



## **Diversity and Audiences**

**A selection of useful case studies  
and information**





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## **Project: The Balti Bus**

**Organisation: Lawrence Batley Theatre, Huddersfield**

**A New Audiences Programme funded project  
1999/2000**

**Report by: Ron McAllister January 2001**

### **The project**

This project was designed to develop audiences primarily from the South Asian population in the region for Theatre work at the Lawrence Batley Theatre.

The Balti Bus was a concept linking transport with education and community outreach in collaboration with Tamasha Theatre Company.

The Lawrence Batley Theatre promoted four performances of Tamasha's Balti Kings in the main theatre in march 2000. Two were matinees aimed at schools (age 14+) and the other two were public performances.

The show is set in a restaurant on the Ladypoole Rd in Birmingham- an area where Indian Restaurants have reached saturation point. Curry wars abound with price slashing, chef poaching and style mimicking being the order of the day. Based on research done by Tamasha in Birmingham the production brought to the stage this slice of contemporary British Asian life with sensitivity and humour.

There was a strong resonance for Asian families who have worked in the restaurant trade in West Yorkshire.

The performances were supported by a "festival style" programme of activity to create a sense of occasion around the performances (Balti Bus, food, foyer music, exhibitions in all public spaces of the theatre, education work and a highly visible marketing campaign.)

The project has helped the LBT to break down barriers which many members of the Asian community feel exist between them and the LBT and also, to some extent, barriers to attending Asian events which have been experienced by non-Asian audiences.

## **Reaching new audiences- Key findings**

The main elements were:

### **1) The Balti Bus**

- a. Adverts on the sides of buses on all major routes in Huddersfield, Batley, Dewsbury
- b. Two of these buses were made available to collect and drop off organised groups from pick up points in Bradford, Dewsbury and Batley

#### Effectiveness

The adverts on the buses helped word of mouth spread in the Asian and non-Asian communities but it is difficult to measure the impact of this scientifically. Certainly it increased the visibility of the show on the major bus routes.

The making available of buses for community groups was very successful. This was co-ordinated by our team of ambassadors drawn from the Asian community. This helped avoid resistance to attending, as there was a guaranteed peer group and no chance of getting lost. It helped us to bring groups into the venue in good time for them to take full advantage of the exhibition, foyer music etc. It also allowed a personal greeting to be made to visiting groups by the theatre's artistic director (cf video report).

### **2) Ambassador Scheme**

A co-ordinator, Navdeep Kandola, was appointed to form a team of 12 ambassadors to source community groups and individuals to visit the LBT to experience Balti kings. Regular meetings took place between LBT staff and the ambassadors to keep everyone updated. The ambassadors were involved in linking the Balti Bus with community groups at pick up points, and also in stewarding the shows. Some of the ambassadors worked on the town centre promotions with the Dhol Drummers, a group of local young Asian

Men well known across the region for dynamic Dhol drumming in traditional costume.

#### Effectiveness

The ambassadors provided a great source of expertise, which benefited the LBT staff greatly in their efforts to make the LBT as welcoming a venue as possible for first time attenders from the Asian communities.

Both evening performances were sold out largely thanks to the efforts of the ambassadors, who worked very proactively selling the show right in the heart of the community. In the video we actually recorded direct approaches in places of worship- this way of reaching audiences would be impossible without involving ambassadors from the Asian community.

### **3) Staff training**

Through the Arts Exchange project (a partnership between Sheffield, Huddersfield and Bradford to develop South Asian Arts regionally) we held a staff training session dealing with the issues surrounding working with the Asian community in our venue. This involved watching a video on racism, redefining our understanding of the term “culture” to include fashion and food, role play from a box office and FOH perspective, and discussing such issues as sale of alcohol, alternatives to credit cards in securing advance booking etc.

Effectiveness

The video on racism was considered dated and unhelpful by staff (in a way it seemed to alienate some staff). However the role play was useful, as it was handled with humour. Issues to do with food, drink, payment methods were very practical and action was taken to implement some of the ideas which emerged. For example, a separate delivery point for soft drinks (provided free) was set up in foyer, so that members of the audiences who might be offended by the sale of alcohol would not have to enter the bar to get a soft drink.

### **4) Street Campaign**

We took some of our team of ambassadors together with a group of Dhol Drummers in traditional dress and LBT staff (in Balti Kings T-shirts!) into the town centres of Huddersfield, Dewsbury, Batley and Bradford.

Effectiveness

A huge number of leaflets were distributed and a lot of “chatting up” on the street helped raise awareness of Tamasha’s visit. The Dhol drummers were a magnificent focal point, attracting big crowds, particularly in Bradford (cf video report).

The impact seemed to be equally effective for Asian and non-Asian members of the public.

### **5) Restaurant**

Restaurants were a prime outlet for publicity materials... ambassadors encouraged them to place postcards on tables for all customers.

One restaurant supplied takeaway containers with curry tasters for LBT House staff to distribute at the interval to audiences (who were hungry after watching food being prepared throughout the first half of the show!)

Effectiveness

Restaurants responded enthusiastically to promoting Balti Kings- they even released staff to come to see the show (complimentary tickets were provided as a thank you for the help in marketing). Many staff members never have a night off, so this was quite a social breakthrough!

## **6) Exhibitions**

The Biryani Exhibition was curated by the LBT's Exhibition's Co-ordinator Marray Forrest. It featured work inspired by Indian Culture from as far afield as Italy together with work created specifically for the exhibition by the local Khalsa Embroiderers.

The Take Away exhibition in the Cellar Theatre was the striking result of the opportunity for people from all walks of life to take part in an exhibition which focused on their personal experience of a takeaway.

Each participant was given an empty take away carton. They were asked to fill it with their response to the take away theme and return the completed item to become part of the exhibition.

Over four hundred take away containers were collected from the theatre foyer, or distributed on request to individuals and community groups locally, regionally and nationally. Over seventy exhibits were returned to be presented in the exhibition.

Some of the exhibits can be seen in the video report.

### Effectiveness

The Biryani exhibition was so successful that it transferred to the West Yorkshire Playhouse when Tamasha took Balti Kings there in June. The Take Away exhibition was a great attraction- school parties found the display of take-away inspired objects fascinating, housed as it was in a recreation of the Taj Mahal, with ambient sound and video provided by Frances Edwards.

## **7) Foyer activity**

For the evening performances we had Hindi Karaoke before the show and at the interval. A Leeds-based singer, accompanied by a Karaoke machine performed hits from famous Bollywood films.

For matinees the Dohl drummers played in the Courtyard to welcome audiences into the venue.

The exhibition filled the foyer and all public spaces in the building and we had a Vox Box for audiences to record their views on video.

### Effectiveness

Audiences loved joining in with the Karaoke star (accessed through the Leeds Centre for Indian music), singing or clapping along with the music. For those who had never considered visiting a theatre before it was a useful point of familiarity.

The Dhol Drummers had a great impact on our school audiences – so much energy and sense of occasion!

The exhibitions provoked a lot of interest and some hilarity (the Take Away exhibition in the Cellar had some amusingly ironic pieces!)

The response of the audiences to the Vox Box can be seen in the video report. (It was quite difficult to persuade people to go in though... the ambassadors who were stewarding on the night did their best to encourage people to get in the box and air their views... many found the box a little inhibiting!) The video editor eventually took the camera into the crowds after the performances which was a more effective way of getting feedback.

## **8) Education**

The work with schools was co-ordinated by Balbir Singh who was able to offer a subsidised ticket scheme together with free transport to targeted schools. Schools from North Kirklees and Bradford were given first priority because of the high Asian element in the ethnic mix.

Back up from the company was provided in the form of a video documenting the research process for the show and a very good resource pack.

Schools were encouraged to take part in the Take Away exhibition.

For the general public there were post-show discussions after each of the evening performances.

### **Effectiveness**

The company commented on how refreshing it was to play to such large numbers of receptive young audiences. They felt that the high level of Asian children attending meant that the more subtle elements of the script were appreciated in a way that had not happened anywhere else on the tour.

For many of the children it was their first experience of the theatre and going to see a play. Balti Kings was a good starting point to begin to develop this new found audience with future performances at the theatre.

Some schools were unable to release children from the timetable (although Westborough High attended an evening performance), and one school had to pull out because of last minute staffing problems, however, both matinee performances were well attended.

The cheap ticket price and subsidised coaches helped tremendously in marketing the performances. Some schools could not have attended without this. The resource pack and video were strong selling points with teachers.

The schools showed a lively interest in the Art Exhibition in the foyer, the Dhol Drummers performance, and also the Cellar Take Away Exhibition.

Eight schools attended the performances, with groups also coming from Huddersfield University, Huddersfield Technical College, Dewsbury College and Oldham College.

## **Comparison with other projects**

This project worked well alongside Arts Exchange – the regional initiative to develop South Asian audiences in Sheffield, Huddersfield and Bradford. A questionnaire distributed during Balti Kings at the LBT has helped inform planning on this initiative.

Tamasha's previous visit in 1994 with A Shaft of Sunlight was for one night only in the Cellar. It attracted about 70 people. The LBT has concentrated on South Asian Dance rather than Drama since then.

As this is the first time the LBT has tried such an ambitious drive to work with the Asian community on a piece of theatre, comparisons are difficult to make.

## **How the work of the project is being used in the future**

The Data base from audiences attending Balti Kings is being used for Tamasha's next visit in March 2001 with 14 Songs 2 Weddings and A Funeral.

Following on from the education work a database has been produced by Balbir Singh identifying the relevant teachers to approach directly for future productions.

Questionnaires were produced for the performances to feed into the Arts Exchange project co-ordinated by West Yorkshire Arts Marketing (developing South Asian audiences regionally).

The influence of this project was strongly evident in the LBT's approach to its millennium project – Jungle Book and also on the Christmas show Beauty and the Beast.

Some ambassadors from the Balti Bus project were involved as cast members in Jungle Book. Balbir Singh, who undertook education work for Balti Kings was involved as choreographer for the show.

We sourced other South Asian performers through free school workshops. The LBT sourced British Asian music as part of the soundscape for the Jungle Book.

Jungle Book was seen by 2,742 people in June. It involved 65 performers on stage and 31 backstage. 12% of the performers were sourced from the South Asian and African Caribbean Communities (building on schools contacts made during Balti Kings).

This was backed up by an outreach project to schools in North Kirklees (with 50% Asian intake) based on Rikki Tiki Tavi. This was seen by 1403 children from 13 schools.

For the LBT's Christmas show we joined forces with Tutti Frutti – a multi cultural company, to present an extraordinary piece of theatre involving two Asian musicians, who performed live and also contributed to the composition of the score with the theatre's Artistic Director Ron McAllister. The tabla player, Manjeet Bhakar, was recruited locally and the bamboo flute player Bagar Abbas was brought over specially from Pakistan. Beauty and the Beast was seen by 10,500 people at Christmas.

## **How the evaluation will be used in the future**

To inform the development of a more sustainable Ambassador scheme for future promotions of South Asian theatre work including the next visit from Tamasha in March and the Arts Exchange week in June.

To inform the setting up of an ambassador scheme for the African Caribbean community (as part of our work in collaboration with the Hudawi Centre, an African-Caribbean Cultural Centre).

## **Decisions and changes to build on the project in the future**

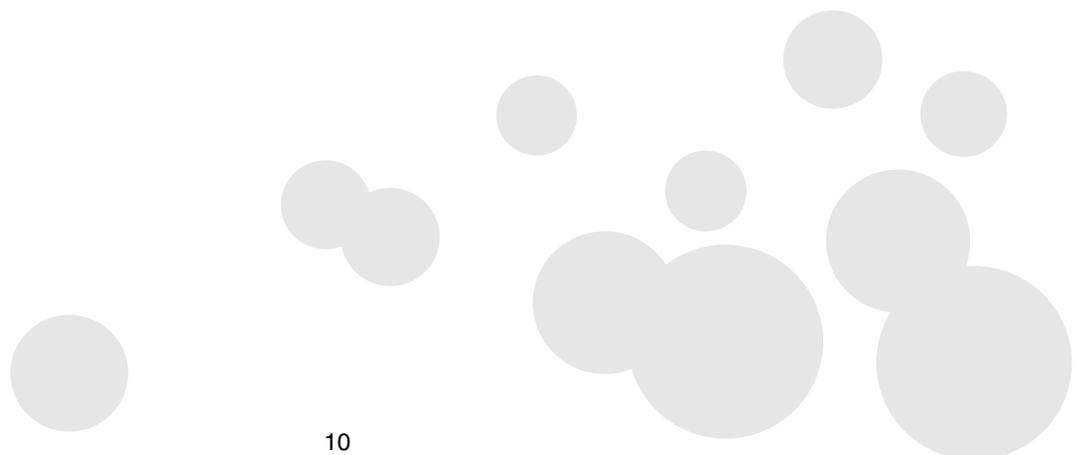
We have raised expectations in the South Asian community with this excellent project which need to be met in a strategic and long term plan of action.

We need a more sustainable infrastructure in the core staffing of the LBT in order to build on this type of initiative (particularly in marketing, administration and education). Discussions around this will take place with the Regional Arts Boards and ACE.

The project brought the staff of the theatre from all departments together to work in a challenging and exciting way which would not have been possible without the New Audiences funding. There is a great desire to move forward with this type of work in the future which is professionally stimulating in an environment in which under-resourcing can lead to an over-dependence on familiar, safe working practices.

We should be looking to take the total experience approach (exhibition, food, music etc) across from this project into other areas of the theatre's work – we need to keep redefining what culture means and keep surprising our audiences!

We should also keep looking at transport issues – lack of transport for schools and community groups is a major barrier to attendance.



## **Project: Arts Exchange**

**Organisation: West Yorkshire Arts Marketing  
(now Audiences Yorkshire)**

**Funded through Arts Council of England A4E scheme**

**Report by Jenny Wilson June 2000**

### **1.1 Context**

Arts Exchange is a two-year A4E funded project managed by West Yorkshire Arts Marketing (WYAM). Its central objective is increase opportunities for South Asian arts practitioners to make show and develop audiences for their work.

The project partners are:

- West Yorkshire Arts Marketing
- Yorkshire Arts
- South Asian Arts Forum  
(a Yorkshire wide network of artists and promoters of South Asian arts)
- Bradford Theatres (Alhambra, Alhambra Studio, and St. Georges Hall)
- Sheffield Theatres (Crucible, Crucible Studio, and Lyceum)
- The Lawrence Batley Theatre, Huddersfield
- Kirklees Cultural Services
- The National Museum of Photography, Film and Television, Bradford

An Advisory Group made up of all these partners informs the progress of the project. In addition to a commitment to developing audiences for South Asian work, the venue partners are interested in developing audiences from among the considerable, but varied, South Asian populations in their catchment areas.

### **1.2 Purpose of the Research**

No existing research or data could be found which provided the breadth of information about current patterns of attendance necessary to develop a meaningful profile of audiences for the work. This new piece of research aims:

- To provide marketing intelligence for the promotion of South Asian arts in the Yorkshire region and beyond.
- To inform the ongoing audience development programme of Arts Exchange, including the marketing of the creative programme.
- To provide a benchmark against which future activity could be compared.

### **1.3 Objectives**

This quantitative research concentrates on current attenders of South Asian arts events. The survey is not exhaustive, but reflects its context, purpose and objectives.

The key objectives of this report are:

- 1 To provide a profile of current attenders at different types of South Asian arts events.
- 2 To compare these profiles with attendance profiles at non-Asian arts events.
- 3 To compare the profiles of South Asian attenders with non-Asian attenders - what are the differences, if any, in what they attend, why they attend it and what marketing tools were effective?
- 4 To compare the profile of young people with other attenders at South Asian arts events – what are the differences, if any, in what they attend, why they attend it and what marketing tools were effective?

## 1.4 Methodology

- A wide variety of South Asian arts events were surveyed which took place in West and South Yorkshire. These included Music, Dance, Drama, Film, Mela, Comedy, Visual Arts and Variety events.
- The inclusion of Asian language films and Melas reflects the objective of researching both South Asian and non-Asian attenders. The majority of other events surveyed reflect the work currently programmed by mainstream arts venues.
- As stated above, the research does not attempt to include the total range of cultural activity in the region.
- The majority of events were surveyed by self-completion questionnaire.
- Mela respondents were surveyed by assisted completion.
- A number of venues had box office data on attenders of (mainly) Comedy and Dance events. These people were sent postal questionnaires.
- The questionnaire design was kept as consistent as possible to allow for comparisons to be made between attenders of different events. It was not possible to include all the questions on the Mela questionnaire where interview times needed to be kept short, or for the postal questionnaires, which were sent up to 6 months after the event had taken place.

## 1.5 Summary Findings

A total of 2111 questionnaires were returned from the 32 events surveyed.

### Event Type

Separated into art form types, the total sample was made up as follows:

- 38% of respondents were attenders from the Melas, 17% from the drama event, 11% from dance events, 10% music, 9% comedy, 8% film, 5% variety and 3% from visual arts events.

### Gender

- 60% of questionnaires were returned by females and 40% by males.

### Age Group

- The age groups of questionnaire respondents were as follows:

Table 1.5.1

Under 18	18-24	25-34	35-44	45-54	55-64	Over 65
8%	18%	23%	18% 1	8%	10%	5%

## **Ethnic Origin**

The ethnic origin of questionnaire respondents was as follows:

- 48% described themselves as White UK
- 43% were of South Asian origin, and broken down further 23% described their ethnic origin as Pakistani, 19% as Indian, and 1% as Bangladeshi
- 8% were Other, including mixed race, Caribbean, African, and Chinese respondents and those respondents who classified themselves as 'other'.

## **Employment Status**

The employment status of questionnaire respondents was as follows:

Table 1.5.2

In paid work	53%
Student	14%
Retired	11%
Self-employed	10%
Homemaker/carer	4%
At school	3%
Seeking work	3%
Other	2%

## **Patterns of attendance**

- 27% of respondents were visiting the venue at which they were surveyed for the first time.
- Of the 73% who had visited the venue before:
  - 42% visited the venue at least every couple of months.
  - 26% visited less often.
  - 30% stated that they had no fixed pattern of attendance at that venue.

## **Response to publicity**

When asked to select from a list of possible answers where they had first heard about an event:

- 36% of respondents had heard through a recommendation or word of mouth.
- 17% had heard about the event through information that had been sent to their home or 'direct mail' and a further 16% had first heard about the event by picking up a leaflet or brochure. A significant but lower percentage had first heard by poster (8%).
- Very small percentages had first heard about an event through other means, with 4% finding out through a press advert, 3% local radio, 3% television, 2% a press article and 1% the internet.

When asked what other publicity they had been aware of:

- 20% of respondents had been aware of posters, 19% of venue brochures and leaflets and 13% of a friend's recommendation.

## Motivation for attendance

When respondents were asked to select from a list the main reason why they had attended, the main reason stated was the artist or company's reputation as shown in the following table:

Table1.5.3

### Main reason influencing decision to attend

Artist's or Company's reputation	27%
Try and see most (art form type)	12%
Someone's recommendation	12%
Sounded new and exciting	11%
Day/night out	10%
Other	7%
Read/Heard favourable reviews	7%
Venue's reputation	6%
Try and see most South Asian arts events	5%
Special occasion	2%
Relates to studies/education	2%

### Attendance at other events

- From the list of events provided on the questionnaire, 37% of respondents had been to 6-10 of the events listed, 21% to 4-5 and 18% to 2-3 events in the last year.
- The five most frequently attended art forms or events by respondents in the last year were: 59% at a film at a mainstream cinema (non-Asian), 48% at a museum, 41% at an art gallery (non-Asian artist/exhibition), 34% at a musical and 29% at a non-Asian classical music event.
- Respondents were less likely to say they had been to other South Asian art forms than non-Asian arts in the last year, although this could reflect the relative lack of availability of these events. The five most frequently attended South Asian art forms or events as cited were: 24% at a cinema showing an Asian film, 21% at a mela, 12% at a popular South Asian music event, 11% at a gallery showing South Asian arts or artist's exhibition, 11% at contemporary South Asian dance event.

### Further Interest

- 49% of respondents stated that they would like to join the Arts Exchange mailing list to receive information about future South Asian arts events.

## 1.6 Conclusions in Brief

**Important Note** – The Conclusions in Brief and Recommendations in Brief reflect the findings of the complete report, which have been simply summarised above. The complete findings include detailed comparisons between different sections of the sample, broken down by art form, type of event, age and ethnic origin of respondents. There are also comparisons with secondary data. It is important to note that these Conclusions in Brief and Recommendations in Brief presented in this Management Summary are made in the context of the report as a whole.

- Comparisons of the entire sample with the Arts Council of England's 'Target Group Index' data for national trends in arts attendance indicate that the attendance patterns of the South Asian arts attenders surveyed by Arts Exchange are broadly similar to national attendance patterns of arts attenders.
- There are certain contradictory patterns that emerge when the data is examined as a whole, which would indicate that the profile of attenders at South Asian arts events seems to reflect the diversity of the events themselves.
- It is possible to make a broad profile of attenders at different types of South Asian art form as follows:
  - **Music** – Predominantly South Asian, infrequent or irregular attenders (although this may be due to available programming) motivated by the reputation of the artist, and finding out through recommendation, leaflets or posters. Demonstrating cross over with other forms of music, including western classical music and jazz, more males and older attenders than some other art forms.
  - **Dance** – Frequent attenders, demonstrating cross over to a range of different art forms and citing a range of different motivations for attending. Print is currently the most effective marketing tool, particularly direct mail. Demographically the group was mainly white, female and older than for other art forms.
  - **Mela** – Not regular arts attenders, although other respondents, particularly film and music attenders were likely to cite Mela as an art form they attend. Mainly South Asian attenders and over 40% under 25 years old, recommendation was the key source of information, backed up by leaflets and posters.
  - **Film** – A 94% South Asian group with high numbers of under 25s, attendance patterns suggest a core group of regular attenders, possibly reflecting the regular programming of Asian language films at the NMPFT (weekly 'Bollywood' screenings) and another group of irregular or first time attenders. The key motivation for attending was the reputation of the artist, star or director, and most effective source of information was word of mouth, backed up by traditional marketing tools. Relatively low levels of cross over with other art forms.
  - **Variety** – Demonstrating cross over to a range of both South Asian and non-Asian art forms, with attenders of all ages (possibly family groups) and more white than South Asian attenders, there is no consistent 'type' of attender. It would seem that the venue's regular attenders cross over to Variety events, and direct mail is the dominant source of information, with high numbers wanting to join a South Asian arts mailing list.
  - **Comedy** – Appear to attend a range of different art forms, particularly contemporary arts and are frequent arts attenders, but with no fixed pattern. Mainly white, female attenders, but the sample here may reflect the methodology.

It is also possible to identify different attendance patterns at traditional South Asian art forms when compared to contemporary South Asian art forms, as follows:

- **Attendees at Traditional South Asian art forms**  
A higher proportion of South Asian attendees (48%) than at Contemporary South Asian art forms (24% Contemporary attendees were South Asian), and an older age profile. Also slightly less frequent attendees, but this could reflect the infrequency of programming of this type of work. Demonstrating cross over with a range of art forms, but slightly favouring South Asian forms or non-Asian classical forms and motivated to attend events of the same 'type' (either South Asian arts or art form type) with a smaller proportion saying they thought it sounded 'new and exciting'. A recommendation is the key information source, backed up by leaflets and posters.
- **Attendees at Contemporary South Asian arts events**  
More regular and frequent attendees, crossing over to a range of different forms, and motivated mainly by the reputation of the company or artist, but also by recommendation or the event sounding 'new and exciting'. In addition to recommendation, direct mail is an effective information source. A slightly younger demographic profile, and 65% white respondents.

It is possible to pinpoint differences in attendance patterns at South Asian arts events between 'Asian' and 'White' attendees, as follows:

- **South Asian attendees** - 43% of the total sample, Film, Mela and Music events were attended by more South Asian than white respondents. Demonstrating cross over attendance with a limited but diverse range of South Asian and non-Asian art forms, and mainly motivated by the reputation of the company or artist, with a range of supporting reasons for attending. The South Asian aspect of the work is a key motivation for some Asian attendees. A recommendation or word of mouth seems clearly the most effective information source, but significant numbers said they had seen leaflets or posters. Demographically, both genders were evenly represented and the age range was wide, with 42% of the sample aged under 25. When compared with Census data for the population of the region, individuals of Indian ethnic origin appear to attend arts events in greater proportions than those of Pakistani or Bangladeshi origin, although this may reflect the type of events surveyed.
- **White attendees** – 48% of total respondents, and of these almost half wanted to join a mailing list for future South Asian arts events, demonstrating audience development potential. A high proportion of the sample at dance and comedy events, most seem to be regular arts attendees, crossing over to a range of different art forms. Compared to South Asian attendees, white attendees seem more likely to be female and to be slightly older, motivated to attend South Asian arts by the artist or company's reputation, the art form, or the event sounding 'new and exciting'. A recommendation, direct mail or leaflets picked up were the top information sources.

It is possible to note differences in attendance patterns at South Asian arts events by age group, as follows:

- **Young people attending South Asian arts events** – tend to be South Asian, to be students or in paid work, and most of the under 25s in this research were surveyed at a Mela. Likely to be first time or irregular arts attenders, most had been to other art forms, with film being most popular, and 40% wanted to join a South Asian arts mailing list. Motivated by the reputation of the artist or company or a recommendation, word of mouth seems the most effective information source, with secondary usage of leaflets and posters, and higher usage of Internet and television than older attenders.
- **Older attenders** – Whilst over 55s formed 15% of the total sample, very few respondents from this age group were South Asian (84% of these described themselves as White UK). The older age groups seem to be regular attenders who cross over to a range of art forms, especially museums, galleries, musicals and classical music concerts. They tend to have heard about the event through information mailed to them, either direct mail or a season brochure.

## 1.7 Recommendations in Brief

See **Important Note** – Page 15

Recommended target audiences for South Asian arts events are:

- Current attenders of South Asian arts events.
- Arts venues' core attenders.
- Potential audiences of equivalent non-Asian art forms.
- South Asian communities, especially young people and families.
- The potential exists to develop audiences for South Asian arts in regions with no significant South Asian communities.
- Developing a core audience for South Asian arts will require commitment to a long term process, involving venues in consistent and coherent South Asian arts programming and strategic marketing and audience development activity.
- Frequent arts attenders are often motivated to attend South Asian arts events because they are 'new and exciting', so marketing strategies which target these groups should focus on this aspect of the work.
- Cross-over from the equivalent non-Asian art forms should be developed, e.g. from western classical music to South Asian classical music.
- In addition to the success of traditional marketing methods for reaching some audiences at present, recommendation or word of mouth is a key information source for all kinds of attender. Taster programmes, short seasons, or other schemes which could develop critical understanding in attenders who are new to South Asian work, should be explored further.
- Further research would be useful to maximize the potential effectiveness of traditional marketing methods for reaching the different target audiences of South Asian arts – it would be particularly useful to analyse the impact of different types of print for different types of attender, including testing use of relevant South Asian languages when targeting South Asian communities.

- Co-promotional partnerships with South Asian promoters should be developed to maximize potential cross over, and to develop core South Asian audiences.
- Further research and long term strategies involving both programming and marketing should be put in place to develop audiences from South Asian communities (and this may involve organisational change).
- Recommendation and word of mouth are currently the most effective sources of information for South Asian attenders, and marketing campaigns should reflect this in their methodology.
- Generally, people of Indian origin appear more likely to attend than those of Pakistani or Bangladeshi origin – further research is needed to assess the complex motivations and barriers to attendance of the different sections of South Asian communities, with age, gender, type of household, lifestyle and income, and the type of event, all being factors.
- Within the South Asian communities, campaigns targeting families or young people should be developed further.
- There is demonstrable potential for developing the effectiveness of print targeted at South Asian attenders, including more effective distribution and direct mail, and this should be explored further.
- As regular programming of Asian language film seems to attract a small, core, South Asian audience over time, further exploration of regular programming of other South Asian art forms, and of potential cross over to other art forms by film attenders would be useful.

## Summary of Research Findings

What is the name of the event? (n=2016)

Name of the event	Number of respondents	%
Bradford Mela	373	18
Last Dance at Dum Dum	360	17
Leeds Mela	256	12
Kirklees Mela	180	9
Postal questionnaires (Shobana Jeyasingh/Goodness Gracious Me/etc)	158	8
Jagjit Singh at St. George's Hall	77	4
Sohini	70	3
Shobana Jeyasingh (Crucible)	61	3
LCIMD Jazz Fusion	61	3
Bollywood Nights	54	3
Bite the Mango	54	3
Cartwright Hall	54	3
Spice	51	2
Kathakali	38	2
LCIMD Festival Bharata Natyam	38	2
Diversity	36	2
LCIMD Festival Variety	20	1
LCIMD Festival Stand Up Comedy	17	1
LCIMD Festival Jazz/Fusion	16	1
LCIMD Youth Festival	13	1
LCIMD Festival NI Classical	10	1
Jesse Bannister/Dharambir Singh	10	1
Bradford Library Concert	9	0.4

1. Is this your first visit to the venue? (n=2090)

27.1% Yes                      72.9% No

2. If no, how often do you visit? (tick one only) (n=1000)

15.4% every month                      16% every 6 months                      3.7% less often  
 26.3% every couple of months                      6.6% once a year                      30.1% no fixed pattern

3. How did you first hear about today's event? (n=1683)

First Heard (tick one only)	
36.3%	A friend's recommendation
17.1%	Information sent to your home
16.3%	Venue brochure/leaflet picked up
7.6%	Poster
0.8%	Internet/website
4%	Advert in newspaper/magazine
2%	Article in newspaper/magazine
2.9%	Local radio
2.7%	Television
10.2%	Other

#### 4. What other publicity have you been aware of?

<b>Aware of</b>	
(tick all that apply)	
12.5%	A friend's recommendation(n=1833)
7.3%	Information sent to your home (n=1833)
18.7%	Venue brochure leaflet picked up (n=1833)
19.6%	Poster (n=1783)
1.7%	Internet / website (n=1833)
9.1%	Advert in newspaper/magazine (n=1833)
6.4%	Article in newspaper/magazine (n=1833)
6.1	Local radio (n=1833)
3.9%	Television (n=1783)
4.3%	Other (n=1833)

#### 5. What was the main influence on your decision to come to today's event? (n=757)

<b>Main Reason</b>	
(tick one only)	
26.7%	Artist's/ Company's reputation
5.5%	Venue's reputation
11.5%	Recommended by someone else
2.2	Relates to studies/education
12%	Try and see most music/visual arts etc events
4.9	Try and see most South Asian arts events
7%	Read/heard favourable reviews
11.2	Sounded new and exciting
2	Special occasion
10.2%	Day / night out
7%	Other

#### 6. What other reasons influenced your decision to come to today's event?

<b>Other Reasons</b>	
(tick as many as apply)	
17.7%	Exhibition's / artist's reputation (n=814)
17.8%	Venue's reputation (n=814)
10.8%	Recommended by someone else (814)
4.3%	Relates to studies/education (n=762)
17%	Try and see most visual arts/arts/music events (n=814)
8.1%	Try and see most South Asian arts events (n=814)
11.9%	Read/heard favourable reviews (n=814)
21.1%	Sounded new and exciting (814)
4.2%	Special occasion (n=814)
23.1%	Day / night out (n=814)
6.1%	Other (n=814)

**7. Which of the following have you been to in the last year? (n=1099)**

23.8%	cinema showing an Asian film
59.1%	Non-Asian cinema
12.1%	popular South Asian music event
31.8%	Non-Asian rock / pop music event
9.6%	classical South Asian music concert?
28.8%	Western classical music concert?
22.7%	night club
17.8%	stand up comedy event
10.6%	art gallery – South Asian arts / artist’s exhibition
40.8%	art gallery - Non-Asian arts / artist’s exhibition
11%	contemporary South Asian dance
18.9	contemporary Non-Asian dance
9.8%	classical South Asian dance
5.1%	contemporary South Asian play
32.7%	contemporary Non-Asian play
2.4%	classic South Asian play
25.6%	classic Non-Asian play
16.7%	family/children’s show
20.7%	mela
33.8%	musical
22%	opera
3.5%	South Asian literature & poetry event
10.6%	Non-Asian literature & poetry event
48.4%	Museum
20.6%	jazz
27.1%	ballet
4.9%	none of these
6.6%	other

**8. How would you describe your ethnic origin? (tick one only) (n=2067)**

48.3% White UK	19.5% Indian	22.5% Pakistani	1.3% Bangladeshi
1.1% Caribbean	0.5% African	0.3% Chinese	6.4% Other

**9. What is your gender? (n=2031)**

59.9% Female	40.1% Male
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**10. What is your age? (n=2064)**

7.9% under 18	23.3% 25-34	17.5% 45-54	5% 65+
18% 18-24	18.2% 35-44	10.1% 55-64	

**11. What is your employment status? (tick one only) (n=2043)**

52.6% in paid work	9.7% self-employed	2.8% seeking work	11.1% retired
14.2% student	3.6% at school	4.2% looking after home/full time carer	
1.9% other			

**11. Would you be willing to take part in further research? (n=2042)**

30.6% Yes	69.4% No
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**12. Would you like to join our mailing list to receive information about South Asian arts events? (n=2042)**

48.7% Yes	51.3% No
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# **Project: The Networking Project**

**Organisation: Birmingham Arts Marketing**

**A project funded through New Audiences Programme  
and West Midlands Arts**

**Summary Report 2002 by Rachel Harrison**

## **Introduction**

The Networking Project, which began in November 1999 is a long-term project to develop Black audiences for the arts and seeks to create relationships between African, Caribbean and South Asian communities and arts organisations.

The project is delivered by Birmingham Arts Marketing, the central marketing and audience development agency for arts organisations in Birmingham.

Word-of-mouth activity is a powerful promotional tool and is an approach which can be effectively used in communities where traditional marketing approaches are insufficient. The Networking Project aims to harness word-of-mouth and to encourage African, Caribbean and South Asian communities to actively engage with the arts on a regular basis.

## **Definitions**

**Black** is used within the context of the Networking Project to represent the following groups:

**African Caribbean:** individuals and/or communities that are or have ancestors who have descended from the African continent and/or the Caribbean islands.

**South Asian:** individuals and/or communities that are or have ancestors who have descended from India, Pakistan, Bangladesh, Sri Lanka, East Africa and the Middle East.

## **The Aims of the Project**

**The Networking Project aims to:**

- Increase access for Black communities to the arts in Birmingham
- Create and develop enduring relationships between Black communities and participating arts organisations
- Test the effectiveness of network and word-of-mouth marketing methods within specific Black communities
- Produce models of good practice for community networking within specific community segments. The findings will be disseminated widely within the arts industry, and other sectors nationally.
- Effect real organisational change for long-term integration of Black audiences.

## Who? What? How?

The Project Co-ordinator leads a team of “Arts Ambassadors”, individuals chosen to advocate on behalf of a specific arts organisation within a specific Black community. Each Ambassador recruits a team of voluntary panel members from their target community whose role is **a)** to be consulted by the arts organisation about every area of their operation in making their organisation more accessible and relevant to Black communities, and **b)** to promote the arts organisation to their community and encourage attendance at arts events, using their networks of friends, families, colleagues, community groups, etc.

### The arts organisations and panels are matched up as follows:

<b>Organisations</b>	<b>Communities (panel members)</b>
The Drum	African, Caribbean; mixed gender and age; Heartlands residents; students; low wage; unemployed; local artists
Fierce Earth	African, Caribbean; mixed gender and age; Interest in contemporary, cutting edge arts
SAMPAD	Bangladeshi
Symphony Hall	African, Caribbean; mixed gender; 20 - 30+ years old; arts workers
Ikon Gallery	South Asian; mixed gender and age; Interest in media and visual arts

## Evaluation

Formal evaluation is commissioned at regular intervals throughout the project whereby an independent market researcher is appointed to carry out focus group research with each of the panels without representatives of the project or the arts organisations present, to evaluate their experiences as audiences, as panel members and their involvement in the project to date.

Three progress reports have been produced, which have presented the methodologies, specific case study achievements and challenges to date, with findings and recommendations.



## Key Outcomes

- Committed panels from target Black communities have been set up, who are key to reaching various communities, grassroots, religious, cultural, sub-cultural, etc.
- Panel members have worked strategically with Marketing Departments and across departments (Education, Front Of House, etc.), in order for the organisations to learn new methods of targeting specific Black communities and creating safe and accessible environments for diverse communities at their venues.
- Staff from the arts organisations have provided insight to the Networking Project team and the panel members on how their organisations operate and some of the constraints they face. This learning process has and will develop a greater working relationship between all parties.
- Panel members have begun to take ownership of the project and now act as advocates for their arts organisation.
- The project to date has proven that network and 'word-of-mouth' marketing methods are key to encouraging attendances at arts venues and events among Black communities.
- A database of Black individuals, organisations, venues and agencies from different sectors has been created.
- The Project Co-ordinator, Arts Ambassadors and panel members have become important advisors to their arts organisations, to the project as a whole and to agencies such as West Midlands Arts, Birmingham City Council, the Arts Marketing Association (AMA) and Birmingham Arts Marketing.
- Non-participating organisations continue to be offered opportunities to learn from the methods adopted and key outcomes through presentations and reports.

## Findings

There were key findings and recommendations that were common to all the groups.

- **The culture of the organisation:** Internal issues have to be addressed and the organisation's culture has to be challenged before any real change can take place. What are the fundamental reasons behind Black people not attending the arts venue? The panel scheme is an important human resource, which can support organisations to explore and learn some of the answers to this question.
- **Trust and Communication:** The Networking Project has encountered some cynicism among panel members about the project having any real power to change the culture of an organisation. This is an issue of trust and communication and ultimately implementing change. The following recommendations would support this process immediately and work towards long term strategy.

## **Recommendations for Arts Organisations**

- Offer opportunities for panel members (or key representatives) to play a strategic role within the arts organisation, allowing them to learn more about the artistic, funding and political remits, eg. through presence on Steering Committees; attaching the panel to an event or product, where they work in partnership with the arts organisation. This will allow them to take ownership of the project. Organisations also learn more about the target community and appropriate marketing methods when attaching the panel to a specific project. This also helps to sustain the panel's enthusiasm and commitment, which is key to the project when developing them as genuine advocates on behalf of the organisation.
- Offer the panel members feedback on the effects that their recommendations are having within the organisation.
- Develop immediate, short and long-term plans in consultation with the panel, developing a strategic relationship between all parties and clearly presenting the commitment of the organisation.
- Encourage panel members to become involved in the arts outside their role as panel members by setting up training opportunities, shadow schemes and work placements where possible.
- Build in opportunities for dialogue between senior decision-makers and panel members to allow senior staff to inform panel members of how the organisation operates and what is and is not possible to achieve within available resources on a short and long-term basis.
- In the long-term, creating training and employment opportunities in order to employ Black staff at middle to senior level is a crucial cultural change within the organisations, and is vital for an organisation to reflect the city it serves.
- Recognise the potential of tailor-making the principles of the project to suit the organisation's objectives, when attracting new audiences from target communities.

## **Quotes**

The following quotes have been taken from the Networking Project Phase 2 Focus Group Report (November 2001)

"...we need a lot of support in getting our voices out there, because our voices are very small and it's a large community."

"...the staff were receptive to the separate skills of the panel...so there was a real dynamic of partnership that grew out of it but it did take time, it took a lot of work on behalf of our Ambassador as well..."

"...in terms of... galleries, I'd always thought of it as being a little bit boring and very static, but once you get into it, it's dynamic because it's changing, there's so many things you can do to enhance what is there and work on different projects around it."

## **The Networking Project - Achievements**

Since I've become involved with the panel, I've found... there's so much I want to get a taste of... I don't watch TV as much as I used to... It's given me more choice."  
[Drum Panel Member]

The Networking Project is an innovative word-of-mouth project, designed to develop Black audiences for the arts and create relationships between arts organisations and Black and Minority Ethnic communities.

Using its unique Ambassador and panel methodology, the Networking Project has had a direct impact on arts organisations and communities.

- Since it started, the project has successfully built relationships between 9 arts organisations and specific Black and Minority Ethnic communities: Symphony Hall, The Drum and Fierce Festival with Birmingham's African Caribbean communities; The Rep and Ikon Gallery with Birmingham's South Asian communities and Sampad specifically with the city's Bangladeshi Muslim communities.
- Since January 2002, the Project has extended to involve three regional galleries and museums: Birmingham Museum & Art Gallery with Birmingham's African Caribbean communities, the New Art Gallery Walsall with the South Asian communities of Walsall and Wolverhampton Art Gallery with Wolverhampton's African Caribbean communities.
- Since November 1999 the Networking Project has involved over 200 individual community volunteers plus their families and friends, generated attendances at a over 100 arts events from culturally diverse audiences and initiated several dedicated cultural diversity events, including Symphony Hall's World Music Family Weekend as part of its 10th anniversary celebrations, Ikon Gallery's "Through the Door" celebratory weekend of activities targeted at South Asian families, and Fierce Earth's Pakeezah Party at an Asian club night.
- As well as supporting the diversification of artists and artistic programme as a means to attract more diverse audiences, the Networking Project has successfully increased the involvement of Black artists and audiences in mainstream programming such as ArtsFest, CBSO concerts at Symphony Hall and the involvement of mainstream arts organisations in culturally specific events such as Black History Month.
- The Project has actively brought cultural diversity issues to local, regional and national fora through involvement in conferences, seminars and debates such as the Arts Marketing Association's National Conference in July 2001, Are We Visible in Oldham in November 2001 and the Cultural Diversity Workshop in Manchester in March 2002.
- Organisational development is one of the Project's most important achievements. Key examples include the appointment of two of the Networking Project's panel members to Sampad's Board of Directors, providing a direct link between the previously under-represented Bangladeshi communities and Sampad's most senior decision-making body. Also the panels' strategic work with marketing, education, Front of House and management staff to make each venue more accessible for diverse communities.
- The Project is at the leading edge of cultural diversity work in Birmingham, putting cultural diversity at the centre of arts organisations' planning and building genuine trust and confidence in the arts amongst culturally diverse communities.

## **Important Outcomes**

While in many ways they most important outcomes of the Networking Project are intangible; the shifts in attitude within organisations and communities, the building of trust and the forging of relationships; there are compelling quantitative outcomes which make the case for network marketing.

Measuring ethnic origin presents a number of methodological difficulties which this project has attempted to address in a number of different ways. It is not yet possible to measure the ongoing impact of the project at every performance or exhibition because it would clearly be inappropriate to ask every ticket-buyer an ethnicity question at box office. Non-ticketed venues are faced with the ever-present challenge of how to monitor their visitors without the direct interface of ticket-buying.

Arts Ambassadors and venues together have piloted a range of approaches to monitor the effectiveness of the Networking campaign. It has been easiest to achieve this where there has been a specific event with a programme which provides an access point for the specific cultural group. Outlined below are three examples of where this has been most effectively monitored.

In these case studies, monitoring techniques have mostly been through self-completion questionnaire which brings with it its own difficulties. In some cases, face-to-face interviews have been carried out to help overcome some of the barriers to achieving a representative sample. Other more general monitoring approaches have included observation techniques and personal accounts.

## **The REPresentatives Scheme**

Following the success of the panel's work on The Ramayana, members of the South Asian panel were invited to join the REPresentatives Scheme. The REPresentative Scheme was an existing in-house audience development initiative, aiming to harness the enthusiasm of regular REP attenders to bring in new audiences through targeting their family and friends with ticket discounts as incentives. The REPresentatives also act as advisors and ambassadors for the theatre.

Importantly, the decision to combine the Networking panel and the REPresentative Scheme enabled the REP to draw on the learning of the Networking Panel, use the project's methodology to ensure the continued relationship with South Asian audiences as part of The REP's on-going, core audience development work. Ten took up the offer, which boosted the number of REPresentatives to 18. The existing group had mainly been of non-Black origin and this addition allowed experiences of other cultures to play a strategic part in The Rep's marketing. The REPresentatives Scheme now features more people who represent varying occupations, arts experiences, skills and networks as well as cultural and religious origins.



## **Ikon Gallery - Dayanita Singh "I Am As I Am", April-May 2001**

Ikon Gallery and their South Asian panel arranged a celebratory family weekend called Through The Door, to accompany the Dayanita Singh exhibition I Am as I Am. This was an opportunity build relationships between the venue and the community using a culturally accessible exhibition and to pilot marketing ideas for the venue and future exhibitions.

### **Attendance figures:**

Saturday 5th May 2001	632
Sunday 6th May 2001	514

### **Survey results**

The survey results are taken from a total of 54 surveys on Saturday and Sunday. Panel members conducted face-to-face surveys of a random sample of attenders, however, it is recognised that this sample does not statistically provide a result which is representative of the whole audience. Despite these limitations, there are some significant results highlighted by these surveys.

All percentages have been rounded to the nearest whole percent.

- Over half of respondents (56%) were first time visitors to Ikon Gallery
- Over half of respondents (51%) visited Ikon Gallery specifically because of Through The Door.
- 43% of respondents described their ethnic origin as South Asian.
- A similar number (45%) of respondents described their ethnic origin as British.
- Those of South Asian origin broke down to 13% Indian Sikh, 13% Indian Hindi, 13% Indian, 2% Pakistani and 2% Punjabi. An additional 4% were African Caribbean. Of those remaining, 2% were Russian, 2% Norwegian and 2% German.
- A high number of visitors (42%) said that 'a particular exhibition' was their main reason for visiting. This is comparable to only three other exhibitions in 2000-2001.
- Significantly, White/UK visitors represented only 44% of respondents (overall in 2000-2001, White/UK visitors comprised 64%). When considering representation of White ethnic origin groups as a whole (comprising White/UK, White/other and White/Irish) the figures again were significantly lower during the Singh/Milhazes exhibition, compared to the overall Ikon profile for 2000/01. In total, 79% of respondents gave their ethnic origin as white, compared to 93% overall in 2000/01.
- 6% of respondents gave their ethnic origin as Indian and 3% as Pakistani. This is again significantly different to the general Ikon Gallery profile - overall in 2000/01, only 1% gave their ethnic origin as Indian and 1% as Pakistani.

- When considering representation of Black ethnic origin groups as a whole (comprising Black/Afro Caribbean, Black/African and Black/Other) the figures again were significantly higher during the Singh/Milhazes exhibition, compared to the overall Ikon profile for 2000/01. In total, 6% of respondents gave their ethnic origin as Black compared to 2% overall in 2000/01.

## **Symphony Hall - Family Day, April 2001**

Symphony Hall will be celebrated their its 10th anniversary in 2001 and as part of its birthday celebrations, it planned a family day of world music and activities on Sunday 105 April 2001. This was the first time Symphony Hall had planned a non-classical event with the specific intention of attracting a culturally diverse family audience.

In total 1,400 questionnaires were distributed on the day and 367 responses were received, giving a response rate of 26%.

### **Key Findings**

- 26% were first- time visitors to Symphony Hall.
- 94% who filled in the questionnaire said that they would return to an event like this again.
- When asked where they had heard about the event, 23% said 'leaflet through the door', with 24% having seen the blue leaflet aimed at existing audiences. and finally 27% 44% (the highest percentage) was word of mouth (came with someone else, had been told by someone or knew someone taking part).
- 66% were adults aged over 16 years.
- 15% were under 25
- The most prevalent age range was 35-44, representing a clear shift in profile from Symphony Hall's classical audience.

### **Cultural origin**

British	255	69%
Caribbean	34	9%
Indian	25	7%
European	23	6%
Chinese	6	2%
Pakistani	3	1%
English	3	1%
Mixed	3	1%
Bangladeshi	1	0.3%
Asian	1	0.3%
Kashmiri	1	0.3%
Latin	1	0.3%
Punjabi	1	0.3%
South American	1	0.3%
Turkish	1	0.3%

The results offer some interesting information, or more importantly, suggestions, which are useful to note. The ethnic make up of the results does reflect a broad mix of ethnicity. However, indeed, this is not reflective of the anecdotal evidence from panel members and others who attended, estimates the visible attendance of audiences from the African Caribbean and wider communities as higher still. within the city throughout the day (Mary Coles puts this more at 30 / 35%).

### **Birmingham Repertory Theatre - The Ramayana, October 2000**

The REP's production of The Ramayana in October 2000 was both an important artistic decision in aiming to increase the amount of South Asian work presented in the main house, and an opportunity to encourage attendance at and participation in the work of the theatre from the South Asian communities. Alongside the work of the Networking Project, the REP directed considerable resources into community outreach work including the appointment of the BAM Arts Ambassador as a South Asian Communities Development Worker, to support the Marketing and Education departments using the project's 'networking' methodology.

- Up to 25 members of the South Asian community played a part as advisors on a panel supporting the production of The Ramayana.
- 23% of the audience who attended The Ramayana in October 2000 were first time visitors to The Rep.
- 55% of these were of South Asian origin.
- Over 80 people (nearly all of South Asian origin) participated in the Community Project. The Education Department (through a Year of the Artist Award) worked with four different groups to create short performances inspired by sections of The Ramayana not included in the main house production.
- An audience of over 300 attended the Sunday community performance.

For further information, full reports and/or a video about the project, contact:

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## **Project: The Ramayana:**

**A Strategy for South Asian Audience Development  
led by Hardish Virk**

**Organisations: Birmingham Rep and  
Birmingham Arts Marketing**

**Report by Sarah Ogle, Birmingham Rep September 2000**

The Ramayana has played a major role within South Asian communities across the globe. Beyond religion and culture, the epic story of Rama's Exile has become a part of the yearly calendar of celebrations. Small to large scale events are organised during the time of Diwali, with schools, religious institutes, people of all cultures, religions and beliefs joining in the celebration of Rama's return from exile. With its great population of South Asian communities, England has paved a way for these celebrations and since nearly a third of the population in Birmingham is South Asian and is growing, The Ramayana will undoubtedly be a focal point for many.

### **Project Background**

One of the key findings to have come out of recent South Asian Audience Development Projects, particularly Birmingham Arts Marketing The Networking Project was that: unless arts venues address the existing culture of their organisation, change will never take place. Staff training and the recruitment of South Asian staff/ advisors is essential in order to learn how to create a venue that recognises the community it serves.

#### **The Rep recognised the role it had to play in order to:**

1. Develop the history of South Asian theatre work that has taken place in recent years at The Rep with collaborations with Tamasha Theatre Company.
2. Support The Ramayana production in the main house - South Asian audience development and arts participation.
3. Initiating long term strategies of developing South Asian audiences and theatre work for The Rep.

### **Right Up Your Street**

The Rep has been working with Birmingham Arts Marketing on their Networking Project - Right Up Your Street - since March 2000. Through the project we were allocated an Arts Ambassador to develop a panel of people representative of a key target community. With The Ramayana approaching, we looked to a group representing various South Asian communities. Following the success of this, The Rep has since employed its Arts Ambassador - Hardish Virk - to support the process of developing audiences for The Ramayana and beyond, as well as developing opportunities of arts participation within such South Asian communities. With financial support from Stabilisation and Year of the Artist, Hardish was appointed to work directly with both the Marketing and Education departments, as South Asian Communities Development Worker.

## **Marketing The Ramayana**

The objective of this aspect of the project is to make The Ramayana an accessible and enjoyable experience for South Asian communities from Birmingham and beyond, who do not usually attend the mainstream arts including The Rep. In May research began into community groups and organisations (both religious and non-religious), generating a great deal of interest and excitement in the project. Following the model developed through the BAM project, a panel of people from various South Asian Communities living in the West Midlands was set up in July. Now over 20 men and women, from different cultures, religions, ages, experiences and professions meet regularly and have become an important human resource to The Rep.

### **The following are key results from this strand of the project to date:**

1. Suggested the most appropriate distribution points when targeting publicity to South Asian communities, in Birmingham and the West Midlands.
2. Suggested different methods of communicating information, such as word of mouth and presentations at various community/ Religious venues.
3. Making the department aware of Religious/ cultural issues - being aware of how to sell The Ramayana without causing offence.
4. Language/ Signs/ Front Of House - what methods should be employed in order to make the venue as accessible as possible.
5. How to develop the image and text for the print appropriately.
6. Networking - who should we be contacting for support and advice: Political/ Religious/ Cultural/ Community groups and leaders.
7. Supporting the director's artistic vision of the production with its multi-cultural cast and mix of traditional and contemporary art forms.
8. Supporting the Box Office by providing them with questions that would most probably be asked by South Asian people making an enquiry.
9. Publicising The Ramayana at key South Asian events, such as Lokh Mela, other Melas, weddings, Hare Krishna gatherings, etc.
10. Some panel members have distributed the publicity within high populated South Asian areas in Birmingham and the West Midlands.
11. Sending information and publicity to South Asian (particularly Hindu) community organisations and places of worship (Temples).
12. Panel members networking The Ramayana to their families and friends, therefore extending the networking process.
13. Supporting other departments - Campaign, Wardrobe, FOH, wineREPublic etc.
14. Creating a newsletter in the different South Asian languages to accompany the publicity and targeted at appropriate communities.

These methods will also support The Rep when developing long term South Asian audience development plans.

Alongside the marketing strategy for The Ramayana, Hardish has been working with the Education Department on a community and participatory arts project. The two elements are working hand in hand to meet the key objectives for The Ramayana:

1. Achieving our Box Office targets.
2. Increasing audience attendance form South Asian Communities.
3. Developing opportunities for participation in the arts; not just in terms of performing.
4. Creating a sense of ownership and involvement with The Rep and The Ramayana.
5. Initiating and developing further audience development strategies.
6. Serving the communities of Birmingham and the West Midlands.

## **Project: The Ramayana**

**A Marketing strategy for a Birmingham Rep production at The Royal National Theatre, London**

**Organisation: The Royal National Theatre**

**Project funded through Arts Council of England's BRIT scheme**

**Report by David Hamilton-Peters April 2001**

### **Aims and Objectives**

The Ramayana has given the National a great opportunity to invest in a level of South Asian audience development that we haven't been able to try before.

We were delighted to hear that Birmingham Rep's production was not only to visit the National but was also to be staged in the Olivier – our largest space. So, the challenge was to sell 13,611 tickets across 13 performances and ensure that our marketing strategy reflected a desire to break new ground.

To this end we appointed a freelance marketing consultant (Hardish Virk) with financial assistance from The Arts Council. Hardish had worked on the production in Birmingham and was able to share with us their experience of marketing the show and developing new audiences.

### **Audience Development**

The focus of our strategy was to establish an advisory group of South Asian community leaders / opinion formers who would act as ambassadors on behalf of the National and help to promote the show in their communities. Some members gave us valuable contacts and others acted as footsoldiers - distributing print (with a newsletter translated into four South Asian Languages) in their local area. We also recruited a team of welcomers speaking at least two South Asian languages who would be strategically positioned Front of House during the run in order to offer assistance in Hindi, Punjabi, Gujarati, Bengali and Urdu. The majority of these welcomers were recruited from our student mailing list – the response from members with South Asian language skills was very encouraging.

We wanted to complement the work of the advisory group with print distribution in key areas with large South Asian populations (eg. Balham, Hounslow, Southall, Tooting and Wembley) and we used a distribution company (London Calling) to source a completely new network of outlets. We also distributed print via all 31 Hindu temples in London.

In addition to this we targeted a large number of South Asian groups and organisations with an invitation to a special performance of the show supported by the Paul Hamlyn Foundation. This on-going support allows us to heavily subsidise tickets in order to encourage access to the National for people who might usually feel excluded. Regular prices range from £10.00 - £32.00: this is reduced to £1.00 - £5.00 on Hamlyn nights.

We also offered a £10.00 night for first time attenders (part of our regular audience development strategy) and a student night with cheap tickets and a post-show reception with the cast.

## **Direct Mail**

In addition to South Asian groups and organisations we also sent direct mail to 10,000 ticket buyers on our database. The response from the mailing list had already been very encouraging so we targeted non-members who had booked to see at least one of the following: The Darker Face of the Earth (Rita Dove), The Waiting Room (Tanika Gupta, directed by Indhu Rubasingham), The Island (Market Theatre, Johannesburg), Haroun and the Sea of the Stories (Salman Rushdie), Romeo and Juliet (ensemble) 2000), Mnemonc (Comlicite) and The Oresteia (Aeschylus, directed by Katie Mitchell).

## **Advertising**

We used a combination of national and local media – taking note of the Advisory Group's recommendations – and advertised in the following publications: Asian Times, Eastern Eye, Guardian, Observer, Time Out, Independent, What's On and Evening Standard.

Although there was no paid advertising on radio or television, we did run a competition on Radio Asia and the show has also been covered by interviews and filmed extracts on ZEE TV and Channel East.

## **Front-of-House**

All FOH departments have been briefed on our audience development strategy for The Ramayana and a number of ushers, box office and catering staff have had awareness training with Hardish. There's been a great deal of enthusiasm to approach things in a slightly different way and to this end the catering department have offered South Asian menu options in a number of outlets, the events department have commissioned Kuljit Bhamra to compose music to be played FOH; and we have also launched a Festival of Lights project with a lantern exhibition in the Olivier foyer. Using The Ramayana as the theme for this pilot scheme, the National has collaborated with Emergency Exit Arts and two Lambeth schools to produce three dimensional artwork celebrating London's cultural diversity.

## **Evaluation**

A vital part of our strategy is to produce a comprehensive evaluation of the audience development campaign and to this end we have commissioned McCann Matthews Millman to conduct a series of research interviews throughout the run. Hardish has also been contracted to produce an evaluation report and recommendation for further audience development.



## **Appendix i**

### **The Arts Council and Cultural Diversity**

The Cultural Diversity Unit is a division of the Arts Council of England's Research and Development Directorate. It is a cross-cutting unit with the task of informing, stimulating, connecting, disseminating, promoting and advising nationally and internationally in the area of cultural diversity.

#### **What is "cultural diversity"?**

In 1994, the Council of the Arts Council recommended a focus on African, Caribbean, Asian and Chinese arts because of the size of those communities and their relative absence in the pattern of what was funded. We have concentrated on these groups, looking at issues that affect artists, audiences and administrators from those backgrounds or are working in those art forms. However, we are reassessing policy. The area of "diversity" was always seen as a general term, covering the various types of different voices that make up society. It may be time for the definition to change.

#### **What are our aims?**

We are working to a Cultural Diversity Action Plan that was published in 1998, after national consultation with practitioners and arts bodies.

- It focuses on four areas - Diversity, Access, Advocacy and Development.
- It stresses the multiplicity of diversity - the way forms of expression can range from traditional to experimental or hybridic. It emphasised that these were no more mutually exclusive than ballet and contemporary dance. This has been particularly addressed in the way that the national New Audiences Fund has set out to make contact with wider consistencies, the way that new marketing schemes have communicated with different constituencies and the funding base has slowly grown.
- It recognised the need to increase access to jobs, performance spaces, programmes. The changes in the second phase of the Arts Capital Programme of the Lottery have meant that around £29 million has been allocated to culturally diverse projects - a rise from 0.2% in the first programme to just under one third in the second.
- It set out to advocate the benefits and strengths of diversity through conferences and seminars, nationally and internationally. Partly as a result, this country is being increasingly looked at for models by the international community faced with a similar need to adapt policy to demography. The Council of Europe took the UK as one of its seven case studies for the first phases of its Diversity Research programme.
- It was clear about the great need for stable funding and long-term development for arts that have historically been under-funded, comparatively. The Lottery money provides one valuable anchor, as does new money under the Theatre Review and the network created under the Black Theatre scheme, BRIT.

## **Where do we go next?**

The Cultural Diversity Action Plan is up for renewal, at a time when the unification of Arts Council and regional arts boards provides an important opportunity for a shared and focused view.

- The Unit has recently held a series of meetings around future policy and the results are being fed into the new corporate planning process. It has also put out proposals for future policy under “Framework for Change” for consultation on the Arts Council’s website.
- In brief, people supported long-term development support for cultural diversity - establishing and consolidating culturally diverse infrastructure - centres, development agencies, networks and websites.
- A redefinition of cultural diversity to cover ‘people from post-war diasporic communities’.
- A thoroughgoing overhaul of the Arts Council’s own systems with regard to internal diversity and equal opportunities as well as external policies, in line with the demands of the new Race Relations Amendment Act.
- An emphasis on enhancing capacity around cultural diversity through training, addressing skills gaps etc.
- Concentration on opening out opportunities in the “mainstream” through action on governance, employment, training, commissions, programming, outreach etc.

## **In Conclusion**

Diversity is no one of the major priorities of the new Arts Council, with its values set to run through all its activities and policies. The large-scale decibel programme, that starts in 2003, will be the most prominent face of that commitment, but it also is a mark of commitment to long-term change.



## Appendix ii

### decibel

Diversity in the arts is a key priority for the Arts Council of England and a groundbreaking initiative championing this sector is planned for 2003. Called decibel, the initiative seeks to raise the profile and strengthen the infrastructure of culturally diverse arts in England. The key period for decibel will be from May 2003 until March 2004.

The Arts Council has allocated £5million specifically for the decibel initiative. Some existing funds are also prioritised for diversity, which is likely to release a further sum of around £5million to support decibel activities.

The Arts Council has a commitment to diversity in its broadest sense. For the purpose of this initiative, decibel looks at ethnic diversity resulting from post-war immigration, with increased focus on arts and artists from African, Asian\* and Caribbean backgrounds. The project will profile artists, arts events and artistic companies; and develop opportunities for increased access into mainstream arts venues and the funding system. In doing so, decibel will inform future Arts Council policy in this area.

Programme director, Sita Ramamurthy, sees the project building on the efforts of many organisations and individuals around the country and acting as a catalyst for change. "I am confident decibel will make a significant contribution towards strengthening cultural diversity in the arts".

Highlights in the decibel calendar include showcase events for performing and visual arts in Manchester and Bristol, a series of national debates, a professional development programme, and national campaign to profile culturally diverse artists and work.

Dates for the showcase events are 2-5 May 2003 for the performing arts showcase in Manchester, 16-18 October 2003 for the visual arts showcase in Bristol.

As part of a profile-building strategy decibel will also highlight the work of African, Asian and Caribbean artists and companies taking place around the country. "Within our rich multicultural society the arts has important role in reflecting society, linking communities and developing understanding. decibel draws on this to create a sense of critical mass to raise awareness of culturally diverse arts and to change the perception that this work exists only at the fringe of the arts," says Ramamurthy.

To be included on a mailing list for decibel information please send contact details to [decibel.info@artscouncil.org.uk](mailto:decibel.info@artscouncil.org.uk) or call 020 7973 6783.

\*'Asia' in this context, is taken to cover the continent of Asia from Turkey in the west, to Japan in the east.

## **Appendix iii**

### **Black Regional Initiative in Theatre (BRIT)**

The work currently being developed in the area of cultural diversity and theatre comes under the banner of the Black Regional Initiative in Theatre, one of the key strategic initiatives of the Arts Council of England. BRIT aims at a more equitable black and Asian theatre in England.

The work covers a variety of strands and involves a number of key organisations across the country: Leicester Haymarket; Nottingham Playhouse; Derby Playhouse, BA.d initiative; The Green Room, Manchester; Hudawi Cultural Centre and the Lawrence Batley Theatre, Huddersfield; New Wolsey Theatre, Ipswich; Oval House, London; and Kuumba and Bristol Old Vic Theatre. At West Yorkshire Playhouse there is a strand of positive action in training for young theatre professionals. At Contact Theatre, Manchester a two week course for young black and Asian directors has become an annual event.

#### **Eclipse Report & Seminars**

The development of Eclipse is part of the Black Regional Initiative in Theatre. The Eclipse Conference – developing strategies to combat racism in theatre, took place in June, 2001. This was followed by the publication of the Eclipse Report, together with its 21 recommendations, covering governance, employment opportunities, marketing and audience development and non-European theatre programming.

Regional seminars on Positive Action and Equality of Opportunity are being held for the senior management and board members of subsidised regional theatres. The seminars cover the legal requirements of the Amendment to the Race Relations Act; programming of non-European theatre; change and employment practice, enable theatre managers to audit existing policies and to develop a positive action plan.

#### **Eclipse Theatre**

The development of quality black work on the middle scale was identified by the Theatre Review as a priority. Eclipse Theatre was launched on October 21 and is a collaboration between three regional producing theatres, Nottingham Playhouse, Bristol Old Vic and Wolsey Theatre, Ipswich. Each theatre will each produce one piece of quality work to tour on the middle scale over a three-year period. The consortium includes a number of presenting theatres that have identified the programming of culturally diverse arts as a priority. MOON ON A RAINBOW SHAWL, directed by Paulette Randell, will tour in Spring 2003. Opportunities for the training for directors, designers and the development of writers is part of the initiative, as well as sharing good practice in marketing and audience development.

#### **Eclipse Award**

The first Barclays/TMA Eclipse Award was presented to the Chair of Contact Theatre, Manchester on October 13, 2002. This award, that will become an annual event, and is presented to the theatre that has been at the forefront of embracing the Eclipse Report recommendations.

## **BRIT Venues**

### **Garfield Allen**

Director  
The Green Room  
54/56 Whitworth Street  
Manchester  
M1 5WW  
Telephone 0161 615 0515

### **Debra Bestwick**

Executive Director  
Oval House  
52-54 Kennington  
London  
SE11 5SW  
Telephone 020 7582 0080

### **Karena Johnson**

Producer  
Oval House  
52-54 Kennington  
London  
SE11 5SW  
Telephone 020 7582 0080

### **George Matheson**

Director  
Hudawi Cultural Centre  
Great Northern Street  
Huddersfield  
HD1 6BG  
Telephone 01484 226696

### **Paul Moore**

Producer  
Nottingham Playhouse  
Wellington Circus  
Nottingham  
NG1 5AF  
Telephone 0115 947 4361

### **Shabnam Shabazi**

B.A.D  
Derby Playhouse  
Theatre Walk, Eagle Centre  
Derby  
DE1 2NF  
Telephone 01332 363271

### **Clive Sefia**

Director  
Kuumba  
20-22 Hepburn Road  
St Pauls  
Bristol BS2 8HD  
Telephone 0117 942 1870

### **Megan Thomas**

Audience Development Officer  
Bristol Old Vic  
Theatre Royal  
King Street  
Bristol BS1 4ED  
Telephone 0117 949 3993

### **Mandy Stewart**

Chief Executive  
Leicester Haymarket Theatre  
Belgrave Gate  
Leicester  
LE1 3YU  
Telephone 0116 253 0021

### **Cheryl Roberts**

Black Arts Development Officer  
Lawrence Batley Theatre  
Queens Street  
Huddersfield  
HD1 2SP  
Telephone 01484 484403

### **John Adam Baker**

Cultural Outreach & Workshop Leader  
The New Wolsey Theatre  
Civic Drive  
Ipswich  
IP1 2AS  
Telephone 01473 295911



## Appendix iv

### The New Audiences Programme

New Audiences is ACE's £20m programme designed to take new art to audiences and new audiences to the arts. It is a research and development programme piloting new approaches to getting more people involved in the arts as participants or attenders, and to remove the very real physical, cultural, psychological and financial barriers which prevent people engaging with art. In the history of the Arts Council, no other single programme of activity has deliberately reached out to such a broad range of people.

By the end of the programme, it is projected that **8 million** people will have attended or participated in a New Audiences event.

The programme has been particularly effective in:

- Engaging **young people** in the arts
- Extending existing arts audiences - in particular substantial work completed and in progress in relation to: **cultural diversity, disability and social exclusion.**
- Tackling real barriers to engagement for **people in rural areas.**

### New Audiences and Diversity

Since its launch in 1998, the Programme has particularly focused on diversity and audiences. Significant work in relation to networking or 'word of mouth' marketing has already been supported through a range of new marketing projects, with further developmental work in relation to 'test drive' and 'ambassador' schemes to reach culturally diverse audiences. In addition, the programme has piloted new approaches through creating new events, partnerships and commissions.

In 2001/2, the New Audiences Programme supported a strand of funding, **Enabling Diversity.** This strand focused on supporting action research projects which would either develop the capacity of community based cultural organisations in attracting audiences or projects which developed connections and partnerships between community based organisations and 'mainstream' arts organisations in order to attract new diverse audiences to the arts.

24 projects were supported through this strand of funding with grants totalling £1,054,546 This resulted in 34 community based organisations being involved in working with 75 arts organisations and 12 community based organisations receiving direct funding.

A major project **Roots** supported by New Audiences in partnership with BBC English Regions is currently underway, supporting 11 coordinators across the country, based in local radio stations to improve coverage of Asian, African, Caribbean and Chinese arts and culture on radio and television. Major carnival development work has also been supported through **Carnival on de Road**, and new opportunities have been created to develop relationships between venues, promoters, festivals and audiences across the artforms.

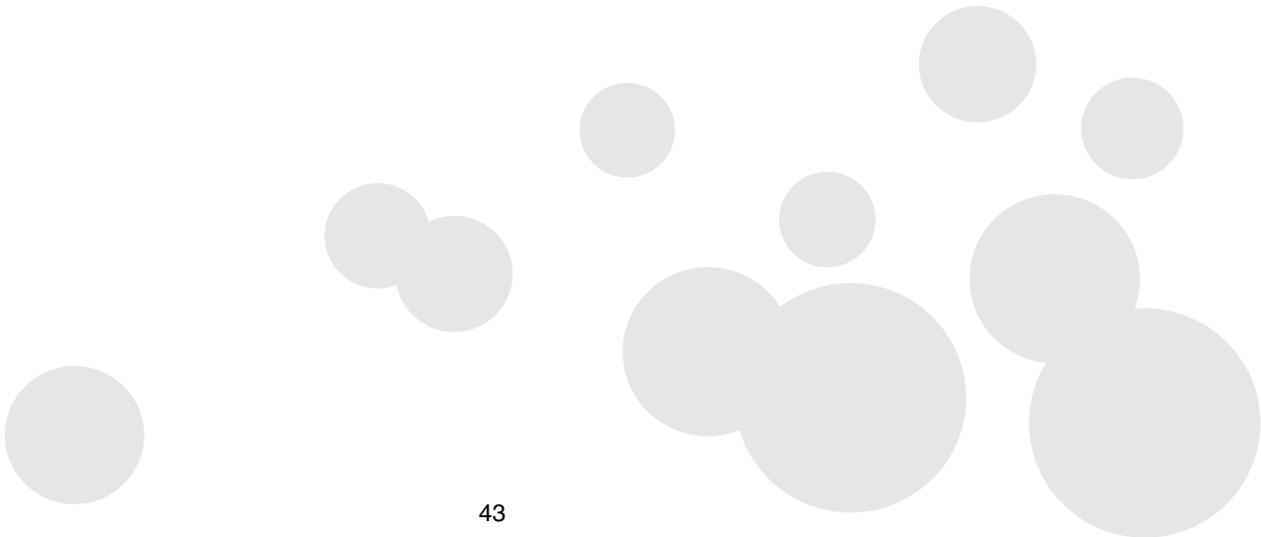
Many of these projects are now completed but the full findings will be presented in Autumn 2003 when we report back on the four year programme of national and regional work funded through the New Audiences Programme. Many of the experiences and outcomes are already informing practice, policy and planning.

A new website is currently being trialled which will be launced showcases all the projects funded under New Audiences - have a look at the site and let us know your thoughts [www.newaudiences.org.uk](http://www.newaudiences.org.uk)

For further details of the New Audiences Programme please contact:

**Gill Johnson**

Manager of New Audiences Programme  
The Arts Council of England,  
14 Great Peter Street, London. SW1P 3NQ  
Tel: 0207 973 6497  
Email: [gill.johnson@artscouncil.org.uk](mailto:gill.johnson@artscouncil.org.uk)



# ROOTS

*celebrating*  
**African, Asian, Caribbean & Chinese**  
*arts and culture*

## Appendix v Summary

Arts Council of England in partnership with BBC English Regions launch a new project. The project runs between September 2002 and March 2004.

### **What is the 'Roots' project?**

'Roots' is a major new national initiative pioneered by Arts Council and England and BBC English Regions. We aim through this partnership to produce a new and higher profile for arts and culture from African, Asian, Caribbean and Chinese roots.

Over 18 months, each Roots coordinator will be responsible for generating special radio, online and television coverage, developing community networks and supporting 'Roots' branded events in local community and arts venues to test audience responses.

### **What is the 'Roots' project about?**

- Increasing access and promoting communication between 'mainstream' BBC / Arts organisations and African Asian Caribbean and Chinese communities
- Bringing more African Asian Caribbean and Chinese arts and culture into BBC programmes through coordinators' creative input into mainstream BBC programming – radio, online and television output.
- Researching and supporting local community cultural events and activities so that we can build a stronger picture of local communities culture and creativity and promote greater access to services
- Measuring the impact of the project on a variety of audiences: local radio, online and television audiences; attenders and/or participants for culturally diverse work in community and arts venues; African Asian Caribbean and Chinese communities who may not currently access mainstream BBC or arts services.
- Documenting and archiving project information and writing up the project in a final report to ensure a legacy after the project has ended.

## **What will the 'Roots' project co-ordinators be doing?**

- ◊ Making links and developing contacts with African Asian Caribbean and Chinese communities through database development and community 'outreach' work.
- ◊ Promoting a wide range of BBC programming and Arts services to African Asian Caribbean and Chinese communities.
- ◊ Helping to create a range of broadcast programmes through research and production,( with possible presentation input) into programming reflecting African Asian Caribbean and Chinese culture on radio, online and television
- ◊ Helping to create opportunities to showcase local talent and creative ideas from African Asian Caribbean and Chinese communities.
- ◊ Researching cultural festivals, events, heritage areas and traditions – whether international, national, regional or local – and ensuring these are reflected within radio online and television mainstream and specialist programmes.
- ◊ Promoting special Roots 'test events' as a part of the project with associated marketing to raise awareness of these events.
- ◊ Helping to create promotional materials to promote the Roots project - on line and in print – to encourage feedback, contributions and to reflect local African Asian Caribbean and Chinese arts and culture.

**Our Roots Network Co-ordinators are now in place.  
Contact them at the local Radio Stations, details overleaf.**

*celebrating*  
**African, Asian, Caribbean & Chinese**  
*arts and culture*

# ROOTS

## Contact Details Coordinators

### Chino Odimba

BBC Radio Bristol  
Whiteladies Road  
Bristol BS8 2LR

Tel: 0117 974 7469  
Fax: 0117 923 8323

Email: [chino.odimba@bbc.co.uk](mailto:chino.odimba@bbc.co.uk)  
[www.bbc.co.uk/bristol](http://www.bbc.co.uk/bristol)



**BBC RADIO BRISTOL**  
95.5, 94.9FM & 1548AM

### Parminder Dosanjh

BBC Radio Leicester  
Epic House  
Charles Street  
Leicester LE1 3SH

Tel: 0116 251 6688  
Fax: 0116 251 1463

Email: [parminder.dosanjh@bbc.co.uk](mailto:parminder.dosanjh@bbc.co.uk)  
[www.bbc.co.uk/leicester](http://www.bbc.co.uk/leicester)



**BBC RADIO LEICESTER**  
104.9FM

### Fiona Evans

BBC Radio Devon  
Broadcasting House  
Seymour Road  
Plymouth PL3 5YQ

Tel: 01752 260 323  
Mob: 07967 362 118  
Fax: 01752 234 564

Email: [fiona.evans@bbc.co.uk](mailto:fiona.evans@bbc.co.uk)  
[www.bbc.co.uk/devon](http://www.bbc.co.uk/devon)



**BBC RADIO DEVON**  
103.4, 94.8 & 95.8FM

### Shehani Fernando

BBC London  
Unit 224, Bon Marche Building  
241-251 Ferndale Road  
London SW9 8BJ

Tel: 020 7733 1828  
Mob: 07736 481 101  
Fax: 020 7737 6758

Email: [shehani.fernando@bbc.co.uk](mailto:shehani.fernando@bbc.co.uk)  
[www.bbc.co.uk/london](http://www.bbc.co.uk/london)



**BBC RADIO LDN**  
94.9FM

### Aisha Ali

BBC Radio Leeds  
BBC Broadcasting Centre  
Woodhouse Lane  
Leeds LS2 9PN

Tel: 01132 442 131  
Mob: 07736 481 049  
Fax: 01132 247 330

Email: [aisha.ali@bbc.co.uk](mailto:aisha.ali@bbc.co.uk)  
[www.bbc.co.uk/leeds](http://www.bbc.co.uk/leeds)

**BBC RADIO LEEDS**  
92.4, 95.3FM & 774AM



### Yasmin Razaq

BBC Radio Merseyside,  
55 Paradise Street,  
Liverpool.  
L1 3BP

Tel: 0151 708 5500  
Mob: 07736 481 046  
Fax: 0151 794 0909

Email: [yasmin.razaq@bbc.co.uk](mailto:yasmin.razaq@bbc.co.uk)  
[www.bbc.co.uk/liverpool](http://www.bbc.co.uk/liverpool)



**BBC RADIO MERSEYSIDE**  
95.4FM & 1485AM

**Yve Ngoo**

BBC Radio Newcastle  
Broadcasting Centre  
Barrack Road  
Fenham  
Newcastle upon Tyne NE2 4NS

Tel: 0191 244 1471  
Fax: 0191 221 0796

Email: [yve.ngoo@bbc.co.uk](mailto:yve.ngoo@bbc.co.uk)  
[www.bbc.co.uk/tyne](http://www.bbc.co.uk/tyne)



**BBC RADIO NEWCASTLE**  
95.4FM

**Johanne Hudson-Lett**

BBC Three Counties Radio  
PO Box 3CR  
Luton LU1 5XL

Tel: 01582 637 400  
Mob: 07919 004 242  
Fax: 01582 401 467

Email: [johanne.hudson-lett@bbc.co.uk](mailto:johanne.hudson-lett@bbc.co.uk)  
[www.bbc.co.uk/threecounties](http://www.bbc.co.uk/threecounties)



**BBC THREE COUNTIES RADIO**  
95.5FM (BEDS.), 104.5FM (BUCKS.),  
103.8FM (HERTS.)

**Raz Hussain**

BBC Radio Solent,  
Broadcasting House,  
Havelock Road,  
Southampton SO14 7PW

Tel: 02380 37 45 71  
Fax: 02380 339 931

Email: [raz.hussain@bbc.co.uk](mailto:raz.hussain@bbc.co.uk)  
[www.bbc.co.uk/southampton](http://www.bbc.co.uk/southampton)



**BBC RADIO SOLENT**  
96.1FM & 103.8FM

**Loyd Williams**

BBC WM  
PO Box 206  
Birmingham B5 7SD

Tel: 0121 432 8020  
Mob: 07736 481 100  
Fax: 0121 472 3174

Email: [loyd.williams@bbc.co.uk](mailto:loyd.williams@bbc.co.uk)  
[www.bbc.co.uk/birmingham](http://www.bbc.co.uk/birmingham)



**BBC RADIO WM**  
95.6FM

**Sarah Lee**

BBC Southern Counties Radio  
Broadcasting House  
40-42 Queens Road  
Brighton BN1 3XB

Tel: 01273 320 428  
Fax: 01273 571 754

Email: [sarah.lee.01@bbc.co.uk](mailto:sarah.lee.01@bbc.co.uk)  
[www.bbc.co.uk/southerncounties](http://www.bbc.co.uk/southerncounties)



**BBC SOUTHERN COUNTIES RADIO**  
104-104.8FM & 95-95.3FM



## **Appendix xi**

### **Arts Council Regional Offices Key Contacts**

#### **East England**

Eden House, 48-49 Bateman Street, Cambridge. CB2 1LR  
Tel: 01223 454 400, Fax: 0870 242 1271

Theatre Officer - Rachel Parslew  
Arts Development Officer (Audience Development) - Sarah Bell  
decibel Link Officer - Sarah Bell

---

#### **East Midlands**

Mountfields House, Epinal Way, Loughborough, Leics. LE11 0QE  
Tel: 01509 218 292, Fax: 01509 262 214

Arts Officer - Michaela Waldram  
Audience Development Officer - Kevan Jackson  
decibel Link Officer - Chukuemeka Wakama

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#### **London**

2 Pear Tree Court, London. EC1R 0DS  
Tel: 020 7608 6100, Fax: 020 7608 4100

Theatre Officer - Rob West  
Access Officer - Valerie Synmoie  
decibel Link Officer - Olu Alake

---

#### **Northern**

Central Square, Forth Street, Newcastle upon Tyne. NE1 3PJ  
Tel: 0191 255 8500  
Fax: 0191 230 1020

Performing Arts Officer - Mark Mulqueen  
Head of Film, Media and Literature - Mark Robinson  
decibel Link Officer - Aziz Zeria

---

#### **North West**

Manchester House, 22 Bridge Street, Manchester. M3 3AB  
Tel: 0161 834 6644  
Fax: 0161 8346969

Drama Officer - Verity Leigh  
Participation & New Audiences Officer - Jane Beardsworth  
decibel Link Officer - Paulette Clunie

---

**Southern & South Eastern**

13 St Clement Street, Winchester, Hants. SO23 9DQ  
Tel: 01962 855 099, Fax: 0870 242 1257

Theatre Officer - Roger McCann  
Combined Arts Officer (New Audiences link officer) - Joanna Day  
decibel Link Officer - Mary Genis

---

**Southern & South Eastern**

Union House, Eridge Road, Tunbridge Wells, Kent. TN4 8HF  
Tel: 01892 507 200, Fax: 0870 242 1259

Senior Officer Drama - Judith Hibberd  
Business Development Officer (New Audiences link officer) - Rob Marshall  
decibel Link Officer - Neil Debnam

---

**South West**

Bradnich Place, Gandy Street, Exeter. EX4 3LS  
Tel: 01392 218 188, Fax: 01392 229 229

Performing Arts Officer (Theatre) - Paul Goddard  
Director of Information Unit (New Audiences link officer) - Martyn Cox  
decibel Link Officer - Zoe Li

---

**West Midlands**

82 Granville Street, Birmingham. B1 2LH  
Tel: 0121 631 3121, Fax: 0121 643 7239

Performing Arts Officer (Drama) - Alison Gagen  
Policy & Resources Officer ( Audience Development) - Julie Eaglen  
decibel Link Officer - Shine Duggal

---

**Yorkshire**

21 Bond Street, Dewsbury, West Yorkshire. WF13 1AX  
Tel: 01924 455 555, Fax: 01924 466 522

Theatre Development Office - Mark Hollander  
Audience Development Officer - Dan Hadley  
decibel Link Officer - Ann Wallis

---

**National Office**

14 Great Peter Street, London SW1P 3NQ  
Tel: 020 7333 0100, Fax: 020 7973 6590

Director of Drama - Nicola Thorold  
Senior Drama Officer (BRIT contact) - Isobel Hawson  
Head of Audience Development - Philip Cave  
Manager of New Audiences Programme - Gill Johnson  
Senior Diversity Officer - Naseem Khan  
Director of decibel - Sita Ramamurthy  
decibel Communications Manager - Georgina Langdale

## Appendix xii

### Publications

#### **Arts - what's in a word? Ethnic minorities and the arts.**

Research report 20

Helen Jermyn and Philly Desai

This report combines the results of desk and qualitative research. The report includes key findings and recommendations for developing ethnic audiences for mainstream and culturally diverse arts, focusing on African, Caribbean, South Asian and Chinese people. Six page executive summary available at [www.artscouncil.org.uk/publications/pdfs/artsword.pdf](http://www.artscouncil.org.uk/publications/pdfs/artsword.pdf)

2000, 88 pages, ISBN 0-72787-0807-8, £10.00.

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#### **Audit of Research into Audiences for Black & Asian Work**

Mel Jennings

The audit identifies gaps in existing research and future audience research needs, and recommendations for appropriate ways to address identified needs.

It recommends ways of supporting audience development for Black and Asian work.

1998, 95 pages, £2.00.

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#### **Correcting the Picture: New perspectives on cultural diversity in arts management**

Why are there so few Black and Asian managers in the arts? Are there better ways of making equal opportunities work? Can new attitudes and systems improve arts management practice across the sector?

These are some of the questions covered in this report of a conference held in April 1998.

Also available free on-line at

[www.artscouncil.org.uk/conferen/index.htm](http://www.artscouncil.org.uk/conferen/index.htm)

1998, 48 pages, ISBN 0-7287-0770-5, £2.50.

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#### **Cultural Diversity Action Plan & Appendix**

A policy document, formulated after extensive consultations and adopted by the Arts Council of England in 1997. It represents a clear commitment to cultural diversity as a mainstream rather than a marginal issue. The appendix (41 pages) details policy and practice across Regional Arts Boards and artform departments.

Policy report (24 pages) available on-line at [www.artscouncil.org.uk/action/index.html](http://www.artscouncil.org.uk/action/index.html) 1998, Free.

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#### **Review of South Asian Dance in England**

Delia Jarrett-Macauley

This report, based on data gathered through a consultation process with dance practitioners, funders and managers, examines the existing infrastructure for South Asian dance in England. It presents ideas and suggestions for future development and improvement.

1997, 60 pages, £3.00.

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#### **South Asian Music**

A policy for the support of South Asian music in England.

1997, 4 pages, Free.

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#### **The Landscape of Fact**

A consultation paper working towards a policy for cultural diversity for the English arts funding system.

1997, 54 pages, Free.

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#### **Time for Change: a framework for the development of African peoples' dance forms**

Hermin McIntosh, Lorraine Yates, McDonald

This report surveys the practice and appreciation of African peoples' dance, debating the lack of Claudette infrastructure and recommending concrete action points across local, regional and national levels to secure the future for African peoples' dance.

2000, 103 pages, £6.00.

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### **Whose Heritage?**

#### **The impact of cultural diversity on Britain's living heritage**

Changes in Britain's society have put a sharper focus on the need to re-examine the meaning of the concept 'heritage'. This ground-breaking national conference brought together representatives from the arts, museums and heritage worlds and from the Black, Asian and Chinese arts sectors to question old assumptions and explore new partnerships. Also available on-line at

[www.artscouncil.org.uk/wider/whose/index.html](http://www.artscouncil.org.uk/wider/whose/index.html)  
2000, 76 pages, ISBN 0-7287-0805-1, Free.

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#### **Heritage for all access to the cultural heritage by culturally diverse minorities in Yorkshire**

Research report compiled by Hayton Associates for English Heritage,

The Heritage Lottery Fund, Yorkshire Museums Council, Kirklees Community History Service.

Available from: Hayton Associates, 50 High Street, Thorton, Bradford BD13 3ES Tel: 01274 832039; [info@haytonco.f9.co.uk](mailto:info@haytonco.f9.co.uk)

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#### **Arts 2000: 1994 Manchester, UK City of Drama**

Colour brochure containing photographs of events staged during the Year of Drama.

1994, 29 pages, ISBN 0-7287-0689-X, Free.

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#### **Arts Council of England's National Policy for Theatre**

The Arts Council's National Policy for Theatre in England in England will transform and sustain theatre in This country, ensuring that a wide range of audiences has access to bold, relevant and exciting work.

Also available on-line at

[www.artscouncil.org.uk/nextstage/national.html](http://www.artscouncil.org.uk/nextstage/national.html)  
2000, 6 pages, Free.

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#### **Drama Training Allowances**

Training allowances for associate and assistant directors, designers and administrators.

2001, 3 pages, Free.

Available on-line only, at

[www.artscouncil.org.uk/funding/downloads/DTA.pdf](http://www.artscouncil.org.uk/funding/downloads/DTA.pdf)

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#### **Essential Theatre: The successful management of theatres and venues which present the performing arts**

Crispin Raymond

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