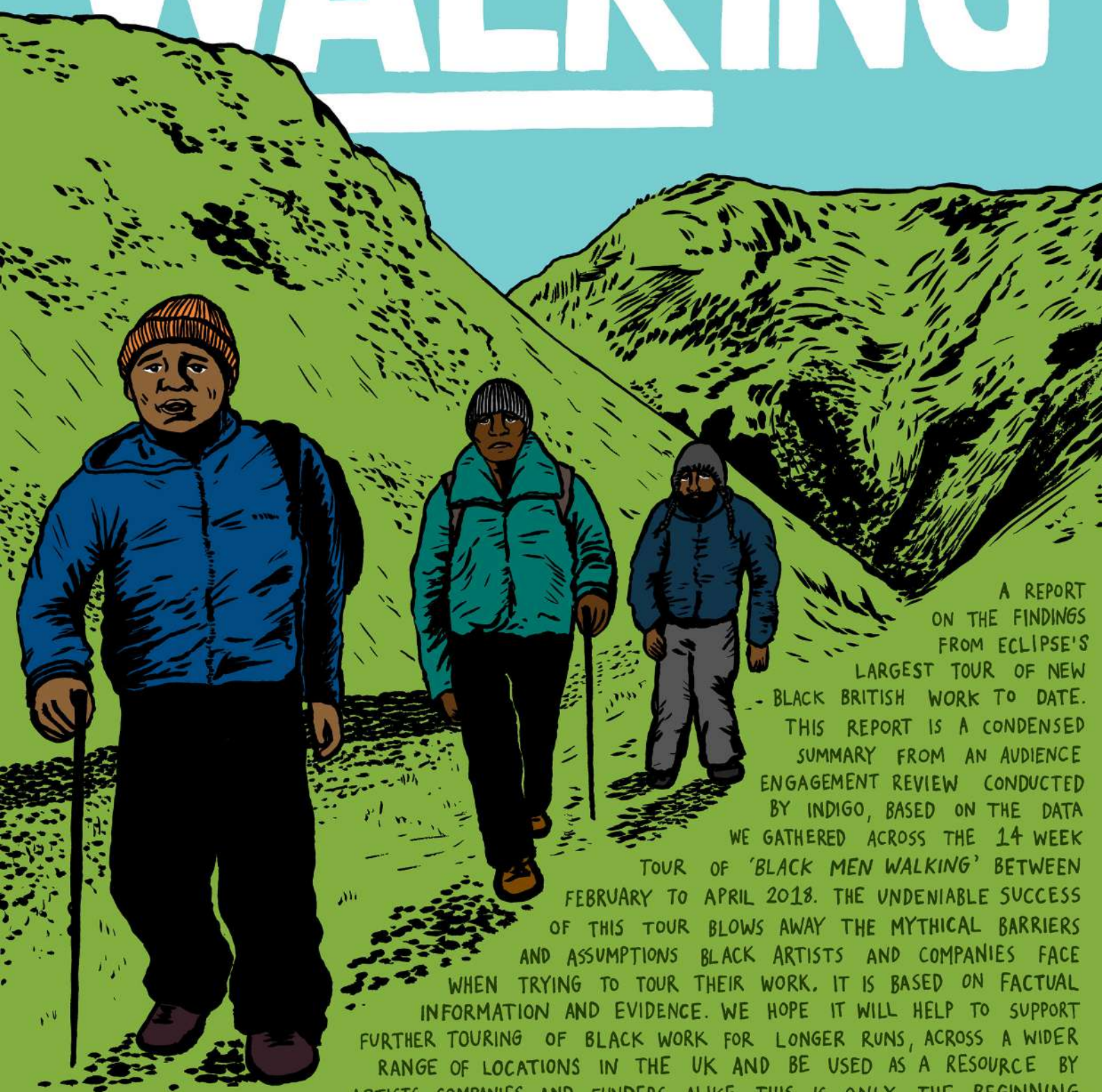


BLACK MEN WALKING



A REPORT ON THE FINDINGS FROM ECLIPSE'S LARGEST TOUR OF NEW BLACK BRITISH WORK TO DATE. THIS REPORT IS A CONDENSED SUMMARY FROM AN AUDIENCE ENGAGEMENT REVIEW CONDUCTED BY INDIGO, BASED ON THE DATA WE GATHERED ACROSS THE 14 WEEK TOUR OF 'BLACK MEN WALKING' BETWEEN FEBRUARY TO APRIL 2018. THE UNDENIABLE SUCCESS OF THIS TOUR BLOWS AWAY THE MYTHICAL BARRIERS AND ASSUMPTIONS BLACK ARTISTS AND COMPANIES FACE WHEN TRYING TO TOUR THEIR WORK. IT IS BASED ON FACTUAL INFORMATION AND EVIDENCE. WE HOPE IT WILL HELP TO SUPPORT FURTHER TOURING OF BLACK WORK FOR LONGER RUNS, ACROSS A WIDER RANGE OF LOCATIONS IN THE UK AND BE USED AS A RESOURCE BY ARTISTS, COMPANIES AND FUNDERS ALIKE. THIS IS ONLY THE BEGINNING.

21.4% OF THE
BLACK MEN WALKING
AUDIENCE IDENTIFIED AS BLACK
UK AVERAGE 4%

TO ECLIPSE, BLACK
INCLUDES ANYONE WHO IS
MARGINALISED FOR THEIR
RACE OR ETHNICITY

13 VENUES
ACROSS
14 WEEKS

71 OF 84
PERFORMANCES
SOLD OUT

85% AVERAGE
OCCUPANCY.
UK AV. 59%

AVERAGE
TICKET PRICE
£10.74

NO
SIGNIFICANT
DISCOUNTING

ONLY 468
COMPS
- LOW -

STRONG SALES
GOES AGAINST
ASSUMPTION
THAT FREE

TICKETS ARE
WHAT DRIVES
A BLACK
AUDIENCE

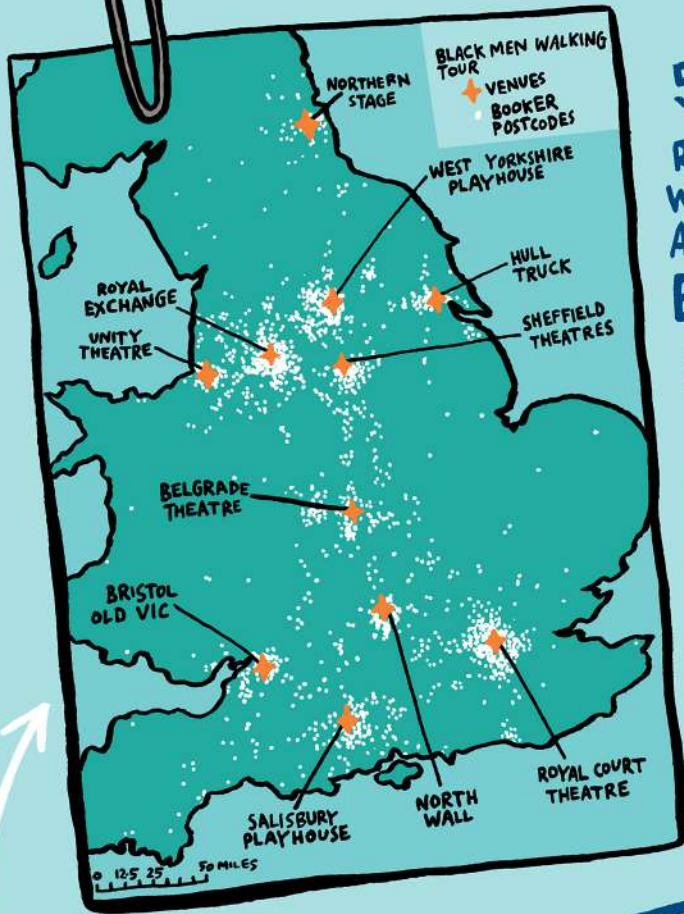
AV. LEAD IN
BOOKING TIME
51.5 DAYS

58% BOOKED
OVER 2 MONTHS
IN ADVANCE

NEEDED LARGER
AUDITORIUMS
AND LONGER RUNS
TO MEET DEMAND

8 8 6 4
TICKETS
SOLD





510/511
RESPONDENTS
WANT TO SEE
ANOTHER
ECLIPSE
SHOW



THE KEY REASON
FOR ATTENDING WAS
TO SEE THIS PARTICULAR
PRODUCTION 53%
COMPARED TO UK
AVERAGE OF 37%

MOVING AND
HUMBLING TO BE
WITNESS TO DIFFERENT
PEOPLE'S EXPERIENCES
REGARDING RACE



IT WAS VERY REFRESHING TO
SEE A PERFORMANCE CENTERED ON BLACK
EXPERIENCES, AND AS A WHITE AUDIENCE MEMBER,
I FELT CHALLENGED TO THINK MORE ABOUT
THE BLACK BRITISH EXPERIENCE, AND TO
SEEK OUT MORE DIVERSE ARTISTS
IN THE FUTURE

I DESPERATELY
WANT TO SEE MORE
NON CAUCASIANS TAKE
TO THE STAGE IN TELLING
THEIR STORIES. SO MUCH MORE
CAN BE DONE IN THE THEATRE
INDUSTRY TO GIVE OTHER
PERSPECTIVES A
PLATFORM

UNUSUAL
TRAVEL DISTANCES
DEMONSTRATES
A KEEN APPETITE
FOR RARE
BLACK STORIES



40% TRAVELLED
OVER 60 MINS

I
FELT
CHALLENGED
AND
PROVOKED

I
FELT
REALLY
GLAD
I CAME

I
FOUND
ASPECTS
OF THE
PERFORMANCE
VERY
MOVING



27% OF AUDIENCE
WERE NEW BOOKERS
AS WELL AS
HIGHLY
ENGAGED

428 OUT OF 512
RESPONDANTS RATED
THE SHOW AS



● BLACK MEN WALKING
● UK BENCHMARK

~~ONLY
BLACK AUDIENCES WANT
TO SEE BLACK WORK~~



THE DEMAND FOR TICKETS ONLY INCREASED AFTER SELLING OUT IN TEN OUT OF THIRTEEN LOCATIONS - DEMONSTRATING A CLEAR NEED FOR ADDITIONAL PERFORMANCES.

AMONGST ALL THE POSITIVE VENUE FEEDBACK, ECLIPSE DID FACE SOME LESS THAN POSITIVE RESPONSES FROM OTHERS.

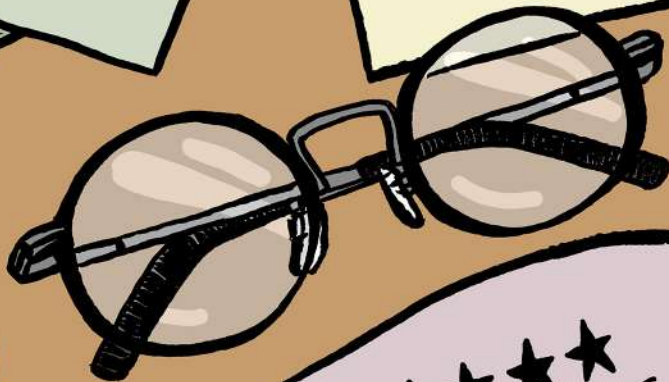
★★★★★
'AS POETIC AS IT IS POTENT'
- WHATS ON STAGE

★★★★★
'POWERFUL, POLITICAL, LYRICAL'
- THE STAGE

★★★★★
'EXHILARATING & ABSORBING'
- MANCHESTER THEATRE AWARDS

ECLIPSE OFFERED FURTHER MATINEE SHOWS AT NO ADDITIONAL FEE TO MULTIPLE VENUES. A NUMBER OF THESE WERE PUT ON, TO SELL OUT AGAIN VERY QUICKLY. UNFORTUNATELY, SOME VENUES FELT FURTHER PERFORMANCES TO BE TOO RISKY AND DIFFICULT TO SELL - DESPITE THE REST OF THE RUN IN THEIR VENUE BEING ALREADY SOLD OUT

IN SOME CASES, ECLIPSE WERE ASKED TO UNDERWRITE THE ADDITIONAL COST OF EXTRA SHOWS.



THIS EVIDENCE HAS ENABLED ECLIPSE TO IDENTIFY AND PROVE 3 BARRIERS THAT VENUES APPEAR TO HAVE FACED IN DECIDING WHETHER TO PROGRAMME BLACK BRITISH WORK AND FOR HOW LONG:

! FINANCIAL RISK!

THE TOUR HAD VERY HIGH SALES ON AVERAGE 20% HIGHER THAN THE UK AVERAGE

SALES WERE NOT DRIVEN BY PROMOTIONAL DISCOUNTING - SO TICKET YIELDS WERE IN LINE WITH AVERAGE TICKET PRICES

AVERAGE OCCUPANCY OF 85% SOLD OUT IN 11 OUT OF 13 CITIES

"IF IT WASN'T SOLD OUT I'D GO AND SEE IT AGAIN!"
- AUDIENCE MEMBER

WE CAN'T PAY A HIGHER GUARANTEE BECAUSE WE'LL HAVE TO LOWER TICKET PRICES OR GIVE THEM AWAY

! QUALITY RISK!

OVERWHELMINGLY POSITIVE CRITICAL ACCLAIM FROM THE MEDIA

EXTREMELY POSITIVE RESPONSES FROM AUDIENCES

IGNORES THE REPUTATION OF A COMPANY WHO HAVE DEMONSTRATED A CLEAR PRECEDENT FOR PRODUCING QUALITY WORK

COME BACK TO US IF YOU TOUR AGAIN, AND WE CAN SEE THE RESPONSE TO IT

"RISK"

IS ONE OF THE MOST COMMONLY USED REASONS FOR NOT DIVERSIFYING REGIONAL PROGRAMMING - IT IS ALSO INTERPRETABLE, AND ONE OF THE LARGEST BARRIERS FOR BLACK ARTISTS MAKING WORK ON THE SMALL AND MIDDLE SCALE. IT BECOMES INCREASINGLY DIFFICULT TO JUSTIFY THE REASONING BEHIND RISK-ADVERSE PROGRAMMING, WHEN RISK IS ALL TOO OFTEN CLOSELY ASSOCIATED WITH RACE.

! AUDIENCE RISK!

THE TOUR ATTRACTED A MORE DIVERSE AUDIENCE, AS WELL AS CORE ARTS ATTENDERS WHO WERE LOOKING FOR NEW EXPERIENCES. THIS IS A POWERFUL AUDIENCE COMBINATION

1 IN 5 ATTENDERS (AT LEAST) WERE NEW TO THE VENUE

"TRAVELLED FROM FRANCE TO SEE BLACK MEN WALKING AT THE ROYAL COURT SUCH A WONDERFUL PERFORMANCE ON PLAY. YOU HAVE TO GO SEE IT!"
- AUDIENCE MEMBER

WE DON'T HAVE A BLACK AUDIENCE AND WOULD STRUGGLE TO SELL THIS

RISK

=
INSTITUTIONAL
RACISM





FINAL WEEK

SOLD OUT

Coming Soon

SOLD OUT

WE WALK

WE WALK

WE WALK

WE WALK

WE WALK

WE WALK

WE WALK

WE WALK

WE WALK

THE QUESTION OF VENUES AND HOW TO ACCESS THEM IN A WAY THAT ALLOWS GREAT WORK FOR THE MOST INCLUSIVE AUDIENCE MIX REMAINS THE BIGGEST THREAT TO THE LEGACY OF REVOLUTION MIX AND BLACK BRITISH STORIES. ECLIPSE WILL CONTINUE TO PUSH FOR RADICAL, PERMANENT CHANGE BY PRESENTING NEW WORK ABOUT THE LIVES AND EXPERIENCES OF BLACK BRITISH PEOPLE - AND ENABLING BLACK ARTISTS TO CREATE THEIR MOST AMBITIOUS, FAR REACHING PRODUCTION YET.

GAP IN THE MARKET

REVOLUTION MIX

An eclipse movement

LOTTERY FUNDED ARTS COUNCIL ENGLAND

INDIGO

ILLUSTRATED BY CRESSIDA DJAMBOV