A close up of a logo

Description automatically generated

**Insights into the Hynt Scheme in Wales**

**Abigail Tweed - Director, Milestone Tweed**

**Mark Richardson - Director, Social Impact Consulting**

September 2023

**CONTENTS**

[1 INTRODUCTION 5](#_Toc136708533)

[1.1 What is the Hynt scheme? 5](#_Toc136708534)

[1.2 Management of Hynt 7](#_Toc136708535)

[1.3 Hynt Cardholders 8](#_Toc136708536)

[1.4 Venues 12](#_Toc136708537)

[2 EXECUTIVE SUMMARY 13](#_Toc136708538)

[3 THEORY OF CHANGE 14](#_Toc136708539)

[4 HYNT CARDHOLDERS’ EXPERIENCE 15](#_Toc136708540)

[4.1 Access to the arts 15](#_Toc136708541)

[4.2 Reduced feelings of discrimination and increased equality 17](#_Toc136708542)

[4.3 Improved quality of life 18](#_Toc136708543)

[4.4 The importance of the essential companion 20](#_Toc136708544)

[5 ESSENTIAL COMPANIONS’ EXPERIENCE OF THE HYNT SCHEME 21](#_Toc136708545)

[5.1 Affordability 21](#_Toc136708546)

[5.2 Safety and comfort 22](#_Toc136708547)

[5.3 Increased quality of life for essential companions 22](#_Toc136708548)

[6 VENUES’ EXPERIENCE OF THE HYNT SCHEME 23](#_Toc136708549)

[6.1 Increased bookings for venues 23](#_Toc136708550)

[6.2 Increased Income 23](#_Toc136708551)

[6.3 Positive customer experience 24](#_Toc136708552)

[6.4 Improved staff satisfaction 25](#_Toc136708553)

[6.5 Increased inclusivity 26](#_Toc136708554)

[7 THE IMPACT OF THE HYNT SCHEME ON THE ARTS SECTOR IN WALES 27](#_Toc136708555)

[7.1 Increases sector conversations about inclusivity and access 27](#_Toc136708556)

[7.2 More diverse customer base and increased diversity in the arts 27](#_Toc136708557)

[7.3 Increased consistency across the sector 27](#_Toc136708558)

[8 SOCIAL RETURN ON INVESTMENT (SROI) 28](#_Toc136708559)

[8.1 SROI Methodology 28](#_Toc136708560)

[8.2 Stakeholders and Outcomes 29](#_Toc136708561)

[8.3 SROI Calculation 29](#_Toc136708562)

[9 RECOMMENDATIONS FOR THE HYNT SCHEME 31](#_Toc136708563)

[9.1 Further development of the Hynt scheme 32](#_Toc136708564)

[9.2 Minimum acceptable service standards for inclusion and accessibility in venues 35](#_Toc136708565)

[9.3 Application process and criteria for Hynt cards 35](#_Toc136708566)

[9.4 Inclusive wording in scheme documentation 37](#_Toc136708567)

[9.5 Card expiry dates, renewals and updates 38](#_Toc136708568)

[9.6 Physical versus digital cards 39](#_Toc136708569)

[9.7 Care homes and group bookings 40](#_Toc136708570)

[9.8 Abuse of the system 41](#_Toc136708571)

[9.9 Widen and broaden the scheme 42](#_Toc136708572)

[9.10 Website development 44](#_Toc136708573)

[9.11 Marketing the scheme 45](#_Toc136708574)

9.12 Improve booking systems 46

9.13 Limited tickets for Hynt cardholders and essential companions 48

[9.14 Engaging with venues 4](#_Toc136708577)9

[9.15 Further steps to improve inclusive practices at venues 51](#_Toc136708578)

[10 SUMMARY OF RECOMMENDATIONS 55](#_Toc136708579)

[11 CASE STUDIES 59](#_Toc136708580)

[11.1 A cardholder’s perspective: Peter’s experience 59](#_Toc136708581)

[11.2 A Venue’s Perspective - Theatr Clwyd’s experience 60](#_Toc136708582)

[12 CONCLUSIONS 61](#_Toc136708583)

[13 APPENDICES 62](#_Toc136708584)

Hynt is an Arts Council of Wales initiative managed by Creu Cymru in partnership with Diverse Cymru. Thank you to Arts Council England for funding this report. With thanks to everyone who contributed to this report: the Hynt cardholders, their families and friends, the venues’ staff, the organisations and people who facilitated focus groups on our behalf, the Hynt scheme partner organisations and other collaborators, Megan Merrett and Louise Miles-Payne at Creu Cymru. Many thanks to Tim Wheeler and Phil Lofthouse at Arts Council England, and Diane Hebb and Amanda Loosemore for their support with this report. Thanks also to Rhian Davies and Kat Watkins at Disability Wales, Richard Hoare, Richie Turner and Andrew Miller MBE, UK Arts Access Champion.

# **INTRODUCTION**

This report documents the research undertaken from May 2022 until April 2023 examining the impact of the Hynt scheme in Wales.

The research aimed to understand the effectiveness and efficiency of the scheme through conversations with stakeholders, and quantitative analysis of available data to undertake a study examining the Social Return on Investment (SROI) of the Hynt scheme.

Hynt scheme cardholders, essential companions of Hynt cardholders, non Hynt members with access requirements, Hynt venues and Hynt partners were all asked for their reflections on the impact, content, style, and whole experience of this scheme. Individual interviews and focus groups took place to enable these conversations and these reflections have been used to inform the report.

577 Hynt scheme cardholders responded to a Survey Monkey questionnaire and we spoke with 32 individual cardholders in individual interviews and focus groups. 23 individuals working at venues across Wales responded to a Survey Monkey questionnaire for Hynt venues and we spoke with 21 individuals from 10 venues in meetings and focus groups. We met with staff from nine partner organisations, other collaborators and key stakeholders. Please see Appendix 2, page 66 for further information about the research.

## What is the Hynt scheme?

Hynt is an Arts Council of Wales Initiative, managed by Creu Cymru in partnership with Diverse Cymru. In March 2014 Arts Council of Wales (ACW) appointed Creu Cymru to work in partnership with Diverse Cymru to deliver a single national access scheme for Disabled Customers and their essential companions. Hynt was developed with and by disabled people, the third sector, theatres and arts centres. The scheme was originally developed based on a project managed by Wales Millennium Centre, St David’s Hall and the New Theatre in Cardiff, who worked in partnership with Diverse Cymru on a joint access scheme.

When the scheme was launched Hynt spoke of “companions, carers and Personal Assistants”. They now call the people who accompany Hynt cardholders to performances “essential companions” to encompass all family, friends or professionals who give the support needed by Hynt cardholders at live performances and cultural experiences.

Hynt is a national access scheme that works with theatres and arts centres in Wales to make sure there is a consistent offer available for visitors with access requirements, and their essential companions. In 2022 the scheme expanded to include associate member organisations who present live performances but not regularly, such as a festival. Hynt cardholders are entitled to a ticket free of charge for an essential companion at all the theatres and arts centres participating in the scheme.

Hynt is also a resource for anyone interested in information or news about accessibility of the arts. The site features listings of all accessible performances, as well as providing up-to-date venue access information to help plan a visit. Through regular e-updates, the Hynt website and social media platforms, Hynt provides relevant and up-to-date arts and theatre access information.

Hynt is a peer-led initiative rooted in the social model of disability. It works alongside disabled people, carers and the third sector to improve the quality of experiences at theatres and arts centres for anyone with access requirements.

As of May 2023, Hynt has 23,536 cardholders able to use their Hynt cards in 41 theatres and arts centres across Wales.

## Management of Hynt

Creu Cymru champions the performing arts in Wales. It is constituted as a membership body. Hynt members represent virtually all of the nation’s professionally-run theatres and arts centres, producing companies and freelancers, at a diverse range of scales. Their mission is to be a vibrant and leading network of performing arts professionals from across Wales.

There are three project partner organisations: Creu Cymru, Diverse Cymru and The Card Network.

Creu Cymru is the lead partner for the Hynt scheme and employs the member of staff who manages the scheme day to day. The scheme is managed by a part-time Project Administrator, Megan Merrett. Up until 2022 the Project Administrator role was three days per week, this position is now full time with four days funded by ACW and one day funded via Creu Cymru. The role is supported by the Creu Cymru Director, who works on the scheme for half a day a week with no additional financial support to cover this role.

Diverse Cymru, an equalities organisation in the Welsh third sector, manages and monitors the arbitration process. Diverse Cymru was created in recognition of the barriers and discrimination faced by people experiencing inequality in Wales. They also provide advice and guidance to the Hynt team.

The Card Network manage the Hynt application process checking all applications and producing and distributing all Hynt cards. The Card Network has over 35 years’ experience of producing different types of ID cards working with a wide range of organisations. They also have experience of working on access schemes; they work with the Cinema Exhibitors’ Association to deliver the CEA card, an access card designed specifically for cinemas.

In addition to the three project partner organisations, the Hynt scheme regularly collaborates with other organisations on projects and activities. This includes sharing information through the Audience Access Alliance (Attitude is Everything, Disability Collaborative Network, Euan’s Guide, Performance Interpreting, Shape Arts, Signed Culture, Stagetext, Stay Up Late, The Access Card, Transport For All and VocalEyes); through training with a range of organisations; the original Project Advisory Group (including Disability Wales, Action on Hearing Loss Cymru, MIND Cymru, Alzheimer’s Society, Learning Disability Wales, Contact A Family, RNIB Cymru); and speakers and partners on the annual Hynt Symposium such as Taking Flight Theatre and Disability Arts Cymru.

## Hynt Cardholders

### Barriers to access

Hynt cardholders all face additional barriers to accessing theatre, and the arts more broadly. The table below shows the number and percentage of Hynt cardholders who face different barriers to access.

|  |  |  |
| --- | --- | --- |
| **Barrier to access** | **Number of cardholders** | **% of cardholders** |
| Wheelchair users | 6,761 | 29% |
| Require Relaxed Performance | 4,150 | 18% |
| D/deaf / Hearing impairment | 2,566 | 11% |
| Require Audio Description | 1,060 | 5% |
| Require Closed Captioned Performance | 693 | 3% |
| BSL | 393 | 2% |
| **Total number of cardholders** | **23,536** | **100%** |

### Reach of Hynt

This research demonstrates that Hynt has a significant impact on its cardholders, however it is only reaching a small percentage of those eligible for the scheme. Welsh Government’s population survey lists 422,300 people aged 16-54 in Wales as having a disability, of whom 120,900 are classed as having a physical disability[[1]](#endnote-2). Not all of these people will need Hynt to access the theatre, and there are others who are not included in this data, but who would benefit from Hynt. However, using this figure as a benchmark, less than 6% of those who would benefit from Hynt are currently using the scheme.

Specific disability statistics are not always recorded consistently; however, the table below uses the best available data to consider the proportion of different populations in Wales currently using Hynt:

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Number of Hynt Cardholders** | **Approximate number in Wales** | **% of eligible population reached by Hynt** |
| Disability | 22,124 | 422,300 | 5.2% |
| Wheelchair User | 6,761 | 59,584 | 11.3% |
| BSL | 393 | 4,000 | 9.8% |
| D/deaf / Hearing impairment | 2,566 | 575,000 | 0.4% |
| Visual impairment | 1,060 | 106,000 | 1.0% |

### Geographic distribution

Hynt cardholders are evenly distributed across Wales when analysed against total population:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Postcode Area** | **Region** | **Hynt Cardholders** | **% Hynt Cardholders** | **Population** | **% Population** |
| CH | North | 1320 | 6% | 130388 | 4% |
| LL | North | 3155 | 15% | 537467 | 18% |
| LD | Mid | 158 | 1% | 49792 | 2% |
| SY | Mid | 590 | 3% | 120905 | 4% |
| CF | South East | 7801 | 36% | 1005334 | 33% |
| NP | South East | 2501 | 12% | 488368 | 16% |
| SA | South West | 6121 | 28% | 730232 | 24% |
| **Total in Wales** |  | **21646** |  | **3062486** |  |
|  |  |  |  |  |  |

### Distribution across levels of deprivation

Hynt cardholders are also very evenly distributed across different levels of deprivation. This can be seen mapping members’ postcode data against the Welsh Index of Multiple Deprivation. The lowest decile (decile 1) represents the 10% most deprived areas in Wales, the highest decile (10) represents the least deprived. The table below shows Hynt cardholders are coming equally from most and least deprived areas, which is not the case for theatre-goers in the general population, with those in material deprivation 19% less likely to visit arts venues[[2]](#endnote-3).

|  |  |  |
| --- | --- | --- |
| **WIMD Decile** | **No. Hynt Cardholders** | **% (Wales)** |
| 1 | 2252 | 10.7% |
| 2 | 2345 | 11.2% |
| 3 | 2184 | 10.4% |
| 4 | 2160 | 10.3% |
| 5 | 1903 | 9.1% |
| 6 | 1826 | 8.7% |
| 7 | 1974 | 9.4% |
| 8 | 1949 | 9.3% |
| 9 | 2134 | 10.2% |
| 10 | 2249 | 10.7% |
| **Total in Wales** | **20976** | **100.0%** |

### Gender of Hynt cardholders

Because no specific demographic data is collected on Hynt cardholders we have used survey data to estimate the profile of Hynt cardholders. The survey data suggests that Hynt is also better utilised by women than by men. This statistic is unreliable however, as research suggests women are generally more likely to participate in surveys than men.[[3]](#endnote-4)

|  |  |  |
| --- | --- | --- |
| **Gender** | **Survey responses** | **%** |
| Female | 387 | 67% |
| Male | 175 | 30% |
| Non-binary / Other Gender Identity | 7 | 1% |
| Blank / Prefer not to say | 8 | 1% |

### Age distribution of Hynt cardholders

The survey suggests that young people are under-represented among Hynt cardholders.

|  |  |  |  |
| --- | --- | --- | --- |
| **Age Category** | **Survey responses** | **%** | **Wales Population** |
| 16-24 | 28 | 5% | 12% |
| 25-34 | 29 | 5% | 12% |
| 35-49 | 97 | 17% | 18% |
| 50-64 | 217 | 38% | 21% |
| 65-74 | 139 | 24% | 12% |
| 75 and over | 60 | 10% | 10% |
| (blank) | 7 | 1% |  |

Again, this conclusion should be tested by collecting demographic data from all Hynt cardholders.

## Venues

Hynt venues are evenly distributed across the four regions of Wales in comparison with population.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **Number of Venues** | **% Venues** | **% Hynt Cardholders** | **% Wales Population** |
| North Wales | 7 | 17% | 21% | 22% |
| Mid Wales | 5 | 12% | 3% | 6% |
| South East Wales | 19 | 46% | 48% | 49% |
| South West Wales | 10 | 24% | 28% | 24% |
| **Grand Total** | **41** | **100%** | **100%** | 100% |

On average about 0.8% of tickets at a participating venue are given to Hynt cardholders.

# **EXECUTIVE SUMMARY**

The Executive Summary is available [here](https://creucymru.com/projects/hynt-impact-report)

# A chart with text and images Description automatically generated with medium confidence**THEORY OF CHANGE**

Hynt exists to make the arts in Wales more accessible to D/deaf, disabled and neurodiverse people. The scheme enables people to enjoy live performances who would otherwise face barriers accessing venues or content. As well as delivering a number of beneficial outcomes for the Hynt cardholders themselves, the scheme also has benefits for the essential companions who accompany Hynt cardholders, for the venues, and for local economies.

The impact of Hynt is summarised in this Theory of Change.

# **HYNT CARDHOLDERS’ EXPERIENCE**

Within this research we aimed to understand the impact of the Hynt scheme through understanding a variety of stakeholders’ perspectives. In this section we document the experience of Hynt cardholders.

There were four main themes emerging: cardholders’ improved access to the arts; increased feelings of equality, improved quality of life; and the importance of the essential companion.

## Access to the arts

**76% of cardholders said being part of Hynt improved their access to culture**

**89% would go to the theatre less without their Hynt card and 14% would not go at all**

### Affordability

**82% of cardholders say Hynt makes going to the theatre more affordable**

The most reported benefit reported by Hynt cardholders and their essential companions is that the scheme makes access to arts events and venues affordable.

Cardholders value the scheme being free to join and that there are complimentary tickets available for essential companions. They appreciate how it enables them to enjoy a show with a family member or friend thereby positively impacting their quality of life and relationships.

*Without a Hynt card I wouldn’t be able to come as often due to the finance support.* (Hynt cardholder)

*I can ask people to come and see something with me. It’s great that it’s free for me to ask them.* (Hynt cardholder)

*“Hi, I wanted to express gratitude for the opportunity Hynt has given us as a family. We were able to take my nephew to see Lion King. It was especially poignant since my nephew is 8 and recently lost his Daddy, my brother. My daughter loves to feel she is involved in having fun times with him and an event such as this. would normally be difficult to afford”.* (Anonymised Cardholder)

*A Hynt card is very important for us as a family and means that one of us gets in for free. I like freebies.* (Anonymised Cardholder)

*The Hynt card made it possible financially for us to do things together. I have good memories of [my husband], of where we’ve been – we wouldn’t have been able to afford to do things we did without it.* (Widow of Hynt cardholder)

### Increased access to a variety of arts

Hynt cardholders reported that having a Hynt card encouraged them to try a wider variety of arts events.

*With the Hynt card he has been to ballet, tribute bands, theatre. We have been able to widen and keep his cultural interest going.* (Mother of Hynt cardholder)

*It’s been life changing for me to try different things. I appreciate the diversity. Theatre isn’t how you think it’s going to be. It’s important to enable me to see the diversity of the arts.* (Hynt cardholder)

### Increased physical accessibility and safety

**68% of cardholders report that Hynt improves their physical access to venues**

Knowing their physical needs will be accommodated is important for Hynt cardholders. Both cardholders and their essential companions talked about how hard venues work to ensure they could access the seats they needed to enjoy the performance or event.

Safety, in particular, is a crucial consideration for many cardholders. Wheelchair users had particular concerns and were reassured by the venues’ approach to safety.

*They find a seat that’s appropriate as he likes the quiet.* (Mother of Hynt cardholder)

*We’ve booked the box and asked for a freestanding chair in the theatre - that makes life so much easier. Because the seats are so close together sometimes it’s difficult to get into the seat. They’ve done that for us.* (Hynt cardholder)

*Knowing that when you get to the theatre you have a place is important. I understand they can only accommodate so many wheelchairs but if there’s a fire or major problem, they know I’m coming and that I’m there - that’s the main thing – the safety aspect. I feel safe.* (Hynt cardholder)

## Reduced feelings of discrimination and increased equality

Cardholders reported that the Hynt scheme contributes towards feelings of equality while taking their accessibility requirements into account. They felt it helps to reduce discrimination, for example by reducing the need for box office staff to ask about their impairment or medical condition.

**4% of cardholders did report experiencing discrimination when using their Hynt card, however**

*It makes me equal. I can access tickets the same as everybody else but taking into consideration that I have limitations.* *We’re not treated any different when we don’t need to be. If there is a need for help it’s there.* (Hynt cardholder)

*I’m being looked at, not as a disabled person, but as a person going out with my wife.* (Hynt cardholder)

*I’ve not experienced discrimination when using my Hynt card. I don’t really experience much patronising.* (Hynt cardholder)

*The Hynt card makes it possible for you to feel like other people. The only difference is that I have to show my card when I pick up my tickets. It makes me feel more normal.* (Hynt cardholder)

*I’m reassured that I can book, and I won’t be interrogated about my condition.* (Hynt cardholder)

## Improved quality of life

**73% of cardholders report that Hynt has improved their quality of life**

### Improved and increased engagement in society

Cardholders commented on how the Hynt scheme increases and improves their, and their families’ and friends’ participation in everyday life and activities.

*He’s been able to do a lot more and participate in the community. It helps us to feel a part of community.* *Seeing a show means I’ve got something to do.* (Mother of Hynt cardholder)

### Improved mental and physical health, and increased independence

The scheme enables cardholders to retain independence, be healthy, be confident and be outgoing in a manageable way. For some it created opportunities to look forward to and remember.

For some it has a huge impact on their lives. Cardholders talked about it being life changing.

*I’ve got something to look forward to.* (Hynt cardholder)

*As a family we went out and I danced all night to the Abba show. It was exercise for him and me. It was really healthy. His mental health as well as physical health would suffer without it.* (Mother of Hynt cardholder)

*Emotionally it really helped me. It changed our life* *We couldn’t have done the things we did.* (Widow of Hynt cardholder)

*Mental health was a big thing for me and there’s nothing better than a live show. It is something to look forward to. Your mental wellbeing, to be able and do things and be with people and have a lovely evening. It has contributed to better mental health. I didn’t want to go out and was ashamed of walking aids. When you’re using a Hynt card it’s not embarrassing to say I need somewhere to stretch out my leg. Don’t have to explain yourself.* (Hynt cardholder)

#### Increased self-confidence

**59% of cardholders report that the experience of having a Hynt card has improved their self-confidence**

The scheme provides additional support for cardholders which they reported increased their confidence to attend venues. For one Hynt cardholder who expressed a lack of confidence in accessing shows it gave her more confidence and flexibility when attending.

*I thought I would never be able to go out again. It’s given me a push to try and recapture what we used to do, to get back to normal life. Initially it gave me the confidence to go out.* (Hynt cardholder)

*Because I’m only buying one ticket [and gaining a complimentary companion ticket] it gives confidence that if we have to leave you haven’t lost all that money.* (Hynt cardholder)

#### 4.3.4 Improved relationships and social life

**81% of cardholders report Hynt increases the amount of social interaction in their lives**

**74% say Hynt improves the quality of their relationships**

Cardholders talked about Hynt supporting their relationships with family and friends. It enables positive quality time with others, helps people to make friends and in some instances supported caring roles by providing incentives.

*I am restricted by my son’s life. [With the Hynt card] we can do these things and we can have conversations and it’s easier to maintain friendships and networks. It makes it easier for us to invite people. It’s a very solitary life otherwise.* (Mother of Hynt cardholder)

*We both love the theatre and doing that together is good for us both as a couple* (Hynt cardholder)

*Like many people of my age, I’ve had to make new friendships. I’ve made new friends [through using my Hynt card] it’s been a handy way to make friends.* (Hynt cardholder)

#### 4.3.5 Positive experiences – increased happiness and enjoyment

Cardholders talked about the positive feelings of being able to go to events.

*When I go to the theatre it inspires me, I think about what I have seen for ages after, it brings me so much happiness.* (Hynt cardholder)

## The importance of the essential companion

**85% of cardholders say Hynt makes it easier to ask a friend to accompany them to the theatre**

Cardholders highly value being able to bring a complimentary essential companion. For some it increases their ability to access the venue, for others their ability to access content and their enjoyment of the event.

*Having someone with me is important so I can have someone to help me understand if didn’t hear something.* (Hynt cardholder)

*Having someone to go with me is so useful.* (Hynt cardholder)

*Hi, I think Hynt is a wonderful service it allows me to offer a free ticket to anyone who takes me to the theatre so I can return the favour of asking someone to take me, so I get the benefit of a free ticket. I couldn't ask for anything more* (Anonymised Cardholder)

*I think it's brilliant. I love shows but I do need someone with me. (*Anonymised Cardholder*)*

# **ESSENTIAL COMPANIONS’ EXPERIENCE OF THE HYNT SCHEME**

We received information from thirteen people who accompanied their friend or family member to a performance or event as an essential companion using the Hynt scheme. In many cases these essential companions are informal or unpaid carers.

81% of carers have felt lonely or isolated as a result of looking after a loved one and this number rises to 86% for carers providing more than 50 hours of care a week.[[4]](#endnote-5) More than a million unpaid carers in the UK live below the poverty line[[5]](#endnote-6). The Hynt card helps to address the social isolation and financial hardship experienced by carers, as well as that experienced by D/deaf, disabled and neurodivergent people.

Their reflections also focussed on the financial benefit of the scheme, making it more affordable for them to attend the performances or events. There were comments about the scheme increasing their feelings of safety and comfort at the performance or event, thereby reducing anxiety about their friend, family member or companion. Their quality of life also increases as a result of attending with their friend, family, member or companion.

## Affordability

**77% of cardholders reported that Hynt made going to the theatre more affordable for their friends and carers**

For essential companions, who could also be a carer, or a person with reduced income, the financial benefit of a complimentary ticket is of high value.

*I don’t qualify for carers allowance it has to come out of my pension. I can stretch to one ticket for me, or one for my son, but not for both of us. It was £180 for the Lion King, and I couldn’t afford both tickets.* (Mother of Hynt cardholder)

*Our Hynt card has been a God send, especially in the summer holidays which can be very long, and finding things to do which aren’t too expensive is hard. This way if my son says let’s go to the cinema, I don’t have to worry too much about how this may affect our weekly budget*. (Hynt cardholder)

*Generally, my wife is my carer and we can do something together. [With the Hynt scheme] she knows I’m ok and there is less worrying for her, and she can be with me. When you tell the staff you have Hynt tickets they are very helpful.* (Hynt cardholder)

## Safety and comfort

Essential companions talked about feeling supported in caring for their friend, family member or companion in a public space. They experienced less worry about their friend, family member or companion when they were confident in the venue looking after all its customers well and providing assistance if needed.

## Increased quality of life for essential companions

**Across Wales, essential companions received 144,000 complimentary tickets to enable them to support Hynt cardholders**

Essential companions talked about the increase in their own quality of life as a result of being able to attend events and performances with their friend, family member or companion. It enables the companion to participate and engage in arts activities, it reduces loneliness, increases contact with others and supports relationships and networks with others. It helps to alleviate difficult or challenging times in people’s lives and increased feelings of positivity.

*Seeing a show means I’ve got something to do, and it helps us to feel a part of community. It means I can be a companion as a mother.* (Mother of Hynt cardholder)

*My son’s behaviour would be more challenging [without the Hynt card] its already challenging. It’s being used as a reward as a part of a reward system for his behaviour.* (Mother of Hynt cardholder)

*We both love the theatre and doing that together is good for us both as a couple* (Hynt cardholder)

*I’ve had to make new friendships. I’ve made new friends. Hynt is a handy way to make friends.* (Hynt cardholder)

# **VENUES’ EXPERIENCE OF THE HYNT SCHEME**

Hynt does not just have an impact on those going to visit venues. It has a significant impact on the venues themselves. Those venues invest money in being members of the Hynt scheme, and in offering complimentary tickets to essential companions. This section explores the outcomes they experience as a result of their investment and reflects the experiences of staff across a range of venues.

We gathered the experiences of individual staff at large, medium and small theatres and arts centres across north, mid, west and south Wales. They represented the venue membership of Hynt, including independent commercial venues, and those funded and owned by local authorities and universities, trusts, and independent organisations. Five main themes emerged from the data: the increased bookings for venues, the increased income as a result of this, the positive customer experience for Hynt cardholders, improved staff satisfaction, and increased inclusivity.

## Increased bookings for venues

**As a result of being part of the Hynt scheme, cardholders visited the theatre 75% more**

**This resulted in 61,701 more theatre visits across Wales, half of which were full price tickets**

**58% of cardholders said they had visited a new venue as a result of Hynt**

Hynt cardholders and their essential companions talked about how the reduction in ticket costs as a result of the complimentary essential companion ticket meant that they could afford, and would go to, more shows than before they had their Hynt card.

Being a part of the Hynt scheme gives cardholders the assurance that their access needs will be supported. This encourages people to feel safe about booking. Partner organisations and other collaborators also suggested the scheme’s assurance encouraged increased attendances from people with access needs. *We are now welcoming people who wouldn’t normally have come. We now have a larger amount of disabled people coming.* (Hynt Venue)

*Without a Hynt card I wouldn’t be able to come as often due to the finance support. (*Hynt cardholder)

*There’s an assumption that Hynt venues have had awareness training. It gets more people through the doors.* (Partner organisation or other collaborative partner)

*[Hynt cardholders] come more often to other events, not necessarily through the Hynt scheme.* (Hynt Venue)

## Increased Income

**For every complimentary ticket venues gave to Hynt cardholders, they made an average of £23.53 in additional revenue**

**In addition, local economies surrounding Hynt venues benefit to the tune of £3,261,200 a year[[6]](#endnote-7)**

Hynt cardholders and essential companions reported spending more at venues and in the local area as a result of their Hynt card.

*I’m willing to buy the coke the ice cream as we wouldn’t be going without the free ticket. We go for lunch as well on a trip out.* (Mother of Hynt cardholder)

*It brings income into the places we go to.* (Hynt cardholder)

## Positive customer experience

**56% of cardholders report a better welcome at venues as a result of Hynt**

**59% say it’s easier to book thanks to Hynt**

**58% report feeling more confident going to venues**

**68% report improved physical access**

**52% report better access to the content of performances**

Venues recognised the positive customer experience they were able to provide for Hynt cardholders. They see the scheme as helping them to develop deeper relationships with their customers and creating an opportunity for feedback. It provides a strong system and structure for the box office to work with, resulting in quick efficient, and often bespoke customer service.

These comments were validated by the many positive experiences reported by Hynt cardholders. Cardholders talked about how the venues are user friendly, usually offer appropriate seating, and enable customers to feel safe, all of which helps to create an enjoyable visit.

Cardholders also talked about well-trained, understanding and helpful staff, and venues going beyond their expectations.

There were few reports of negative or difficult experiences at venues. These comments included issues and concerns about booking tickets, inclusive practices, accessibility, parking and transport. These comments have been noted and addressed in the recommendations section.

*The scheme helps us to give customers the right type of service and support.* (Hynt Venue)

*Hynt helps us get to know our customers and their needs.* (Hynt Venue)

*Hynt has strengthened our bonds with customers.* (Hynt Venue)

*With the Hynt scheme we can give a more personalised service.* (Hynt Venue)

*You had people who understand the issues with disabilities. I can’t fault it. Fabulous. The seats were amazing, the staff were amazing. People were trained to help us.* (Widow of Hynt cardholder)

*I still go sometimes on my own and its nice when the staff can be just as helpful when someone is on their own.* (Hynt cardholder)

*My local venue is a good venue. They get it right. As a regular customer we got free drinks and our ticket money back when it was our wedding anniversary.* (Hynt cardholder)

## Improved staff satisfaction

Staff at venues reported the satisfaction they felt in being able to enrich people’s lives through the Hynt scheme. Staff recognised the impact of the scheme and reported pride in being able to provide high-quality services for Hynt customers. This in turn increases the reputation of the venue.

The scheme can provide staff with extra contact points with their customers thereby enabling staff to get to know their audiences better.

The scheme also supports venue staff in their negotiations with visiting companies. By the venue signing up to Hynt they can evidence to visiting companies that the venue will need to provide complimentary tickets for customers with access needs. Some venues ask that visiting companies always provide complimentary tickets for Hynt cardholders and make this a non-negotiable element of their discussions.

*It’s nice to be able to give them the option to come for free. We’re happy to help. It has been good for us as we can now monitor the people coming through.* (Hynt Venue)

*It’s so nice to meet the people.* (Hynt Venue)

*It’s nice to be able to give people something. We’ve always supported customers’ access needs. It’s about giving them a bit of magic.* (Hynt Venue)

*We’re feeling good being able to offer this. The ushers enjoy working with the Hynt customers.* (Hynt Venue)

*Hynt is good reputationally for venues.* (Partner organisation or other collaborative partner)

## Increased inclusivity

**93% of Hynt cardholders report being disabled**

**29% are wheelchair users**

**11% are D/deaf or have a hearing impairment**

**24% come from areas ranked in the bottom quartile of the Welsh Index of Multiple Deprivation**

Venues recognised they were more inclusive as a result of participating in the Hynt scheme. Cardholders have reported to the venues that they feel more supported and increased equity as a result of the scheme.

Some venues reported more inclusive practices, including staff being trained to support accessibility. Venues talked about being able to provide better support for people with non-visible impairments, and that elderly people are able to attend on their own more easily.

Venues reported removing of barriers for people requiring support to access the venue because of Hynt. Hynt cardholders not having to explain their impairment, health condition or access needs was seen as a positive outcome of the scheme.

As a result of more inclusive practices, venues reported increased loyalty and income from customers with access requirements.

Venues also recognised there is still a lot further to go to ensure full inclusion and equity for all. The main challenge is booking systems not yet being accessible for everyone in all venues. (*See section 9.12 for recommendations on this issue).*

Also, some venues said they have a lack of capacity within their staff team to do as much as they would like to ensure inclusion.

Further steps are needed to improve inclusive practices at venues.

Four main areas were identified within the conversations with venues, Hynt cardholders and other stakeholders. These are:

* Improve access for wheelchair users and those with mobility impairments
* Improvements needed for Deaf communities
* Disabled parking and integrated transport systems to venues
* Signposting and improving access at venues

These four areas are discussed in more detail in the recommendations section 9.15.

*Hynt makes them [Hynt cardholders] feel included, it gives them independence.* (Hynt Venue)

*Before the scheme there were not as many disabled people coming. We now have a larger amount of disabled people coming.* (Hynt Venue)

*Hynt is good for customers, they know it’s fair. Once they’ve joined it’s fair.* (Hynt Venue)

*Hynt highlights the benefit for people. It gives recognition that this is a benefit for people across Wales. Rather than being labelled as needing access, it’s a positive access benefit.* (Hynt Venue)

*Capacity within the team is the problem. We have so many things to think about. Captioned performances, cinema with subtitles etc. so many diverse audiences to communicate with. We don’t reach the Hynt website to do listings. There is a gap as we don’t always update the Hynt website we don’t have time to do this.* (Hynt Venue)

# **THE IMPACT OF THE HYNT SCHEME ON THE ARTS SECTOR IN WALES**

Discussions with partner organisations and other collaborators who work to support the Hynt scheme directly, such as The Card Network, Diverse Cymru, Arts Council of Wales and other organisations using the scheme or aware of the scheme within their work revealed interesting insights about how the Hynt scheme has impacted the arts sector in Wales.

## Increases sector conversations about inclusivity and access

The fact that the scheme exists is powerful in itself. It provides the platform and incentive for sectoral conversations about equity, inclusivity and access.

The annual Hynt symposium, other Hynt events, and the newsletter are useful vehicles to communicate and discuss inclusion and equity in the sector. It was recognised by a number of venues that more needs to be done to promote these events and the newsletter across the sector. (*See recommendation 9.12 page 43).*

*From a sector perspective the scheme gives a reason to have the conversations about access and disability. It acts as a catalyst.* (Partner organisation or other collaborative partner)

*It’s really important to have a system which makes people aware of access and to share what they’ve done. And coming together to share what works and what went wrong and have space to ask those questions.* (Partner organisation or other collaborative partner)

## More diverse customer base and increased diversity in the arts

Hynt cardholders talked about how the scheme encourages and supports more diverse audiences to attend venues. In turn, this seems to lead to venues supporting more diverse programming.

*The Hynt card supports diversity, it makes sure there are more diverse audiences and that more diverse productions get put on too. (Hynt cardholder)*

## Increased consistency across the sector

From a sector perspective the Hynt scheme can help to provide a consistent offer for people with access requirements across Wales.

This can help people to understand what they can expect at venues, for example, in terms of support from trained staff and access.

It reduces the amount of work and preparation for people with access needs in attending venues, thereby increasing equity.

*It’s good to have a consistent offer across the venues. Providing equity is good. Not having to negotiate individual ticketing schemes for each venue is useful for Hynt cardholders and box offices can refer people to it.* (Partner organisation or other collaborative partner)

*The standardisation is good for the staff at the box office.* (Partner organisation or other collaborative partner)

# **SOCIAL RETURN ON INVESTMENT (SROI)**

## SROI Methodology

A ‘social return’ is the all the value created (or lost) by a project, including social and environmental outcomes not accounted for in traditional financial accounting. This value is experienced by individuals, communities and society. Some of the social outcomes can be difficult to assess in monetary terms, and yet they often have to be compared with financial returns. Tools to measure social and environmental outcomes have therefore been developed and the Social Return on Investment (SROI) method is one of these (NEF, 2009, SROI Network, 2012).

Rather than focusing on revenue or cost savings for one stakeholder, SROI takes into account and values the full range of benefits to all material stakeholders. SROI is an outcomes-focussed methodology, in other words it seeks to understand and value the most important changes of a project or programme.

SROI analysis is conducted in accordance with seven principles. These are:

* Involve stakeholders
* Understand what changes
* Value the things that matter
* Only include what is material
* Do not over-claim
* Be transparent
* Verify the result

There are four main stages involved in conducting an SROI:

1. Establishing scope and identifying stakeholders
2. Exploring and mapping the outcomes
3. Evidencing outcomes and giving them a value
4. Establishing impact and calculating the SROI

Once the stakeholders are identified (stage 1) and the outcomes mapped (stage 2) a financial proxy for the value of an outcome is established (stage 3) before taking into account impact considerations such as deadweight, attribution, displacement and drop-off (stage 4).

These four factors are defined as:

**‘Deadweight’** What would have happened anyway?

**‘Attribution’**  How much of the outcome can be attributed to the intervention or how much is due to external factors or other interventions in the area?

**‘Displacement’** Has any outcome been created at expense of others?

**‘Drop-­‐off’**  Percentage decrease of the outcome per year

The final calculation to produce the SROI ratio is:

Net Present Value (NPV) of all the outcomes

NPV of all inputs

Any ratio greater than 1:1 indicates that a project is creating greater social value than its financial cost.

## Stakeholders and Outcomes

Four groups of ‘stakeholders’ were identified as experiencing significant change as a result of the Hynt scheme. Through a series of interviews, the key outcomes (changes) they experienced as a result of Hynt were identified.

|  |  |  |
| --- | --- | --- |
| **Hynt Cardholders** |  | Experience of the arts |
| - people from D/deaf and disabled community who find barriers to accessing the arts in Wales |  | Quality of arts experience |
|  | Improved social life |
|  | Improved quality of life |
|  | Self-confidence |
|  |  |  |
| **Essential Companions** |  | Experience of the arts |
| - companions accompanying cardholders to provide support and enable access |  | Improved social life |
|  |  |  |
| **Venues** |  | More diverse audience |
| - Venues operating the Hynt scheme |  | Ticket Sales + income |
|  |  | More resilient customer base |
|  |  | Improved reputation |
|  |  |  |
| **Local Economy** - local businesses and jobs |  | Increase in local spend |

## SROI Calculation

A survey of cardholders received 577 responses (2.5% response rate), and this data was used to calculate the impact of Hynt across all stakeholders.

Proxy financial values were assigned to each of the outcomes. These are given in Appendix 3, page 63.

Costs for implementing the scheme included the central administration costs, and the total value of complimentary tickets given to essential companions.

The full SROI calculation is given on the following page. This demonstrates that:

**For every £1 spent on Hynt, £6.05 of social value is created**

A screenshot of a computer

Description automatically generated with medium confidence

# **RECOMMENDATIONS FOR THE HYNT SCHEME**

Within the conversations with all stakeholders, we asked what works well about the Hynt scheme and what could be done to improve and further develop the scheme.

In this section we have collated the suggestions and ideas for change and hopefully improve the scheme. While all of the conversations recognised the overall positive impact of the scheme, most conversations also felt the scheme was ready for an update, refresh and relaunch due to many factors, including the changing context due to the Covid pandemic, the further development of thinking within the sector in terms of equity, diversity and inclusion and the cost-of-living crisis.

It is important to note that there have also been discussions about the Hynt scheme in the context of wider UK accessibility in arts, culture and other sectors. This impact report has taken place concurrently with the work led by Arts Council England and the devolved nations’ arts councils to ensure there is a UK-wide scheme or schemes to ensure accessibility for all across the arts and cultural sectors, with aspirations for the scheme or schemes to widen to further sectors and locations.

## Further development of the Hynt scheme

One Hynt venue felt that Arts Council for Wales (ACW) could be more proactive about the feedback ACW-funded organisations were asked to give about the Hynt scheme at their review points. Smaller companies have different issues but also felt ACW could be more proactive about the Hynt scheme. It was suggested ACW could facilitate more joined-up work between Hynt and other areas of its work, for example, with the arts and health coordinators.

Can ACW ask additional questions when organisations apply for funding and at review points? For example, questions about: EDI training and monitoring and ticket sales from Hynt cardholders and essential companions.

Partner organisations and other collaborators discussed further support for communities or groups of disabled people and other groups in need of support such as Early Career Creatives (ECC), and communities experiencing economic deprivation. There was a recognition that more can be done through the Hynt scheme to support people and groups in need.

Some Hynt cardholders thought the free ticket, or a discounted ticket, could be given to the person with access requirements rather than the essential companion, particularly if they were coming on their own.

Hynt currently provides a straightforward offer to support inclusion and equity in the sector, but much more can and is being done by some venues. Booking and other inclusive practices need to be joined with conversations and actions about inclusive and equitable programming, staffing, governance, procurement, creative engagement, outreach and education, transport and funding programmes.

There was a recognition from venues, partner organisations and other collaborators of the potential for Hynt to be the beating heart for inclusion in Wales. Not just for the arts, but as a beacon across sectors and society in Wales. This needs to take place across all regions of Wales.

*ACW need to make smaller companies aware that when budgeting you need to be mindful of Hynt tickets that are sold at discounted rates.* (Partner organisation or other collaborative partner)

*We don’t currently count how many complimentary tickets we have given out and ACW don’t ask. If they did, this would show that Hynt is important to ACW. There is no accountability within ACW for Hynt.* (Hynt venue)

*The scheme could be more active, not just a discount card. More engagement and activity needed for venues and for cardholders.* (Partner organisation or other collaborative partner)

*Hynt could be a real hub for inclusion for arts in Wales. At the moment what Hynt is doing is the bare minimum they should be doing. (Hynt venue)*

*It would be good for the scheme to have a presence in north Wales as everything is so Cardiff centred.* (Hynt venue)

*Could there be a discount for someone on their own with disabilities to encourage us to get out more? If coming without a carer or companion?* (Hynt cardholder)

*Why can’t disabled people have the free ticket? Instead of the carer?* (Hynt cardholder)

*Venues who run the scheme are good from a booking perspective. Venues need to realise it not just about the booking it’s the whole experience.* (Hynt cardholder)

### Administration and Governance

Partner organisations and Creu Cymru have questioned the governance of the scheme and are asking questions about how it could be improved. A steering or advisory group or committee could be re-instated. Urgent decisions are needed to be made about cards, expiry dates, eligibility, training offers, the symposium and the development of the scheme.

People commented on the current administrator and her current good work; however, it was felt that one part time post, funded for four days per week by ACW, was insufficient to run the scheme effectively.

The CEA scheme (the national card scheme developed for UK cinemas by the UK Cinema Association) has 2.5 Full Time Equivalent posts running the scheme and they pay for further support to run a fully integrated website which processes all the applications. This scheme is probably less complex to administer than the Hynt scheme.

The current funding strategy is short term with yearly re-negotiation of the funding for the scheme. This is destabilising for the scheme and doesn’t allow for long-term planning or an exit strategy.

It was recognised that although the venue member fees and per card charge of £5 have stayed the same, the costs of the scheme have increased , with The Card Network absorbing e.g. postage costs and that it would be useful to find efficiency savings within the scheme. Discussions with partner organisations could be useful to see if there are any efficiencies that could be made. Discussions about commercial partnerships and sponsorship of the scheme have been considered as a way of increasing income to the scheme.

*[The current administrator] embodies the welcoming aspect of the scheme.* (Partner organisation or other collaborative partner)

*She is pleasant open and easy to deal with. For me she is the atmosphere of the scheme: friendly, loves theatre, is interested in people.* (Partner organisation or other collaborative partner)

*It needs more resource to run the scheme to make it more engaging and working and inclusive.* (Partner organisation or other collaborative partner)

*It’s sad that Creu Cymru have had a struggle for funding because the scheme is so successful. It’s sad that things fall between the cracks. The scheme is on hold, just shuffling along.* (Partner organisation or other collaborative partner)

*The Hynt scheme hasn’t had fair play. It has untapped potential. It could be great. (Hynt Venue)*

*How representative are Hynt of the disabled community? How could an advisory group work long term?* (Partner organisation or other collaborative partner)

*A Review of the partnership agreement would be useful.* (Partner organisation or other collaborative partner)

### Further data gathering to gain insight

It would be useful to create regular surveys of Hynt cardholders and venues to better understand the impact of the scheme and ways to improve. This needs to be done carefully. However, the high engagement rate of the most recent survey, and the positive feedback about the scheme, indicates that cardholders may be willing to engage in further surveys. This would also be useful to further develop understanding of the needs and wellbeing of specific groups and communities using the scheme, for example, D/deaf communities, neurodivergent communities and communities experiencing economic deprivation, and to capture data on intersectionality.

Better quality data should also be gathered from all cardholders on registration to monitor equality and impact. This should include:

|  |  |
| --- | --- |
| **Equality Data** | **Currently collected?** |
| Postcode | Yes |
| Gender | No |
| Age | No |
| Ethnicity | No |
| Sexual orientation | No |
| Impairment / health condition | No |
| **Access Requirements** |  |
| * Wheelchair User | Yes |
| * Disabled Parking Required | Yes |
| * Audio Description Performances | Yes |
| * BSL Interpreted Performances | Yes |
| * Close Captioned Performances | Yes |
| * Relaxed Performances | Yes |
| * Other access requirements | No |
| **Impact** |  |
| * How often have you been to a theatre or concert venue in the last 12 months? | No |
| * What stops you going to the theatre or concerts more often (please tick all that apply) * Cost * No one to go with * Physical access to the venue is difficult * The content of the performance is not accessible because of my impairment / health condition * Confidence * Transport | No |

## Minimum acceptable service standards for inclusion and accessibility in venues

There is work currently being done on minimum standards for inclusion and accessibility in venues in Wales, following on from the Widening Engagement Report by Ritchie Turner Associates in 2021[[7]](#endnote-8). There have been discussions about these standards being proposed as kitemarks of good practice for venues. There is sectoral support for common standards for access and inclusion in the sector with the aim of increasing consistency of inclusive practice across the sector.

Alongside this there have been discussions about using the concept and framework of the Theatre Green Book[[8]](#endnote-9), which was developed to encourage venues to work more sustainably, as a model for organisations within the sector, in partnership, to develop a free resource establishing UK wide common standards for inclusion and equity.

*The scheme could be more proactive about being that kitemark. Being more explicit and selling that to the venues. Need to sell it as a kitemark which means they are disability friendly.* (Partner organisation or other collaborative partner)

*A step forward could be the expectation around numbers of seats available etc.* (Partner organisation or other collaborative partner)

*Awareness and consistency in terms of how many seats can be offered would be useful.* (Partner organisation or other collaborative partner)

*Could it be a Kitemark for venues?*  (Partner organisation or other collaborative partner)

*There are apps where people can request assistance. Venues do need to be able to offer all of that. I want an access champion in each venue. Capacity comes in and training comes in. I would like that to be a part of our standards. (Andrew Miller)*

## Application process and criteria for Hynt cards

For most people the application process is simple and easy. If people can evidence their eligibility easily then Hynt cardholders reported a very simple and quick process to become a cardholder.

Partner organisations report that some people struggle with what they put on their application forms. It was felt that further clarity of information would help. Within the process confusion mainly arises from how they apply and send documents. In some cases people need to download documents to their computer, export them and email them. This can cause people problems.

There were specific examples of how the eligibility criteria needs to be improved and updated. For example:

* Both levels of attendance allowance should be accepted
* There needs to be a short term Hynt card for short term conditions e.g. a broken leg
* People with non-visible impairment often don’t automatically qualify
* People with inconsistent impairments may not automatically qualify
* People who don’t qualify for Personal Independence Payments (PIP), who fall short but for example, do have a visual impairment or do have anxiety and would feel much more comfortable if they could take someone with them
* There is currently no age limit, however the CEA card (the national card scheme developed for UK cinemas by the UK Cinema Association) minimum age is five years old

*Maybe it would help if it was a disabled person they were talking to – at the Card network?* (Partner organisation or other collaborative partner)

*I want the scheme to make them feel welcome and that there’s lots of options. It needs to be inclusive and welcoming in its approach. Is it really a social model? It feels a very medical model to have to prove your benefits etc.* (Partner organisation or other collaborative partner)

*It needs more clarity about what would happen when they apply. For someone who applies who doesn’t have a disability it is still difficult to navigate. Once you’ve applied then you don’t know what will happen next. If I had a disability, I don’t think it is very accessible.* (Partner organisation or other collaborative partner)

*People struggle with what to put on their application forms. We need to educate people about what is required what they should send us or not.* (Partner organisation or other collaborative partner)

*There was a nine-month-old baby who applied. There needs to be more work around children – the photos would never work. The ID system through the photo is not fit for purpose. We’ve done cards for babies under one [years of age] obviously they wouldn’t go on their own.*(Partner organisation or other collaborative partner)

## Inclusive wording in scheme documentation

Hynt cardholders, partner organisations and other collaborators suggested that the wording within the scheme needs updating. Suggestions were given about some of the words used. Terms like ‘accessibility’ might need more specific explanation in some circumstances.

It was recognised that for people with learning disabilities the scheme may appear complicated due to the wording.

If an applicant’s access needs are not on Hynt’s automatic eligibility criteria, or if their original application was rejected, they can use ‘Arbitration’. This is when specially qualified advisors help Hynt to make decisions by using their knowledge and experience to help Hynt understand if someone might need support from an essential companion to be able to attend a performance at a theatre or arts centre.

All stakeholders felt the word ‘Arbitration’ to describe the process was unhelpful, potentially off putting and frightening for some people and not in line with the social model of disability.

It was suggested that the wording needed to be changed. A suggestion was given of *“Let’s Talk*” as the new wording for arbitration.

*For learning disabled people – is there any easy read guide? Or explainer videos explaining some of the terms. Where the website says: ‘What is Hynt?’, the language is complicated. Can we make this more approachable and useful with scenarios?* (Partner organisation or other collaborative partner)

*Some people see it as a discount scheme rather than an assistance scheme. I don’t think they should use the word - free ticket, use complimentary ticket. Don’t use the word carer, essential companion is better. If you can, use assistance for people, rather than help or support. (Hynt cardholder)*

*What does accessible mean? What are the access provisions that are going to be there and what do I need to ask for this? This term is used too widely and not specific enough, particularly for Deaf communities.* (Partner organisation or other collaborative partner)

*Arbitration sounds a really long process like Pip etc. horrific. It puts people off. The idea of any kind of assessment can make people feel excluded.* (Partner organisation or other collaborative partner)

*Arbitration doesn’t sound friendly – can this be changed to* ***if none of the above don’t apply to you “let’s talk” as this list is not limitless****. It needs to feel less like you don’t fit in a box so have to go through a process.* (Partner organisation or other collaborative partner)

*Arbitration sounds daunting and a barrier. And I don’t know what it means. It doesn’t sound friendly. (Hynt cardholder)*

*It needs to talk more about the fact that they can assess you for a card without you having any of the specific benefits. (Hynt cardholder)*

## Card expiry dates, renewals and updates

With Hynt having removed the expiry dates from the cards, and not now issuing new cards, some venues and Hynt cardholders were experiencing confusion, while others felt this was a helpful development.

Some Hynt cardholders do enjoy using their physical cards and some venues require cards to be shown at the venue. However, there is an acceptance by some cardholders and most venues that the scheme will go online, and physical cards will no longer be necessary.

*The frustrating part there is no expiry date on a Hynt card. There are people out there using cards that they aren’t entitled to. People who broke their leg can keep using it after they’re better. I think there should be an expiry date for people with a short-term illness. (Hynt Venue)*

*A renewal process should be in place. (Hynt Venue)*

*A review point at 3- 5 years to allow for photos to be updated and carer requirements to be re assessed. No review point is necessary for people with a permanent disability. (Hynt Venue)*

*The scheme is easy to use - you don’t have to apply every year. We don’t need renewals – it creates more admin. (Hynt cardholder)*

## Physical versus digital cards

**72% of cardholders want a physical Hynt card.**

There are many who do not have the technology to allow for this to go solely online. It would be locking out many disabled people, particularly those who cannot use/afford a smart phone. There must be the option of having a card.

The majority of Hynt cardholders said they would like to have a physical Hynt card. Some people recognised that it would be easier and cheaper to run the scheme with digital cards however they would also like to keep their physical cards and for there to be a choice for Hynt cardholders. The debate about whether Hynt should have a digital or physical card mirrors the debate about a cashless society. Mencap Cymru is concerned that the move to a cashless society will leave behind disabled people who cannot have access to electronic forms of payment. This is proving particularly problematic for adults with learning disabilities, as raised by Mencap Cymru’s director, Wayne Crocker: “*There is a real danger to the benefit of Hynt. More and more venues are moving to cashless services so many people with a learning disability can’t buy tickets or refreshments when they go out.”*

*I like having an actual card. But for future it would be good to have it on your phone. Digital cards would be a huge improvement. If it’s your carer taking you it needs to be on their phone. Her email is on my account so she can book for me. In London you have to print the forms and then email them which is a faff. Doing it online and uploading evidence is good. We’re not all tech savvy. Printing off and uploading is not user friendly. (Hynt cardholder)*

*An electronic version of the card as a choice would be great. However not all disabled people have the ability to operate a mobile phone. (Hynt cardholder)*

*I would not want it just on an app as not all phones are compatible with apps, but having a choice of app or physical card would be fine. (Anonymised Cardholder)*

*Digital cards would be easier. There would be an initial outlay, but you don’t have the physical card. You have the processing of the data, but you don’t have wastage or post. It would be a lot cheaper and greener. The digital pass will be the next big thing. You could have your Hynt card on your phone.* (Partner organisation or other collaborative partner)

## Care homes and group bookings

There were comments from venues about how the Hynt scheme could better accommodate group bookings and in particular group bookings from care homes.

Venues had different approaches and systems to accommodate group bookings and bookings from care homes.

Some felt it was unclear how applications from care home residents were dealt with by the Hynt scheme. Some felt there was a lack of clarity in the application process for people in care homes who may not be able to give permission for an application on their behalf.

Also, it was requested that clarity could be given when there are multiple carers who may be an essential companion for a Hynt cardholder at different events or performances. While there is information about this on the website it was felt further information would be useful in relation to group bookings and care home bookings.

*It would be useful to have 1 Hynt card per institution / care home. The carer normally books the ticket. This system would have Deborah’s care home for 8 people with names stored. And the main person at the care home. (Hynt venue)*

*Care homes aren’t in the position to be doing applications individually and want to come as a group. We ask for a covering letter of the residents and carers, and Hynt suggests this. Could there be a group membership for Hynt e.g., for care homes. They could register their members individually, but it could speed it up for box office and the care home. (Hynt venue)*

*Care homes don’t know about the Hynt scheme, so we offer free carers to come in anyway. Maybe the problem here is care homes haven’t been applying for their clients. Does this need more work and publicity? (Hynt venue)*

*Carers don’t have access to the persons personal information so they can’t apply on their behalf, so they have to go back to the family. Proactive work with care homes needs to be done. (Hynt venue)*

*I don’t bother using it for schools. It feels it is an extra hurdle. We work on trust. (Hynt venue)*

*How can it deal with carers being different – when there are multiple carers?* (Partner organisation or other collaborative partner)

## Abuse of the system

Venues and Hynt cardholders reported a variety of experiences of abuse of the Hynt scheme. Some venues had experiences of people using the scheme inappropriately or incorrectly, other venues had reported one attempt to misuse the scheme since its launch.

Scheme partners reported some abuse of the scheme in the past but have not noticed any recently.

Abuse of the scheme seems to impact smaller venues more than larger venues. Larger venues reported no longer tracking abuse of the system and trusting customers to be honest.

Hynt cardholders also recognise the scheme could be open to abuse by unthinking or unscrupulous people. This can add to feelings of systems being unfair, particularly, for example, in the case of limited wheelchair spaces in some venues.

Overall, from the conversations across the stakeholder groups it seems unlikely that any significant abuse of the scheme is occurring.

However, because the impact of any abuse or misuse can detrimentally affect particularly smaller venues and the overall reputation of the scheme it may be useful to consider creating a simple mechanism for venues to report abuse or misuse of the scheme over a test period to see the scale of any misuse or abuse.

*People did pass on their Hynt cards to others One lady tried to bring two 4 years olds as their carers. We had a member of staff with a Hynt card. She didn’t need a carer for work but needed a carer for the show. Can Hynt come up with a way of reducing the abuse of the system? (Hynt Venue)*

*One woman abused the system by being her own carer and coming in for free. (Hynt Venue)*

*We haven’t had experience of people, trying to scam the system. We’ve always been taking the customer’s word for it (Hynt Venue)*

*Are the categories too wide open? Eligibility criteria needs to be further looked at. The word about is that anybody can get a card. We do ask people to bring the card to avoid abuse of the scheme. (Hynt Venue)*

*I sometimes question just how open to abuse the scheme is. Some venues now give me the ability to book online. However, even though I need a wheelchair space, the booking system lets me book ANY two seats with a zero-priced companion ticket. Although I would never do so, I could easily book seats for someone else and give them the tickets. Post-Covid, some venues no longer require you to show your Hynt card in order to collect tickets because they say they hold your Hynt details on the system. This leaves the scheme open to potentially huge levels of abuse. (Hynt cardholder)*

*I’m sure some people have got through when they shouldn’t. But you can’t accuse people of lying. You have to go with your gut. We talk it through between us. It is public money and we need to make sure it is being properly used.* (Partner organisation or other collaborative partner)

## Widen and broaden the scheme

**72% of cardholders said they would like to use their Hynt cards outside of Wales**

**58% of cardholders already visit venues outside of Wales**

**25% said they would do so if they could use their Hynt card**

There was universal support from all stakeholder groups to widen and broaden the scheme across sectors, society and across the UK.

Having a UK wide scheme was seen as useful and important to reduce the administrative burden for people using the schemes, increasing equity and reducing discrimination. Venues also saw the benefit of a UK wide scheme as many have data showing their audiences travel to venues in other nations.

There were many comments and ideas about the usefulness of the Hynt scheme across a variety of organisations and sectors. It was suggested that it would be useful to have the Hynt scheme working in any event or venue that is ticketed, for example: heritage organisations, commercial venues, cinemas, sports events and venues, leisure centres, gyms, show grounds, and zoos.

Cardholders said they would like to use their Hynt cards in these venues:

|  |  |
| --- | --- |
| Venues outside Wales | 72% |
| Live Music | 67% |
| Museums | 51% |
| Festivals | 43% |
| Art Galleries | 31% |
| Libraries | 15% |

*In London there are different access schemes for different theatres. Bath has their own access scheme. Some schemes charge and providing all the evidence is hard going. (Hynt cardholder)*

*I would like a UK wide card scheme. Having just a scheme limited to Wales makes me feel discriminated against as when I go to England and Scotland, I can’t access their schemes. (Hynt cardholder)*

*I’m not sure if the Hynt card covers sporting venues too, but if not, that would be helpful. My daughter is a member of the National Trust, and we have 2 companion cards with that. (Hynt Cardholder)*

*I would want to use the card at all cinemas, music concerts, Eirias Park, Newark show ground. I’ve not a chance of seeing Tom Jones at Eirias Park. Ty Croes motor sport venues. All venues should have access to the Hynt database where they can access the serial number and issue the tickets. (Hynt cardholder)*

*It would be nice to extend it to a wider set of venues, zoos, museums and art galleries and other events. My son really likes visual arts. Commercial places sometimes won’t take the card. (Mother of Hynt cardholder)*

*Also, it could be rolled out to leisure centres and gyms – sell it as a product.* (Partner organisation or other collaborative partner)

## Website development

There was consensus from all stakeholders that the website needs further development.

Venues felt there was much more that could be done to improve the website and that it could be used as a resource much more than it is currently.

The ‘What’s On’ page is not being updated by all venues and therefore it is not clear how much this section is being used by Hynt cardholders. Further research and analysis are required to understand how widely this is being used. Venues, partner organisations and other collaborators would like to use this webpage more to promote their events.

Venues suggested website improvements such as: click throughs to shows, further information and resources, bilingual downloadable application forms, standardised terms explained e.g. ‘dementia friendly screening’, more categories to increase inclusion and the ability to tick multiple categories to address intersectionality.

*The website needs to be more than its currently offering. (Hynt venue)*

*It might help if there was a section for venue members where information could be shared. (Hynt venue)*

*Venues need to know to give the information about accessible shows which could be improved. Where do they get the information from about the accessible shows on the website? (Hynt venue)*

*Marketing departments could feed the information to Hynt about accessible performances. (Hynt venue)*

*Upgrading the website would encourage Hynt cardholders to use and access more venues and performances. (Hynt venue)*

*Hynt aren’t proactive in letting us know what they need to update the website. The Hynt website could help venues by giving updates on legislation – we feel we’re on the back foot. (Hynt venue)*

*Have venues forgotten about updating of the website – we have! The pricing isn’t clear. We have dynamic pricing which doesn’t fit with the Hynt website. I couldn’t put the show on the website with capital letters. This area doesn’t work for us. (Hynt venue)*

*The website needs a re-write, take it back to basics. The front-end website isn’t fit for purpose or accessible.* (Partner organisation or other collaborative partner)

## Marketing the scheme

Marketing and promotion of the Hynt scheme was in the top three most mentioned areas for improvement. It was felt its profile could be bigger and that currently people would have to search for the scheme to know of its existence.

It was reported that even in venues there was little marketing or promotion of the scheme. Most Hynt cardholders had found out about it through word of mouth. Hynt cardholders and venues provided many ideas for how it could be more widely promoted:

* Through the NHS, at GPs surgeries, through physiotherapists and other allied health professionals, community health resources teams
* Through social prescribing networks and systems such as Elemental
* Through venues, for example by using fliers, posters and newsletters
* Through social media
* At council buildings, libraries, schools, and carers groups such as Carers UK ‘Care for a Cuppa’
* Through the Department for Work and Pensions (DWP) in benefits letters
* Through partnership working, for example, with organisations such as Gigbuddies
* Through working with ACW funded arts and health workers in the health boards across Wales and the Wales Arts Health and Well-being Network (WAHWN)
* Through TV and radio advertising
* Through discussions with the Welsh Treasury

*It needs more publicity for cardholders and more venues on board with it.* (Partner organisation or other collaborative partner)

*At our surgery they are strict about what fliers can be left out. It would need to come from the Welsh Government to make sure they were given out. Physiotherapists and occupational therapists need to have this information to give to people and they direct them to other services. It was word of mouth for me. There are community health resource teams they are the ones where my physio’s come from the district nurses. Training needs to be directed to them. (Hynt cardholder)*

*In the theatre WMC there’s no information the Hynt scheme need leaflets – a lot of people won’t know about the scheme as its not advertised. Main place is the theatre to advertise it. (Hynt cardholder)*

*People aren’t told about it when they get their benefits. On the benefits letter doesn’t say about this. The DWP would need to agree to this if they were changed. This would be a game changer. They put in leaflets about the car tax for free. It would be just a flier being placed in appropriate letters. If it was a whole UK country initiative, it would be worth doing this.* (Partner organisation or other collaborative partner)

## Improve booking systems

Improving booking systems is one of the most frequently mentioned improvements needed to the Hynt scheme by venues and cardholders alike.

With many venues it is only possible to book tickets with access requirements using email, phone lines or in person. The vast majority of venues cannot yet accept ticket bookings with access requirements through their websites. This is often due to a lack of integration with venue’s ticketing systems. This means that anybody with an access requirement does not have equal access to booking tickets. At smaller venues, where resources limit box office opening hours, this can be particularly frustrating for both customers and staff.

Wheelchair users are particularly disadvantaged by being unable to book online as venues often have a limited number of spaces to accommodate wheelchair users. This issue was recently highlighted in a press article about a wheelchair user, Kat, trying to buy tickets for a concert, see quote opposite for more details.

Some venues have supported customers with access needs by providing dedicated access lines or providing work-around solutions using email. Hynt cardholders were appreciative of the venues taking further steps to make booking easier for them.

*I would like equal access – to be sent tickets and booking like everyone else. (Hynt cardholder)*

*“Kat Watkins had to try 1,000 times to secure tickets by phone to watch Ed Sheeran in concert.…as she is a wheelchair user, Kat can't get tickets by clicking a website link like most people - watching Ed Sheeran took 1,000 phone calls. Because she needs a personal assistant to accompany her, Kat, like other disabled people, generally has to ring up ticket offices. This means being restricted to office hours only - trickier if you work full-time - and having to get through phone systems.”*

*(*[*https://www.bbc.co.uk/news/uk-wales-64236968*](https://www.bbc.co.uk/news/uk-wales-64236968)*)*

*We can only accommodate six wheelchairs in our theatre. If we had an integrated system this would help us and cardholders to know when these seats have been taken. (Hynt Venue)*

*It’s quite difficult to book. Most venues / people say ring us up but then we get stuck on a switchboard. I can’t get them to answer at [two venues]. (Mother of Hynt cardholder)*

*I’ve never not had a good experience in Wales. In Wales [venues] have started posting the tickets and I don’t have to collect them before the show. That’s a bonus. Standing in queues is hard. (Hynt cardholder)*

In the majority of venues their ticketing systems do not integrate with the Hynt scheme. Some venues have worked with their systems and with their ticketing systems to enable tailored workarounds behind the front facing website to gain as much integration as possible. Some manually tag Hynt cardholders, some systems have got near integration by ensuring that once Hynt cardholders have signed into the venue and are in their system they can then book online, in person and by phone.

Venues clearly stated they wanted full integration for the Hynt scheme with their ticketing systems.

Venues also highlighted the reduction in people taking advantage of the system when integrated ticketing systems are in place. They recognise the increased benefits fully integrated ticketing systems can have for Hynt cardholders and the venues.

Hynt cardholders talked about wanting this variety of booking options.

Venues also want all customers to have options to book. Venues recognised that many customers enjoy the face-to-face booking experience or by phone, and venues like to provide the personal service to customers with access needs when they are booking.

*We would like integration so customers could add their [Hynt] membership number online and this would then trigger the free essential companion ticket. (Hynt Venue)*

*We need to work with ticket providers to get a solution online. (Hynt Venue)*

*If there was all one database and Ticketmaster, See and Orchard can sign up. These bigger ticket agencies and promoters need to be encouraged to support this. (Hynt Venue)*

*Integrated ticketing systems do help to reduce abuse. Working with systems would be helpful. (Hynt Venue)*

*Box office deal with the frustration customers feel because it isn’t integrated, they can’t book through the website, but they have to call or come in. This isn’t inclusion. (Hynt Venue)*

*An access line is not equality. (Andrew Miller - UK Arts and Access Champion)*

## Limited tickets for Hynt cardholders and essential companions

Some venues have limited seats or spaces available for Hynt cardholders, for example, for wheelchair users. Venues aim to keep families and friends together. Some venues make a point of not restricting essential companion tickets on any performance.

*We make sure the families and friends can stay together. But once those tickets are gone, we haven’t got any more. (Hynt Venue)*

*We’re also limited for the amount of wheelchairs – we have transfer seats for people to transfer out of the wheelchairs. We hopefully always accommodate the family. (Hynt Venue)*

*We don’t restrict the essential companion ticket on any performance. (Hynt Venue)*

*I like Hynt as we can book any seats so we can book seats suitable for us. We’re larger. Some schemes they only offer certain seats in London and when we used the access scheme you can only book certain seats with those tickets. In London. We’ve had to be in the middle of the aisle and people complaining. It’s ended up being embarrassing. (Hynt cardholder)*

## Engaging with venues

Venues reported a variety of levels of engagement with the Hynt scheme. Some were fully engaged, aware of the training, symposium, and newsletter. Others had no idea about these additional offers from Hynt and, therefore, questioned the value of the scheme to their organisation. Cardholders recognised there was some lack of communication between venues and the Hynt scheme.

### Venues would like more training

Many venues said they would welcome training for their staff to support the Hynt scheme. Many were not aware of the Hynt newsletter, training opportunities, symposium or other Hynt events.

Venues and Hynt cardholders gave examples of the types of training and guidance they would like staff to have.

* How to administer the Hynt scheme correctly training for Box Office staff
* Changes to GDPR
* Changes to Welsh standards and legislative updates
* Refresher training on inclusion and access
* Peer sharing good practice sessions with other Hynt venues
* Creating good accessibility pages on your website
* Inclusion and access training for all venue staff
* Guidance on meet and greet events
* Welsh language disability / accessibility training for venue staff
* How to work inclusively with theatre companies and touring exhibitions
* How to understand and communicate the value of the Hynt scheme to customers, staff and other partners
* How to appoint an access champion for your venue
* Inclusive language – a guide and training sessions could be created

Venues talked about wanting a hybrid approach to training opportunities, events and the Hynt symposium, with these events and activities taking place both face to face and on line.

*We would like training and an annual newsletter or survey, anything to help me feel engaged in the scheme. It would be great to know things like the number of users per annum. They should let us know what their procedures are.* (Hynt Venue)

*I didn’t know about the symposium.* (Hynt Venue)

*We could do with more face-to-face training for staff.* (Hynt Venue)

*There is no awareness of the newsletter and no awareness of the training. There needs to be more support for venues so we can be consistent and know we’re saying the right things to customers.* (Hynt Venue)

*We don’t get legislative updates, for example, about something as simple as a RADAR (or NKS) key. This is a barrier for us. Nobody should have to ask for a key to the disabled toilets.*  (Hynt Venue)

*Annual training would be good. The beauty of Hynt is it doesn’t matter who is on the desk, but it would be helpful to keep staff updated*. (Hynt Venue)

*Not just front of house staff but the concessions and bar staff need to be versed in how to be sensitive to other people’s needs. People need to attempt to communicate with the Hynt cardholder without being patronising.* (Hynt cardholder)

*Reengaging with the venues could be their biggest piece of work. Member venues are not feeling the benefit and may opt out. Hynt need to sell themselves better.* (Partner organisation or other collaborative partner)

*I want an access champion at each venue. There are apps where people can request assistance. Venues do need to be able to offer all of that. (Andrew Miller - UK Arts and Access Champion)*

### Venues not fully engaged with Hynt and unsure of value of Hynt to venue

Some venues were unclear or negative about the value of Hynt to their venue. There is a perception from some venues that giving away complimentary essential companion tickets can result in a loss of income for the venue, when they also have to pay to be a part of the scheme as a result of receiving Arts Council of Wales (ACW) funding.

Other venues can see the benefit of the scheme both in terms of their increased income and their increased inclusion and equity for customers resulting in an excellent customer experience.

As described on page 21 there is now evidence to demonstrate additional income for venues and local economies as a result of the Hynt scheme.

**For every free ticket venues gave to Hynt cardholders, they made an average of £23.53 in additional revenue.**

**In addition, local economies surrounding Hynt venues benefit to the tune of £3,261,200 a year[[9]](#endnote-10).**

*Why am I paying £2k a year to give away free tickets? We’re not fully engaged in Hynt. (Hynt Venue)*

*I can’t see what I get for my £2k. I don’t get an annual communication. I’m thinking that it is disproportionate to the organisation. I’m hoping to keep ACW on board to get revenue funding. We’re under constant pressure to save. I can’t get my head round the value for money. (Hynt Venue)*

*It’s good for the venue. I don’t mind paying out for it. We should set the sights high. (Hynt Venue)*

*I’m not sure of the value of Hynt to the venue. If those 38 (Hynt cardholders) didn’t come to this event there would be 38 less tickets. You’ve gained 38 tickets, but you’ve lost 38 tickets with the essential companion tickets. We have however sold ice creams and drinks. (Hynt Venue)*

## Further steps to improve inclusive practices at venues

### Improve access for wheelchair users and those with mobility impairments

Wheelchair users reported inequity in access at venues.

There are often limited wheelchair spaces at venues and sometimes all the wheelchair users seats at events are taken. Wheelchair users reported that if you didn’t book early enough you may not get a seat.

Some venues recognised that some wheelchair users are able to transfer from a wheelchair into an auditorium chair and therefore offer this service to free up wheelchair spaces for those who are unable to transfer from their wheelchairs. It is likely this is not standard practice across venues.

Wheelchair users also said it was important for venues to ask about the size of the wheelchair as not all wheelchairs are the same size, some require more space than others.

Access ramps, while providing access for some, can provide challenges for others. For example, one wheelchair user reported being unable to use a ramp at a venue when it was raining. Further support was needed to assist him to access the venue.

The services and support for wheelchair users was felt to be inconsistent across Welsh venues.

*Once I got my Hynt card I started to use a wheelchair a lot more. A venue said, “We only have limited wheelchair space and we only give them to people who need them”. I have MS, therefore sporadically needing wheelchair space. The Hynt scheme did not have my updated needs. (Hynt cardholder)*

*Venues need to think about the amount of wheelchair spaces they can use. If they have limited wheelchair spaces - ask the person if they are able to transfer from a wheelchair to another seat? Some people can’t but some people can. (Hynt cardholder)*

*More education is needed for venues to recognise who is disabled, not everyone who is disabled has a wheelchair. Not all wheelchairs are the same size.* (Partner organisation or other collaborative partner)

*Depends on where you go as to the service. [Venue X] have a habit of messing things up. Sometimes all the wheelchair seats have been taken. (Hynt cardholder)*

### Improvements needed for Deaf communities

Respondents to the survey identified a lack of provision and inequity for Deaf communities at Welsh venues.

People reported very limited events for D/deaf communities, for example, limited events with British Sign Language (BSL), interpreters and captioning.

It was recognised by partner organisations, other collaborators and funders that D/deaf communities need more support.

Venues are struggling to find interpreters and also audio describers for people who are visually impaired. There is currently no formal agency recognised for interpreters or audio describers.

*Live music is still very difficult for me with an implant. It is such a different hearing experience. This magnet is connected to my head, and I have a heightened experience and it is tinny sounding. It’s really important for me to get the right seat. (Hynt cardholder)*

*Accessibility is difficult. From a hearing point of view there was only one evening we could use my card on. Could there be more dates we could use it on? (Hynt cardholder)*

*One profoundly Deaf colleague doesn’t use the Hynt ‘What’s On’ page for BSL events. She uses a list by an independent BSL interpreter. It is important to know who the interpreter is. Some people will favour a specific BSL interpreter. Audio description and captioned gap of events are also on that list. There is loads going on but nobody knows. If they knew all of this was on, they would schedule their diaries.* (Partner organisation or other collaborative partner)

*We get asked 2-3 times a week if we can find interpreters and audio describers for people. Venues and companies come to us for this. We have our own list, but is there a formal way for this to happen? Is this in Hynt’s remit?* (Partner organisation or other collaborative partner)

### Further research is needed into the needs of other disabled communities and people with access requirements

The research could not engage with disabled people across the full spectrum of impairment (both visible and non-visible) within the agreed scope. The examples of various access requirements provided in this report is therefore not exhaustive. More research is required to understand a move towards universal accessibility in more depth.

### Accessible parking and integrated transport systems to venues

Hynt cardholders and non Hynt cardholders shared the challenges they have with getting to venues. Many people relied on public transport and found transport systems and infrastructure hugely challenging particularly at night when most events take place. Many events are programmed to end after the last public transport has left for the evening.

While venues obviously don’t have responsibility for transport to and from their venues, conversations between venues and transport and infrastructure organisations are essential to ensure equity in access to arts and culture in Wales. Access to events should not be only for those who can afford to and are able to drive a car.

Venues can support access to the venue for Hynt cardholders and all customers by providing information about parking and transport to and from the venue.

Hynt cardholders talked about the lack of availability of accessible parking at, or near to venues. *There isn’t always disabled parking. I would phone the Waterfront and I would book our tickets. If we booked in time, we would get disabled parking beneath the building. We would have to cancel the booking if we didn’t get the disabled parking place. I would like disabled parking working formally alongside the Hynt scheme with venues to help access. (Hynt cardholder)*

*Transport is difficult with the timings of the shows – some of them are too late for public transport. (Hynt cardholder)*

*Transport is difficult – public transport and strikes are a challenge and a barrier. (Hynt cardholder)*

*We need help with transport maybe the venues could offer some kind of transport? (Hynt cardholder)*

*It would be great if there was a Gig Buddies type project in Pembrokeshire to help us get to the theatre more. Busses are limited and taxis are expensive. Even those who have support don’t all drive and so we can be limited to what we can do in the evenings. (Hynt cardholder)*

### Signposting and access plans

Hynt cardholders would like to see floor plans and accessibility plans in venues before they attend. They suggested having designated people for access support at venues would be very helpful.

*For venues that are Hynt venues there needs to be a designated access host. If there is a problem that member of staff can help them out. In London if you are a wheelchair user, they say wait for the access host. They check back with you in the interval. That would be amazing.* [*www.officiallondontheatre.com/access*](http://www.officiallondontheatre.com/access) *(Hynt cardholder)*

*We need better information about accessibility alongside floor plans of venues so we can plan visits in advance.* (Partner organisation or other collaborative partner)

### Whole system thinking about inclusivity at venues

It was recognised by one venue that more could be done to ensure excellent inclusive practices and an excellent welcome and experience for all customers at venues across the UK by widening the current thinking about inclusivity to all areas of the venues work and operations. In the same way the Theatre Green Book has been developed to encourage venues to work more sustainably, it could be possible for organisations within the sector, in partnership, to develop a free resource establishing UK wide common standards for inclusion and equity.

## 

# **SUMMARY OF RECOMMENDATIONS**

*Review of Hynt Operations and Governance*

1. Consider re-launching the scheme, with improvements, further developments and appropriate resourcing in place
2. Consider appointing a development committee/group to work through the recommendations of the report, to discuss with ACW the funding implications of the report and consider some easy to implement decisions to improve the scheme in the short term
3. Consider tasking the development committee / group with working further with Richie Turner, author of the Widening Engagement Report, to define the minimum standards for inclusion and discussing the idea for Green Books for inclusion and equity in the sector
4. Explore and implement appropriate, robust governance structures and procedures
5. Consider what more can be done to further support disabled communities and other communities and groups in need
6. Consider convening meetings with partners to understand the needs of all the partners in the scheme, review the partnership agreements and discuss how the governance of the scheme can be improved
7. Consider creating regular, possibly annualised surveys for Hynt cardholders and Hynt venues to improve insights and further develop the scheme

*Monitoring and Evaluation*

1. Collect demographic and baseline data for all cardholders during the application process
2. Develop and implement impact measurement tools to allow live reporting against key impact measures:
   1. D/deaf, disabled and neurodivergent people experience the arts in Wales more fully and more often
   2. Theatres, arts centres and concert venues attract a wider, more diverse audience, and increase income.
3. Implement regular, possibly annualised surveys for Hynt cardholders and Hynt venues to improve insight and understanding

*Review of Hynt Application Process and Systems*

1. Review and update the language used in the scheme to make the language more inclusive and accessible
2. Update and extend the information given about the eligibility criteria and the application process
3. Work with cardholders and other key stakeholders to review the application process from start to finish for people applying online and with a hard copy
4. Consult stakeholders on the use of ‘Let’s Talk’ as an alternative to the word ‘Arbitration’
5. Consider trialling a review point for all Hynt cardholders
6. Consider how long term and short term Hynt cards could work
7. Consider how children’s and young people’s membership could work
8. Consider a phased approach moving towards the majority of Hynt card users having digital cards
9. Consider the equity implications of a digital only card
10. Consider how it may be possible to include Hynt cardholders who cannot use or do not have mobile phones or digital devices
11. Consider how the scheme and digital cards work for both the Hynt card user and the essential companion
12. Consider increased engagement with venues, care homes and other groups to discuss how to best facilitate applications and bookings from care homes and other group bookings
13. Examine and refresh the information on the website about group bookings and care homes
14. Consider a short-term monitoring of abuse of the scheme requesting venues to send in any incidents where people have tried to misuse the scheme
15. Re-examine the eligibility criteria to ensure there are limited opportunities for misuse of the scheme

*Marketing and Promotion*

1. Consider how the scheme can be developed across sectors and create an action plan which includes funding implications
2. Continue to work with the development of the UK wide scheme sharing developments, knowledge and information
3. Utilise networks, partner organisations and other collaborators to raise awareness of Hynt amongst D/deaf, disabled, and neurodivergent people
4. Conduct research and analysis to understand which sections of the website are working
5. Find out what venues, Hynt cardholders, partner organisations and other collaborators want from the website
6. Upgrade the website to make it fit for purpose for cardholders and venues
7. Consider the most effective ways to increase awareness and the profile of the Hynt scheme across Wales
8. Develop and implement a marketing strategy for both cardholders and venues
9. Consider pro-actively marketing the scheme to care homes across Wales

*Venues*

1. The Hynt scheme, venues and partners to work with ticketing system providers, ticket agencies, ticket promoters and STAR (Secure Tickets from Authorised Retailers) run by The Society of Ticket Agents and Retailers to enable all customers to book online regardless of access requirements
2. There is work being done on minimum standards and this will need to be reviewed by Hynt and the venues to understand the minimum standard for booking systems in venues, however it is recommended that the aspiration is for full accessibility in booking for everyone for all Hynt venues
3. Enable Hynt organisations to understand and implement the Seven Principles of Inclusive Recovery, endorsed by Arts Council of Wales in 2020 and its follow-up report when published
4. Discussions with venues are needed to determine the minimum standards in terms of available tickets for Hynt cardholders, including wheelchair users, at venues to ensure inclusion and equity in accessibility
5. Further work needs to be done to communicate the value of the Hynt scheme to venues
6. Some venues may gain benefit from support to understand how to work out the financial value of the Hynt scheme to their venue
7. Increase dialogue and engagement with venues and share learning from this report
8. Create a minimum standard for venues for wheelchair users
9. Create a minimum standard for accessible parking at venues
10. Facilitate discussions with venues, funders, Hynt cardholders, local authorities and transport and infrastructure organisations to understand how improvements can be made to equity and access to venues across Wales
11. Create a Hynt webpage with all the accessibility plans and floor plans for all Hynt venues across Wales
12. Venues could consider communicating public transport information alongside their programming to increase equity
13. Create an access champion in every venue as a minimum standard
14. Consider supporting venues to think about the whole customer experience from the perspective of the Hynt cardholder and inclusive practices through the whole organisation and their systems and processes
15. Further research is needed to understand the access needs of D/deaf communities in Welsh venues
16. Further research is needed to understand access for all in more depth

*Recommendations for ACW*

1. ACW to reconsider the funding strategy for the Hynt scheme in terms of length and amount of funding to ensure a sustainable, effective, efficient, integrated and widespread scheme. Funding terms should be 3-5 years
2. ACW and funders to consider what else they can do to support the Hynt scheme, particularly through their data collection and monitoring, application processes and support for EDI training
3. Consider commissioning further work to understand partnership or commercial opportunities for the scheme
4. ACW to consider how they can support more joined up work, for example, between the arts and health coordinators and the Hynt scheme
5. Recognise that implementing the recommendations will require significant additional resource and that not all costs are currently covered by ACW funding

## 

# **CASE STUDIES**

## A cardholder’s perspective: Peter’s experience

As a great lover of the arts, I use the Hynt scheme to attend as many different shows or gigs as I can. I have Multiple Sclerosis (MS), which is a progressive condition and symptoms can change on a daily basis. I have been going to events all over the UK for several years, both before and after my diagnosis. Therefore, I have the unique perspective of attending events as both an able-bodied person and as someone with a disability which has continually changing needs and requirements in terms of support. Due to a particularly bad period during my condition, I was registered as “severely sight impaired (blind)” about a decade ago in my early 30’s. I am also a wheelchair user.

The ease of joining and using the scheme has helped me to maintain my independence in attending events while also being able to have someone accompany me for assistance. I am quite proud of the fact that I don’t require regular carers all the time so I’m able to do the things I love with my friends and family. However, I am aware of some friends within the disabled community for whom attending the theatre requires assistance of carers, whose time they need to pay for. The Hynt scheme ensures they do not also have to spend some of their often-limited finances on tickets for these carers in addition to their own.

Some venues have a very limited number of wheelchair spaces. Some wheelchair users could transfer to an appropriate house seat after advice from the box office, freeing up a wheelchair space for a patron like me who is unable to transfer. Some venues now give me the ability to book online which is an excellent facility and enables me to feel like most other patrons. However, these systems let patrons book wheelchair spaces regardless of whether they are able to transfer or not. It’s hugely frustrating to arrive at my seat and see people asking for regular seats to be put in the wheelchair space because they don’t have a wheelchair with them. How I wish I was able to leave mine at home sometimes! It just isn’t possible.

The Hynt scheme has given me back some independence and dignity to a health condition which sadly robs you of both. It can be frustrating dealing with different venues who treat the Hynt scheme differently. I think improvements could be made by venues possibly working together to ensure consistency and to be appropriate in its delivery to all patrons rather than just those with complex or additional needs.

For example, MS is a disability where you don’t necessarily know how you’ll be feeling that day until you wake up. I have had days where I have not been able to move at all. If I had been due to attend an event, then I always try and let the venue know as soon as I can. Obviously, my main concern should be my health but there can sometimes be additional anxiety or worry caused by venues who simply state that they “don’t do” refunds. It’s not that I have simply chosen not to attend the event; I physically cannot manage it and doing so may place me at further risk. The same goes for if the person who is due to attend with me lets me down at the last minute. It’s not that I don’t want to attend but the essential support I need to do so is not available to me. I end up losing large sums of money merely because I cannot attend the event alone. Maybe it would be nice if venues were able to acknowledge this situation and were at least able to offer a credit note.

When making bookings for those with disabilities I definitely think that some flexibility and compassion needs to be given sometimes to customers or patrons with these circumstances as the difficulties we face in attending events are not always of our own making. Sometimes it should perhaps be that we prioritise “humanity” over “policy”.

*\*The contributor’s name has been changed to ensure anonymity*

## A venue’s Perspective - Theatr Clwyd’s experience

At Theatr Clwyd we aim to be fully accessible and as inclusive as possible. We aim to enable our customers to have smooth and happy visits as the norm. As a team we recognise the importance in being knowledgeable, removing barriers and creating an environment that truly welcomes all audience members. We have used the Hynt scheme since its creation in 2014 and within that time it has worked well. We have only ever had one complaint about the scheme!

We regularly assess the journey from transport to theatre building and from there, the journey to the auditorium and facilities to ensure that we offer a stress-free experience, one that maintains dignity, trust, and encourages a repeat visit. We have made improvements to the seating plans to make it easier for all customers to choose the best seat. We have added information to the access performances indicating the position of a BSL interpreter or Caption Box as well as adding information labels to level access seats and the best seats to view BSL or captions. All Front of House (FOH) team members have completed online Disability Awareness training, with further in-person training to be completed in early May.

As a result of the pandemic, when we started to see a drop in numbers with access requirements, we started to generate reports through Spektrix before performances so that Duty Managers are aware of any audience members with access needs. While our ticketing system, Spektrix, has not fully integrated the Hynt scheme (yet!) we have managed to create some workarounds though tagging Hynt cardholders accounts which has enabled online bookings for Hynt cardholders:

* Customers can tell us their access requirements by tagging their own account online and also during the online booking process – this enables us to provide a report for FOH for ahead of each performance, so they are aware of any access needs.
* Any accounts tagged as Hynt will automatically be given one free companion ticket
* Accounts tagged as requiring a wheelchair space will be able to see and book the wheelchair accessible spaces and also the associated companion seats which are locked to prevent accidental booking by non-access customers

We have seen a **4% increase in online bookings for Hynt cardholders** since we made these changes. Now **76%** of Hynt cardholders book via Box Office and **24%** book online.

**Our income has increased** as a result of the Hynt scheme. If we exclude the Hynt Cardholder themselves and their free companion, we’ve seen an **additional 1718 tickets** purchased for family and friends who may not have attended if we were not offering Hynt. This is significant additional income for us.

We would be keen to see further developments to the scheme to ensure full accessibility. We need the scheme to be fully integrated within our ticketing system. Spektrix are good for workarounds, but full integration is the key. A group membership for organisations such as care homes or support groups so they can bring a group without the need for individual cards would also really help.

We believe that Hynt has been great for us and our customers, however, more needs to be done. Currently it only brushes the surface of inclusion and doesn’t reach the whole organisation. The sector needs to be more joined up in terms of our conversations, for example, about programming and inclusion, staffing and inclusion, our whole organisation and inclusion. It would be useful to have common standards for inclusion as we have for our sustainable practices in the three Theatre Green Books creating a common standard for making theatre sustainably.

# **CONCLUSIONS**

The Hynt scheme makes a significant difference to thousands of people’s lives in Wales. Hynt members and stakeholders value the scheme highly, recognising the improved quality of life, the affordability of access to the arts and the increased equity and inclusion the scheme provides.

The scheme clearly benefits venues. They talked about the positive customer experience, staff satisfaction and increased inclusivity generated as a result of the scheme. The financial benefit for venues is significant. For every complimentary ticket venues gave to Hynt cardholders, they made an average of £23.53 in additional revenue. Local economies surrounding Hynt venues also benefit to the tune of £3,261,200 a year. Having demonstrated that for every £1 spent on Hynt, £6.05 of social value is created, this research clearly shows the scheme is worthy of investment and that it makes financial sense to do so.

The scheme provides essential leadership for inclusion across UK society at a critical time when people are experiencing further reductions to their quality of life due to reduced incomes and increased costs. This leadership needs to be refreshed and further developed to set the standards needed to showcase how inclusive practices and equality can be achieved for all.

The Hynt scheme is doing surprisingly well on the very limited resource and short-term funding cycle within which it currently works. Conversations with stakeholders have revealed a multitude of potential changes and developments to improve the scheme. It needs significant further investment to ensure the refresh of the scheme and the development of the scheme to achieve its full potential.

The Hynt scheme has the possibility of becoming a much more widely known and accepted brand for inclusion and accessibility in many areas of public life. It could be the platform for inclusion and access: providing training, information, support and thought leadership in many sectors and across whole organisations, not limited to discreet organisational operations such as box office activities.

Funders need to prioritise and resource equity, diversity and inclusion if they want to demonstrate their commitment to equity, diversity and inclusion.

# **APPENDICES**

### **APPENDIX 1. Glossary – Words and Definitions**

We recognise the importance of using the correct words and providing definitions. We also recognise that terminology and definitions can change over time, and that people and communities may use a variety of words and definitions when talking about their, and others lived experience.

This report has been produced using the [Social Model of Disability](https://www.scope.org.uk/about-us/social-model-of-disability/). The definition of this below is taken from Scope, a disability equality charity in England and Wales.

*The model says that people are disabled by barriers in society, not by their impairment or difference. Barriers can be physical, like buildings not having accessible toilets. Or they can be caused by people's attitudes to difference, like assuming disabled people can't do certain things.*

*The social model helps us recognise barriers that make life harder for disabled people. Removing these barriers creates equality and offers disabled people more independence, choice and control.*

*We recognise that not everyone uses the social model. How anyone chooses to talk about their impairment is up to them.*

Within this report we have endeavoured to use the words and definitions used by the people with whom we have engaged. We have aimed to use inclusive language and avoid ‘othering’ people. We place high value on hearing and sharing the words used by the people with whom we have engaged to ensure we understand people’s lived experience directly from their perspective.

Below we have summarised some of the words and definitions we have used within the report and that are used currently within the Hynt scheme.

**Hynt -** is the national access scheme for theatres and arts centres in Wales. It is an Arts Council of Wales initiative managed by Creu Cymru in partnership with Diverse Cymru. The word Hynt is from the Welsh language, meaning a progress or journey.

**Disability** - Hynt uses the Social Model of Disability, which acknowledges that a person is disabled by societal barriers including physical, attitudinal, and environmental barriers. In the Equality Act disability means a physical or a mental condition, which has a substantial and long-term negative impact on your ability to do normal day-to-day activities. The definition of disability was first defined under the DDA in 1995 and has not changed under the Equality Act 2010. The definition closely follows the Medical Model definition of disability, although recent changes mean that it will embrace the social model principles in the future.

**Impairment** - A disabled person is a person with an impairment who experiences disability. Disability is the result of negative interactions that take place between a person with an impairment and her or his social environment. Impairment is thus part of a negative interaction, but it is not the cause of, nor does it justify, disability. (University of Leeds)

**Neurodivergent** – This is a term that means someone’s brain processes, learns and behaves differently from what is considered “typical” or “neurotypical”. It can include conditions such as autism spectrum disorder but not all neurodivergent people have a diagnosis or disability. As the Social Model of Disability tells us, people aren’t necessarily disabled by their health conditions, but by society’s failure to adequately accommodate their needs, if someone is neurodivergent we apply this concept to our brains. (The Brain Charity)

**Deaf** – Deaf with a capital “D” usually refers to the Deaf community, a cultural and linguistic minority. Using deaf with a lowercase ‘d’ usually refers to the full, broad range of people with various levels of deafness. Deaf with a capital ‘D’ usually refers to BSL users who identify as part of the community. (From the Developing D/deaf, deafened and hard of hearing audiences in Wales toolkit produced for the Arts Council of Wales by Jonny Cotsen, Rachel Kinchin and Disability Arts Cymru.) [Developing audiences toolkit Aug 2019.indd (arts.wales)](https://arts.wales/sites/default/files/2019-10/Developing%20Audiences%20toolkit.pdf)

**Intersectionality** – this is a term coined by an American academic, Kimberle Crenshaw, in the late 1980s which describes how race, class, gender and other personal characteristics “intersect” together to impact a person. Disabled people have a range of different cultures, sexualities, and so on. Understanding and considering intersectionality is important to removing barriers.

**Early Career Creatives (ECC’s)** – People who are at the beginning or the early stage of their careers in the creative industries. This could include younger people just starting their careers in the arts, or older people who have changed careers. Creatives can include a wide range of roles including backstage jobs such as costume design. ECC is a term used as part of Breaking the Box, a pan-Wales partnership between Taking Flight Theatr, Hynt, Disability Arts Cymru, Carmarthenshire Theatres, Pontio, and RCT Theatres, funded by Arts Council of Wales, Connect and Flourish.

**Essential Companion -** A person who provides support and removes barriers for a disabled person, or someone who is Deaf or neurodivergent. An essential companion could be a family member or friend, a carer or Personal Assistant.

**Inclusivity** - The act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people. Inclusivity can only happen when we are aware of unconscious bias.

<https://www.diversitybestpractices.com/sites/diversitybestpractices.com/files/attachments/2020/10/dei_glossary_of_inclusive_terms_updated_for_2020_1.pdf>

**Diversity** - Psychological, physical, and social differences that occur among any and all individuals; including but not limited to race, ethnicity, nationality, religion, socioeconomic status, education, marital status, language, age, gender, sexual orientation, mental or physical ability, and learning styles. A diverse group, community, or organization is one in which a variety of social and cultural characteristics exist. <https://www.diversitybestpractices.com/sites/diversitybestpractices.com/files/attachments/2020/10/dei_glossary_of_inclusive_terms_updated_for_2020_1.pdf>

**EDI or DEI** - is an acronym that stands for Equity, Diversity and Inclusion or sometimes written as DEI - Diversity, Equity and Inclusion. EDI ensures fair treatment and opportunity for all. It aims to eradicate prejudice and discrimination on the basis of an individual or group of individual’s protected characteristics. (The University of Edinburgh)

Protected characteristics, under The Equality Act 2010:

* Age
* Disability
* Gender reassignment
* Marriage and civil partnership
* Pregnancy and maternity
* Race
* Religion or belief
* Sex
* Sexual orientation

### **APPENDIX 2 - Research Methodology**

This study employed qualitative and quantitative methods to demonstrate the impact of the Hynt scheme. Methods included:

1. **Survey Monkey questionnaires distributed to all Hynt cardholders and Hynt venues**
2. **One-to-one interviews with Hynt cardholders and essential companions**

The data generated through the interviews identified common themes and insights arising from participants’ perceptions of the scheme. Interviews were conducted virtually or on the phone with participants using the ORID[[10]](#footnote-2) method. The data (or text) from notes and interviews was analysed using approaches in grounded theory. Thematic results emerged from the data and these results have been used to inform the basis of this report.

1. **Focus groups** – three focus groups were facilitated by: Disability Arts Cymru, Hijinx and Pembrokeshire People First. The data generated through the focus groups was analysed as in point 2 above.
2. **Discussions and focus groups with Hynt venue staff:** Pontio, Swansea Grand Theatre, Swansea Arena, The Welfare Ystradgynlais, Aberystwyth Arts Centre, St David’s Hall, New Theatre - Cardiff, Theatr Clwyd, Taliesin Arts Centre, Pontadawe Arts Centre, Wales Millennium Centre, Neuadd Dwyfor. The data generated through the discussions and focus groups was analysed as in point 2 above.
3. **Discussions with the three partner organisations, other collaborators and stakeholders:** Creu Cymru,The Card Network, Diverse Cymru, Disability Arts Cymru Hijinx, Taking Flight, ACW, Andrew Miller (UK Arts Access Champion), Richie Turner. The data generated through the discussions and focus groups was analysed as in point 2 above.
4. **Social Return on Investment analysis** (detailed in section 8.1 page 21)

Survey questions and questions for focus groups and individual interviews are available on request.

### **APPENDIX 3 - SROI – Financial Proxies**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Year of proxy  Original value of  Value of proxy in  Stakeholders  Outcomes  Financial Proxy  Source of Proxy  Year of Proxy  Original Value  Value of Proxy | | | | | | | | |
|  | Hynt Card Holders  - people from the Deaf and disabled community who find  barriers to accessing the arts in  Wales | Experience of the arts | (Average UK theatre ticket) x (Average number of visits for Hynt card holders per year) | https://www.statista.com/statistics/515688/theater-ticket-prices-in-the-uk-unitedkingdom/ | 2018 | £ 165.72 | £ 182.96 |  |
| Quality of arts experience | (Additional premium paid for top West End seats) x (Average number of visits for Hynt card holders per year) | https://www.bbc.co.uk/news/entertainment-arts-61922397 | 2022 | £ 111.00 | £ 113.22 |
| Improved social life | Average monthly spend on socialising in Wales | https://www.aquacard.co.uk/building-credit/the-social-  tax#:~:text=On%20average%2C%20Greater%20London%20residents,going%20out %20with%20their%20partner. | 2022 | £ 247.73 | £ 252.68 |
| Improved quality of life | Average UK adult monthly spend on leisure | https://www.statista.com/statistics/285675/recreation-and-culture-weekly-ukhousehold-expenditure-by-age/ | 2022 | £ 229.23 | £ 233.82 |
| Self-confidence | Cost of counselling to treat depression (10 sessions) | ESCAPE-SROI-Assured-Report | 2011 | £ 300.00 | £ 380.47 |
| Reduced feelings of discrimination | Average payout in discrimination tribunal | https://workingfamilies.org.uk/articles/calculating-damages-and-  compensation/#:~:text=To%20give%20you%20a%20sense,the%20median%20was %20%C2%A36%2C646. | 2020 | £ 17,400.00 | £ 18,465.02 |
|  | Essential Companions  - companions accompanying cardholders to provide support and enable access | Experience of the arts | (Average UK theatre ticket) x (Average number of visits for Hynt card holders per year) | https://www.statista.com/statistics/515688/theater-ticket-prices-in-the-uk-unitedkingdom/ | 2018 | £ 165.72 | £ 182.96 |  |
| Improved social life | Value game result | https://mantellgwynedd.com/downloads/ffrindia\_sroi\_report\_english.pdf | 2016 | £ 5,084.00 | £ 5,839.92 |
|  | Venues  - Theatres, art centres and concert venues which are members of the Hynt scheme | More diverse audience | Average cost of a diversity and inclusion officer | https://uk.talent.com/salary?job=equality+diversity+officer#:~:text=How%20much %20does%20a%20Equality%20diversity%20officer%20make%20in%20United%20Ki ngdom%3F&text=The%20average%20equality%20diversity%20officer%20salary%2 0in%20the%20United%20Kingdom,to%20%C2%A341%2C122%20per%20year. | 2023 | £ 33,540.00 | £ 33,540.00 |  |
| New Customers | Average paid customer acquisition cost in entertainment | https://firstpagesage.com/seo-blog/average-cac-by-industry-b2c-edition/ | 2022 | £ 84.80 | £ 86.50 |
| Ticket Sales | Average UK theatre ticket | https://www.statista.com/statistics/515688/theater-ticket-prices-in-the-uk-unitedkingdom/ | 2018 | £ 27.10 | £ 29.92 |
| Ticket Sales & other spend | Average spend on tickets and drinks | https://www.thestage.co.uk/news/audiences-pay-average-of-71-per-person-ontheatre-trip---survey | 2014 | £ 71.64 | £ 85.62 |
| Improved customer service | Average customer services salary | https://www.reed.co.uk/average-salary/average-customer-service-salary | 2023 | £ 27,125.00 | £ 27,125.00 |
|  | Economy  - local businesses and jobs | Increase in local spend | ACE multiplier | https://www.artscouncil.org.uk/sites/default/files/download-  file/Economic%20impact%20of%20arts%20and%20culture%20on%20the%20natio nal%20economy%20FINAL\_0\_0.PDF | 2023 | £ 1.24 | £ 1.24 |  |
|  | | | | | | | |

### **APPENDIX 4 - the Seven Principles of Inclusive Recovery**

1. *All organisational activities must comply with the requirements of The Equality Act (2010) and make reasonable adjustments to operating practice that ensure disabled people are not unlawfully discriminated against.*
2. *All actions relating to disabled people should be undertaken in accordance with the Social Model of Disability and aim to combat and eliminate ableism.*
3. *Co-production with disabled people: disabled people should be consulted when organisations develop bespoke operating or re-opening plans and undertake Equality Impact Assessments before making decisions.*
4. *Organisations need to provide clear, accurate and comprehensive information about Covid-19 measures to enable disabled artists, practitioners, employees, visitors, audiences and participants to assess their own levels of risk and be prepared to adapt to specific enquiries or requests.*
5. *The customer journey for disabled audiences and visitors should be thoroughly mapped, ensuring it is equality impact assessed, clearly communicated in multiple formats to the public, and prioritises free companion tickets to maintain essential access.*
6. *Disabled artists are an important cultural asset in the UK and their engagement in all new creative projects should be prioritised.*
7. *Organisations should ensure they celebrate diversity, embed anti-ableist principles to support and protect disabled people, and should demonstrate due care for the disabled workforce when making decisions about redundancy, restructuring and new ways of working.*

*In addition, The Seven Inclusive Principles states cultural organisations are encouraged to reconsider existing practice in a range of operations including (but not limited to):*

*● New accessible options for booking tickets*

*● Provision of free access companion tickets*

*● Content descriptions and warnings*

*● Upgrade existing access guides*

*● Ensure staff are empowered by up-to-date knowledge to support disabled customers*

*● Provision of nearby blue badge car parking or drop-off arrangements*

*● Priority for disabled customers if queue management is in operation, ensure there is a clear policy on who should queue and consider resting points*

*● Whilst social distancing remains in place, provision of accessible seating with suitable positioning and lighting, use of clearly laid out one-way systems and suitably sized gaps for wheelchair users*

*● Provision and cleaning of accessible toilets (ensuring these are prioritised for disabled customers)*

*● Provision of 1-2-1 customer support and how this is managed with the requirements of social distancing*

*● Accessible evacuation procedures*

### **APPENDIX 5 - References**

1. https://statswales.gov.wales/Catalogue/Equality-and-Diversity/Disability/disabilitystatus-by-region [↑](#endnote-ref-2)
2. <https://www.gov.wales/sites/default/files/statistics-and-research/2019-02/national-survey-wales-arts-heritage-libraries-and-museums-2016-17.pdf> [↑](#endnote-ref-3)
3. Smith (2008) https://files.eric.ed.gov/fulltext/ED501717.pdf [↑](#endnote-ref-4)
4. <https://www.carersuk.org/news/10-facts-about-loneliness-and-caring-in-the-uk-for-loneliness-awareness-week/> [↑](#endnote-ref-5)
5. <https://news.sky.com/story/more-than-a-million-unpaid-carers-in-uk-living-below-the-poverty-line-research-finds-12499079> [↑](#endnote-ref-6)
6. <https://www.artscouncil.org.uk/sites/default/files/download-file/Economic%20impact%20of%20arts%20and%20culture%20on%20the%20national%20economy%20FINAL_0_0.PDF>

   https://theatregreenbook.com [↑](#endnote-ref-7)
7. <https://arts.wales/sites/default/files/2021-08/Widening%20%20Engagement%20Report%20-%20Richie%20Turner%20Associates.pdf> [↑](#endnote-ref-8)
8. <https://theatregreenbook.com> [↑](#endnote-ref-9)
9. <https://www.artscouncil.org.uk/sites/default/files/download-file/Economic%20impact%20of%20arts%20and%20culture%20on%20the%20national%20economy%20FINAL_0_0.PDF> [↑](#endnote-ref-10)
10. The ORID method is a focus group process that facilitates a structured discussion that can be used for one-to-one conversations and with small groups (up to 12 people). ORID stands for: Observation, Reflection, Insight & Decision [↑](#footnote-ref-2)