



IMPACT REPORT

*Black African and Caribbean
Ambassador Programme*

WOLVERHAMPTON
GRAND
THEATRE



“
‘This work is not just important, it’s essential.’
”

Tonia Daley-Campbell

WELCOME

Tonia Daley-Campbell

For generations, the magic of the theatre, its stories, its spotlight, its sense of wonder, has captivated audiences across the world. But for many in the Black African and Caribbean communities, that magic often felt just out of reach. Not because of a lack of interest, talent, or culture, but because of a lack of invitation. A lack of reflection. A lack of representation.

Historically, mainstream arts and cultural institutions, including theatres, have not always felt like welcoming spaces for people from marginalised communities. Whether through programming that didn’t reflect diverse lived experiences, marketing that didn’t reach into the right communities, or pricing structures that excluded rather than invited. The message, whether intentional or not, was clear: “This space is not for you.”

That is why this work is not just important. It is essential.

As an Audience Development Consultant at Wolverhampton Grand Theatre, I’ve had the privilege of leading the Black African and Caribbean Ambassador Programme. This is a programme rooted in the belief that theatre should be a place where everyone sees themselves reflected, heard, celebrated, and welcomed. Not just occasionally. Consistently.

This report is not just about statistics or ticket sales. It’s about people. It’s about shifting the narrative. It’s about creating real, lasting change in how we engage with our communities and how they engage with us. It’s about ensuring that the next generation grows up knowing that Wolverhampton Grand Theatre is their space too: a place for their stories to be told, their laughter to be heard, their hearts to be felt and their cultures to be celebrated.

Through this programme, we’ve not only brought more diverse audiences through the doors; we’ve started rewriting the script of what British theatre can be; inclusive, vibrant, and reflective of the world outside its walls.

This report celebrates that progress, reflects on what we’ve learned, and outlines where we go next. I hope it inspires further action and reminds us all that inclusion is not a box to tick, but a commitment to live by.

Tonia Daley-Campbell

Audience Development Consultant
Wolverhampton Grand Theatre



INTRODUCTION

Reclaiming Space, Reimagining Theatre

Introduction from Pamilerin Beckley, Ambassador, Lead Author, BAC Ambassador Programme Impact Report.

Theatre has long been a mirror to society; a place where we reflect on who we are, where we’ve come from, and where we’re going. But for that mirror to show the full picture, every story must be visible. Every voice must be heard.

The Black African and Caribbean (BAC) Ambassador Programme at Wolverhampton Grand Theatre, also commonly referred to as the Grand, was born from that very principle; to amplify the voices that have historically been left out of the British theatrical narrative. It recognises that real change doesn’t happen by accident; it happens through intentional action, grassroots connection, and courageous collaboration.

Launched in 2021, this initiative was designed not just as a diversity add-on, but as a transformative framework for audience development. Its purpose? To strengthen and deepen engagement with African-Caribbean communities across Wolverhampton and the wider region recognising that these communities are rich in cultural history, talent, and perspective, yet underrepresented in both audiences and programming.

At its core, the BAC Ambassador Programme is about

relationship-building. It places trusted, passionate individuals from the community — our Ambassadors — at the heart of the Grand’s outreach strategy. These Ambassadors don’t just promote shows; they act as cultural connectors, bridging the gap between the theatre and people who may never have stepped through its doors before. They listen, they advocate, and they inspire.

This report draws on a variety of sources to paint a clear picture of our progress: box office data, community feedback, and digital engagement metrics. But beyond the numbers, it’s the lived experiences; the young child seeing themselves on stage for the first time, the elders reconnecting with stories and songs that feel like home at bespoke Memory Cafés. That is what truly measures our impact.

Because this isn’t just about increasing attendance. It’s about reclaiming space. It’s about reimagining what theatre can be, a space that doesn’t just include diverse communities, but is enriched by them. This is the foundation on which long-term change is being built: not just increased footfall, but increased trust.

Shem Hamilton as Leon in *SUCKER PUNCH*, 2024.
Photo by Manuel Harlan.

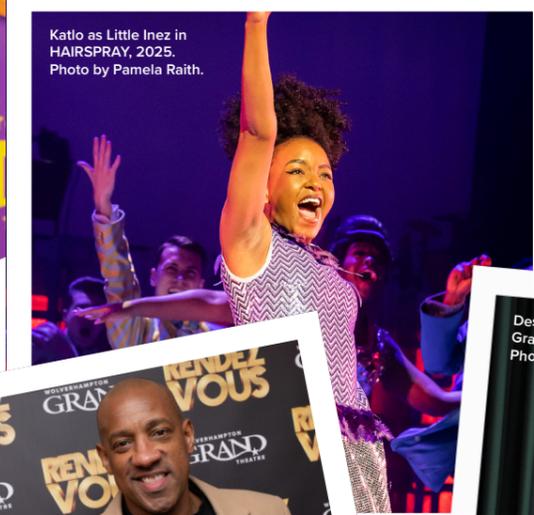
SOWETO GOSPEL CHOIR, 2022.
Photo by Jonathan Hipkiss.



Jarnéia Richard-Noel as the Fairy Angelica at the *BEAUTY AND THE BEAST* pantomime launch, 2024.
Photo by Joe Williams.



Monique Touko, Director of *MARIE & ROSETTA*, 2025. Photo by Marc Brenner.



Katlo as Little Inez in *HAIRSPRAY*, 2025.
Photo by Pamela Raith.



Dion Dublin attends *RENDEZVOUS*, 2025.
Photo by Jonathan Hipkiss.



Des Coleman will play the Grand in November 2025.
Photo by Alex Styles.

'This is not a matter of ticking boxes. This is about structural change.'

MISSION IN MOTION

Purpose, Practice and People



Jordi Carter, Associate Director of *MARIE & ROSETTA* in rehearsals, 2025.
Photo by Marc Brenner.

The initiative was launched with three clear objectives:

- To increase African-Caribbean representation and engagement in theatre audiences at Wolverhampton Grand Theatre.
- To foster meaningful community partnerships with local organisations, businesses, artists, and influencers rooted in Afro-Caribbean heritage.
- To enhance the cultural relevance of Wolverhampton Grand's programming, ensuring that the stories told on our stage reflect the rich diversity of our city and its communities.

This is not just a matter of ticking boxes. It is about structural change. For too long, theatres across the UK have relied on traditional outreach and marketing methods that simply do not reach communities who have long been marginalised from mainstream arts. The BAC Ambassador Programme seeks to change that, one relationship, one show, and one audience at a time.

Understanding the true effect of this work needs to be more than anecdotal, it is why we have requested a combination of qualitative and quantitative means to assess progress. These include:

- Ticket sales and attendance records
- Audience demographic surveys
- Social media and digital engagement analytics
- Feedback from community events, ambassador sessions, and post-show conversations

While comprehensive demographic tracking is still in development, early results are promising, with notable increases in first-time Black audience members and growing interest in culturally relevant programming.

One of the standout successes of this initiative has been the Grand's shift in how it approaches marketing and outreach. Instead of relying solely on traditional advertising, the BAC Ambassadors have helped the theatre tap into authentic community networks, connecting with churches, barbershops

and hairdressers, local businesses, WhatsApp groups, cultural festivals, and Afro-Caribbean media outlets.

WE'VE SEEN:

- Greater engagement on social media, with shows like **RUSH** and **JAMAICA LOVE** sparking lively online conversation and increased shares within Afro-Caribbean communities.
- Deeper partnerships with community organisations, leading to co-hosted events, increased school participation, and more inclusive education programmes.
- Powerful feedback from audiences, many of whom expressed feeling seen, welcomed, and represented in the Grand for the first time.

Beverley Knight as Sister Rosetta Tharpe in *MARIE & ROSETTA*, 2025. Photo by Marc Brenner



Janice Williamson in *RUSH - A JOYOUS JAMAICAN JOURNEY*, 2021 & 2023. Photo by E J Photography.



PROGRAMMING HIGHLIGHTS

Culture on Stage, Community in the Seats

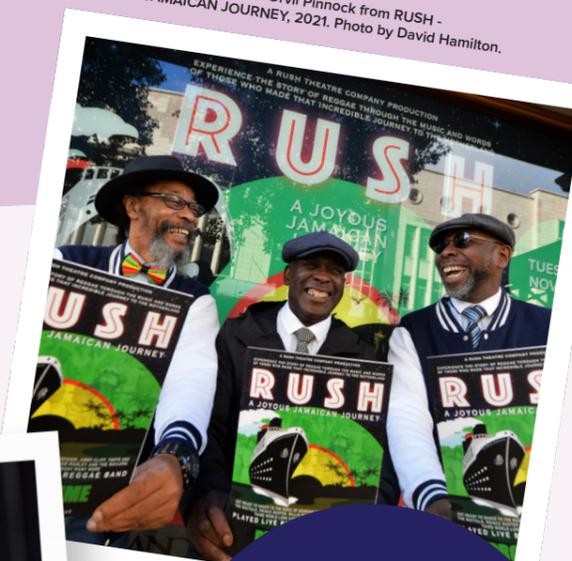
From narrated concerts that honour musical legacies, to drama productions that explore identity, power, and resilience, each show programmed since the inception of the Black African and Caribbean (BAC) Ambassador Programme has helped shape a broader vision for what inclusive programming can look and feel like.

- **Rush – A Joyous Jamaican Journey (2021)**
A narrated musical concert celebrating the Windrush generation.
- **The King Of Reggae – The Man, The Music (2022)**
A tribute to Bob Marley’s life, legacy, and music.
- **Rush – A Joyous Jamaican Conversation (2022)**
A self-produced community film celebrating local Windrush stories.
- **Black Is The Color of My Voice (2022)**
A powerful one-woman drama inspired by the life of Nina Simone.
- **Soweto Gospel Choir (2022)**
An uplifting concert featuring award-winning South African gospel performers.
- **She’s Royal (2022)**
A historical drama unveiling the untold lives of Black and South Asian women in Queen Victoria’s court.
- **Sucker Punch (2023)**
A bold drama about identity, boxing, and belonging.
- **Rendezvous (2024 & 2025)**
A feel-good musical night celebrating Caribbean music and community, featuring a live band.
- **Jamaica Love (2025)**
A narrated concert marking the 77th anniversary of Windrush, rich in nostalgia, music, and pride.
- **Marie & Rosetta (2025)**
A stirring musical honouring gospel legend Sister Rosetta Tharpe, starring Wolverhampton’s own Beverley Knight.

Nathan Powell, director of *SUCKER PUNCH*, 2024. Photo by Jonathan Hipkiss.



Ken Mclean, Owen Miller and Orvil Pinnock from *RUSH - A JOYOUS JAMAICAN JOURNEY*, 2021. Photo by David Hamilton.



Sofie Anne and Beverley Knight on stage during the finale of *RENDEZVOUS*, 2024. Photo by Mark Radford.



- *Rush – A Joyous Jamaican Journey* set a high bar for what the programme could achieve. **94.8%** ticket sales, with **214** first-time bookers. **235** attendees opted into future communications — a strong indicator of sustained interest.
- *Rush – A Joyous Jamaican Journey* extended far beyond the stage. From the music to the bar offerings — including **77** bottles of Dragon Stout and **110** servings of Wray & Nephews rum punch — to the **400** Jamaican patties sold by The Original Patty Company (excluding complimentary ones at the after-show party), every element of the night reflected Caribbean culture in full.
- *King of Reggae (2022)* followed with **90.2%** ticket sales, showing sustained enthusiasm for musical narratives grounded in Caribbean heritage.
- Across all BAC-aligned programming, a consistent and extraordinary pattern has emerged; **30–60%** of attendees were first-time visitors, far exceeding sector averages.

These shows haven’t just brought people to the theatre. They have reshaped the theatre’s identity in the eyes of the community. For many attendees, this was their first-ever theatre experience. They left not only entertained, but informed, uplifted, and connected.

As programming continues to evolve, one truth remains clear: when the stories on stage reflect the people in the city, the Grand becomes more than a theatre, it becomes a home for everyone.

“We saw audiences dancing, crying, and leaving with flyers for other shows — not just the one they came to see. That’s how we know we’re building something lasting.”

- **Vicky Price** -
Associate Director, Audiences and Communication



JAMAICA LOVE

A One-Night Celebration of Culture and Community

When **JAMAICA LOVE** came to Wolverhampton Grand Theatre for a one-night-only performance, it did far more than fill seats. It set a new benchmark for what culturally relevant programming, backed by community engagement, can achieve. The production was a vibrant celebration of the 77th anniversary of the Windrush arrival, blending musical nostalgia with powerful storytelling that honoured the Caribbean diaspora's enduring contributions to British life.

But this wasn't just a night of theatre, it was a cultural event. From the live music (ska, rocksteady, reggae) performed by legends like John McLean and Celia Wickham-Anderson, to the warm resonance of the Zaine Band's rhythms, **JAMAICA LOVE** offered an experience as joyful as it was meaningful. Audience members danced in their seats, laughed, reflected, and left feeling seen. The atmosphere was electric and undeniably Black British.

While the show itself was extraordinary, its success at the Grand was deeply rooted in community-led strategy and ambassador collaboration:



“
‘This production shows what’s possible’
Pamilerin Beckley
”

- **Direct Marketing by Local Voice:** Audience Development Consultant Tonia Daley-Campbell engaged comedian and community icon John Simmit to promote the show directly to local Afro-Caribbean audiences — a strategy that proved incredibly effective.
- **Influencer Endorsement:** International reggae artist Macka B recorded a video endorsement — after which the show saw a marked surge in ticket sales.
- **Exceeded Sales Expectations:** The original goal was to sell out the Stalls — instead, ticket sales extended into the Grand Circle, showing a strong demand for culturally specific content.
- **Tight Turnaround, Big Results:** The entire campaign — from booking to box office — happened in just nine weeks.
- **Audience Demographics:** Informal observations suggest that 95% of the audience was from global majority backgrounds — a remarkable and unprecedented statistic for the venue.
- 46% of the audience to **JAMAICA LOVE** were first time attendees to the Grand.

One of the key wins for the night was the last-minute inclusion of a powerful sound system in the foyer. Not only did this elevate the experience, it added to the night's immersive energy, turning the theatre into a cultural hub, and not just a performance venue.

Jamaica Love was more than a successful show. It was a proof of concept. A demonstration of the power of trusted voices, community-first strategies, and responsive theatre-making. It was also a sign that the Grand is stepping into a new era, one where African and Caribbean heritage doesn't appear as a seasonal feature, but as a consistent part of its cultural programming.

We've long known that we cannot reach our audiences through traditional means that theatres tend to use and Jamaica Love is a clear example of that truth.

This production shows what's possible when culturally relevant shows are paired with authentic community outreach, and it illustrates just how essential the Ambassador Scheme is to unlocking those audiences.



MEMORY CAFÉ

Memory Café attendees, photo by Jonathan Hipkiss.

Dementia has become one of the most important health and care issues facing the world. In the UK, the number of people with dementia is estimated at around 850,000 and worldwide cases are set to triple by 2050. While it is a medical condition, its impact is deeply social and emotional, particularly for those communities whose needs have too often been overlooked in mainstream health and wellbeing initiatives.

Recognising the role of the arts as a powerful form of alternative therapy, Wolverhampton Grand Theatre has, for the past five years, hosted monthly Memory Cafés; relaxed, music-filled gatherings designed to support those living with dementia. These sessions use live music and entertainment to unlock memory, encourage communication, reduce agitation, and bring joy. But for this model to be truly effective, it must also be culturally inclusive.

Originally, the Memory Café focused on vaudeville, Music Hall, and wartime songs — selections that, while nostalgic for some, held little relevance or emotional connection for many Black African and Caribbean elders. The structure was solid, but the content did not reflect the lived memories of an important part of Wolverhampton's population.

"To unlock memory, you must honour culture. To honour culture, you must first reflect it."

That's where the BAC Ambassadors stepped in.

One of their first actions was to reimagine the Memory

Café through a culturally specific lens incorporating the sounds of Motown, gospel, reggae, disco, and soul. These weren't just musical genres; they were lifelines to lived histories, community dances, Sunday mornings, wedding parties, and late-night record players. Music that mattered. Music that brought people home to themselves.

An interactive element was also added: percussion instruments placed on each table, inviting attendees to play along, move, and participate — not just observe. Performers included Sophie Clayton, a BAC Ambassador and professional singer.

Sophie's involvement created real-world impact beyond the café. Attendees who saw her perform in the Memory Café later booked to see her play Jasmine in the 2022 pantomime, **ALADDIN**. They also purchased tickets to *Rendezvous* in both 2024 and 2025, where Sophie was a featured artist.

This made a powerful statement that attendees weren't just beneficiaries of wellbeing and support. They became valued customers and participants at the Grand.

The evolution of the Memory Café shows how even well-intentioned programmes must continually be challenged, reshaped, and made more inclusive. The ambassadors didn't just diversify the offer, they made it meaningful, and in doing so, opened the doors of the theatre just that little bit wider.



Memory Café Anniversary Party, photo by Jonathan Hipkiss.



Sofie Anné performs at the Memory Café, photo by Jonathan Hipkiss.



Memory Café attendees, photo by Jonathan Hipkiss.

CELEBRATING AUDIENCES VOICES



"Had a wonderful time with friends watching the sold out show 'Rush' @WolvesGrand, great to see new #audiences in the space, brilliant night out."

@littlelife1



"Adored @apphiacampbell's @bitcomv at @WolvesGrand tonight. A gorgeous one woman show that had the entire audience up on it's feet. The talent, the voice - a perfect evening out."

@MarcusJForeman



"Rendezvous, what a fabulous night from start to finish. Thank u for an amazing night celebrating my hubby's birthday the talent on the stage was incredible and when Beverley knight came on at the end for 2 songs well what a bonus for everyone. We are all still buzzing. Also the relaxed atmosphere at the grand and everyone on their feet all through the show was awesome. Loved the compère too she was Bostin. Thank u all for the wonderful music and can't wait for the next show xx"

Sue Dixon, Audience Member

"I came to England with the worst bad weather on record in 1962 and 1963. Most young ones didn't have anywhere to go, we were turned away from nightclubs because of the colour of our skin so I set up my own. We did fashion shows, talent shows, and we had the best DJs. Despite a lifetime in entertainment I had never been to the Grand Theatre. I always wanted to but I didn't think it was for me. Recently it's changed, people who look like me go there now and have a good time. I feel welcome at the Grand, I love it and they do good work."

Mr Reuben Campbell



Karina Holness as Sarah Forbes Bonetta, Ambika Sharma as Sophia Duleep Singh and Skye Whitney as Queen Victoria in SHE'S ROYAL, 2022. Photo by Scott Bird.



Lorna Laidlaw and Tonia Daley-Campbell at the press night of SHE'S ROYAL, 2022. Photo by Jonathan Hipkiss.

Christian Alifoe (Troy) in SUCKER PUNCH, 2023. Photo by Jonathan Hipkiss.



Shem Hamilton (Leon) in SUCKER PUNCH, 2023. Photo by Jonathan Hipkiss.



Ray Strasser-King (Ray) in SUCKER PUNCH, 2023. Photo by Jonathan Hipkiss.

"It's not just about who walks through the doors. It's about understanding how they got here, and what will bring them back."

Scott Bird,
Head of Marketing & Communications

CHALLENGES

Areas for Improvement: Honest Reflection, Strategic Response

As we celebrate the clear successes of the BAC Ambassador Programme, it is equally important to acknowledge where challenges persist. These are not failures. They are opportunities for growth, learning, and recalibration. Audience development is not linear, and inclusion is not a destination; it is an ongoing practice.

LOW ATTENDANCE IN SELECT PRODUCTIONS

While shows like **RUSH** and **THE KING OF REGGAE** reached near sell-out success, other productions presented more modest returns in terms of box office numbers:

- **SHE'S ROYAL** (2022): Achieved **31.3%** ticket sales
- **SUCKER PUNCH** (2023): Recorded **12.9%** overall attendance

On the surface, these numbers may suggest underperformance but when examined more closely, they tell a more layered story. Both shows recorded a high proportion of first-time visitors, confirming that the Ambassador network still reached new audiences, even if the productions didn't have broad mainstream appeal.

SEVERAL FACTORS LIKELY CONTRIBUTED TO THE LOWER FIGURES:

- Timing of performances (clashing with school breaks, holidays, or other major events)
- Limited marketing reach or insufficient lead time
- Unfamiliarity or lack of resonance with the subject matter
- Ticket pricing strategies not tailored to audience expectations

What these instances illustrate is this: we are not a monolith. While we've had great success programming shows with a strong Caribbean focus, we have yet to fully explore work that is more Afro-centric in theme and perspective. Expanding the cultural and geographic breadth of the programming, including stories rooted in African traditions, histories, and contemporary experiences, could open the door to even broader engagement from Black audiences across the diaspora.

ENGAGEMENT GAPS

Another ongoing challenge lies in the quality and specificity of our audience data. While we've made strides in tracking first-time attendance and postcodes, we currently lack the depth needed to paint a full picture of who is attending, why they're attending — and how they're even finding out about our shows.

- **Demographic Detail:** We still do not have a consistent method for capturing ethnicity or cultural background in ticket buyer data, limiting our ability to assess exactly which segments of the Black African and Caribbean communities we are reaching — or missing.
- **Marketing Attribution:** We also lack clear insight into how audiences are hearing about our events. Are they responding to social media campaigns? Ambassador outreach? Community networks? Word-of-mouth? This gap makes it difficult to evaluate which strategies are working and where resources should be invested.
- **Youth Engagement:** Attracting younger Black audiences (particularly ages 16–30) remains a challenge. This demographic requires a different type of engagement — one that leverages digital culture, peer influence, and platforms outside traditional theatre marketing.

Without stronger data, we risk making assumptions about our impact — and more importantly, we risk missing the chance to build deeper, longer-term relationships with the very communities this programme is meant to serve.

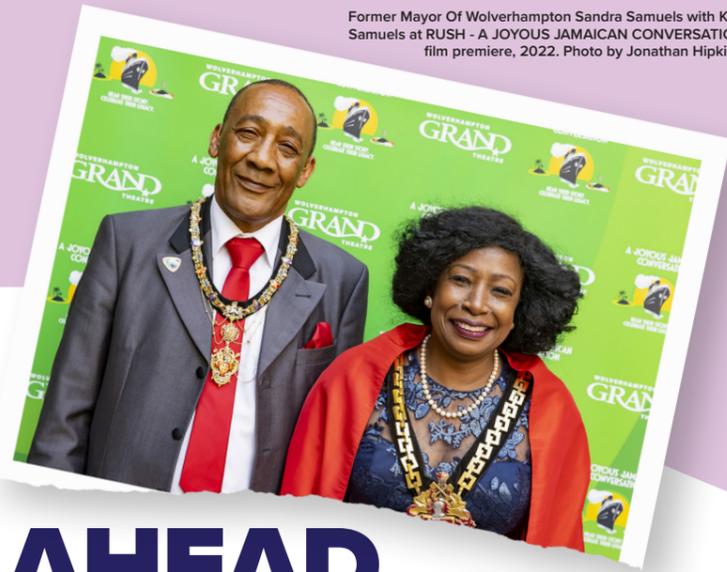
FINANCIAL CONSIDERATIONS

Accessibility has rightly been a cornerstone of our strategy, and discounted or complimentary tickets have played a crucial role in drawing in new audiences. However, these incentives also affect revenue and balancing inclusivity with financial sustainability is an ongoing tension.

Moreover, while the ambassador programme has clearly had a positive impact on attendance and engagement, its direct financial impact is not fully quantifiable. This is a key area we need to address. In a context where financial considerations can often influence decision-making, articulating not only the immediate benefit of engagement against short-term costs, but also the creation of future audiences, will strengthen the case for the expansion of inclusive initiatives.

The cast of SUCKER PUNCH on stage at the Grand, 2023. Photo by Jonathan Hipkiss.





CELEBRATING AMBASSADOR VOICES

LOOKING AHEAD

Strategies for Future Success

The success of the BAC Ambassador Programme has shown us what's possible when the right stories meet the right outreach, led by trusted voices from the community. But we also know that to sustain this momentum, we must evolve. We must build on what's working, address what's missing, and remain open to bold new ideas that stretch the boundaries of what traditional theatre engagement has looked like.

ENHANCED MARKETING AND OUTREACH

As our understanding of audience behaviour deepens, so must our strategies for reaching them. Traditional theatre marketing like relying on posters, flyers, and email blasts only scratches the surface, particularly when engaging audiences who have historically felt excluded.

Moving forward, we will ensure that marketing is not just about selling tickets, but about building belonging by:

- Forging deeper partnerships with trusted community groups, Afro-Caribbean-owned businesses, faith organisations, and youth networks to extend our reach beyond conventional channels.
- Collaborating with influencers and local media personalities who reflect and understand our audiences. These voices carry weight and credibility in spaces we need to be present in.
- Developing bespoke campaigns for underperforming productions, shifting the focus from generic promotion to compelling storytelling that resonates emotionally and culturally.

EXPANDING THE PROGRAMME'S REACH

As we've seen, one of the keys to audience development is programming that reflects the full breadth of Black lived experience. While many of our successes have centred around Caribbean heritage, we recognise the opportunity and responsibility to broaden our scope.

IN THE COMING SEASONS, WE AIM TO:

- Diversify programming to explore a wider range of cultural narratives and genres — including contemporary African stories, intersectional Black experiences, and youth-led content.
- Introduce post-show discussions, artist talkbacks, and community-led forums to deepen engagement, offer space for reflection, and make the theatre feel like a place of conversation, not just performance.
- Encourage cross-cultural programming that unites our South Asian and Black ambassador teams, building bridges between communities through shared narratives and collaboration.

DATA COLLECTION AND ANALYSIS IMPROVEMENTS

To create strategies that are both effective and equitable, we need better data. Without it, we are operating in the dark.

OUR GOALS FOR THE NEXT PHASE INCLUDE:

- Implementing robust demographic tracking systems including the ability to capture ethnicity, age, and referral source at the point of booking (with opt-in consent).
- Conducting regular post-show surveys, designed in collaboration with the ambassador teams, to gather feedback from first-time bookers and returning audiences alike.
- Building internal capacity to analyse and respond to this data in real time, adjusting marketing, programming, and outreach strategies accordingly.

Looking ahead, the vision is clear: a Wolverhampton Grand Theatre that is not only diverse in its programming, but inclusive in its process. A theatre that doesn't just open its doors but actively reaches out. And a theatre that understands that community engagement isn't a project, it's a practice.



"I fell in love with theatre as a teenager, studying Theatre Arts at International Baccalaureate level and dreaming of a future in the arts. But over time, I found myself stepping back. I felt priced out, overlooked by programming, and unsure if these spaces were ever meant for people like me. Being part of this initiative has felt like coming full circle. I'm proud of what we've achieved, and proud to have used my communications skills to help bring this report to life. The goal was not just to celebrate our wins, but to show the real impact of what intentional, inclusive work can do. Through it all, one thing has become very clear: if we want to know what's working, we have to ask. And we have to listen."

- Pamilerin Beckley, Ambassador



"I came to the theatre and the arts quite late in life, largely because of my socio-economic background but once I discovered the theatre (Particularly musical theatre for me) it opens my eyes to a whole new world of escapism, wonder, excitement and inspiration. I want to help share that message with as many people that have similar backgrounds to me so they can benefit from the same. The other reason is the Grand Theatre is a pillar and cornerstone in the city of Wolverhampton and to be associated with such a fantastic forward leading institution is a real privilege."

- Nathan John, Ambassador



"The ambassador scheme means so much to me and it is a huge privilege to play such a part in supporting my hometown theatre. Theatre and live performance is such a huge part of my life and I have always felt at home here, but I know that isn't the case for so many families and to see a lot of positive change is so inspiring. To be given the opportunity to play Jasmine in the Grand's 2022 pantomime Aladdin was not only a very special moment in my professional career but a turning point for young children to see people like themselves represented on stage at their hometown theatre. It is so important that people feel represented and at the Grand, they truly are."

- Sophie Clayton, Ambassador



"Since becoming an Ambassador I have been delighted with the shows and events put on that have made the Black community truly believe, this venue is for them also. Now as many of them start to watch the mainstream performances, true diversity and inclusion among most the audience is a very real occurrence."

- Junior Hemans, Ambassador



"Being able to represent the Grand Theatre Wolverhampton, my community and culture has been a beautiful experience. As ambassadors we have seen the impact of our voices and contributions reflected in more diverse shows and opportunities. I'm looking forward to seeing our Black Ambassador group grow, support more shows, create our own shows and build stronger connections in our City with the black community through our work at The Grand Theatre"

- Simone Stewart, Ambassador





CONCLUSION

A Stage For All, A Future We Can Build Together

The story of the BAC Ambassador Programme is not just one of progress. It is one of possibility.

Over the past five years, we've seen what can happen when institutions choose to listen, when communities are invited in not just as spectators but as collaborators, and when stories that have long lived outside the spotlight are finally given centre stage. The impact is undeniable. And yet, this is only the beginning.

As we launch this report, we're not just looking back. We are looking ahead to deeper partnerships, more ambitious programming, and a theatre that continues to evolve with and for its community.

To our press partners, local businesses, cultural leaders, and civic partners: we invite you not only to share this story, but to be part of it. Your platforms, networks,

and voices are powerful tools in helping us reach new audiences, spark new conversations, and inspire new connections.

This work thrives on collaboration. And every show shared, every ticket sold, every story amplified, every door opened moves us one step closer to a cultural sector that reflects the world as it truly is. Diverse. Dynamic. Full of heart.

The stage is set. The community is ready. Let's build the next act together.

For more information on the BAC Ambassador Programme and upcoming events, Please visit Wolverhampton Grand Theatre's official website, grandtheatre.co.uk.