 21 March	Week 3 applications for funding open, for performances from Monday 14 March - Sunday 20 March
Monday 28 March	Week 4 applications for funding open, for performances from Monday 21 March – Sunday 27 March
Thursday 31 March	Last day of performances in promotion
Monday 4 April	Week 5 applications for funding open, for performances from Monday 28 March – Thursday 31 March
Friday 29 April 2022	Deadline for submitting invoices for claiming funds

Key messaging for consumers

These were sent to participating venues at start of the promotion:

Please use this wording in any promotional materials, and any communications relating to the promotion.

- Thanks to over £1.6 million of funding from The National Lottery we are proud to be part of the Love Your Local Theatre campaign. Booking opens on Tuesday 25 January

- During the month of March when you buy a ticket for a participating show you get another free ticket courtesy of the National Lottery
- See theatre website for full details of participating shows and available performances
- Visit www.LoveYourLocalTheatre.com for details of participating theatres
- The National Lottery is subsidising the cost of thousands of tickets to theatregoers across the country as a thank you to lottery players for their ongoing support of the arts during the pandemic
- This promotion is available to everyone who is a National Lottery player and possesses a ticket for a National Lottery product
- This campaign is run by UK Theatre

2for1 ticket offer terms and conditions for consumers

These were sent to participating venues at start of the promotion:

Terms and conditions you will be required to use as the basis for any terms and conditions that are specific to your venue include the following:

- 2for1 ticket offer – for every full price ticket sold, one free ticket will be made available
- Check participating venues for full details on participating productions and performances
- 2for1 ticket may be available on a range of full price tickets – check participating venues for full details
- 2for1 ticket offer is available for performances in March 2022
- Full list of participating venues is available at www.LoveYourLocalTheatre.com
- Anyone purchasing a ticket in this offer must have bought a National Lottery ticket on at least one occasion (no specific purchase date required). All National Lottery products qualify, whether a National Lottery draw-based game, scratchcard or online instant win game, whether purchased in store, on The National Lottery website, or via The National Lottery app
- Venues reserve the right to ask for proof of purchase of a National Lottery ticket, in digital or hard copy form, so anyone buying a 2for1 ticket through the promotion is required to bring such proof of purchase with them to the theatre
- 2for1 ticket offer is subject to availability

Promotional website/purchase pathway

These were sent to participating venues at start of the promotion:

- www.LoveYourLocalTheatre.com is to be the destination for all national promotional activity.
- www.LoveYourLocalTheatre.com will feature only basic information about the promotion, to focus consumers on finding their local theatre, and then efficiently directing them to that theatre, where full details of participating shows and terms and conditions need to be included
- Consumer journey:
 - The URL www.LoveYourLocalTheatre.com has been purchased – *please note that the website is not yet built, but will be created in time for the announcement*
 - The functionality will enable visitors to search for their local theatre
 - A weblink directs consumer to the local theatre website
 - Theatre needs to create a dedicated National Lottery promotion page with full details of the promotion, how to redeem the offer, participating shows and performances (and any exclusions), ticket prices, fees, and any venue-specific terms and conditions, along with the above terms and conditions. The page should

- highlight that the promotion is only open to people who have bought a National Lottery ticket on at least one occasion and can provide proof of purchase
- Customer chooses from available shows, using promo code/special link
 - Customer needs to confirm purchase of a National Lottery ticket by:
 - Either ticking box on venue website to confirm purchase
 - Or this text needs to be added to purchase pathway: 'By purchasing this ticket I declare that I am a National Lottery player and that I agree to bring proof of purchase of a National Lottery product in digital or hard copy form when I attend the performance and that I understand that I may be asked to present this'
 - Customer purchases 2for1 tickets

Financial logistics

These were sent to participating venues at start of the promotion:

- National Lottery to provide UK Theatre with funds for the promotion in advance of the promotion
- UK Theatre has been appointed as the administrator, and all funds will be distributed from UK Theatre to each participating venue on submission of stipulated reporting information
- After the deadline for confirming participation, UK Theatre will divide the total amount available equally between all the participating venues
- National Lottery have agreed to cover UK Theatre's nominal administration costs, to include website build, administration costs, finance, legal, etc
- For the promotion, 1 ticket would be paid for by the customer and the cost of the free ticket would be covered by the National Lottery in the form of a payment to each participating venue, subject to the venue's allocated amount of National Lottery funds made available through the promotion
- The amount allocated to each venue will exclude VAT and any applicable VAT on tickets may be added by the venue at the rate applying at the date of the invoice

Press release for participating venues – launch announcement



XXX THEATRE NAME XXX joins biggest ever 2-for-1 ticket offer for National Lottery players through UK Theatre's Love Your Local Theatre campaign

- **XX THEATRE NAME XX** has joined over 100 theatres UK wide for the new campaign, for which The National Lottery is providing up to £2 million to subsidise over 150,000 tickets across the UK
- Throughout March, National Lottery players can get 2-for-1 theatre tickets for performances of shows including **XX INSERT SHOW EXAMPLES XX**
- Supported by TV presenter, Girls Aloud singer and star of the stage Kimberley Walsh, the campaign encourages the public to support local theatres as they recover from the pandemic
- Tickets available to purchase from Tuesday 1 February at 10am via www.loveyourlocaltheatre.com

LONDON, TUESDAY 1ST FEBRUARY: Today, UK Theatre launched *Love Your Local Theatre*, a new campaign encouraging the public to support their local theatres as they begin to recover from the impact of Covid. **XX INSERT THEATRE NAME XX** has joined over 100 theatres UK-wide to offer the biggest ever 2-for-1 ticket offer to National Lottery players who attend a show during the month of March.

The campaign, run by leading theatre membership body UK Theatre and made possible by the support of The National Lottery, is providing up to £2 million to subsidise over 150,000 tickets across the UK. National Lottery players are being offered the chance to buy one ticket and get another free for participating shows as a thank you for the £30 million they raise every week for Good Causes, including support for the performing arts and theatres during the pandemic.

From classic musicals and beloved plays to family shows, comedy, dance and more, *Love Your Local Theatre* has brought together local theatres from across the UK to give players the chance to experience the magic of live entertainment for less this spring, whilst giving back to their local entertainment communities.

In addition to the strong support from theatres across the UK, *Love Your Local Theatre* is also being supported by TV presenter, singer and Girls Aloud star, Kimberley Walsh, who has

enjoyed performing at theatres and entertainment venues around the UK, many of which have received funding from The National Lottery.

Stephanie Sirr, President of UK Theatre, said: “We are delighted to be working with The National Lottery on *Love Your Local Theatre*, the first time UK Theatre members across the country have united for a ticket promotion of this scale. We should be hugely proud in this country to have such an extensive, vibrant and diverse range of regional theatres, all of which play a vital role in the theatre landscape of the UK and beyond. After such a turbulent two years, we want to shout about the fact that theatres are open and ready to reward audiences for their patience and loyalty - please visit your local theatre and help them continue to make brilliant creative work!”

Kimberley Walsh, TV presenter, Girls Aloud singer and star of the stage, said: “We are so privileged to have so many incredible theatres and entertainment venues across the UK. I have been lucky enough to perform in many of them. Without our local theatres, the face of UK entertainment would look very different and it’s amazing The National Lottery is providing £2 million to support them. The entertainment industry was particularly impacted by the pandemic, and that’s why the *Love Your Local Theatre* campaign is so important in supporting their recovery.”

Nigel Railton, CEO of National Lottery operator Camelot, added: “The UK’s entertainment industry is world-class thanks to the huge variety of venues and projects across the four nations. National Lottery players raise £30 million a week to help fund Good Causes, many of which lie in the entertainment industry. The National Lottery is proud to have teamed up with UK Theatre to launch the *Love Your Local Theatre* campaign, giving local theatres the support they need to get on the road to recovery following the pandemic, whilst saying thank you to National Lottery players who have helped support many theatres during the last two years.”

The *Love Your Local Theatre* promotion is available to anyone who is a National Lottery player and possesses a National Lottery ticket. From 1 February, players can purchase tickets at available performances taking place during the month of March. Keep checking the website for more venues being added each day.

ENDS

Notes to Editors:

The money for this initiative, which also covers applicable tax and administrative costs, comes from a National Lottery promotional fund. It is not being funded by money allocated for National Lottery Good Causes or by Camelot.

List of participating theatres

Alhambra Theatre	Newcastle Theatre Royal
Aylesbury Waterside Theatre	Northern Stage
Beck Theatre	Norwich Theatre
Belgrade Theatre Coventry	Nottingham Playhouse
Birmingham Rep Theatre	Octagon Theatre Bolton
Bristol Hippodrome	Orange Tree Theatre
Chichester Festival Theatre	Oxford Playhouses
Churchill Theatre Bromley	Palace Theatre Redditch
City Varieties Music Hall	Palace Theatre, Westcliff
Cliffs Pavilion, Southend	Princess Theatre Torquay
Crewe Lyceum Theatre	Queen's Theatre Hornchurch
Curve	Richmond Theatre
Darlington Hippodrome	Rose Theatre
Derby Theatre	Royal & Derngate
Edinburgh Playhouse	Royal Exchange Theatre
Everyman Theatre, Cheltenham	Royal Lyceum Theatre Edinburgh
Exeter Northcott Theatre	Sheffield Theatres
G Live	Sherman Theatre
Glasgow Kings' Theatre	St George's Hall
Glasgow Theatre Royal	Stanley & Audrey Burton Theatre
Grand Opera House Belfast	Stephen Joseph Theatre
Grand Opera House York	Stockton Globe
Hall for Cornwall	Stoke Regents Theatre
Harrogate Theatre	Storyhouse
Hastings White Rock	Sunderland Empire
Hull New Theatre	Swindon Arts Centre
Hull Truck Theatre	The Alexandra, Birmingham
Kings Hall	The Chipping Norton Theatre
Leas Cliff Hall Folkestone	The Marlowe Theatre
Leeds Grand Theatre	The Orchard Theatre
Leeds Playhouse	The Watermill Theatre
Lighthouse, Poole	Theatr Clwyd
Liverpool Empire	Theatre Royal Bath
Liverpool Everyman and Playhouse Theatre	Theatre Royal Brighton
Malvern Theatres	Theatre Royal Bury St Edmunds
Manchester Opera House	Theatre Royal Nottingham
Manchester Palace Theatre	Theatre Royal Winchester
Marina Theatre, Lowestoft	Theatre Royal Windsor
MAST Mayflower Studios	Torch Theatre
Mayflower Theatre	Venue Cymru
Mercury Theatre Colchester	Victoria Hall Stoke
Midlands Arts Centre	Warwick Arts Centre
Milton Keynes Theatre	Watford Palace Theatre
New Theatre Cardiff	Wiltshire Creative
New Theatre Oxford	Worthing Theatres and Museum
New Vic Theatre	Wycombe Swan
New Victoria Theatre Woking	Wyvern Theatre
New Wolsey Theatre	York Theatre Royal
	Yvonne Arnaud Theatre

For all press enquiries please contact:

- Eva Mason: eva@soltukt.co.uk / 07568109584

UK Theatre represents approximately 240 theatres, concert halls, dance companies, producers and arts centres throughout the UK. UK Theatre also operates as a professional association, supporting over 1,400 individuals working professionally in theatre and the performing arts in the UK.

Camelot UK Lotteries Limited is the licensed operator of The National Lottery® and is committed to raising money for National Lottery Good Causes designated by Parliament. Camelot is not responsible for distributing or awarding these funds.

The National Lottery generates over £30 million each week for National Lottery-funded projects. In total, over £45 billion has now been raised and more than 660,000 individual grants have been made across the UK - the equivalent of around 235 lottery grants in every UK postcode district. The National Lottery has awarded over £83 billion in prizes to date and created more than 6,300 millionaires or multi-millionaires since its launch in 1994.

For further information on Camelot, The National Lottery and its games, please visit: www.camelotgroup.co.uk and www.national-lottery.co.uk. Players of all National Lottery games must be aged 18 or over.

Press release for participating venues - highlighting promotion extension



VENUE NAME now offering 2-for-1 tickets to **SHOW NAME(S)** throughout March and April as part of nationwide Love Your Local Theatre campaign

Search for 2-for-1 tickets available now for National Lottery players via www.loveyourlocaltheatre.com

National Lottery players can now get their hands on 2-for-1 tickets for **SHOW NAME(s)** at **VENUE NAME** as part of Love Your Local Theatre - a campaign run by leading theatre membership body UK Theatre and made possible by the support of The National Lottery - which is now extending until 30 April due to high demand.

Over 100,000 tickets have already been sold through the promotion, made possible by £1m of National Lottery subsidy. Due to huge demand, an additional 50,000 2-for-1 tickets have been made available for April performances - with thousands of tickets still available for March at theatres UK-wide.

VENUE NAME joins venues nationwide, from Bristol and Birmingham to Newcastle and Nottingham, participating in Love Your Local Theatre as a thank you for the £30 million National Lottery players raise every week for Good Causes, including support for the performing arts and theatres during the pandemic.

Thousands of people have already booked and seen shows at their local theatre as part of this promotion in March. By extending Love Your Local Theatre into April, UK Theatre and the National Lottery want to give even more people the chance to experience the magic of live entertainment for less this spring. And thanks to support from the National Lottery, there's still up to £1 million available to subsidise 2-for-1 tickets in this promotion.

ADD DETAILS OF THE SHOW(S) YOU HAVE AVAILABLE THROUGH LOVE YOUR LOCAL THEATRE

To find out which theatres and shows are part of Love Your Local Theatre, visit www.loveyourlocaltheatre.com

****ENDS****

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Notes to Editors:

The money for this initiative comes from a National Lottery promotional fund. It is not being funded by money allocated for National Lottery Good Causes or by Camelot.

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