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department for
**culture, media
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Culture on Demand

Ways to engage a broader audience

July 2007



FRESHMINDS

Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

Culture on Demand

Ways to engage a broader audience

Prepared for DCMS

July 2007

The Department for Culture, Media and Sport commissioned FreshMinds to conduct this research. The views expressed in this report are the authors' and do not necessarily reflect those of the Department.

Contents

1. FIGURES	4
2. TABLES	5
3. EXECUTIVE SUMMARY	6
4. INTRODUCTION	18
4.1 Background and aims of this research	18
4.2 Scope, methodology and sources of evidence	19
4.3 Guide to the report	22
5. SETTING THE CONTEXT	24
5.1 PSA3 priority groups	24
5.2 Patterns of leisure among general population and priority groups	32
6. DEMAND FORMATION	36
6.1 Defining demand	37
6.2 Key theoretical perspectives	39
6.3 What drives demand?	43
6.4 Conclusions	52
6.5 Demand drivers: groupings and standardisation of terminology	53
7. DEMAND DRIVERS	56
7.1 Children and family networks	57
7.2 Socialising and social networks	61
7.3 Identity	65
7.4 Place	74
7.5 Experience	77
7.6 Trust	81
7.7 Conclusions: which drivers are important for each group?	85
8. STIMULATING DEMAND	89
8.1 Tactics	90
8.2 Children and family networks	92
8.3 Socialising and social networks	97
8.4 Identity	101
8.5 Place	107
8.6 Experience	111
8.7 Trust	118

9. OTHER IMPORTANT CONSIDERATIONS	125
9.1 Institutional outlook	126
9.2 Funding and administration	127
9.3 Marketing and communication	130
9.4 Audience research, segmentation and development	134
9.5 Partnerships	139
10. CONCLUSIONS AND RECOMMENDATIONS	142
10.1 Final conclusions	142
10.2 Recommendations	144
11. APPENDIX ONE: BIBLIOGRAPHY	146
12. APPENDIX TWO: BODIES CONSULTED	155

Figures

Figure 1: Ethnic minorities, by broad sub-group	27
Figure 2: Proportion of people who consider their identity to be British, English, Scottish or Welsh 2002/03	28
Figure 3: BME population, by region, 2001	29
Figure 4: Households on low-income: by ethnic group of head of household	30
Figure 5: UK population by socio-economic group, 2005	31
Figure 6: Attendance and participation among priority groups, by activity, 2005	34
Figure 7: Behavioural model of cultural engagement	46
Figure 8: Tactics identified – a classification	90
Figure 9: Children and family networks – drivers and tactics	92
Figure 10: Case study 1 – Wolverhampton Art Galleries	95
Figure 11: Socialising and social networks – drivers and tactics	97
Figure 12: Case study 2 – a selection	100
Figure 13: Identity – drivers and tactics	101
Figure 14: Case study 3 – Hackney Museum	105
Figure 15: Place – drivers and tactics	107
Figure 16: Case study 4 – Cartwright Hall	109
Figure 17: Experience – drivers and tactics	111
Figure 18: Case Study 5 – Baltic, Centre for Contemporary Art	115
Figure 19: Trust – drivers and tactics	118
Figure 20: Case Study 6 – Department for Education and Skills	121
Figure 21: Case study 7 – Chance to Shine	128
Figure 22: Case study 8 – UK Transplant	131
Figure 23: Case Study 9 – Bolton Library Services	135
Figure 24: Case Study 10 – Tyne and Wear Museums	137
Figure 25: Case Study 11 – Garden Gateway Trust	140

Tables

Table 1: Attendance and participation among priority groups, 2005	35
Table 2: A classification of drivers	44
Table 3: Demand drivers – re-classification and grouping	53

3. Executive summary

3.1.1 Setting the scene

Culture plays a pivotal role in the fabric of our society, but definitions and interpretations of culture vary. For many, culture remains the reserve of privileged, traditional audiences and embodies the values of institutionalised authority. Little wonder that many segments of society fail to see the relevance of culture, in the traditional sense – opera, ballet, classical music or jazz, museums, galleries and heritage sites – to their lives. The once-common opinion of culture as being “not for the likes of us”, or of museums as “dark and dusty places” filled with “stuffed birds in glass cases”, is not easily eroded, despite the dramatic changes that have taken place across the sector in recent years.

But culture in the wider sense – incorporating popular and hybrid forms, as well as the wider-reaching aspects of heritage, history and socio-cultural belonging – remains important to most, whether or not these aspects are perceived as being addressed by the cultural services on offer. If culture is a matter of taste then taste is also culturally determined. To understand culture in its widest sense we need to rediscover the word itself in terms not just of institutionalised services, but in the anthropological sense: culture as the fabric of identity and social behaviour.

DCMS, through its various delivery bodies – Arts Council England (ACE), Museums, Libraries and Archives Council (MLA) and English Heritage among others – is responsible for the provision and funding of cultural services in the UK. Its own research, most recently the “Taking Part” survey, has confirmed the challenge for providers of these services in terms of three priority groups: disabled people, Black and Minority Ethnic (BME) communities and lower socio-economic groups. Each of these groups, while internally diverse and often overlapping, shows lower-than-average levels of engagement in traditional or institutionalised, though not necessarily “popular”, forms of culture. Each also has its own dynamics and preferences which need to be accommodated by the cultural sector.

The evidence shows that significant barriers to attendance and participation remain, in the form of access, time and, more importantly, “interest”. But unpacking lack of interest is an elusive concept requiring further explanation and understanding. To build cultural services that address the interests of a substantial portion of our society (almost 8% of the population of the United Kingdom is from a BME community; approximately 9.6% fall under the Disability Discrimination Act (DDA) definition of disability; and 45% fall into the C2DE occupational categories) we need to get to grips with the fundamental **drivers of demand**, to understand the why as well as the why not. We need to grasp what motivates people to engage in culture and then break down the barriers of perception which mean that traditional cultural services are not often enough seen as a relevant leisure option.

We need to demystify culture itself. But how?

3.1.2 Understanding demand

In the summer of 2006, DCMS asked FreshMinds, a research consultancy, to consider these fundamental questions and arrive at a set of conclusions, relevant to each group. The challenge was, and is, to throw light on the process of demand formation, its relationship with leisure patterns more widely, and to suggest some ways of tackling non-engagement through tactics that address the aspects of background, motivations and experience which drive demand.

This report summarises the findings of an extensive programme of research and consultation and sets out some key principles for stimulating demand for culture in the United Kingdom. Its scope is both wide-ranging and cross-sectoral, taking in lessons from within the cultural sphere as well as the non-cultural public sector – health and sport primarily – and also the private sector. The report is based on a detailed **literature review** (taking in both theoretical writings and audience studies as well as documented case studies). This was supplemented by a **programme of interviews** with NDPBs (including Arts Council England, MLA, English Heritage and the Film Council) and cultural providers (including theatres, orchestras, museums and galleries and libraries). Interviews were also conducted with the BBC, sports and health bodies, disability charities and private sector organisations.

The literature review used a range of theoretical models and approaches – from economic analyses to psychological and sociological accounts of cultural engagement – to derive a holistic model of the process of **demand formation**. Each of these theoretical approaches has a range of competing merits. *Econometric studies* benefit from large data sets, statistical sophistication and time-series data, but tend to replicate and overstate the role of demographic factors in determining demand. While they confirm certain commonsensical patterns – correlations between income, education and occupation on the one hand, and cultural engagement on the other – they do not always manage to explain adequately why these factors behave in the way they do. Understanding why drivers affect demand rather than simply identifying them is an area which “remains unusually enigmatic despite about forty years of increasingly sophisticated analysis”.¹

Psychological theories, on the other hand, recognise the importance of personal motivations and dynamic “need states”, but underestimate the influence of social networks and peer group effects. *Sociology* helps us interpret the creation of demand through social structures and also highlights the degree to which others determine our perception of leisure choices, but sometimes to the detriment of the individual as a decision-maker. Using a behavioural model as the basic framework, we are able to incorporate a range of the most valuable contributions from these theories and show how they interact to give a dynamic **model of engagement**. The value of this model, we believe, lies in its ability to chart the journeys which lead from background to engagement and back again.

We also stress the importance of recognising that the two pillars of traditional discussions of cultural engagement – **background** and **barriers** – are but two stages in demand formation: their role is not to be dismissed, but in the process of driving demand, can only account partially for what is a much more complex process. Driving or stimulating demand, for the purposes of this report, needs to go beyond the removal of barriers and the identification of contextual factors to take in the arguably more important effects of **motivations, group behaviour** and **experience** in determining perceptions of the relevance of culture and therefore individuals’ propensity to engage.

¹ Seaman, A., 2005. “Attendance and Public Participation in the Performing Arts: A Review of the Empirical Literature” (Georgia State University: Andrew Young School of Policy Studies).

3.1.3 The error of statistics? A cautionary note

Before we set out our stall on the drivers which are most pertinent to the three priority groups, an important caveat needs to be introduced. FreshMinds interviewed a range of support groups (disabled arts organisations and charities) as well as diversity officers. These groups, as well as many involved in marketing to the commercial and public sector, stressed, time and again, that any view of groups as monolithic, i.e. internally homogenous, runs the risk of oversimplifying the dynamics and crossovers which characterise individuals who happen to be classified as disabled, ethnic minorities or C2DEs. The evidence repeatedly draws attention to sub-group differences and the failures that spring from an assumption that certain forms of content will succeed in attracting new audiences.

Some apparent differences, for example lower engagement from BME communities, can be accounted for partly by the effects of deprivation and exclusion, and the practical barriers they imply, which result from high proportions of Bangladeshi and Pakistani minorities *also* falling into lower socio-economic groups. Similarly many people from BME communities, who show high levels of digital media literacy, are also younger members of society, while elderly people are more likely to suffer from a disability and may not participate for health reasons. It would be dangerous to overlook these more subtle variations *within* groups and the extensive areas of overlap *between* them. Again, based on the evidence we conclude the following:

- To a large extent **many drivers are universal**. To focus on one group to the exclusion of another would be to reduce the potential audience and could therefore be counter-productive. Advice from many quarters is that it is better to *augment* existing offerings rather than engage in wholesale re-engineering of the offering *per se*. The idea of "mainstreaming" as a successful strategy remains a potent argument in terms of building broad-based appeal. However, where differences *do indeed exist* there is no substitute for a nuanced reading of specific audiences and, in many cases, consultation and research to understand areas of cross-over as well as differentiation.
- Consumers are often very subtle and intuitive in their **reading of media messages**. Many have also become suspicious of what they perceive as patronising attempts to "engage" them and caution should be exercised in marketing and advertising approaches. Tokenism and inauthentic representations, for example, tend to do more harm than good. Likewise programmes about China are likely to appeal mainly to non-Chinese audiences: many Chinese viewers would be likely to view them as simplistic and superficial, or simply inauthentic.
- It is also hugely important to attend to **semantics** where groups are involved: our interview with the BBC highlighted the fact that speaking of "Afro-Caribbeans", an ostensibly useful shorthand for describing those of African **and/or** Caribbean descent, is to "turn off" 50% of the Black audience at a stroke". Given that those of African rather than Caribbean origin are the faster growing group, this important point should not be ignored by cultural service providers, irrespective of the pervasive use of these terms in the mainstream media.
- **Disability** is a particularly difficult concept in terms of defining a group and, while there is not universal agreement on the subject, it has been suggested in the "Disability Portfolio" and "Celebrating Disability Arts" that the deaf community is the only disability group with any real sense of group cohesion. This is not to say that there are no affiliations or commonalities among other groups, simply that to assume a group identity is in many respects misleading.

Having said this, our research does indicate certain patterns of engagement and the drivers which support them, and ways in which they can feed into appropriate and effective tactics. It is to these areas of difference that we now turn.

3.1.4 Groups and their demand drivers

Despite the diversity of groups themselves, our research indicates a number of patterns which appear to affect groups in different ways. In terms of what drives demand for each of the priority groups, we conclude the following:

- **Disabled audiences'** patterns of engagement are largely dictated by **practical factors** which, unaddressed, can become barriers: physical and psycho-social **access, language** and **representation** all constitute drivers for this group. **Negative experiences** in terms of these practical issues tend to create a vicious circle, depressing demand, with difficulty of access reinforcing this trend. However other factors also drive demand. First and foremost among these is the **desire to feel "normal"**, coupled with the need to establish a **sense of "confidence"** which culture is well-placed to address. **Self-expression** appears to be a strong driver for some disabled participants. The disability arts movement is indicative of an underlying desire among disabled groups to make their voice heard. This can be seen, in part, as a response to the relative invisibility of disabled people and a more general lack of understanding about what disability means. **Therapeutic** and **health benefits** of culture for certain forms of disability have received some support, though this remains a contentious issue in the disabled community, given the potentially patronising overtones. Nonetheless accompanied visits at heritage sites have proved popular in providing an opportunity to bridge the so-called "identity-break" and enjoy outdoor pursuits not always easily accessible. The diversity of types of disability also means that **different cultural forms** can play different roles for different sub-groups.
- **BME** groups are culturally and socially diverse, with many falling into the lower socio-economic groups. Pakistani and Bangladeshi populations are more likely to live in deprived conditions and to some extent their drivers need to be understood as determined by socio-economic factors rather than along ethnic lines. Similarly many people from BME communities fall into the younger age brackets and, as a result, (mainstream) youth tastes and preferences constitute an important part of BME audience development. Having said this, audiences tend to set greater store by **issues of identity** and cultural heritage, which is not always well aligned with traditional perceptions of mainstream culture. The prominence of identity politics in BME communities, and the pride which is associated with carnival, for example, can be related to the strong historical ties which resonate with these groups and issues of slavery, diaspora and heritage all contribute to making identity among the most relevant thematic drivers. **Children, family** and **socialising** emerge from the evidence as strong drivers: family activities are particularly important for Asian groups while opportunities for spending time with friends assume a greater degree of importance for Black audiences. **Culturally relevant**, though not necessarily culturally specific, content has been shown to drive interest and engagement among these groups, with many examples of tactics which change the perception of relevance to support this driver. **Local media, word-of-mouth** and **specialist media** are all more likely to contribute to engagement in BME groups than the other priority segments, though generational issues need to be factored in.
- **Lower socio-economic groups:** socialising is a crucial component of engagement. Evidence shows that these groups consider the opportunity to socialise at museums and galleries an important motivator for attendance. Attending in a group is a more

important feature of C2DE attendance than average. These audiences also tend to be more motivated by a sense of **fun** than learning or intellectual stimulation as a driver of engagement. This pattern is often inverted for ABC1 groups. C2DE audiences are less likely than other groups to travel to cultural sites. **Local interest issues** and content relating to **local identity** are of greater importance to this group than any other. **Trust** is a fundamental issue for lower socio-economic groups. Studies show that institutional or public service provision is generally viewed with scepticism and mistrust (possibly as a result of poor past experiences). Alternative channels assume a greater importance here than for many groups, with **social networks** and **familiar locations** important drivers for attendance and participation. The successful use of **role models**, **community engagement** and **democratisation** are testament to the importance of trust as an aspect of inclusion. **Experiences** also resonate strongly with this group. Embedding cultural activities within familiar environments, or turning culture inside-out, has been shown to have a positive effect on perceptions of culture. Many people are also open to learning and appreciating new experiences once they have crossed the threshold. The creation of "pleasant surprises" generates a virtuous circle, driving future demand.

3.1.5 Other drivers

Over and above these distinct patterns, a number of universal drivers should not be overlooked in any discussion of engagement:

- **Childhood exposure** has been shown to have a powerful effect on later behaviour. Perhaps surprisingly it is active participation which exerts the stronger effect, with early attendance less likely to encourage adult attendance. The implications for policy-makers as well as cultural providers are significant: efforts should be made to foster amateur groups and to include active participation in a child's educational journey.
- **Education** correlates strongly with cultural engagement, but we need to distinguish between **formal education** – which confers on people a sense of the value of culture – and **arts education** which can assist in providing the codes or keys which are required to unlock the meaning of cultural activities. **Status** which can be accrued through educational attainment also exerts a strong effect on cultural engagement.
- **Socialising**, while disproportionately relevant for those who resist culture as a leisure choice, seems to constitute a powerful and primary driver for almost all attendees at cultural events. Opportunities for enjoying culture in a social context, with friends and family, cannot be underestimated as a driver of engagement, as studies have repeatedly shown.

3.1.6 Stimulating demand

In order to address these drivers, a range of tactics has been identified as pertinent for cultural institutions. A few general conclusions can be drawn:

- **Tactics do not work in isolation.** No single tactic provides a silver bullet, but instead tactics need to be incorporated carefully within an **overall strategy** for audience development, taking into account the type of activity on offer, the capabilities of the institution in question and the make-up of the local (potential) audience.
- **Evaluation of the success of tactics** is not always possible or directly identifiable from audience measurement. While evaluation is valuable, the effort expended should be proportional to the cost of the activity itself.
- Tactics can also be **mapped onto our model of demand formation.** Tactics to do with research and segmentation fit neatly into the contextual stage, while others

focus respectively on building awareness and changing **perceptions**, building relevance for **personal needs**, or capitalising on the value of **experiences** and creating "pleasant surprises".

- Among the available tactics, those which are proven to work across the board include: **re-interpreting** or **re-positioning** cultural services, **democratisation**, **outreach** and **education**, using **cultural ambassadors** or **role models**, tapping into **existing social networks** and manipulation of both **content** (programming) and **context**. A focus on making cultural activities **social activities** or **experiences** is perhaps the most effective of all. Examples of these tactics are discussed briefly below.
- In terms of **priority groups**, tactics which are most appropriate include, specifically: the use of **community engagement** and **social networks** for lower socio-economic groups and those from BME communities, building relevance for cultural identity amongst BME communities through work on **content** and the use of **ambassadors**, **word-of-mouth** and **events-based activities** and, for disabled people, **representation** and a focus on **therapeutic benefits**.

3.1.7 Tactics for demand-raising

Some of the principal tactics which our study shows to be most successful, and which are supported by evaluation, include:

- **Consultation and community engagement:** consulting with communities at a local level and partnering with community organisations in the delivery of cultural services can help reduce trust barriers. Ensuring cultural delivery takes place through trusted and familiar channels can increase confidence amongst under-engaged groups and boost participation and attendance. As part of the **Hackney Museum Kurdish Cultural Heritage Project** an anthropologist with experience in the community was hired as a community consultant to act as a liaison and contact point for participants. She raised awareness and built relationships for the project. Similar tactics have been deployed to good effect by the **Baltic Centre for Contemporary Arts in Newcastle** which has implemented a requirement for curators to perform community liaison functions.
- **Using existing social networks:** tapping into existing social networks and using readily established community structures can open doors for cultural organisations trying to attract new, more diverse audiences. Community centres and groups are readily established and trusted networks can be used in order to get a foot in the door with groups which are otherwise disinterested or not engaged. The Estate of the Art Project, undertaken by **Charnwood Arts in Loughborough** with young people living on council estates in the East Midlands, involved the creation of a series of murals. Charnwood Arts made successful use of existing community structures such as community centres, youth groups and youth cafés in order to tap into the audience. In doing this a sense of trust and familiarity was already established as people were approached within a social context in which they were comfortable. **Birmingham Jazz**, in a similar vein, send small groups out to local pubs to play and, by going to places where people normally go on a Saturday night, increase awareness and interest in jazz.
- **Context manipulation:** perceptions of the suitability of cultural activities in a social sense are often moulded by the context in which they take place. Removing exhibits from their traditional settings which are not normally perceived as social spaces (turning culture *inside-out*) or, conversely, bringing social activities into the cultural space (turning culture *outside-in*) helps to erode the fear of the threshold. There are numerous ways of doing this, from the architectural (use of glass – the **Roundhouse**

in Camden or the newly refurbished **Sadler's Wells** in Islington) to the locational (embedding theatres or galleries into familiar and social spaces, such as shopping centres). **Bolton Libraries**, following research with young people from BME communities which indicated that these groups wanted a place to 'hang out', are piloting a scheme of "book bars", whereby cafés are set up in libraries and young people employed as "book waiters". Examples of turning culture inside-out include the **Curiosity Shop** (a travelling exhibit in Hartlepool, which sets itself up in empty retail space) and the **Red Rose Theatre's** performances of "A Midsummer Night's Dream", which took place in a forest near Ipswich and succeeded in attracting an unconventional theatre audience.

- **Content manipulation:** changing the content of the cultural offering in order to be more in keeping with what is of interest to groups can become a key to generating exhibitions, collections, performances and participatory opportunities which are relevant. The use of culturally specific festivals in order to generate interest from BME communities was used by **Cartwright Hall, Bradford** in their "Taking Flight" exhibition. This drew on the importance of the Lahore Kite Festival for the local Pakistani community in order to bring these audiences into a more traditional cultural setting. The museum's Connect programme sets South Asian art side-by-side with more traditional bohemian art to create a "trans-cultural experience". What these approaches have in common is the creation of a strong link to a known culture which resonates with groups who can often feel excluded from traditional culture.
- **Thematic approaches:** there is significant potential for cross-cutting, thematic approaches to programming in augmenting the traditional audience-base. Issues such as slavery, immigration, diaspora, identity and oppression / persecution have been shown to generate significant and surprising interest. **Gressen Hall** in Norfolk used dramatisation techniques to bring the past to life: in its "Was the workhouse so bad"? project, children were encouraged to react strongly to the depiction of brutality in a Victorian workhouse. 71% of participants said they would return. The success of the **BBC's** "Motherlands" and "Who do you think you are?" (which has been credited with 7% of adults beginning to research their family histories) is testament to the success of a theme – family history – in driving demand for cultural services. The genesis of "Motherlands" lay in the observation that the notion of identity was a recurrent theme in "The Voice", a leading Black newspaper.
- **Fostering a sense of fun:** it is important to foster a sense of fun by providing interactive activities to engage children. Providing content that will excite the interests of children is also important. In the case of performing arts, this may be a children's pantomime, whereas for a museum or gallery a temporary exhibition themed to appeal more specifically to children might be more appropriate. The timing of events whose content is child-specific is very important, with school holidays being the most effective time to host such events. Examples of this are the "How far can you kick a football?" competition put on at the **Discovery Museum, Tyne and Wear**, and the interactive Launchpad Gallery at the **Science Museum in London**, both of which hold enormous appeal for children.
- **Sociable and family-friendly experiences:** the evidence indicates that activities undertaken as a family generate higher levels of satisfaction and enjoyment. Family Concerts put on by **City of Birmingham Symphony Orchestra** have led to increases in Family Visits from 1,216 to 6,139 from 2004-05. An additional example of organisations which have courted family groups is the family programme at **Cartwright Hall, in Bradford**. This involves a free drop-in service at weekends, holidays and on Wednesdays, drawing sessions, quizzes and meetings with the artists. **Macrobert Arts Centre in Scotland** has successfully turned their organisation around

to attract more family visitors and those from C2DE groups. Part of their strategy involved using child consultants to advise on all aspects of provision. The results of this consultation process have been a building which is attractive and welcoming to children and families. Similarly the success of **Wolverhampton Art Galleries** has been attributed to an effective family-oriented marketing campaign with fun, not overt learning, the watchword.

- **Outreach:** the localisation of demand for cultural activities means a focus from museums, galleries, archives and libraries on their footfall audiences is vital to generating engagement from more diverse communities. Local cultural institutions have significant potential to tap into the demand for local activities in order to engage with people from BME communities and lower socio-economic groups in particular. Outreach is central to this process. Engaging with people in local communities and taking cultural services out to them can drive demand for culture as it allows people to consume cultural products in their local surroundings. There is enormous potential for cultural institutions in areas which have a high concentration of a particular group to engage and promote themselves as an easily accessible, local attraction. **Cartwright Hall, in Bradford** is a notable example of this. Situated in parkland surrounded by council estates it attracts diverse audiences from the local communities.
- **Representation:** it has been repeatedly stressed that including representatives of target groups leads to a greater sense of identity. This can take two forms: on the one hand ensuring that staff employed by institutions are representative of local audiences and visibly involved; on the other the inclusion of representative images within the content itself. **Leicester Libraries** was, by its own admission, failing "to respond effectively either to the diversity of the city's residents or the high level of social exclusion experienced by people living in the predominantly white council estates".² Having increased the ethnic minority representation *within their workforce* from 20.7% to 31.7%, BME membership *among the public* rose from 42.3% to 49.3% (in the period (2003-06).
- **Word-of-mouth:** word-of-mouth is both a driver of demand and a tactic and has been cited in multiple reports and interviews as the most effective means of establishing links and generating demand among communities that are less engaged with culture. In several case studies, including the **London Museums Hub** refugees work, **Garden Gateways Trust**, "Balti Bus" and **Polygot Theatre's** "Harvest Plays in London", word-of-mouth was recognised by those involved as playing an essential role in stimulating demand for the cultural offerings of each organisation. Using community liaison officers with links to community groups was identified as being fundamental to the success of the "Harvest Plays" in attracting a wide Eritrean audience who had never been to the theatre before. While it is an important tactic across all priority groups, it is particularly relevant for BME communities.

Strategies for engaging audiences can range from the large-scale to the very localised. An exciting example of the former, whose value is rarely recognised in the UK, is the French national music day (**Fête de la Musique**). This vast enterprise, which this year celebrates its 25th anniversary, involves both professional and amateur groups, covers all styles of music, and takes place in every town in France once a year. In bringing together both amateur and professional musicians, the festival provides an opportunity for young musicians to gain exposure to well-known talent.³ Its success is partly attributable to the social and experiential nature of the festival which brings together a diverse and

² See: www.leicester.gov.uk/libraries

³ http://fetedelamusique.culture.fr/87_English.html

impressive range of spectators as well as performers. Music is taken out of traditional venues and onto the streets as well as to more unusual locations such as museums, train stations and castles. Major music institutions (orchestras, choirs and operas) are encouraged to perform outside of their usual context.⁴ Another reason for success is the fact that the festival is free. The Ministry for Culture plays a facilitative role in Fête de la Musique which involves encouraging different organisations to take part as well as putting groups who could work together in touch. It also provides artistic and technical advice to directors, and collates, edits and distributes programmes. The Ministry conducts these activities within France and also abroad, the festival having been exported to some 100 countries.⁵ The programme of events is advertised on TV, radio and in the newspapers. The impact is substantial – according to official statistics, over 23% of 15-17 year olds have participated actively and 78% attended.⁶

3.1.8 Other considerations

While this report has focused on addressing non-engagement by stimulating the *drivers of demand*, audience development also relies on a number of other tactics for sustainable, wide-reaching, success. We encourage all concerned to note the following:

- A **shift in institutional outlook**: a pervasive view of culture as stuffy and irrelevant needs to be countered by efforts to change the way in which organisations manage and present their activities. A fundamental shift from a “collection-centric” to an “audience-centric” approach has been shown to help in sustainable audience development. To some extent this also involves adopting an increasingly commercial approach, learning lessons from the private sector and management practices in particular. This allows organisations to become more demand-driven and less product-focused and thereby tailor services more effectively to the needs of users.
- **Audience research and segmentation** is one obvious area where lessons can and have been learned from the private sector. Consultations and larger-scale audience measurement activities, commonplace in the world of commerce, can benefit cultural organisations by pin-pointing areas of deficiency and potential development. A more detailed or nuanced approach to segmentation is also of critical importance in identifying specific groups and understanding their often distinct needs and behaviours. There is no substitute for this kind of activity in beginning to develop effective audience strategies, but effective research also needs to move beyond demographic indicators to focus more on lifestyle and environmental factors.
- **Marketing practices** can also benefit from commercial experience and, in some cases, the involvement of private-sector personnel. The priority groups which form the focus of this report present distinct challenges which a blanket approach cannot always accommodate. The use of word-of-mouth techniques or specialist media for BME groups are a case in point. Marketing, which is informed by audience research, requires careful selection of channels and techniques appropriate to each group as well as careful evaluation of their relative effectiveness in order to inform future strategies.
- **Partnerships** provide an effective platform for sharing information and ideas about best practice, engaging in cross-sectoral projects, and getting the most out of limited resources. Successful examples include partnerships between government departments (health, education, sport and culture); between broadcasters and cultural organisations (the BBC/National Archives collaboration on “Who do you think you are?”); and public-private partnerships such as the ASDA/DfES joint

⁴ http://fetedelamusique.culture.fr/87_English.html

⁵ http://events.skyteam.com/sisp/index.htm?fx=event&event_id=13116

⁶ http://fetedelamusique.culture.fr/121_Dossier_de_presse_6_juin_2006.html

venture. The DfES, faced with the challenge of distributing educational information to hard-to-reach C2DE parents, teamed up with ASDA and placed information stands near the children's clothing rails in stores in C2DE 'hotspots'. This proved incredibly successful in getting information to parents and is discussed in greater detail below. Other interesting partnerships which came to light over the course of the research was that between the UK Film Council and the Tourist Board who are currently researching the impact of images of the UK, London in particular, on UK tourism.⁷ Interviews with Heritage Lottery Fund and the Museums, Libraries and Archives Council (MLA) also underlined the potential gains to be had from partnerships between the health sector and the heritage sector, particularly when working with people with Alzheimer's or learning difficulties. The "Chance to Shine" cricket programme facilitated partnerships between local cricket clubs and state schools to encourage sustained and deep engagement in cricket in schools.

- **Funding** structures need to be geared towards longer term development. In some cases these can take the form of ring-fenced funding, e.g. for marketing personnel as in the Renaissance in the Regions programme, or simply the implementation of longer funding cycles. Sustained funding appears to be among the success factors of the Chance to Shine programme discussed below.

3.1.9 Conclusions and recommendations

Based on our analysis of the findings, FreshMinds recommends that DCMS should:

1. Reinforce the message that **socialisation** is the key to driving demand among excluded audiences. DCMS should continue to champion the redevelopment of cultural spaces to maximise the opportunities for socialising and interaction. Funding agreements could incorporate provisions for a greater incorporation of cultural services into festivals and other community events and networks. Delivery bodies should also be encouraged to continue to work to erode the perception of culture as a largely reverential activity, through an emphasis on deliberative engagement at the provider level. Research into social networks, drawing on current thinking in advertising and media, could be given space on the agenda to help understand further the role that word-of-mouth and social networks have to play in determining cultural engagement.
2. Enable providers, through the NDPBs, to continue to reinforce the benefits of **family-friendly experiences**. DCMS should also focus on ongoing scrutiny of schools and **outreach activities** by ensuring that programmes are evaluated on the degree to which they generate repeat cultural users, in addition to other learning outcomes. The findings of evaluations of Renaissance in the Regions, the Strategic Commissioning Programme and Creative Partnerships as vehicles for reaching non-participants should be championed, for example through cohort studies.
3. Recognise, diagnose and share the constituents of existing **success stories**: DCMS should continue to recognise the importance of sustained funding for long-term demand-raising as exemplified by Creative Partnerships and Renaissance in the Regions, but also examples highlighted in this report from sport and health-related campaigns, such as UK Transplant and Chance to Shine. Analysing the success factors should go beyond the production of case studies and extend to practical lessons for providers as well as strategic lessons for policy, funding and planning units.

⁷ FreshMinds interview with Alex Stoltz, UK Film Council

4. **Information sharing:** FreshMinds believes DCMS has a role to play in co-ordinating sector-wide best practice, but also in sharing insights from the private sector and communications specialists. The example of Renaissance in the Regions with its focus on networks and “in-reach” is a case in point. The Central Office of Information (COI) and Office of Communications (Ofcom) also have important roles to play in providing guidance to cultural providers and their continued involvement should be actively fostered by DCMS. DCMS should also take a lead in challenging thinking within the sector to help providers change users’ perceptions of culture; current debates in the social sciences and research/marketing fields (including word-of-mouth, semiotics and ethnography) suggest new approaches to both planning and evaluation. The range of research methods deployed should be widened to include a more comprehensive suite of tools.
5. Consolidate the adoption of **relevant marketing practices**, drawing on private-sector expertise as appropriate. While many cultural providers are already demonstrating excellence in this area, it is not clear that there is a consistent body of knowledge being implemented across the sector. New techniques are also being adopted more slowly in the cultural sphere than in the private sector and the applicability of these to providers should be explored. Ring-fenced funding for marketing personnel, including those with experience in database and loyalty marketing, is one way of achieving greater levels of consistency. DCMS could also consider convening a cross-sectoral working group, using its influence to involve a wider range of private and third sector bodies to share emerging ideas and experiences.
6. Channel **targeted investment** to the neediest areas by a renewed focus on hotspot-identification, geographic analysis and appropriate marketing. DCMS should encourage a more proactive attitude towards identifying cultural providers which are best placed to address local needs, including co-ordinating RFOs and other non-funded bodies. Target-setting and ongoing support should factor in the principle of proportionality rather than across-the-board demands.
7. DCMS should seek to improve the information flows between funding bodies and recipients of funding. Work by the Prime Minister’s Delivery Unit indicates that the interaction between these two groups may not always be sufficiently two-way, hampering effective execution of intended practices. This might be achieved by reviewing the mechanisms NDPBs have in place to deal with knowledge and information sharing at this level.
8. DCMS should also support the development of **local strategies** and **co-operation** at the local level, including between providers and community organisations. The evidence of this report supports the idea that raising and sustaining demand among non-participants is both a long-term project and one that requires a more innovative approach to community engagement. This would recognise that a more inclusive approach, taking in user-management and community consultation, is required and that staff training needs to be supplemented by wider community representation in the development of cultural provider strategies, programming and the facilities themselves.
9. Build **stronger partnerships with media channels:** the BBC’s remit includes a strong emphasis on curricular support and innovation through multimedia, interactive content development, as well as a focus on diversity. Some activities, connecting broadcasting with providers and funders, seem often to have been ad hoc rather than co-ordinated. Using broadcasting to drive demand, awareness and access to relevant cultural providers is an opportunity which should be taken full advantage of. The impact of “The Singing Estate” should be monitored.

10. Maximise the value of **“Taking Part”**. The annual survey remains the most robust tool for measuring cultural engagement, but we believe that DCMS can derive greater value in future by: factoring in lifestyle and attitudinal questioning approaches, conducting additional analysis to overlay and model audience data. The accurate representation of non-English-speaking and hard-to-reach respondents should also be given closer consideration as part of the ongoing development of the survey.
11. Explore the **feasibility of a national initiative** to raise the profile of cultural services. The French Fête de la musique and Fête du cinéma provide a model which could be emulated in future. The 2012 Olympic Games and Paralympic Games may provide an opportunity to test this model.

A standalone summary version of this report is available through the DCMS website and in hard copy.

4. Introduction

DCMS asked FreshMinds, a consultancy specialising in public sector research, to undertake a broad review of cultural engagement among priority groups: disabled people, people from Black and Minority Ethnic (BME) communities and those in lower socio-economic groups, with a view to understanding what can be done to increase demand from these groups for cultural services.⁸

4.1 BACKGROUND AND AIMS OF THIS RESEARCH

4.1.1 Background

The importance of understanding what drives demand for culture can be found in the wider social benefits associated with cultural involvement. These include the “reduction of social exclusion, community development, improvements in individual self-esteem, educational attainment or health status”.⁹

So if culture is capable of delivering such wide-reaching benefits, why do many people (and priority groups in particular) choose not to engage? The fundamental question of what drives demand is a slippery concept which is inadequately understood: we know that levels of engagement are lower than they could and should be, but not why. Without a solid base of knowledge it is difficult to provide cultural services which meet the needs of society at large and the needs of priority groups (the least engaged) in particular.

The time is right for a cross-cutting evaluation of the why as well as the what, broadening the scope of enquiry beyond isolated studies of specific cultural forms to a broader discussion of the cultural sector as a whole, as well as lessons to be drawn from other (non-cultural) spheres. This report constitutes a first attempt to do just that.

4.1.2 Aims

This study aims to address the following questions specifically:

- How do people behave in terms of cultural engagement?
- What drives people to engage in culture?
- What non-cultural activities might compete for use of leisure time?
- Which drivers are most pertinent for different groups?
- What tactics can be deployed to stimulate demand?
- Why do these work in terms of the drivers of demand?
- How can demand be sustained?

⁸ For full definitions of these groups, see PSA3 priority groups.

⁹ Australian Expert Group in Industry Studies of the University of Western Sydney, 2004. “Social Impacts of Participation in the Arts and Cultural Activities” (Cultural Ministers Council (Australia)) p.11

Each of these questions is explored in terms of:

- The three **priority groups**; and
- **Different cultural forms** (from heritage sites to the performing arts)

4.2 SCOPE, METHODOLOGY AND SOURCES OF EVIDENCE

4.2.1 Working principles

The study started from a few working principles:

- The **focus should be squarely on drivers**, and less so on barriers; these have been well documented and are broadly understood by both supply-side institutions and policy-makers. Another report advocating better signing in museums, provision of wheelchair ramps, or discounts for extended families would be superfluous to requirements.
- The findings should be supported by a **thorough review of the evidence**. It is important to address the relative scale, impact and appropriateness of interventions to those drivers which most affect different groups.
- The review **should not be overly narrow**: where lessons can be learned from the non-cultural sphere, and the commercial sector in particular, these should be included. Likewise a range of theoretical disciplines and types of evidence, from econometric analysis to anthropological enquiry, should be included.
- There are bound to be **gaps in the evidence**. These should be acknowledged, but also tackled: important conclusions should not be overlooked simply because they have been less well documented. Our qualitative interviews with a wide range of policy-makers and practitioners suggest a number of ideas which are not adequately provided for in quantitative studies and which need further testing.

4.2.2 Methodology

The methodology for addressing these aims was as follows:

1. Literature review

In the context of the potentially broad scope of this work, we used Rapid Evidence Assessment to identify and obtain the literature sources for analysis. This was chosen as a more appropriate approach than a comprehensive review. Nevertheless, FreshMinds identified, studied and evaluated over 150 reports, meta-reviews, academic papers and press articles, together with statistical databases. A full bibliography is appended at the end of this report.

- Academic literature**: including econometric studies and more general theoretical writings drawn from sociology and psychology. Key sources included the "Journal of Cultural Economics" and a range of bibliographical databases, such as the University of Glasgow's "Centre for Cultural Policy Research" (CCPR).¹⁰
- Audience studies**: these are predominantly audits of cultural engagement and form both the backdrop to the problems which this report seeks to address and the basis for much of the econometric analyses on which the theoretical literature is founded. Key sources include National Statistics/DCMS ("Taking Part" survey)¹¹, Arts Council England¹² and MLA/MORI.

¹⁰ www.culturalpolicy.arts.gla.ac.uk

¹¹ www.culture.gov.uk/Reference_library/Research/taking_part_survey

¹² www.artscouncil.org.uk/publications

- c. **Cultural think-tanks and consultancies:** a number of independent bodies and cultural consultancies have contributed models and suggestions for driving engagement; some such sources include publications by RAND,¹³ Morris Hargreaves McIntyre,¹⁴ DEMOS¹⁵ and the Urban Institute.¹⁶
- d. **Strategic reports:** these chiefly cover audience development strategies commissioned by specific institutions, or, for example, Renaissance in the Regions hubs. In many cases they are also geared towards specific groups as is the case with the MLA "Telling It Like It Is study"¹⁷ which addresses attendance from people in BME groups.
- e. **National statistics publications:** additional statistics on the make-up and dynamics of the three priority groups were based on data drawn from National Statistics and the Social Exclusion Unit.¹⁸
- f. **Non-cultural policy documents:** a range of non-culturally specific sources were also consulted, in order to build our knowledge of specific issues such as definitions of disability, exclusion and community engagement (e.g. ODPM's "Improving Delivery of Mainstream Services in Deprived Areas", or communications (e.g. Ofcom's "Reaching the Ethnic Consumer").

The literature was annotated and coded according to the key drivers discussed below. In many cases evidence took the form of case studies, and these have been referenced where appropriate.

2. Case study review

To complement the literature on drivers, we also undertook an extensive sweep of published case study evidence for the implementation of tactics to address audience development. In addition to Arts Council England's New Audiences website,¹⁹ suggestions for case studies were also derived from the expert interviews (see below) and many of the more general reports on cultural engagement.

3. Expert interviews

FreshMinds conducted 46 in-depth interviews with a range of representative bodies. These were conducted over a period of two months, either by telephone or, in many cases, face-to-face and were designed to provide insight on sectoral perceptions of what drives demand, examples of best practice, key lessons and recommendations, and to validate emerging hypotheses.

We used a **purposive sampling** strategy to select our interview respondents. This meant identifying the most authoritative sources within each field of interest, conducting interviews with them, and seeking referrals and recommendations to identify further prospective respondents. One illustration of this approach was interviewing the MLA to identify literature sources, test initial hypothesis, and help define and identify potential best practice examples. Such interview material was subsequently recorded and sent to the interviewees for approval, while the sources mentioned in the material were tracked and referred respondents (such as Renaissance hubs or individual museums or galleries) contacted. This process was

¹³ www.rand.org

¹⁴ www.lateralthinkers.com

¹⁵ www.demos.co.uk

¹⁶ www.urban.org

¹⁷ www.almlondon.org.uk/uploads/documents/Telling_it_like_it_is_rpt.pdf

¹⁸ www.socialexclusionunit.gov.uk

¹⁹ www.newaudiences.org.uk

then replicated on the level below and so on. This **snowballing** approach ensured identification of most suitable case studies as well as their validation.

In many cases respondents were also able to provide access to reports not available in the public domain, including evaluation reports and other unpublished evidence. Respondents were drawn from the following organisations (in some cases multiple interviews per organisation were conducted):

- a. **NDPBs and other funding bodies**, including the Museums, Libraries and Archives Council (MLA), Arts Council England, English Heritage, the Film Council, the Heritage Lottery Fund (HLF) [*nine interviews*]
- b. **Cultural institutions**: *museums* (Cartwright Hall, Museum of London/Geffrye Museum, Bradford Industrial Museum, Tyne and Wear Museums, West Midlands Museum Hub, Colchester Museum), *libraries and archives* (Leicester Libraries), *galleries* (the Baltic Centre for Contemporary Art, Wolverhampton Art Gallery), *theatres* (Derby Playhouse, Eclipse Theatre, Lawrence Batley Theatre, Full Body and the Voice) and one *orchestra* [the CBSO] [*14 interviews*]
- c. **Broadcasters**: the BBC
- d. **Non-cultural public sector bodies**: DfES, Ofcom, Sport England [*three interviews*]²⁰
- e. **Private sector organisations**: including corporations (e.g. BT) and companies involved in marketing (Audiences Central) [*three interviews*]
- f. **"Demand champions"**: *diversity officers, disability arts organisations* (NDAF), *charities* (UK Transplant, National Blood Service, MENCAP, Garden Gateways Trust, The Cricket Foundation) [*six interviews*]

Brief conversations were also had with a large number of organisations identified as suitable candidates, including the World Advertising Research Centre (WARC) while a number of private sector organisations declined to be interviewed (these included retail banks, telecoms providers and FMCG companies).

4. Evaluation and analysis

Given the wide scope of the study and a large universe of potentially relevant information, FreshMinds has used Rapid Evidence Assessment techniques to gather, evaluate and analyse the wealth of amassed data within reasonable timescales.

There were several underlying factors that guided the focus of our analysis:

- **Recurring themes in the literature.** When analysing sources, we prioritised recurrent themes which were present in a number of different sources.
- **Scope of studies, for instance sizes of samples and reference lists.** We also prioritised studies of greater scope and sample size.
- **Cross-checking with stakeholders.** We allocated additional weight to the evidence which was referred to by the stakeholders we interviewed for the purposes of this work.
- **Consistency between literature and primary research evidence.** Throughout the analysis we were looking to ensure that the case study and interview evidence was consistent with the findings of literature. We therefore allocated more weight to *demand champions* whose tactics were based on the demand drivers which were assessed as effective in the literature sources.

²⁰ The number of non-cultural and private sector interviews is naturally more limited than the cultural sector.

- **Internal analysis and insight.** We used the considerable expertise on the subject that we have developed over the course of the project to evaluate the available evidence. This was done through regular discussion sessions held between the members of the internal team at FreshMinds.
- **The 'Fresh factor'.** While we were always working to ensure an adequate coverage of the dominant body of evidence, we were also keen to inject some fresh insight into the field. This is why we have examined previously under-explored areas in search of useful evidence that could add new insights and different perspectives.

4.2.3 A note on definitions

The use of definitions in any discussion of culture is inevitably diverse and interchangeable. Given the specific remit of this report, a few notes of clarification are necessary:

Culture and engagement

- We have used the term "**cultural engagement**" throughout to mean the ways in which people choose either to **attend** or **participate**. These two forms of engagement relate to DCMS definitions taken from the "Taking Part" survey and full explanations can be found on the DCMS website.²¹
- Culture is predominantly discussed in terms of those forms of culture which fall under the remit of DCMS and its NDPBs. Broadly speaking, these include galleries and museums, historic environment sites, arts attendance events (including exhibitions, plays, culturally specific festivals, ballet and jazz) and arts participation events (including dance, playing an instrument and photography). A fuller explanation of what these categories include is available on the DCMS website.²² This is not to suggest that other forms of culture – such as popular music concerts – are irrelevant; however this report relates to specific government funding arrangements and the scope reflects this.

Priority groups

- The three groups which this report addressed specifically are those covered in the PSA3 targets: **Black and Minority Ethnic (BME)** communities, **disabled people**, and **lower socio-economic groups**. Precise definitions are discussed in the relevant sections below.

4.3 GUIDE TO THE REPORT

This report has been written with several audiences in mind, from central government policy-makers to suppliers of cultural services; the individual institutions and practitioners who support the UK's cultural industries.

Since not all sections will be of equal relevance to all audiences, the following guide should help readers navigate through the document and provide suggestions on where to start. While the report is structured in terms of a sequential narrative, each section can also be read as a stand-alone document.

²¹http://www.culture.gov.uk/NR/rdoonlyres/3E547C5B-FD4E-4B88-A376-76B47D61AB16/0/final_levelsbarriers.pdf

²² *ibid*

1. **Chapter 5 (Setting the context)** explains the context for the PSA3 priority groups – key statistics on the size and make-up of these groups, group dynamics – as well as discussing, briefly, groups’ patterns of engagement in culture. In this section we also indicate some cautionary principles relating to each group.
2. **Chapter 6 (Demand formation)** is a review of the available literature on demand drivers. Starting with a broad sweep of the various models used to explain cultural engagement, we present a holistic model of demand formation and a classification of the range of demand drivers which appear most commonly in the literature. Each of the stages in our model – a journey from context to experience – is described in terms of the most pertinent drivers.
3. **Chapter 7 (Demand drivers)** outlines what we consider to be the most important drivers in the context of this study as well as why we consider these to be so. We also assess the various ways in which the drivers manifest themselves. These include issues of socialising, identity, experience and the role of children in encouraging or hindering engagement in culture. The relative importance of these drivers to each group is explored, side-by-side with supporting evidence, and thus constitutes a “state of the evidence” summary on what drives demand for priority groups.
4. **Chapter 8 (Stimulating demand)** takes each of these drivers in turn and explores the range of available tactics for stimulating interest, again with suggestions for each priority group. Here we bring to bear evidence from real-life success stories to illustrate in practice how these tactics can be applied to the determinants of cultural demand. Each driver is further illustrated by an exemplary and more detailed case study based on in-depth interviews and, where available, evaluation data, as a means of indicating sustainable impact which can be derived from successful implementation of tactics. The extent to which case studies have defined objectives and evaluation differs. Evaluation reports have been consulted where available but anecdotal evidence has also been used to gauge the success of initiatives.
5. **Chapter 9 (Other important considerations)** considers a range of additional insights which should be taken on board by all involved in the cultural sector. These include issues relating to funding, marketing, audience research and partnerships.
6. **Chapter 10 (Conclusions and recommendations)** outlines the findings of the report and presents a range of recommendations for the DCMS and its delivery bodies.
7. **Finally**, we include (for reference purposes) a detailed bibliography and summaries of qualitative interviews conducted with NDPBs, demand champions and representatives of cultural institutions, as well as a smaller number of non-cultural commentators (from those involved in sport and health to representatives of the private sector).

5. Setting the context

Aim of this section:

To contextualise the issues surrounding cultural participation of the PSA3 Priority Groups by the discussion of volumes, preferences and alternatives.

Summary

- A key lesson cutting across considerations of culture is a repeated emphasis in interviews that these groups need to be treated, to a large degree, as mainstream audiences and that attempts to provide bespoke content need to be undertaken with caution. While significant differences do exist, mistakes have been made by assuming simplistic differences or responding to difference and diversity in inappropriate ways.
- There are 5.8 million **disabled people** in the UK. The disabled 'community' is not homogenous.
- The notion of someone's identity being defined primarily by their 'disability' is perhaps misguided and simplistic. Disabled people may, for example, choose to define themselves by ethnicity, religion or sexuality.
- A high proportion of disabled people are elderly, on low incomes and have lower educational qualifications.
- **People from BME communities** are concentrated in urban areas and more disadvantaged areas, London in particular.
- Some of those from BME communities, especially Pakistani and Bangladeshi groups, are more likely to be in a lower socio-economic group.
- **People in C2DE groups** represent 45% of the national population.

5.1 PSA3 PRIORITY GROUPS

Definitions

This report is written in line with the precise definitions set out in the DCMS PSA3 targets.²³ Definitions of priority groups are as follows:

Priority groups

All adults (aged 16 and over) in priority groups are included in the PSA3 target. "Priority groups" are defined as:

1. Those people with a **physical or learning disability**, i.e. defined by themselves as any long-standing illness, disability or infirmity that limits their activities in any way.

²³ DCMS 2005-2008 Public Service Agreements Technical Note: www.culture.gov.uk/NR/rdonlyres/248372CE-3A62-4869-B8FC-A311E864931F/0/TechnicalnotewithfinalPSA3baselines.pdf

2. Those people from **Black or Minority Ethnic Groups**, i.e., those who are defined by themselves as Asian or British Asian (Indian, Pakistani and Bangladeshi, other Asian Background); Black or British Black (Black Caribbean, Black African, other Black Background); of mixed ethnicity; and as belonging to other ethnic groups, including the Chinese.
3. Those people in socio-economic groups C2, D and E, i.e. those who are defined by themselves as being in **lower socio-economic groups** using the National Statistics Socio-Economic Classification (categories 5-8).²⁴

5.1.1 Disabled people

5.1.1.1 Numbers

The number of people with a disability is approximately 5.8 million using the Disability Discrimination Act (DDA) definition of disability. However there is a movement towards counting disability on the basis of self-definition, in which case this number is revised upwards. This would take the figure up to approximately 7.1 million.²⁵

The "Disability Portfolio" cites the following statistics:

- 15% of the adult population with some form of hearing impediment (RNID)
- 1.7 million with a visual impairment (90% of which have some sight) (RNIB)
- 1.2 million people with learning disabilities (MENCAP)

One in seven people at any one time with mental health issues (MIND)

5.1.1.2 Models of disability

There is an important division in the way disability is defined, stressed by the National Disability Arts Forum (NDAF) and in other studies ("Celebrating Disability Arts" (ACE 2003); "Disability Portfolio" (MLA)). This is formulated upon a distinction between inherent impairment, such as a movement impairment which requires the individual to use a wheelchair, and *disability* which is a result of physical or attitudinal barriers, such as the lack of a lift in a building for a wheelchair user. The disability rights movement led to the **medical model of disability** being discredited. The **social model of disability** is now prevalent in government thinking on disability and offers a much more inclusive approach. The social model, rather than viewing an individual as disabled because they are unable to climb a set of stairs due to a physical impairment, sees the individual as disabled as there is a set of stairs and no lift. This model shifts the onus for accessibility onto society and disability becomes a result of attitudinal prejudices rather than physical impairment.

²⁴ **The National Statistics Socio-economic Classification Analytic Classes**

Higher managerial and professional occupations:
 Large employers and higher managerial occupations
 Higher professional occupations
 Lower managerial and professional occupations
 Intermediate occupations
 Small employers and own account workers
 Lower supervisory and technical occupations
 Semi-routine occupations
 Routine occupations
 Never worked and long-term unemployed

²⁵ ONS, 2002, National Statistics Feature: Labour market experience of people with disabilities

Categorisation and its implications for this research and PSA3

5.1.1.3 The disabled community is not a homogeneous entity

It is difficult, and often disempowering, to classify disabled people as a monolithic group, when the spectrum of different impairments within the 'community' is so broad, ranging from learning difficulties to sensory impairments to 'invisible' impairments such as diabetes or a heart condition. Ethnos (2004) note that much of the literature on disability focuses on the physical obstacles faced by people in wheelchairs with little discussion of non-wheelchair users and people with mental health issues.²⁶

The fact that many people who might be classified as having a disability do not define themselves as such further discredits the notion of a disabled community.²⁷ A 'culture of disability' is irrelevant to disabled people who do not self-define.²⁸

While the concept of a homogeneous group is not an accurate perception of this group, discrete communities do exist. People come together based on shared disability as a means of socialising and supporting one another. The deaf community is a notable example of a coherent group which is highlighted in the "Disability Portfolio" and "Celebrating Disability Arts".²⁹ It is important, nonetheless, to note that there are also many isolated individuals living under the term 'disabled'.

5.1.1.4 The disabled community

Geof Armstrong from the National Disability Arts Forum (NDAF) felt that the disabled community is culturally more similar to mainstream audiences in that it is made up of those who are black, white, gay, straight, Muslim, Christian, and it is often these associations which provide a greater sense of identity for disabled people. Armstrong believes, "the disabled community is an artificial one", a point which is also highlighted in the "Disability Portfolio" and by PLB Consulting LTD (2001).³⁰

The importance of being disabled as an identifier has waned as the legal battle associated with the Disability Rights Movement has been won.³¹ Within disabled arts, many artists from disabled groups no longer wish to be identified as a 'disabled' artist, merely as an artist.³² The uncompromising focus on quality and excellence of disabled arts companies like Cando Co. and the Graeae Theatre indicate a desire to be valued on an equal footing to mainstream arts companies. NDAF described its recent push to integrate disabled arts into the mainstream by capitalising on **cross-cutting themes** such as living with pain as a means of making disabled art appealing and applicable to a wider audience.

5.1.1.5 Under-engagement of disabled people with culture is partly attributable to socio-economic factors such as age, income and education

While having a disability is undeniably a factor which affects an individual's propensity to engage with culture, socio-economic factors are also important, as disabled people are more likely to be elderly, have fewer qualifications, and be in lower income groups. The "Disability Portfolio"³³ highlights the following:

²⁶ Ethnos Research and Consultancy, 2004. "What About Us: Challenging Perceptions: Under-Represented Groups' Visitor Needs". Research Report (DCMS)

²⁷ *Ibid*

²⁸ Delin, A., 2003. "Disability Portfolio" (MLA)

²⁹ Arts Council England, 2003. "Celebrating Disability Arts"

³⁰ PLB Consulting Limited, 2001. "Developing New Audiences for Heritage" (HLF)

³¹ FreshMinds interview with Geof Armstrong, National Disability Arts Forum

³² *Ibid*

³³ Delin, A., 2003. "Disability Portfolio" (MLA)

- There is a higher concentration of disabled people amongst the elderly.
- Disabled people are twice as likely to have lower education levels than those without a disability.
- Disabled people are five times more likely to be out of work which leads to lower income levels and benefit dependency.

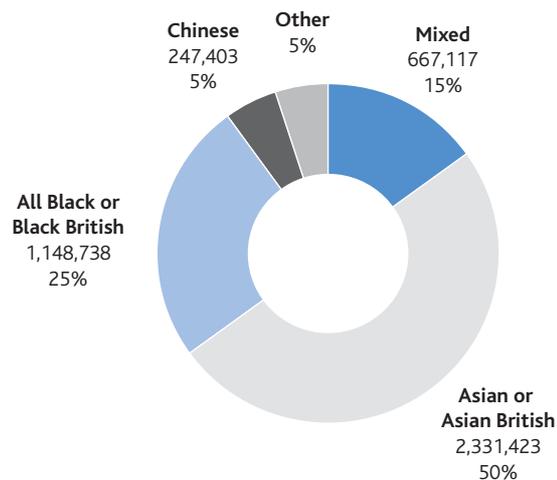
It is plausible that these factors are of equal importance when considering the reasons for under engagement with culture. This should inform thinking on the issue of what drives demand amongst disabled people, as a focus on disability to the exclusion of these alternative considerations could be misleading. Looking at the crossovers between disabled people and those from lower socio-economic groups, for example, would arguably lead to a more comprehensive approach.

5.1.2 BME

Numbers

According to the 2001 Census, people from BME communities make up 7.9% of the population. In Great Britain the BME population grew by 53% between 1991 and 2001, from 3.0 million in 1991 to 4.6 million in 2001.³⁴

Figure 1: Ethnic minorities, by broad sub-group



Source: FreshMinds, based on 2001 Census data

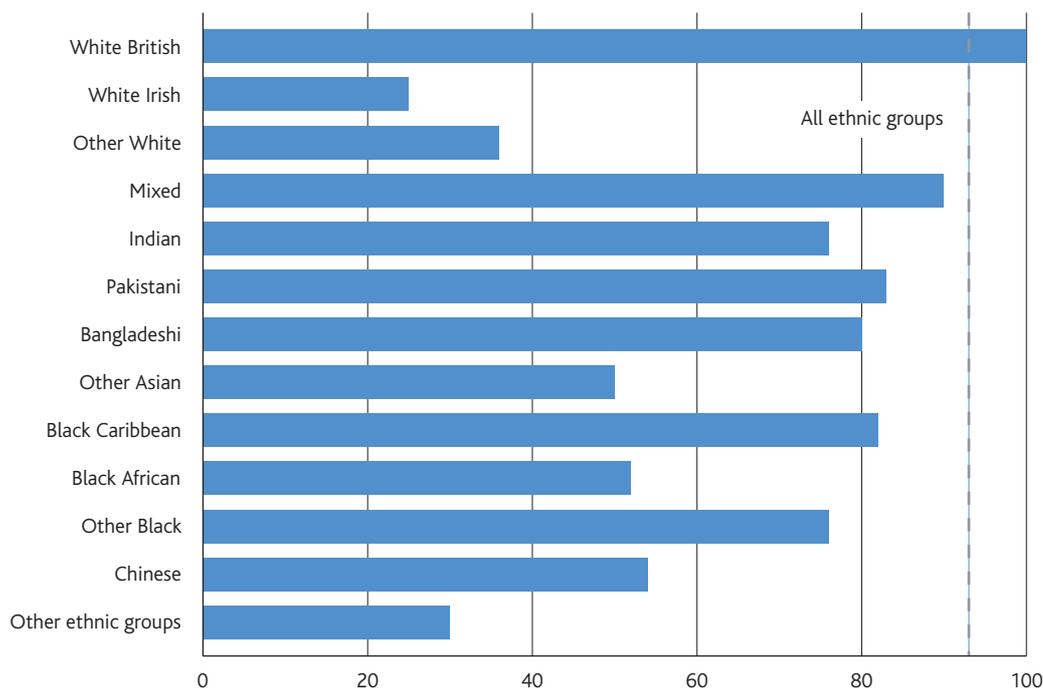
5.1.2.1 National identity

In most BME groups in Britain in 2004, the majority of people described their national identity as British, English, Scottish or Welsh. This included almost nine in ten people from a Mixed (88%) or Black Caribbean (86%) group, around eight in ten people from a Pakistani (83%), Bangladeshi (82%) or Other Black (83%) group, and three-quarters (75%) of the Indian group.

³⁴ Office of National Statistics, ONS

Figure 2: Proportion of people who consider their identity to be British, English, Scottish or Welsh, 2002/03

Great Britain – Percentages



Source: www.statistics.gov.uk

5.1.2.2 Distribution

Figure 3 illustrates the distribution by region of ethnic minority inhabitants. Over 50% of these groups live in London.

According to a study of deprivation and ethnicity in England, the ethnic minority population is largely concentrated in urban areas – particularly London – and in more disadvantaged areas.³⁵ Ethnic minority families are more likely than their white counterparts to live in poor housing and experience poor living conditions. 2% of white households live in over-crowded conditions, compared with 9% of Black African and Black Caribbean households and 23% of Pakistani and Bangladeshi households. Ethnic minorities, and Black Africans and Black-Caribbean people in particular, are more likely to experience homelessness. At least 19% of those classified as homeless are from ethnic minorities, far higher than the 8% of households from ethnic minorities in the population as a whole.³⁶

BME populations tend to be younger as a result of immigration and family size and certain groups are more likely than others to have dependent children at home. Pakistani, Bangladeshi and Indian households are more likely than any other groups to have young children.³⁷ Some BME groups are increasing in size faster than the overall rate of population growth. The Bangladeshi community is expected to grow by up to a third between 1999 and 2009.³⁸

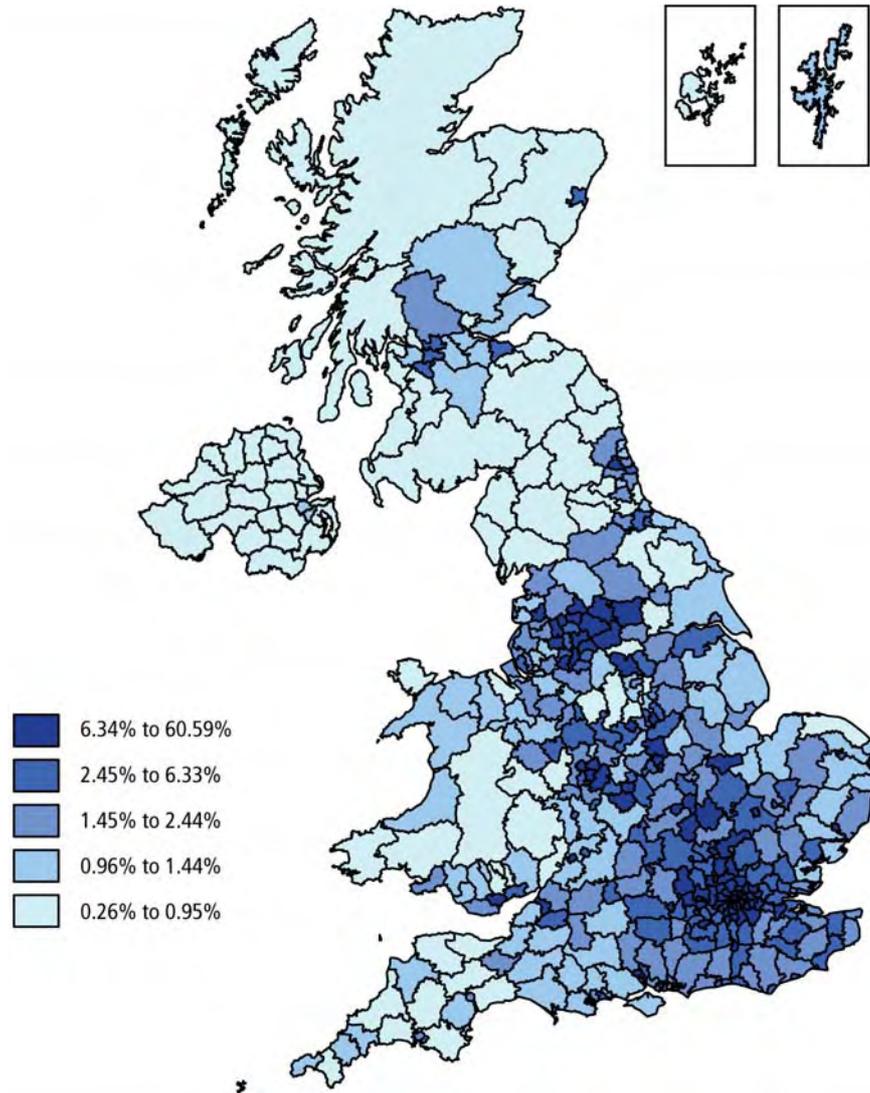
³⁵ Tinsley, J. and Jacobs, M., 2006. "Deprivation and Ethnicity in England: A Regional Perspective"

³⁶ *Ibid*

³⁷ PLB Consulting Limited, 2001. "Developing New Audiences for Heritage" (HLF)

³⁸ *Ibid*

Figure 3: BME population by region, 2001



Source: www.statistics.gov.uk

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BME populations, particularly Pakistanis and Bangladeshis, have lower employment rates and are disproportionately represented in the lower socio-economic groups.

Black and Minority Ethnic groups are more likely to be unemployed than men and women from white groups, and a larger proportion of minority ethnic households are on low incomes, especially after accounting for housing costs.³⁹ The employment gap between ethnic minorities and the overall population in Britain has narrowed but remains substantial. The ethnic minority employment rate rose from 57.7% in 2001 to 59.4% in 2004, compared with the overall employment rate which remained at almost 75%, a historically high level. However, certain groups continue to have persistently poor labour market outcomes.⁴⁰ In spite of this, the gap in unemployment levels between ethnic minorities and the population as a whole is lower in Great Britain than in some of its European counterparts. In Holland, for example, the unemployment rate for ethnic minorities was 14.5% in 2003, compared with 4.2% for the population as a whole. In Great Britain in 2004, the figures were 7.6% and 3.9% respectively.⁴¹

³⁹ ONS, 2002. "Social Focus in Brief: Ethnicity 2002"

⁴⁰ Social Exclusion Unit. 2005. "Improving Services, Improving Lives". Evidence and Key Themes. ODPM

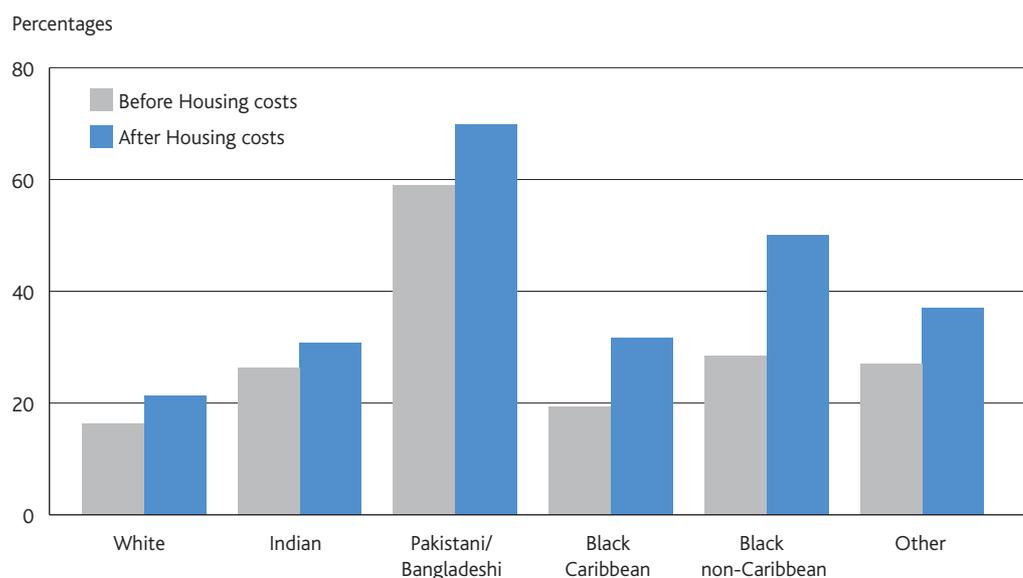
⁴¹ *Ibid*

A longitudinal survey of ethnic minorities cites data from the “Health Survey for England 1999”, which shows male employment figures to be lower for people from BME communities than for others, with particularly low rates for Caribbean (58%) and Pakistani (59%) groups and even lower rates for Bangladeshis (46%). This compares with 75% for white minorities.⁴² The employment gap is even starker for women. Pakistani and Bangladeshi women have the lowest rates of economic activity – 31% and 24% respectively, compared with around 75% for white and Black Caribbean women.⁴³

An examination of occupational class revealed that Pakistani and Bangladeshi populations are particularly worse off. The study found that four out of five Bangladeshi households are headed by someone in a manual occupation.⁴⁴ Two-thirds of Pakistanis and almost 90% of Bangladeshis were found to be in the bottom income group with people from BME communities across the board being worse off than their white counterparts. The study concludes that people face great economic and social inequality.⁴⁵

Education is also interesting and related to the income levels of these groups: Chinese and Indian pupils performed better than their white counterparts at GCSEs, whereas Black Caribbean, Black African, Bangladeshi and Pakistani pupils recorded much lower average levels of attainment.⁴⁶ The pattern is very similar for degree (or equivalent) qualifications.

Figure 4: Households on low-income: by ethnic group of head of household



Source: *Social Focus in Brief: Ethnicity 2002*

5.1.2.3 Mainstreaming or a group-specific approach?

As will be discussed further in chapter 7, there are certain demand drivers which cut across different groups and it is arguable that playing on these similarities is more productive than highlighting differences in many cases, a point which has been raised in several of the expert interviews conducted as part of this research. This is not absolute, however, and there are some instances and areas where a more group-specific approach is needed.

⁴² Nazroo, J., 2005. “A Longitudinal Survey of Ethnic Minorities: Focus and Design: Final Report to the ERSC and ONS”

⁴³ *Ibid*

⁴⁴ *Ibid*

⁴⁵ *Ibid*

⁴⁶ <http://www.statistics.gov.uk/cci/nugget.asp?id=461>

The BBC undertook a re-evaluation of their approach to audience research. In the past they had used questions like 'how offended are you by ethnic representation in BBC broadcasts?' and 'how excluded do you feel?', all of which were couched within the context of race and in negative terms. In a break with this they conducted what they termed 'The Emotional Questionnaire' which asked lifestyle questions such as 'who do you fancy most on TV?' and 'how do you feel about yourself?' instead. This yielded much more in-depth understanding of what interested particular groups. Amongst Asian girls, for example, David Beckham was identified as the biggest mainstream heart-throb.⁴⁷ Such results demonstrate a clear identification with mainstream culture. Dr Alison Preston from Ofcom, in a discussion of media habits, registered concern over accepting differences by making greater use of alternative media channels, as this runs the risk of creating a two-tier system.

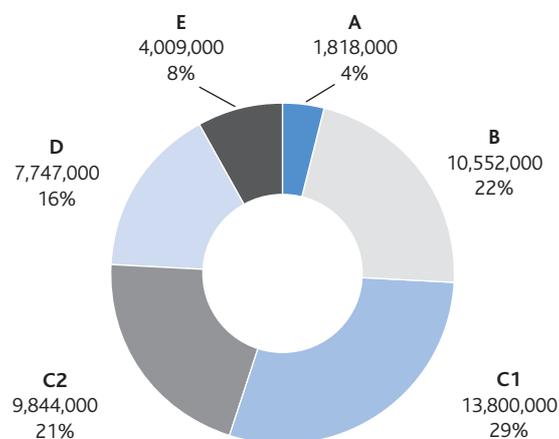
A COI study found that BME audiences took note of BME characters and 'at worse these characters were [veiwed as] stereotypical and patronising'.⁴⁸ As a result campaigns do not always need to use specialist media. The study does, however, identify three specific groups under the wide-ranging term BME for which specialist media are appropriate. These are women, older people and those who speak little or no English. These findings were the result of a programme of in-depth qualitative research with a sample covering a range of socio-economic groups and individuals of Indian, Pakistani, Bangladeshi, Chinese and Black Caribbean origin. The research was methodologically comprehensive, adding weight to the findings. It comprised 24 workshops, 14 individual interviews, four paired interviews, 10 family visits, four group discussions and six visits to community centres.

Another study examining the relationship with the general advertising market highlights the fact that most ethnic groups were suspicious of the attempts of mainstream broadcasters to offer bespoke programming.⁴⁹ However the study concludes that while tokenism and bespoke programming should be avoided, augmenting mainstream offerings with a more culturally sympathetic approach was viewed favorably. This could involve the use of a credible spokesperson from the community, references to key religious festivals or 'including an identifiable and likeable portrait of family life' as these can create a sense of 'cultural closeness'.⁵⁰

5.1.3 Lower socio-economic groups

5.1.3.1 Numbers

Figure 5: UK population by socio-economic group, 2005



Source: FreshMinds based on ONS data

⁴⁷ FreshMinds interview with Anna-Chantal Badje, BBC, 10/11/06

⁴⁸ Turnstone Research, Connect Research and Consultancy. 2004. "COI Communications Common Good Research: Ethnic Minority Communities, Executive Summary"

⁴⁹ Fletcher, D., 2003. "Reaching the Ethnic Consumer: A challenge for Markets (Ofcom)"

⁵⁰ Turnstone Research, Connect Research and Consultancy. COI Communications Common Good Research; Ethnic Minority Communities; Executive Summary

As can be seen in Figure 5, **C2DE groups make up 45% of the national population.**

5.1.3.2 Issues and gaps

While the under-representation of low income groups is apparent in the number of case studies aimed at raising involvement with these groups, there is little discussion of the demand of low income groups for cultural services within the literature. Studies such as "Focus on Cultural Diversity: Attendance, Participation and Attitudes" might suggest reference to low income groups, yet the focus of such papers tends to be on ethnic diversity. Despite the overlap between these groups, and the fact that significant numbers of disabled people and people from BME communities fall into this category, the demand drivers for people on low incomes are not explicitly laid out.

5.1.3.3 Dynamics

- **Households with lower than average income:** over the period 1996/97-2004/05, the percentage of the population below various low income thresholds linked to contemporary median income showed modest falls. In 2004/05, there were 9.2 million people living in households with below 60% of median net disposable household income Before Housing Costs. This represents a fall from 1996/7 of 1.1 million.⁵¹
- **Ethnic minorities:** households headed by a member of an ethnic minority community were more likely to have low incomes. This was particularly the case for households headed by someone of Pakistani or Bangladeshi ethnic origin, with 44% of this group living in households with below 60% of median income Before Housing Costs. The BHC measure for 2004/05 represented a fall of 10 percentage points on a year earlier.
- **Disabled people:** individuals in families containing one or more disabled people were more likely to live in low-income households than those in families with no disabled person. The risk of low income for individuals in households with a disabled child was 22% BHC. The risk of low income was markedly higher where there was both an adult and a child with disabilities.

5.2 PATTERNS OF LEISURE AMONG GENERAL POPULATION AND PRIORITY GROUPS

5.2.1 Cultural and non-cultural substitutes: are there competing elements?

5.2.1.1 Cultural forms

Cultural appreciation seems to follow 'the more, the more' principle: arts do not really compete with each other. The success of one branch of culture tends to help others rather than merely substituting or diverting market shares.⁵² This is a staple finding in communications research – more information acquisition has been repeatedly found among those already well informed.⁵³

In addition, significant **positive associations have been identified between active leisure pursuits more generally**, such as between playing sport and visiting museums or galleries.⁵⁴ The trend extends beyond the leisure sphere as well: it was noted above

⁵¹ "Households Below-Average Income Statistics, First Release"

From: www.dwp.gov.uk/asd/hbai/hbai2005/first_release_0405.pdf

⁵² Robinson, J. & Godbey, G., 1999. "Time for Life: The Surprising Ways Americans Use Their Time"

⁵³ Gaziano, C., 1983. "The Knowledge Gap: An Analytical review of Media Effects"

⁵⁴ Hand, C., & Collins, A., 2006. "Cultural Repertoires: A Market Basket Analysis"

that those who work longer hours record above-average participation in many active leisure pursuits.⁵⁵ In fact, the only real adversary of the arts is television.

5.2.1.2 Television

Significant negative associations have been found in numerous studies between time spent watching television and attending arts events.⁵⁶ However, the relatively few people who watch arts events on television are more likely to attend a live performance.⁵⁷

The fact that so much leisure time is devoted to television, with notably high levels among older people and television viewing being a proactive leisure decision rather than a form of rest, suggests that individuals are not maximising the use of leisure time. A look at the enjoyment ratings for most of the activities that individuals do with the rest of their leisure time supports this.

Whilst it is convenient and even politically correct to pick on television because of the 'couch potato' image and its sometimes mindless content, the literature does indicate behavioural patterns that distinguish television viewing from other free-time activities, aside from its simple predominance. For a start, television is almost always the first activity an individual would give up if they had to.⁵⁸ Secondly, there is the negative correlation with arts/sporting participation or almost any other activity outside the home such as voluntary participation in organisations.⁵⁹ Further, there is evidence that the passivity and lack of mental stimulation from television leads to more negative states.⁶⁰

These findings are significant in that although television viewing is the predominant leisure activity across the board, several groups watch television a great deal: young people (below 16), older people, lower socio-economic groups, and people who are unemployed.⁶¹ In addition, some literature argues that Black and Minority Ethnic groups⁶² and those who have limited ability to leave their home, spend more time than average watching television.⁶³

5.2.2 What does the sports literature say?

The findings of the literature from the sports sector are supportive of the wider findings of this report. Social motivations, previous experience and early learning are identified as important drivers, suggesting significant links with drivers in the cultural sector. Downward (2002) concludes that economic factors exert only a weak influence on sports participation and social and individual characteristics; experience and the sporting context are much more important.⁶⁴ Socialising, in particular, is frequently mentioned in the literature relating to sport but has been under-explored in the cultural sector despite having considerable leverage in terms of raising engagement.

⁵⁵ Putnam, R., 2000. "Bowling alone: the collapse and revival of American Community"

⁵⁶ Hand, C., & Collins, A., 2006. "Cultural Repertoires: A Market Basket Analysis" & Putnam, R., 2000. "Bowling alone: the collapse and revival of American Community"

⁵⁷ Robinson, J. & Godbey, G., 1999. "Time for Life: The Surprising Ways Americans Use Their Time" & Putnam, R., 2000. *Ibid*

⁵⁸ Robinson, J. & Godbey, G., 1999. *Ibid*

⁵⁹ Putnam, R., 2000. *Ibid*

⁶⁰ Kubey, R., & Csikszentmihalyi, M., 1990. "Television and the Quality of Life"

⁶¹ ONS, 2006. "The Time Use Survey, 2005: How we spend our time"

⁶² Comstock, G., *et al*, 1978. "Television and Human Behaviour"

⁶³ Roberts, K., 1981. "Leisure"

⁶⁴ Downward, P., 2002. "Assessing the Determinants of Participant Sport Demand: results from the 2002 General Household Survey" (Institute of Sport and Leisure Policy)

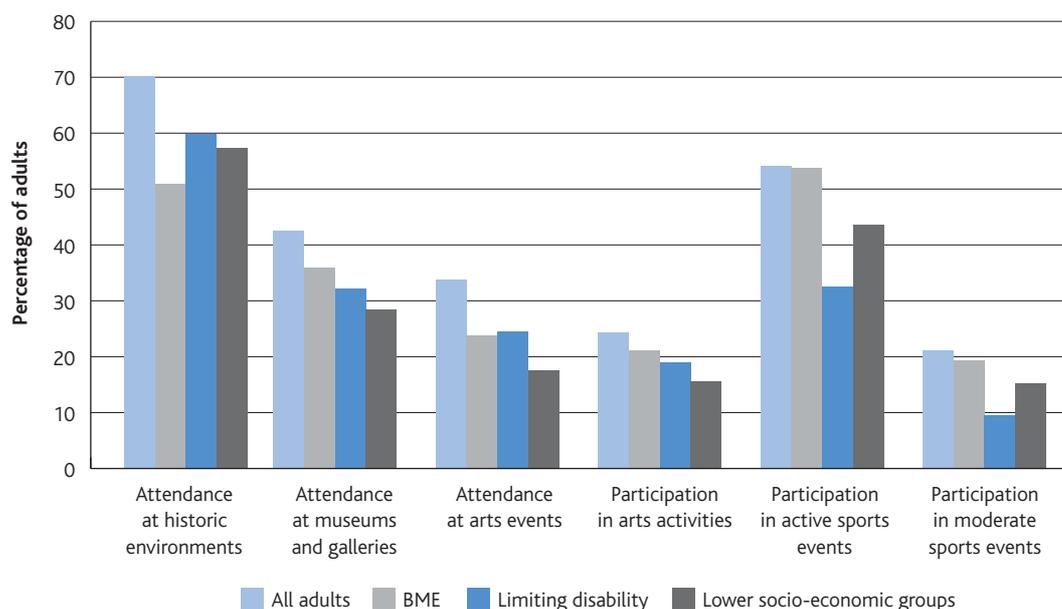
Within the sports sector the opportunity to socialise appears to be accepted as a given (Foster *et al.*, 2005; Bailey, 2005; Sport England, 1999). One report which examines the impact of sport on social inclusion and regeneration argues that “since sports participation provides a focus for social activity, an opportunity to make friends, develop networks and reduce social isolation, it seems to be well placed to support the development of social capital.”⁶⁵

The same paper also cites a report conducted by the English Federation of Disability Sport (2000) which found that negative school experiences had a serious impact on the propensity for disabled people to participate in sporting activities. Further research into disabled sports participation revealed that a lack of confidence and a fear or feeling different was a significant barrier to participation.⁶⁶ This supports the finding later in the report that **trust** is a driver of demand. Poor school experiences and a low quality of experience were also found to be a disincentive for disabled people to participate in sports.⁶⁷ This report also identified discontent among disabled people about the lack of understanding of the attitudes of disabled people.

Downward (2002) also finds an inter-dependence between sporting activity and cultural activity which suggests that cooperation between the cultural and sporting sectors would be mutually beneficial for raising demand.⁶⁸

5.2.3 PSA3 groups and leisure choices

Figure 6: Attendance and participation among priority groups by activity, 2005



Source: FreshMinds, based on data from “Taking Part: The National Survey of Culture, Leisure and Sport”, Final PSA3 baselines from the 2005-06 survey (2006)

5.2.3.1 Disabled people

- **Attendance:** attendance by disabled people at both historic environments and arts events is the highest of the PSA3 priority groups. Only attendance at museums and galleries is somewhat lower than BME attendance.

⁶⁵ Bailey, R., 2005. “Evaluating the relationship between physical education, education, sport and social inclusion”

⁶⁶ Scott Porter Research and Marketing Ltd, 2001. “Sport and People with a Disability: Aiming at Social Inclusion” (sportscotland)

⁶⁷ *Ibid*

⁶⁸ Downward, P., 2002, “Assessing the Determinants of Participant Sport Demand: Results from the 2002 General Household Survey” (Institute of Sport and Leisure Policy)

- **Participation:** disabled participation in arts activities is higher than lower socio-economic, but lower than that of people from BME communities. Disabled people's participation in sports is lowest of all groups.

5.2.3.2 BME communities

- **Attendance:** attendance at historic environments is the lowest of all groups. Attendance at museums and galleries, however, is highest for people from BME communities of all priority groups.
- **Participation:** participation in arts activities is lower than that of the population as a whole, but highest of all PSA3 priority groups. In sports, participation is almost the same as that for the population as a whole, highlighting the lessons the cultural sector can learn from sport.

5.2.3.3 Lower socio-economic groups

- **Attendance:** lower socio-economic groups have the lowest attendance in each instance apart from attendance at historic environments, where people in the BME group attend less.
- **Participation:** lower socio-economic groups participate least in arts activities of all groups, mirroring the trend of lowest attendance at cultural events and historic environments in general. They also participate consistently less in sports events than people from BME communities and the population in general. Only disabled people participate less in sports.

Supporting data for the above is in tabular form below:

Table 1: Attendance and participation amongst priority groups, 2005-06

Attendance and participation among PSA3 priority groups				
Activity	All adults	BME	Limiting disability	Lower socio-economic
Attendance at historic environments	69.9	50.7	59.5	57.1
Attendance at museums and galleries	42.3	35.5	32.1	28.3
Attendance at arts events	33.7	23.5	24.1	17.4
Participation in arts activities	24.1	20.8	18.9	15.3
Participation in active sports events	53.7	53.3	32.3	43.4
Participation in moderate sports events	20.9	19.2	9.5	15.2

Source: DCMS, *Taking Part: The National Survey of Culture, Leisure and Sport, Final PSA3 baselines from the 2005/2006 survey (2006)*

6. Demand formation

This section considers the ways in which various kinds of theoretical literature have attempted to explain and account for patterns of engagement in culture, what we have called here the process of **demand formation**. The section aims to summarise and evaluate the available evidence on why people choose to attend cultural events or participate in culture (for example by playing a musical instrument). This discussion prepares the ground for our presentation of the key drivers in relation to different groups and enables us to show how different drivers inter-relate.

In order to situate the discussion of key demand drivers, the subject of the next section, and point forwards to tactics for stimulating demand, we also present a **model of demand**, which includes both personal and contextual factors within a five-stage decision-making process. This model allows us to recognise the importance of social networks and environmental factors as crucial **determinants of demand** and thus goes beyond more traditional accounts of engagement which focus on socio-economic background or (practical) barriers as the key issues at play.

Some key conclusions are as follows:

- The literature is relatively rich in **audience data** and **econometric analysis**. However, beyond confirming some expected correlations between class, income, and other aspects of background with engagement, the issue of “why” people choose cultural activities is little understood.
- **Need state** and **socio-psychological** theories of demand formation offer important lessons for policy-makers and cultural managers. They highlight the importance of differing personal contexts and desires for which cultural activities are only one available “solution”.
- **Barriers to engagement** are relatively well understood, but, according to our model, only become of relevance once propensity to engage is stimulated. Since good work has already been done to remove barriers, the focus should shift to understanding **motivations** and **perceptions**.
- A holistic understanding of motivations and drivers demands a **dynamic model of engagement** from context to experience. Our model, building on both socio-economic and **decision-making** theories, takes in personal needs as well as the social factors which determine perceptions of culture and hence choices about culture as a relevant leisure activity.

6.1 DEFINING DEMAND

Our discussion and analysis of demand formation is based on a broad sweep of the available evidence, drawn from a variety of sources as well as academic disciplines, from econometrics to psychology. Before moving on to look at the various models which the literature has to offer, it is important to consider the limitations and overarching issues in the existing evidence.

6.1.1 Issues and gaps

The literature on cultural engagement is a diverse, and often frustratingly inconsistent, body of evidence. While certain facts about engagement, such as correlations between income and attendance, have been confirmed, there is less understanding about the factors which underpin demand in the first place, an area which “remains unusually enigmatic despite about forty years of increasingly sophisticated analysis”.⁶⁹

Some of the key issues which present themselves in any discussion of cultural engagement include:

- Varying **definitions** of “culture” and their effect on the measurement of cultural engagement
- Reliance of statistical analysis on existing **audience data** rather than original research
- Over-reliance on traditional **socio-economic classification frameworks** in audience measurement studies, which run the risk of reinforcing assumptions about patterns of engagement
- The highly **specific** and **fragmented** nature of data sets, which means that conclusions often only hold for a specific group or a specific cultural form
- The lack of any robust exploration of **motivations** – small-scale, localised, qualitative studies tend to provide the primary sources of evidence in this regard
- **Methodological issues** in measuring the involvement of linguistically and culturally diverse groups and **non-response** issues among priority groups in particular
- **Imbalance in coverage of priority groups**: while people from BME communities are relatively well covered in the literature, there is significantly less discussion and evaluation of lower socio-economic groups. Disability literature is patchy and tends to focus on barriers.

6.1.2 Definitional problems

In order to better understand the choices made in reference to cultural engagement, definitions of culture itself need to be factored in. The belief that a specific activity is a legitimate or legitimised form of culture can determine opinions about the suitability of the offering to individual or group needs, but also poses a problem in terms of measuring engagement in the first place.

Two questions suggest themselves here:

- Whether the groups in question are self-defined cultural participators and attenders.
- Whether institutional and, more specifically, DCMS definitions of what constitutes culture are sufficiently wide.

⁶⁹ Seaman, A., 2005. “Attendance and Public Participation in the Performing Arts: A Review of the Empirical Literature” (Georgia State University: Andrew Young School of Policy Studies)

There is evidence within the literature to suggest that target groups often do not consider activities in which they participate or attend as 'arts' even though these might be considered so by mainstream institutions. How artistic activity is located within a cultural continuum is surely a large factor in quantifying and attempting to understand participation further. In addition to this, there is the theme that different channels for participation exist, e.g. that minorities participate in cultural activities independently of mainstream services and that, therefore, measuring their level of cultural participation is difficult or impossible (Jermyn and Desai, 2000, MLA, 2001, Harris Centre Research). As we will see later, BME groups often fail to perceive certain kinds of cultural activity as mainstream.

The seamless integration of these activities into everyday life could hold interesting lessons for reaching BME groups in particular. Whether the act of defining such activities as culture is inimical to participation is a question which has not been addressed in the literature but is interesting nonetheless. This sentiment was echoed in an interview with Adrienne Skelton and Catherine Bunting from Arts Council England who are of the opinion that it is "unhelpful and inappropriate to have seven or eight Western art forms as the definition of 'art'". Including a wider range of art forms would bolster engagement, however they also acknowledge that simply widening the definition of what constitutes art and culture is not a viable solution for widening participation.

6.1.2.1 One or many – the omnivore/univore debate

The idea that needs overlap and interact in complex ways also leads to a realisation that different cultural forms, or indeed other leisure activities, can serve different purposes for the same individual. A secondary insight to be drawn from this observation is that consumers of culture are often more diverse in their tastes than has often been supposed. Rather than making sweeping assumptions about the uses of culture, we need to take into account the spectrum of cultural engagement in terms of the **omnivore/univore** debate.

Work carried out by Peterson (1992),⁷⁰ which focused on occupational status and musical appreciation in a US context, has suggested the terms 'omnivore' and 'univore' replace the blunter conception of elite/high-brow and mass/low-brow as signifiers of cultural stratification. This arises from the observation of an **increased amount of eclecticism** in the tastes of perceived 'highbrow' audiences, evinced from survey data from 1982 and 1992, accompanied by a move away from narrow 'snobbery' towards an omnivorous appreciation of the 'high' and 'popular' arts.

By contrast, the 'univore' audience has a narrower set of favourites amongst musical and leisure options. In a further test of the hypothesis of this movement towards eclecticism, Petersen and Kern confirmed that highbrows are more omnivorous than others and that they have become increasingly omnivorous over time.⁷¹ Chan and Goldthorpe (2006) build on this concept, arguing that there is a need to 'distinguish various degrees and kinds of omnivore' as there appears to be a '**crossover**' between different groups arising from what they term the 'Classic FM effect' – Classic FM has made classical music much more accessible to many people.

Ultimately, however, one key lesson from this strand of literature is that all audiences are to some degree popular culture consumers – **narrow patterns of high-brow consumption are the exception across all groups, not the rule.**

⁷⁰ Peterson, R.A. & Simkus, A., 1993. 'How Musical Taste Groups Mark Occupational Status Groups' in Lamont, M & Fournier, eds., "Cultivating Differences: Symbolic Boundaries and the Making of Inequality"

⁷¹ "Regression analyses reveal that increasing omnivorousness is due both to cohort replacement and to changes over the 1980s among highbrows of all ages. We speculate that this shift from snob to omnivore relates to status-group politics influenced by changes in social structure, values, art-world dynamics, and generational conflict." (Petersen and Kern, 1996)

6.2 KEY THEORETICAL PERSPECTIVES

6.2.1 Schools of thought

There have been numerous attempts to try to understand demand for cultural activities. Each approach brings with it its own issues as well as merits. In order to achieve a best-of-breed overview of engagement we have drawn on four broad strands of literature:

- **Socio-economic** studies, often based on econometric analysis
- **Needs-based** studies, typically drawing on psychology
- **Sociological** studies, including experiential theories and the "sociology of leisure"
- **Behavioural** studies

Before presenting our model of engagement, we briefly discuss each of these approaches in turn.

6.2.2 Socio-economic studies

6.2.1.1 Socio-economic markers

As can be expected, socio-economic data, describing statistics of participation in quantitative form, is the source of much debate in research literature. Much of the literature which maps existing participation presents its conclusions according to recognised demographic classifications, and attempts to explain tendencies to attend or participate according to such factors as wealth, class, race and other "markers" familiar to audience studies. The objective and qualitative nature of socio-economics as a science accounts especially for its use in informing policy decisions.

However, this approach has a number of deficiencies. Many of these statistical surveys profile existing audiences as opposed to non-attenders, and thus can only highlight anomalies in the demographic profiles of attendance.

Socio-economic analysis is also limited precisely by the scientific, objective approach it takes in its attempts to understand an issue as multi-faceted as cultural attendance. Data concerning the demography of participation is extremely useful in understanding who is involved in cultural activity, when and how much they might have spent, and their ethnicity, gender and relative economic status. However, the "why" of attendance, as can be seen from the other conceptual approaches, is much more difficult to determine when attempting to extrapolate meaning from statistical data alone.

6.2.2.2 Econometric approaches

There is a significant body of literature which has used econometric tools in an attempt to analyse socio-economic data of the kind described above. A wide-ranging literature review conducted by Seaman (2005) identifies 44 studies relating to the performing arts alone. Within these, considerable attention is paid to the extent to which demand changes as price and income change but some studies also address cross price, leisure price, tourism attendance, education, advertising, number of shows and the "unpopularity of the conductor" as determinants of demand (Seaman 2005).⁷² Whilst there is much discussion in these studies about the effects of price on the demand for cultural activities, there is little consensus. Several papers suggest that price is not the

⁷² Seaman, A., 2005. "Attendance and Public Participation in the Performing Arts: A Review of the Empirical Literature" (Georgia State University: Andrew Young School of Policy Studies), p.48

overriding factor in determining demand for cultural activities and that the availability of leisure time and quality of the cultural product are of far greater importance (Throsby, 1982⁷³, Felton, 1986). Felton (1986) concludes that "while average price elasticities of demand for the performing arts are inelastic as claimed, elasticities vary widely among companies...One size does not fit all".⁷⁴ This is indicative of a tendency within the econometric literature for regressive studies on statistical data to yield results which appear to provide an objective, scientific basis for conclusions that are actually quite intuitive.

Despite their sophistication, there are numerous important factors that these econometric studies are not best placed to explore. Aside from technical issues, considerations of personal taste and quality are extremely difficult to factor in. Lévy-Garboua and Monmarquette (1996)⁷⁵ use parking while Dewenter and Westermann (2005)⁷⁶ use the number of German films on show as measures of quality. Such crude substitutes do not capture the complex interaction of factors involved in cultural preferences. In order to gain a deeper appreciation of what drives demand, it is the heterogeneity and the more irrational aspects of human behaviour which need to be explored. The hesitancy within this genre of study to make bold conclusions is perhaps attributable to a recognition of these limitations.

Nonetheless, econometric studies have confirmed a number of significant correlations between, for example, status and education on the one hand and engagement on the other. Numerous studies have also demonstrated that income and class play an important role in determining individuals' interest in cultural activities, as well as providing deeper insight into patterns of participation, such as the influence of **childhood exposure** (and participation in particular) on later attendance patterns.

6.2.3 Needs-based studies

The needs-based model of participation has been developed to attempt to stratify what lies behind different individuals' and groups' motivations to participate in certain artistic activities. These approaches have utilised psychological techniques to underpin their approaches to understand demand.

Morris, Hargreaves and McIntyre (2005)⁷⁷ have suggested a "Hierarchy of Motivations" (2005), or "Hierarchy of Engagement" (2006) with regard to attendance at museums and galleries, drawing upon the psychologist Abraham Maslow's "Hierarchy of Human Needs" (Maslow, 1946). Maslow's model presented a hierarchical organisation of needs ranging from the physiological at the bottom, through the needs for safety, love or belonging, status or esteem and actualisation at the top. Whilst the four lower levels were described as **deficiency** needs, which have to be met, the top was described as **being** or **growth** needs, which motivate or drive behaviour.

Morris, Hargreaves and McIntyre (2005)⁷⁸ have used a similar set of motivations in order to determine the drivers behind museum and gallery attendance. They classify needs according to four broad headings: **spiritual, emotional, intellectual and social**. This model does not include relaxation and hedonism.

⁷³ Throsby (1982) referenced in Felton, 1986. 'On the assumed inelasticity of demand for the performing arts', "Journal of Cultural Economics", vol. 16 no. 1, pp. 1-12., p10

⁷⁴ Felton, 1986. *Ibid*

⁷⁵ Lévy-Garboua, L. & Monmarquette, C., 2002. *The Demand for the Arts* (CIRANO: Montréal)

⁷⁶ Dewenter, R & Westermann, M., 2005, 'Cinema demand in Germany', "Journal of Cultural Economics", vol. 29

⁷⁷ Morris, Hargreaves, McIntyre, 2005, "Visitor Insight Digest: to Inform West Midlands Hub business planning" (Commissioned by West Midlands Hub)

⁷⁸ *Ibid*

- **Spiritual:** Visitors look for creative stimulation and transcendence and view galleries as a place of quiet contemplation. The intentions for attendance include a means of 'escape' or a provider of 'soul food'. Such attendees are thought to be in a minority.
- **Emotional:** 'Visitors seek an empathic experience with the past or the subject matter, possibly with an emphasis upon spectacle and fascination of object and ornament. An enriching, rejuvenative experience is sought.'⁷⁹
- **Intellectual:** 'Visitors seek to stimulate their children's or their own knowledge and interest, possibly enhanced by a professional, academic or personal interest with the subject matter. Such visitors are driven by self-development and knowledge-acquisition.'⁸⁰
- **Social:** 'Visitors see the museum as an enjoyable place to spend time with friends and family.'⁸¹

It is argued that the engagement and fulfilment of visitors' needs increases up the hierarchy, in which social is at the bottom and spiritual at the top. The visitors' quality of experience is only able to move up the hierarchy if needs at the lower levels are met. It has been suggested that museums, for example, have a greater social function than galleries, which also had a slightly greater emphasis upon the intellectual and spiritual dimensions of motivation in their visitor profiles.⁸²

Both accounts of psychological motivation run the risk of presenting needs as static, rather than dynamic or changing. However, this is not a fundamental flaw per se, since an acknowledgement that context and personal development lead to differing **need states** allows us to understand the ways in which different groups, as well as individuals, over time, may seek to satisfy different needs through different leisure activities. Sometimes the same person will want a different type of experience at different times of the day or week or at different stages in their life. Where such theories, in isolation, fall down is in failing to tackle the influence of socio-economic background on determining needs and the effect of social groups and networks on the perception of the relevance of specific cultural activities to those needs. To understand the way in which others affect perceptions, we must turn to sociology and its insights into peer group and social networks as key drivers.

6.2.4 Sociological needs

Statistical approaches to participation are inadequate in describing the complex interplay of gender, class, socialisation processes and other factors which drive individuals and groups to participate in cultural activity. There is a diverse body of literature which attempts to examine participation in the arts in wider context of sociological theories. Andreasen and Belk (1980)⁸³ argue that "life-style factors, attitudes and socialisation to the arts are more reliable predictors of attendance than are demographic and socioeconomic variables."⁸⁴

⁷⁹ Morris, Hargreaves, McIntyre, 2005, "Visitor Insight Digest: to Inform West Midlands Hub business planning" (Commissioned by West Midlands Hub)

⁸⁰ *Ibid*

⁸¹ *Ibid*

⁸² Morris, Hargreaves, McIntyre, 2005, *Ibid*, p.8

⁸³ Andreasen, A & Belk, R.W., 1980. 'Predictors of Attendance at the Performing Arts', "Journal of Consumer Research". 7, pp.112-120 referenced in Seaman, A., 2005. "Attendance and Public Participation in the Performing Arts: A Review of the Empirical Literature" (Georgia State University: Andrew Young School of Policy Studies)

⁸⁴ Seaman, A., 2005. *Ibid*

One strand of sociological theory which can shed light on how demand can be raised is that of **social networks**. This body of literature explores the channels through which new ideas and practices spread through groups. Tied into this is the concept of **social capital** advocated by Putnam.⁸⁵ Social capital refers to the connections between individuals – social networks, mutual obligations and trust – that enable people to join together and work more effectively to meet common goals. The notion of ‘social capital’ is a virtuous cycle: the more you have, the easier it is to obtain. Those who are actively involved in volunteer work, for example, tend to demonstrate greater involvement in the arts.⁸⁶

Theories relating to the creation and acquisition of ‘**taste**’ explore the nature of aesthetic values and the determinants of class/ethnic/religious and gender identity – reinforced by an individual’s position within social networks. Cultural activity and participation, wide though its remit may be, is only one choice within a wide spectrum of ‘leisure’ choices and the breadth of sociological literature dealing with sport, the media and tourism reflect this. The relation of culture – in terms of ‘high art’ – to socio-economic status confers a sense of exclusivity to itself and becomes tied into notions of cultural capital.

Cultural capital – the idea that involvement in certain activities confers a cultural advantage on participants – is a concept which recurs both explicitly and implicitly within the literature. Learning relevant “codes” is part and parcel of this process. Bourdieu, for example, argues that “a work of art has meaning and interest only for someone who possesses the cultural competence[...] into which it is encoded”. Without the codes, or key, spectators can find themselves “lost in a chaos of sounds and rhythms, colours and lines”.⁸⁷ This concept is borne out by frequent references in audience studies to the use of “interpreters” within cultural institutions to try and break down and explain cultural codes. Other methods of doing this include the use of audio guides, having staff greeting people and explaining the procedures and layout of a gallery for example.

6.2.5 Behavioural needs

The **behavioural model** seeks to understand the choices an individual makes in the process of deciding whether to participate in cultural activity. This approach is shown in “A New Framework for Building Participation in the Arts” (McCarthy et al, 2001). Recognising that most previous literature has focused upon the socio-economic background to participation, this study seeks to examine the complex interaction between motivation and attitude in the decision-making process. It provides institutions with a framework for better understanding and targeting their existing and potential visitor groups.

The model posed by McCarthy divides the decision process into a series of separate stages, each of which is subject to factors and influences, including feedback from previous stages. There are four stages:

- Background
- Perceptual
- Practical
- Experience

⁸⁵ Putnam, R., 2000. “Bowling alone: the collapse and revival of American Community”

⁸⁶ ONS, 2004. “Focus on Social Inequalities”

⁸⁷ Bourdieu, P., 1984. “Distinction: A Social Critique of the Judgement of Taste” (Abingdon: Routledge)

This model attempts to address the complex inter-relationships of motivations and influences upon decision-making. In this, it is intended to provide a clearer understanding of decision-making to facilitate arts institutions' more effective targeting of potential participants. Institutional strategies which address all stages of the decision-making process can thus be formulated the better to address the multiplicity of obstacles surrounding attendance.

Walker's take on this theory (2002), although simplified, sees the process as three-fold: **individual factors** (divided into motivations and resources) coupled with **community factors** (incorporating paths of engagement and the structure of opportunity) combine to explain **individual participation choices** (methods of participation, types of activity and venue).⁸⁸

6.2.6 Synthesising the literature

Each of these theoretical approaches has a range of competing merits. Econometric studies benefit from large data sets, statistical sophistication and time-series data, but tend to replicate and overstate the role of demographic factors in determining demand. Psychological theories recognise the importance of personal motivations and dynamic need states, but underestimate the influence of social networks and peer group effects. Sociology helps us interpret the creation of demand through social structures and also highlights the degree to which others determine our perception of leisure choices but, in doing so, can sometimes neglect the role of the individual as a decision-maker.

Using a behavioural model as the basic framework, we are able to incorporate a range of the most valuable contributions from these theories and show how they interact to give a dynamic model of engagement. We are indebted to McCarthy and Yoshitomi's structural insight, but highlight the contribution of other ideas because they add nuance to the decision-making process. The value of this model, we believe, lies in its ability to chart the journeys which lead from background to engagement and back again, highlighting the effect of experience as a primary modifier of perception and, by extension, demand. We also stress the importance of recognising that the two pillars of traditional discussions of cultural engagement – background and barriers – are but two stages in demand formation: their role is not to be dismissed but, in the process of driving demand, can only account partially for what is a much more complex process.

6.3 WHAT DRIVES DEMAND?

In order to move from a theoretical body of literature to a model of demand formation which can explain both individual and group effects, we have developed a shortlist or classification of the main influences or drivers which determine demand. In the following section we first outline the major drivers which emerge from the literature and map them onto our holistic model of demand formation, preparing the ground for our subsequent interpretation of (a) how these apply to different groups and which of them are the most potent drivers and (b) what specific tactics can be employed to engage these drivers in a wider strategy of demand stimulation.

6.3.1 Determinants of demand

Our analysis of the literature on demand has allowed us to classify the major determinants of demand. These are presented, in alphabetical order, in the following table, together with brief descriptions.

⁸⁸ See "Reggae to Rachmaninoff", pp. 15-17

Table 2: Classification of drivers

Driver	Explanation
Accessibility	Physical access.
Arts education	The extent to which formal and informal exposure to culture fosters future demand.
Childhood exposure	Extent to which childhood experience positively or negatively impacts upon one's propensity to participate/attend.
Content	Extent to which programming is appealing and interesting to the individual.
Cultural capital	Momentum gained in terms of cultural attendance and participation from previous cultural experiences and education, and a desire to deepen and enrich future experience.
Cultural relevance	Whether cultural services reflect or are pertinent to your cultural identity.
Developmental factors	Interaction of complex factors on people's propensity to attend/participate, for example, the cultivation of habit, learning by doing and rational addiction. Rational addiction is the process by which people continue with a certain type of behaviour as a result of previous positive experiences.
Enjoyment/Hedonism	Demand for cultural activities stemming from the pleasure associated with the experience.
Formal education	Level of formal education, i.e. through the state system, as a determinant of demand for culture leading to educational capital.
Health/Therapy	Demand for culture for its cathartic, psychological and psychosomatic benefits.
Identification	A desire to express your personal and/or group identity.
Inclusion	A need to feel welcome and develop a sense of belonging.
Income	Extent to which cultural participation and attendance is dependent on income.
Information	Availability of information as a prerequisite of demand formation.
Intellectual	Cultural participation and attendance as a means to satisfy intellectual curiosity.
Personal relevance	Whether or not the cultural form is pertinent to the individual.
Previous experiences	Impact of previous experience on propensity to participate and attend cultural events. This can lead to a virtuous or vicious cycle.

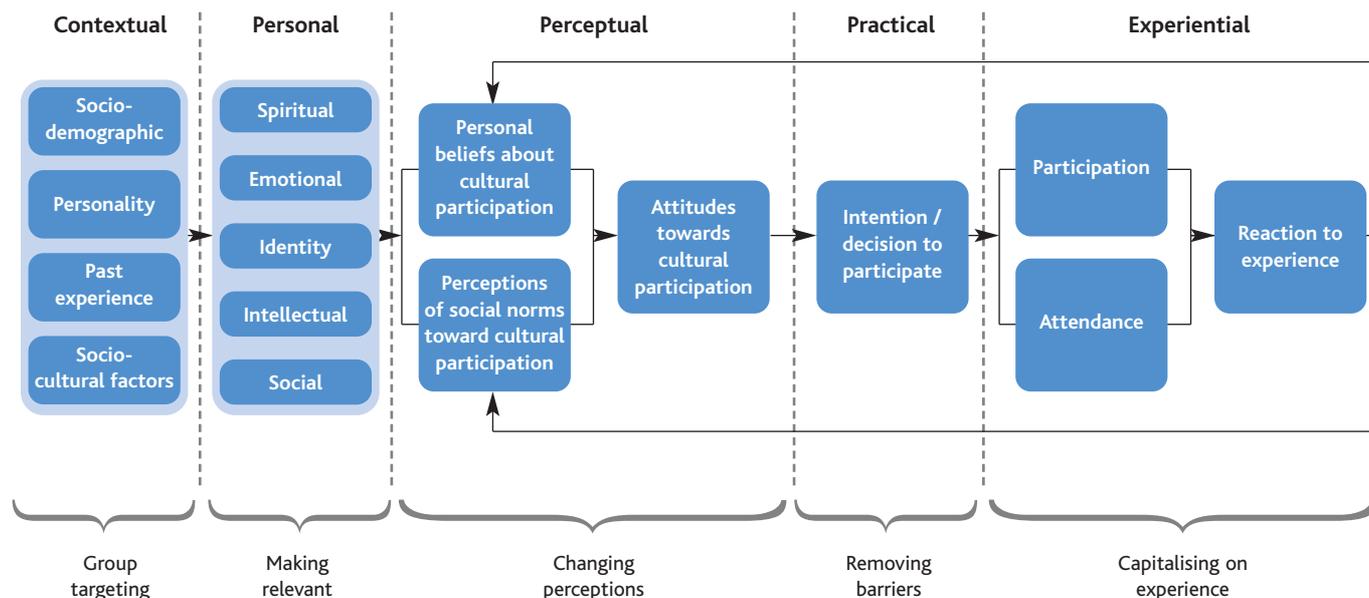
Table 2: Classification of drivers (continued)

Driver	Explanation
Price	Price and the perception of price as a demand determinant.
Product quality/ Reputation	Perception of quality surrounding a product often manifests as a 'buzz' or 'hit phenomenon'.
Safety	The desire to feel safe and within one's comfort zone, both on a physiological and psychological level.
Self-improvement	Using arts and culture as a path to self-betterment.
Social capital	The extent to which an individual's connections with individuals and groups lead them to engage with culture. The greater the number of connections and the more connections with cultural active groups or individuals, the more likely the person is to engage.
Social networks – family	Extent to which family pressure encourages or impedes participation and attendance in cultural activities.
Social networks – peers	Extent to which peer pressure encourages or impedes participation and attendance in cultural activities.
Social networks – role models	Positive associations of a form of culture with a respected, inspiring individual.
Socialising	The desire to interact socially as part of a cultural experience.
Socio-cultural access	Seeing the cultural offering as a valid and viable leisure opportunity.
Socio-demographic/ Class	Cultural demand as determined by socio-demographic factors such as class, ethnicity, income or socio-economic group.
Spirituality	Cultural participation/attendance as a means of meditation and reflection.
Substitutes	Extent to which the availability of alternative leisure pursuits impacts on the demand for cultural services.
Taste/Aesthetics	Demand derived from the need to satisfy the specific preferences and sensory needs of the individual. Can also relate to theories on the cultivation of taste.

Source: *FreshMinds*

Each of these drivers can play a role in determining choices to engage in demand. Our model of demand formation is presented below, and is followed by an explanation of each stage in turn, with a brief discussion of how drivers apply to the various stages, from **context** through **personal motivation**, to **perception** and the way **experience** can modify and shape beliefs to determine future demand.

Figure 7: Behavioural model of cultural engagement



Source: FreshMinds, based on McCarthy et al (2001), Morris, Hargreaves and McIntyre (2005) and Yoshitomi (2000)

The section below explains each stage of the process of demand formation, together with some examples of how drivers apply in each case.

6.3.2 Stage 1 (Contextual)

This is a general consideration of the factors (typically socio-economic – income, age, gender and so on) which inform the background of an individual and situate their needs, thus determining whether cultural events would constitute a viable leisure activity for the individual. This takes into consideration various factors discussed elsewhere in theoretical participation literature.

The key drivers which apply here are:

- **Income:** the fact that the lower socio-economic groups, groups which have a high concentration of those with lower incomes, are under-represented in the cultural sphere⁸⁹ suggests that income is a determinant of the demand for cultural activities. This point was expressed by Brooks (1997) in his conclusion that growing consumer incomes is one of the most basic ways to increase participation in arts and culture.⁹⁰ Income alone, however, is not proven to be the major determinant of demand. Rather it acts often as a signifier for class. It has been pointed out by some commentators, in interviews with FreshMinds, that income as a determinant of disposable income is insufficient to explain lack of engagement, since many low-income households choose to spend on other activities, such as cinema-going and holidays.
- **Education:** income and education can not be considered in isolation:⁹¹ the DfES has stated that socio-economic factors predicted about 70% of students' final educational

⁸⁹ DCMS, 2006. "Taking Part: The National Survey of Culture, Leisure & Sport"

⁹⁰ Brooks (1997) cited in Seaman, A., 2005. "Attendance and Public Participation in the Performing Arts: A Review of the Empirical Literature" (Georgia State University: Andrew Young School of Policy Studies).

⁹¹ Seaman (2005), likewise, evaluates 12 econometric studies that include measures of both education and income. Five of the studies (Ganzeboom (1989); Petersen et al (2000); Gapinski (1981); Gray (2003) and Lewis & Seaman (2004) find evidence for the "dominance of education". On balance the evidence favours the importance of education.

attainment.⁹² Consistent correlation was found in the ONS “Time Use Survey” between levels of participation in both the arts/sport and academic qualifications at GCSE, A- and Degree levels.⁹³ Hagan (1996) has explored the inter-relations between income and education and their effect on cultural engagement: lower incomes were found to be associated with lower levels of educational attainment and this in turn led to reduced levels of participation in what was termed ‘hi-art’ and ‘expert’ art. The National Arts Endowment highlights an important distinction between general, or formal, education and arts education, in other words education about arts and culture specifically. Arts education was shown to have a huge influence on participation: its effect was four times as strong as any other factors. Arts education was also found to have a more important impact than income. When education differentials were taken away there was a 50% drop in the differences assumed to be a result of income. Van Der Ploeg (2002) adds further weight to this argument with his acknowledgement that demand for high culture can be boosted through ‘cultural information’. In his seminal work, Seaman (2005) concludes that “education in some form stands out as the most notable demand shifting variable”.

- **Status:** the notion of status is closely connected with notions of social and cultural capital: cultural consumption can be seen as a means to accrue status itself. The literature on rational addiction lends further support to the idea that engagement in “high-brow” culture, as well as more popular forms, can be understood as attempts to fall in line with normative, or socially acceptable, behaviour. Status is often seen to override income and occupation in importance. Chan and Goldthorpe (2006) for example, have suggested that musical consumption is “more closely associated with status, and also with education, than with class”.⁹⁴

6.3.3 Stage 2 (Personal)

Personal factors, tastes and desires clearly play a pivotal role in shaping demand formation. However, they remain an elusive field of study, prone to immense variation depending on background and the specific leisure activities on offer. “Need states” theories recognise the **continuum of personal desires and needs** – in other words, the idea that needs can differ and that they exist on a sliding scale from intellectual to psychosomatic preferences. Particular needs help to determine the relative importance of specific leisure activities as ways of fulfilling the personal preferences of individuals.⁹⁵ It is possible to apply this thinking to the wider cultural sphere embraced by this report. It is necessary to recognise that an increasingly diverse audience for cultural activities will probably reflect a correspondingly diverse set of motivations and needs for cultural engagement.

Some of the key drivers of relevance here include:

- **Self-betterment and intellectual fulfilment:** a recurrent theme in the literature is a demand for cultural activities which entail an educational element and provide opportunities for self-betterment. A piece of research conducted by English Heritage reported that “adults from black and minority ethnic groups were significantly more

⁹² OPDM, 2005. “Research Report 16: Improving Delivery of Mainstream Services in Deprived Areas – the Role of Community Involvement”, p25

⁹³ DCMS, 2003. “Examining participation in sporting and cultural activities: Analysis of the UK 2000 Time Use Survey”, PHASE 2

⁹⁴ Rather than finding that “cultural stratification map[s] straightforwardly onto social stratification” they found the “cultural consumption of individuals in higher social strata differs from that of individuals in lower strata chiefly in that it is greater and much wider in its range”.

⁹⁵ See Morris, Hargreaves, McIntyre, 2005, “Visitor Insight Digest: to Inform West Midlands Hub business planning” (Commissioned by West Midlands Hub), pp. 6-7 which cites Maslow, ‘A Theory of Human Motivation’, “Psychological Review” 50 (1943), pp.370-96.

likely to say that they were attending to learn something new". This idea is closely connected to the desire to attend in order to "learn" or educate children. However, as the notion of "needs states" as a continuum indicates, intellectual stimulation is but one driver of cultural engagement.

- **Quality:** closely allied to the need for intellectual fulfilment and self-improvement is the question of the "quality" of the activity. Quality is an inherently subjective concept which is difficult to define. However, from the case studies put forth in the literature, there is a sense that a focus on quality is important in gaining commitment and interest from target audiences. This is crucial when trying to actively engage people and increase participation as opposed to attendance. This is particularly pertinent to "disability arts" where quality has become the key issue. The differences between mainstream and minority audiences may be less than often assumed.⁹⁶
- **Spiritual and therapeutic benefits:** arts and culture play an important part in peoples' lives in terms of spiritual and mental health as well as physical well-being. Participants on escorted visits to the countryside cited physiological health and emotional well-being as two of the main benefits of getting away to the countryside. As we will see later, such therapeutic benefits are particularly pertinent to those with disabilities and to older people. There are several examples of reminiscence projects with older people such as the Neighbourhood Wardens project in Plymouth and Project Ability which provided creative opportunities and encouragement for those with mental disabilities.⁹⁷
- **Fun and interaction:** Brown (2001) identifies the interactive element of participation as important to young people. This is indicative of a need for fun and interaction and can be applied in a wider sense to different groups.⁹⁸ The perceived lack of 'fun' is arguably one of the reasons for under-attendance amongst these groups.⁹⁹ The popularity of ostensibly 'fun' events such as The Unilever Series by Carsten Holler at the Tate Modern involving a series of slides, which visitors can play on, indicates the hedonistic motivations which underlie certain leisure choices.
- **Identity and self-esteem:** identity and self-esteem are among the most potent factors since they relate to the ideas of self that we imagine, create and share. Leisure activities can play an important part in establishing and augmenting self-image, or identity, and displaying it to others.¹⁰⁰ Viewed through the prism of identity, attendance can be seen to go beyond issues of education level, age, family structures and so on, and provide a response to feelings of displacement and non- belonging. As we will see later, culture can play a role in addressing the "identity-break" which research shows is a common feature of BME and disabled groups in particular. Religion-affiliated activities often provide a place of security and independence where ethnic minorities gain self-definition and self-determination. Of particular importance are the leaders the organisations provide for minorities – leaders who are trusted, listened to and understood.¹⁰¹

⁹⁶ Research conducted by the Film Council indicates that the drivers for mainstream film attendance and specialist content are the same and depend upon narrative strength, a sense of excitement and the ability of film to provide an escape from everyday problems. Interviews with the BBC and the Arts Council also stressed the need to maintain the fundamental quality of the cultural product and to inspire creative staff as a means of inspiring others.

⁹⁷ Hooper-Greenhill, E., Sandell, R., Moussouri, T., and O'Riain, H., 2000. "Museums and Social Inclusion; The GLLAM Report" (Research Centre for Museums and Galleries)

⁹⁸ StUF, 2004. "Black and Minority Ethnic Engagement with London's Museums: Telling it Like it is: Non-User Research" (MLA London)

⁹⁹ MORI, 2003. "Making Heritage Count" (English Heritage, DCMS, HLF)

¹⁰⁰ Kelly, J., 1983. "Leisure Identities and Interactions"

¹⁰¹ Harding, V., 1981. "There Is a River: The Black Struggle for Freedom in America"

6.3.4 Stage 3 (Perceptual)

The perception of cultural activities is socially constructed within the various groups from which potential participants may be drawn – in other words, it is not a natural phenomenon, but bound up in a web of socially determined views on the meaning and relevance of culture in everyday life. Leaving aside questions of access and availability, there are issues of perceived appropriateness within **peer groups** which may discourage individuals from certain modes of cultural participation. This takes into consideration not only *personal beliefs about cultural participation*, but also the individual's *perceptions of the social norms regarding types of cultural participation*. The effect of a peer or family group can thus be seen to affect participation both ways, either by discouraging attendance to events perceived as avant-garde by peers, or by spurring participation in events not enjoyed unless through attendance with a family member.

Some of the key drivers involved here are:

- **Social capital:** Putnam's theory of '**social capital**' is useful when considering socialising opportunities as a motivating factor for cultural engagement. 'Communities of interest' often develop on the back of cultural participation when people come together over a shared interest or activity. McCarthy & Jinnat (2001) cite Kelley and Freisinger (2000) who argue that when people participate seriously in an activity their commitment grows to a point where it 'becomes central to who one is.' Friendships, social life and identity become inextricably linked to the activity in question. This incorporation of cultural activities into **everyday social life** is also indicative of a localised market for cultural activities.
- **Community:** the notion of community introduces a number of inter-connected themes relating to engagement. These include the effect of group rather than individual behaviour, the importance of **cultural relevance** or shared needs (from which the possibility of "community" as a group unified by difference emerges), the needs of specific communities of practice and belief and the relative importance of **nodes** or **champions**, as well as **community organisations** within communities. It has been suggested that another model may be based around the clustering of acquaintances around **informally designated experts** in deciding what to attend, rather than organised social groupings, the 'meaning maven' theory (Yoshitomi, 2000 citing Gladwell, 2000). The unavailability of people to recommend things precludes participation in some activities. The role of **social connectors, advocates** or **champions** cannot be over-estimated. These can take the form of community leaders, individuals from within a particular community or celebrities with which people from specific groups can identify.
- **Family and children:** the importance of families in leisure decision-making relates to two inter-related, yet distinct, impulses: the family as a socialising group and the family as influencer. Children, as we will see in the next chapter, exert a two-fold effect on parental decision-making: the presence of children modifies the demand for family-friendly opportunities, but children also act as consumers and information-providers and thus, to some extent, determine parental choices.
- **Peer groups:** social norms and peer group approval are key determinants of engagement. This may range from obvious gender-based distinctions of the 'boys don't do ballet' kind, to the identification of some cultural activities with 'elitist' audiences from higher socio-economic groups. This observation is supported by the numerous studies on audience barriers which have concluded that the perception of culture not being "for the likes of us" or cultural locations as oppressive or "dusty places" constitutes a major obstacle to engagement. Changing an individual's inclinations may sometimes require changing the attitudes of his or her social

groups.¹⁰² Positive role models are another important point of reference and were mentioned frequently in both the literature on successful strategies as well as interviews with NDPBs.¹⁰³

6.3.5 Stage 4 (Practical)

The barriers to participation have received substantial coverage within the literature. As a result, this has not been the focus of this review. Nonetheless, it is impossible to consider drivers in isolation from practical barriers.

Key barriers include:

- **Price**¹⁰⁴: while price is inevitably a relevant factor when deciding on whether to attend a cultural activity or not, as PLB Consulting Ltd (2001) note, "the financial cost of experiencing the heritage is in part concerned with perception. In other words, people make a value judgement on how much a particular heritage resource is worth in terms of the return it gives. Thus value for money is far important overall for many, if not all visitors, than the actual monetary cost."¹⁰⁵
- **Time**: lack of time is commonly cited within the literature as a reason for why people do not attend cultural events. Analysis of time use data highlights the fact that people do not have much time left in order to participate in leisure activities. This adds weight to the idea that lack of time is an important barrier to participation. The ONS "Time Use Survey" 2005 indicates that, on average, an individual has 326 minutes of free time per day available for leisure. When the data is broken down to account for gender and economic activity, the percentage of leisure time per day ranges from around 18% (women in full-time employment) to around 40% (unemployed men). As expected, the distribution of leisure time over the course of weekdays is heavily concentrated between 6pm and 10pm, restricting the window of opportunity for cultural institutions to capture audience attention.
- **Access**: issues of accessibility remain of crucial importance for disability groups (Ethnos, 2004). However, access can also extend to information: a lack of knowledge about services, as well as a lack of actual provision, was cited as a deterrent to participation. Concerns over disabled access were also raised by Asian women, Woroncow (2002). In addition, the extent to which pushchairs could be accommodated was also a concern. In this sense, physical access and the provision of appropriate facilities – whether they are ramps for pushchairs, nappy-changing facilities, or facilities to accommodate faith requirements – remain high on this list of issues for suppliers of cultural services to address.

¹⁰² *Ibid*

¹⁰³ These issues surrounding group identification with, and the barriers of perception against, the arts is nothing new: Peterson and Kern (1996) preface their study of 'omnivorous' behaviour by contextualising appreciation of fine arts in the US, which became a signifier of high status.

¹⁰⁴ Price has been well documented in the economic literature as well as in visitor surveys and sector-specific studies. Seaman (2005) finds a lack of evidence to support the supposed 'consensus' on the price inelasticity of demand and notes considerable disagreement within the econometric literature as to the nature of price elasticities for the performing arts.

¹⁰⁵ Several papers suggest that price is not the over-riding factor in determining demand for cultural activities and that the availability of leisure time and product quality are of greater importance (Throsby, 1982, Felton, 1986). However, some of the empirical evidence from the heritage sector would appear to support the 'assumed inelasticity of demand' as the cost of heritage attractions has been increasing above inflation, yet this has not had a dramatic effect on attendance. Furthermore a surprising similarity was demonstrated across the different socio-economic groups in terms of propensity to cite cost as a barrier to attendance. 14% of adults from lower socio-economic groups cited cost as a deterrent compared with 10% from higher socio-economic groups

- **Language:** language is a commonly cited barrier throughout the literature. It is intuitive that those who do not speak English will be alienated by cultural activities based on the English language. This could be a play delivered in English, a museum with signs only written in English or an art exhibition where audio aides are delivered in English. The language barrier is particularly pertinent to BME groups, especially the Asian populations and the elderly.
- **Transport:** a consistent and unexpected feature of the ONS data is the emergence of household access to a car as the most significant single determinant of sporting and cultural participation.¹⁰⁶ Convenience in a more general sense is also of crucial importance: Londoners are three times more likely to use a local park if it is within 1/4 mile of the household compared to between 1/2 and 1/3 mile.¹⁰⁷

6.3.6 Stage 5: (Experiential)

The final stage in our model concerns the extent to which the experience of cultural engagement can act as a determinant of future participation and as a significant modifier of perception about the relevance of culture to needs and background. The *perceptual* level in particular is a focus for the multitude of 'soft' barriers to participation, which may be dispelled or reinforced by information gathered firsthand from the *experience* stage of the process. In other words **experiences shape engagement**. The *social aspect* of the cultural experience may also impact upon the perception of social norms in relation to cultural participation, as well as the appreciation and fulfilment derived from the activity which may stimulate understanding and enjoyment of future activities.

Key drivers include:

- **Childhood exposure:** the effects of youth exposure to cultural stimuli are documented in several studies. Van der Ploeg argues that "there is a strong case to invest in cultural awareness and cultural education of children to develop a taste for cultural experiences that leave a lasting impression [...] the reason for promoting cultural education is that high culture is only fully appreciated if people are exposed to them from a young age".¹⁰⁸ McCarthy & Jinnett (2001) also cite childhood exposure as a factor influencing adult attendance at arts events.¹⁰⁹
- **Experience as product:** some theories state that consumers have shifted their consumption from raw materials at the most basic levels, via commodities and services, to experiences. The '**experience economy**' model, advocated by Pine and Gilmore,¹¹⁰ stresses the need for cultural organisations to engage all five senses in designing cultural products which will provide a "transformative experience" to cultural participants. The concept of stimulating all five senses when engaging audiences highlights the complex interaction of different needs at play. Experience-based approaches have found favour in the use of "experiential marketing" and the inclusion of cultural activities as part of other "events", including popular music and culturally-specific festivals.
- **Learning by consuming:** past exposure to culture exerts a strong influence upon current demand, and patterns of consumption are, in part, informed by a process which can be described as a "cultivation of taste". "Learning by consuming", a theory

¹⁰⁶ PLB Consulting Limited, 2001. "Developing New Audiences for Heritage" (HLF)

¹⁰⁷ DCMS, 2003. "Examining participation in sporting and cultural activities: Analysis of the UK 2000 Time Use Survey", *PHASE 2*

¹⁰⁸ Burton, T., 1971. "Experiments in Recreation Research"

¹⁰⁹ Van Der Ploeg, R., 2002. "Culture and the Creative Economy"

¹¹⁰ McCarthy, K., & Jinnett, K. 2001. "A New Framework for Building Participation in the Arts" (RAND)

developed by Lévy-Garboua and Montmarquette,¹¹¹ describes a form of taste development through “a process of taste consumption generating either positive or negative feedback”. Although consumers have a well defined sense of a cultural product’s “utility” to them, their knowledge about various “suppliers” is comparatively poor. However, this lack of knowledge can be clarified by positive or negative feedback from a kind of “lottery” of actual consumption. It is opposed to competing explanations for engagement in culture: **habit formation** and **rational addiction**.¹¹² Learning by consuming stresses the power of creating “pleasant surprises” which revise individuals’ perceptions of the value of cultural activities in addressing their needs.

6.4 CONCLUSIONS

This section has explored the evidence on demand formation, described in terms of the five phases outlined in our model of engagement, and points forward to the tactics which will be explored in the section on stimulating demand. A few key conclusions can be ventured at this stage:

- The **interaction of needs, background and perceptions** is a complex and multi-faceted process; individuals are situated and determined, to some extent, by socio-demographic background, but leisure choices are informed by “layers” of demand.
- The focus in the literature on **barriers** and statistical analysis of the **importance of socio-economic background** has obscured, in many cases, the complex interactions with personal and perceptual factors in determining cultural engagement.
- **Income and education** play important roles in determining individuals’ propensity to participate in or attend cultural activities. However, on the basis of the evidence, **arts education, status** and **socio-cultural capital** exert a stronger influence on actual engagement.
- **Social norms** – filtered through the perceptions of self and others – play an important role. The part which community, family and peer group approval have to play is a recurrent theme, though the more statistically sophisticated nature of econometric analyses has tended to overshadow these effects in the literature.
- Likewise, the importance of **socialising** has not been sufficiently acknowledged in writing about the arts, heritage and museums/galleries. Successful strategies for building and engaging with new audiences will depend on a shift in focus from collection to user and from intellectual reflection on culture as art for its own sake to culture as architecture of social engagement. Hedonistic and non-rationalised impulses also contribute to the demand for cultural engagement.
- **Family and children** constitute a central hub in the decision-making process, with young people acting both as reasons for attending and influencers of attendance. Childhood exposure constitutes a formative stage in arts/cultural education and helps to provide the tools with which culture is understood and consumed.
- **Relevance** is an under-explored theme in the technical literature though widely endorsed in qualitative and intuitive assessments of demand factors. Identity formation, perceptual factors as choice-filters and community/social networks all stem from the need for relevance and suggest that word-of-mouth and group identification should be given a greater emphasis in thinking about cultural engagement. While this does not necessarily imply the cultural offering needs to be culturally specific, it needs to have relevance to a known culture.

¹¹¹ Pine, B. Joseph and Gilmore, James H. 1999. “The Experience Economy”, (Harvard Business School Press)

¹¹² Lévy-Garboua, L. & Montmarquette, C., 2002. “The Demand for the Arts” (CIRANO : Montréal)

- Perception should and can be altered through **positive experiences** and “pleasant surprises” building a virtuous circle.
- Based on our reading of the literature on **drivers**, we conclude that the most pertinent for our priority groups can be grouped under the following headings: **socialising/social networks, children, identity, place, experience, and trust**. The following chapter offers detailed definitions and groupings of these prioritised drivers, while chapter 7 explores each of these in detail.

6.5 DEMAND DRIVERS: GROUPINGS AND STANDARDISATION OF TERMINOLOGY

The above discussion of demand drivers was chiefly based on the terminology and nomenclature derived from secondary sources analysed by FreshMinds. Before embarking on a thorough analysis of drivers of demand, it would be worthwhile to introduce our authoritative set of definitions of the drivers, as well as our conceptualisation of how they fit together based on the entirety of our research and analysis.

Instead of considering individual demand drivers in isolation, we put forward the following classification which distinguishes between the higher level drivers of demand, and their manifestations that we call **Sub-drivers**. This classification was designed with a view to facilitating practical solutions, i.e. tactics which are devised in order to influence particular drivers and therefore behaviour.

Table 3: Demand drivers – re-classification and grouping

Driver	Sub driver	Description	Applicability to PSA3 Priority Groups		
			Disabled	BME	C2DE
Children and family networks	Education	Educational opportunities for children at cultural venues motivates adult attendance as parents want to take their children.	Low	High	Medium
	Entertainment	The need to provide entertaining activities for children, particularly during the school holidays can motivate adults to engage with culture.	Low	Medium	High
	School trips	School trips can generate adult demand for culture as children often attend through school and then persuade a parent or other carer to take them on a return trip.	Low	High	Medium
	Support	The desire to support children who are participating in cultural activities, be it performing in a play or having their art work displayed in a gallery generates adult demand for culture.	Low	Low	Medium
	Family time	The desire to spend time with family motivates people to attend and participate in cultural activities.	Low	Medium	High
Socialising and social networks	Socialising	The opportunity to socialise motivates attendance at cultural events as it provides a back-drop for this.	Medium	High	High
	Peer effect	Social networks and communities of interest shape preferences for cultural engagement.	High	High	High

Table 3: Demand drivers – re-classification and grouping (continued)

			Applicability to PSA3 Priority Groups		
Driver	Sub driver	Description	Disabled	BME	C2DE
Socialising and social networks (cont.)	Support	People attend cultural events in order to show support for friends who are participating.	Low	Medium	Medium
	Companionship	Participation in cultural activities provides companionship for those who are excluded.	High	Low	Low
Identity	Personal relevance	Cultural experiences which provide a link to the personal history and interests of the individual lead to demand.	Low	High	Medium
	Cultural relevance	Cultural experiences which provide a link to the group history and interests related to the individual lead to demand.	Low	High	Low
	Self-expression	A desire to express one’s identity leads to a demand for cultural engagement.	High	High	Low
	Identification with others	Feeling that other people like oneself engage and are represented within a particular activity will generate demand as it promotes a feeling of being normal and not other.	High	High	Low
Place	Localisation	Cultural provision in the vicinity of someone’s home is a driver of demand for culture.	Low	High	High
	Local interest	An interest in an individual place can drive demand for culture, in particular aspects of culture which address local history.	Low	Medium	High
	Everyday life	Cultural activities integrated into people’s everyday lives and structures leads to greater participation.	Low	High	Low
Experience	Past experience	A positive past experience leads to a greater likelihood of re-attendance and vice versa.	High	Medium	High
	The experience	Once an individual engages with culture the nature of the experience will have a fundamental impact on their desire to return.	High	Medium	High
	Childhood exposure	Cultural experience in childhood drives adult demand for culture. Positive and enjoyable experiences can lead to a cultural habit.	Medium	High	Medium
Trust	Trusted providers	Cultural activities which are in familiar surroundings or contexts lead to participation and attendance.	Low	High	High
	Word of mouth	Word of mouth and personal recommendation from a trusted source leads people to engage in cultural activities.	Medium	High	Medium
	Confidence	Having faith that in attending or participating in a cultural experience they will not feel uncomfortable or out of place leads people to engage in cultural activities.	High	Medium	Low

Source: FreshMinds

The three columns on the right of the above table illustrate the relative applicability of each driver to the PSA3 priority groups. The 'Low' to 'High' ratings in the table have been allocated on the basis of our analysis of available evidence. The ratings for each group are **relative** to other groups, i.e. a 'Low' rating for a particular driver for a particular group means that in the light of available evidence that driver is relatively less pertinent to this group than others. It is important to note that our analysis was based on Rapid Evidence Assessment and therefore some ratings have been dictated by the **availability** of evidence. This means that evidence may exist which further supports or, conversely, undermines the extent to which particular drivers can be applied to particular groups and has not been covered in this report. However, we are confident that the size of the evidence base that we have compiled during this research allows robust assessment of relative applicability of drivers.

The following chapter discusses demand drivers and Sub-drivers in greater detail, on the basis of this classification.

7. Demand drivers

Building on the model of demand formation in the previous chapter, and our classification of drivers which emerge in the literature as important determinants of demand, we now turn to those drivers which, more than others, have been shown to affect priority groups.

In this section we:

- Discuss the prioritised demand drivers and their specific “Sub-drivers”
- Assess their relative pertinence to PSA3 Priority Groups
- Examine their relative pertinence to different cultural forms

Before doing this, a few key observations are necessary:

Summary, issues and gaps

- Some of the core drivers described here constitute **universal drivers** for cultural demand and can thus be seen to appeal to **all** audience groups. Children, fun and socialising are examples of these.
- It is important to bear in mind the **overlapping** nature of priority groups as well as the **internal diversity** which they manifest. Hence, BME communities contain large proportions of lower socio-economic groups (who are often of Pakistani and Bangladeshi origin). Similarly there are differences between, for example, Asian and Black audiences, and between deaf and other disability groups.
- The literature on cultural demand drivers is **much richer in relation to BME audiences** than either of the other two groups. This is partly because BME groups can be seen to have a better defined identity, but also because such literature as exists on disability tends to concentrate on barriers (what we have called ‘practical’ drivers) as the overriding issue for this group.
- Within BME groups, issues relating to **Asian sub-groups** specifically have tended to receive greater attention than any other ethnic group. This may reflect the greater relative importance of Sub-drivers to these groups, or alternatively the higher proportion that this group constitutes within the BME population as a whole.
- While other drivers, already touched upon – such as education and income, or access and awareness – are all important issues, our evaluation concludes that the most pertinent PSA3 priority group drivers are as follows:
 - Children and family networks
 - Socialising and social networks
 - Identity
 - Place
 - Experience
 - Trust

We tackle each in order. A justification for the prioritisation of these drivers is provided at the beginning of this chapter.

A summary of the key drivers by group is given both at the end of each driver chapter and also in the synthesis in chapter 7.

7.1 CHILDREN AND FAMILY NETWORKS

7.1 Sub-drivers

Children are an important driver for cultural attendance and participation. In an exit poll survey conducted by MLA (2005), the desire for visitors to take their children along was the main reason for attending galleries and museums, with 21% citing this motivation.¹¹³ Surveys of what motivated people to attend heritage sites consistently report taking children to be one of the most commonly cited drivers (MORI, 2003).

The way in which children act as a driver of demand manifests itself in several different ways. These can be summarised as follows:

1. **Education** – a desire to educate children leads adults to attend cultural activities.
2. **Entertainment** – a need to provide things for children to do leads adults to attend cultural activities.
3. **School trips** – school trips lead to repeat visits with family.
4. **Support** – children participate and parents/grandparents attend to show support.
5. **Family time** – cultural activities are an opportunity for family time.

7.1.1.1 Education

The perceived educational benefits of certain cultural activities lead to increased adult participation and attendance, as people go in order to give their children an educational experience. The importance of educating children and the role that cultural activities play in this is widely recognised and there is a significant body of evidence in support of this.

There appear to be different levels in the extent to which different cultural forms are perceived as educational, however. Several studies highlight the importance of **heritage** in educating children about the past. According to one study, "Some 81% of respondents felt that heritage was very important in teaching children about our past while only 70% felt it was very important in teaching [themselves] about [the] past."¹¹⁴ MORI (2000) and MORI (2004) also report similar findings. MORI (2003) conducted focus groups with people from BME communities and people from lower socio-economic groups in order to gauge perceptions of heritage. Their research found a consensus over the importance of educating children about heritage.¹¹⁵

The perception of cultural activities providing learning opportunities for children is not exclusive to the heritage sector. A study conducted in 2003 by MLA recorded strong support across all ethnic groups for the statement "all school children should have the

¹¹³ Habit formation: a "passive" explanation for a pattern of current and future consumption stemming from inertia based on continuation of past behaviour. A simple policy of directing the young towards regularly scheduled target programmes is suggested as an obvious policy to drive participation. It is further noted, however, that habits are the most shallow and easily abandoned drivers of participation. Rational addiction: a model whereby the consumer is willing to sacrifice current utility for future utility of the cultural product in question in the process of investing human capital – i.e. attending a performance of an unfamiliar or avant-garde nature for the purpose of self-improvement or education.

¹¹⁴ IPSOS MORI, 2006. "Renaissance in the Regions 2005: Visitor Exit Survey – Final National Report" (MLA)

¹¹⁵ PLB Consulting Limited, 2001. "Developing New Audiences for Heritage" (HLF)

opportunity to learn to play a musical instrument or participate in other arts activities” with 99% of people of mixed ethnicity, 98% of white people, 97% of Black or Black British people, 91% of Asian people and 90% of Chinese people expressing strong agreement with this statement.¹¹⁶ The study does not provide data about whether or not this leads to actual participation. While more solitary pursuits such as learning a musical instrument may not have as much potential for wider participation involving families, the strength of feeling among parents over educating their children applied to other cultural forms and should be capitalised on.

Museums are also a significant resource for learning and education. The “Telling it Like It Is” study,¹¹⁷ found that 40% of people from BME communities surveyed went to **museums** to further the education of their children. The “Manifesto for Museums” report reinforces this point, citing evidence from MORI that 80% believed museums to be an important resource for their children and 85% supported the inclusion of museum visits as part of the National Curriculum.

7.1.2 Entertainment

Providing entertaining activities for children is a major motivator for parents, grandparents and other carers to attend cultural events. This is an important market for cultural institutions, with school holidays and weekends providing hotspots in terms of available demand. Research undertaken to inform a pilot marketing campaign for Wolverhampton Arts and Museums Services found that the reasons parents took their children to a museum or gallery was to provide a fun and educational activity. There was a difference in the emphasis on fun and education between social classes with education being more important for higher socio-economic groups and fun being more important for lower socio-economic groups.¹¹⁸ **Wolverhampton Art Gallery** has sought to create a fun environment through the use of events such as the opportunity to “chill out with the DJ Kwabena, who played the sounds of soul, funk, R&B, hip hop and Motown”.¹¹⁹

7.1.3 School trips

Children have considerable opportunity for exposure to cultural activities through school and these experiences can impact on adult participation. Children talking about a cultural experience at home or asking their parents to take them on a return trip serves to drive demand for culture. There are several references in the literature and case studies which suggest that child attendance through school leads to subsequent attendance by their families. An MLA exit poll found that visiting a museum or gallery because a child came on a school trip and wanted to return was a commonly cited reason for attendance. This was particularly relevant for those educated up to GCSE with 20% citing this reason, those of C2 (20%) and DE (23%) socio-economic groups and those of Asian origin (25%). Helen Denniston Associates, (2003) draws similar conclusions, finding a consensus among museums that providing a solid education programme for schools leads to children coming back with their parents and families.¹²⁰ This finding is also echoed in the “Family Friendly Report”.¹²¹

¹¹⁶ MORI, 2003. “Making Heritage Count” (English Heritage, DCMS, HLF)

¹¹⁷ MLA, 2003. “Arts in England: Focus on Cultural Diversity”

¹¹⁸ StUF, 2004. “Black and Minority Ethnic Engagement with London’s Museums: Telling it Like it is: Non-User Research” (MLA London)

¹¹⁹ Lorains, T., Mitchell, I. & Taylor, R., 2005. “West Midlands Hub of Museums – Bringing Wolves to the Door....and across the threshold! How the West Midlands Hub of Museums Attracted a New Breed of Visitors” (BJL Group)

¹²⁰ http://www.wolverhamptonart.org.uk/wolves/get_involved/artforum

¹²¹ Helen Denniston Associates, 2003. “Holding Up the Mirror: Addressing Cultural Diversity In London’s Museums”

7.1.4 Support

The participation of children in cultural events such as performing in a play, playing an instrument in a concert or producing a piece of art that is exhibited in a gallery often leads to parents, relatives and friends attending in order to show support. This is not exclusive to children as adult participation in similar events will also lead to the attendance of family and friends. However children are more likely to participate as schools provide readily accessible opportunities to do so. Interviews with cultural organisations provide evidence for this point. In an interview with Peter Doroshenko¹²² from the contemporary art gallery, Baltic, he explained how the gallery runs participatory projects with the local community where certain groups work with their resident artist to produce a work of art. By exhibiting the artwork in the gallery, Baltic successfully draws in people from the extended social networks of those that took part in the project. The Anim8 Gallery at Cartwright Hall is a wall in the gallery devoted to the exhibition of school work. This attracts parents to the museum and helps parents to understand the relevance of the museum to them.¹²³

The provision of child workshops has been shown to be an effective means of encouraging adult participation. As the "Family Friendly Report" by Arts About Manchester found, parents often stay and get involved when children are participating in performance workshops. Examples of successful initiatives in encouraging families in have been "Sunday Funday" at the Green Room in Manchester. They developed interactive pre-show activities in order to entertain children and families. To this end, if the show is late running children and families are entertained.¹²⁴ The GLLAM report also found that child participation in a range of activities in the Tyne and Wear area had helped generate interest in wider family groups. One parent commented that their daughter's experience had got "the family interested in museums".¹²⁵

7.1.5 Family time

The nature of the visit as being a "day out for all the family" appears very common as a function of attendance and has been highlighted by Walker (2002) and Morris, Hargreaves, McIntyre (2005)¹²⁶. The "Family Friendly Report" (2001) discusses the increased levels of information retention and emotional feeling attached to a visit when a family had interacted together, suggesting greater levels of enjoyment from family-based experiences and emphasising the importance of a family experience.¹²⁷ The MLA "Visitor Exit Survey" found that those visiting with children were more likely to say that their visit was better than expected. There is evidence to suggest that "family time" is a more important driver for BME groups, Asian communities in particular, which will be discussed in the next section.¹²⁸ The research conducted by Wolverhampton Art Gallery to inform a pilot marketing project highlights the importance of attending museums and galleries as a family, particularly amongst lower socio-economic groups.

¹²² Arts About Manchester, 2001. "Family Friendly Final Report –Summer 2001"

¹²³ FreshMinds Interview with Peter Doroshenko, Director, Baltic Gallery

¹²⁴ FreshMinds interview with Claire Ackroyd and Nilesh Mistry at Cartwright Hall

¹²⁵ Arts About Manchester, 2001. "Family Friendly Final Report –Summer 2001"

¹²⁶ Hooper-Greenhill, E., Sandell, R., Moussouri, T., and O'Riain, H., 2000. "Museums and Social Inclusion; The GLLAM Report" (Research Centre for Museums and Galleries)

¹²⁷ Morris, Hargreaves, McIntyre, 2005, "Visitor Insight Digest: to Inform West Midlands Hub business planning" (Commissioned by West Midlands Hub)

¹²⁸ Arts About Manchester, 2001. *Ibid*

7.1.6 Priority group

7.1.7 BME communities

Different ethnic minority groups are characterised by different patterns of socialising. Some **Asian** families tend to socialise in wider groups which include an extended family. One study found that Afro-Caribbean people, however, tend to socialise in 'looser' groups which are as likely to be a group of colleagues or friends as their family.¹²⁹ Woroncow (2001) cites the concerns raised by Asian women taken on visits to heritage sites whereby the structure of family discounts do not always account for this and are based on western family models.¹³⁰ As a result of the fact that people from BME communities have a younger age profile and are more likely to have dependent children at home, a child as a driver of demand for culture is relatively more important for these groups.

Demand for culture as a means to educate one's children appears to be particularly pertinent to the **Asian** community. In an exit poll study conducted for the MLA, those of Asian origin were significantly more likely than other groups to say they were visiting a museum or gallery because their child had been on a school trip and wanted to come again, with 25% of those surveyed citing this reason.¹³¹ The strong educational ethos apparent here was reiterated in community consultation work carried out by Bolton Libraries.¹³² The consultation work sought to get a cross-section of opinions on what the local community wanted from the redevelopment of the High Street Library. The local community was one of significant deprivation with a large Asian population. One of the consultation groups was with the Asian Elders Initiative and the key finding to come out of this was that libraries were seen as playing an important role in the education of their offspring, in particular grandchildren, rather than being directly applicable to them.¹³³ The aforementioned MLA exit poll also found that the Asian population visit museums and galleries more than any other BME group comprising 2% of all visitors.¹³⁴ This figure is representative of the fact that those of Asian origin make up 50% of the BME communities in the UK but the emphasis placed on education by this group, the education of one's children in particular, should not be overlooked as a driver for attendance.

7.1.8 Lower socio-economic groups

The study conducted by Wolverhampton Galleries into what drives attendance at museums and galleries for C2DE groups found that this group is significantly more likely to attend as a family. As outlined above, the over-riding reason for taking children was for 'fun' with the educational value of a visit being a secondary factor. Furthermore, nearly a third of all school visits to museums are made by children from the most deprived areas of the country.¹³⁵ By translating these school visits into return visits with family and friends the level of C2DE visitors could be increased.

7.1.9 Disabled people

There is no evidence provided in the literature or case studies as to whether the effect of children will be greater or lesser for parents with disabilities.

¹²⁹ IPSOS MORI, 2006. "Renaissance in the regions 2005: Visitor Exit Survey – Final National Report " (MLA)

¹³⁰ Arts Council England, 2000. "Art – What's in a Word? Ethnic minorities & the Arts"

¹³¹ Woroncow, B., 2002. "Heritage for All: Ethnic Minority Attitudes to Museums and Heritage Sites" (ICME)

¹³² IPSOS MORI, 2006. "Renaissance in the regions 2005: Visitor Exit Survey – Final National Report " (MLA)

¹³³ Book Communications, 2006. "What Do You Want? A Library for the Future: A Consultation Project for Bolton Libraries" (Bolton Libraries)

¹³⁴ FreshMinds interview with Mary Keane, Communities and Learning Manager, Bolton Council

¹³⁵ IPSOS MORI, 2006. "Renaissance in the regions 2005: Visitor Exit Survey – Final National Report " (MLA)

7.1.10 Relevance for different cultural forms

Despite the potential of widening audiences through encouraging families to bring their children to heritage sites, families tend to be under-represented at libraries, museums, galleries and heritage sites.¹³⁶ In terms of educating children, heritage is consistently cited as an essential resource for teaching children about the past. This also applies to museums and galleries which also serve an educational function. Child participation in plays and performance arts is more likely to generate a wider adult audience as they will go to support their children. The same study also revealed a sentiment among the wider BME communities that the countryside was seen as an opportunity for spending 'quality time' with family and friends.¹³⁷

7.2 SOCIALISING AND SOCIAL NETWORKS

7.2.1 Sub-drivers

ONS time survey data show that spending time with friends or family in social activities is the second most time-consuming leisure activity, particularly amongst young people. The amount of time spent socialising increased from 56 minutes per day in 2000 to 82 minutes per day in 2005.¹³⁸ Women aged 16-24 spent more time socialising than watching television which amongst other groups is the most popular leisure activity. In terms of the PSA3 target groups there is evidence to suggest that socialising is of particular importance for C2DE and BME groups. The ways in which socialising manifests itself as a driver of demand for culture is as follows:

1. **Socialising** – cultural attendance and participation provide a backdrop for socialising and are something to do with friends.
2. **Peer-effect** – an individual's cultural engagement is shaped in part by the interests of those around them.
3. **Support** – people attend cultural events in order to show support for friends who are participating.
4. **Companionship** – having people to go with drives demand.
5. **Social need** – fulfilling a social need drives demand for culture.

7.2.2 Socialising

The museum, gallery, country park or theatre is a public space in which the **potential to socialise** may be as important to the potential audience as the content of the facility or institution itself. This view appears to be corroborated by survey data. Data from Morris, Hargreaves, McIntyre (2005) identify a *social* motivation – the perception of the institution as a place for entertainment, 'somewhere to go out', to see and do, and to interact socially – as being the chief driver of attendance for 48% of museum visitors and 29% of visitors to art galleries, in a sample which included 25 large institutions across the UK.¹³⁹ This notion of a shared experience is a powerful one, as argued by Yoshitomi: "The participation experience can be deepened by the relationship an individual may have with fellow attendees." (Yoshitomi, 2000, citing Walker et al, 2002)¹⁴⁰

¹³⁶ Holden, J. and Jones, S. (Demos), 2006. "Knowledge and Inspiration: the Democratic Face of Culture" (Arts Council England)

¹³⁷ PLB Consulting Limited, 2001. "Developing New Audiences for Heritage" (HLF)

¹³⁸ Ethnos Research and Consultancy, 2004. "What About Us: Challenging Perceptions: Under-Represented Groups' Visitor Needs" Research Report (DCMS)

¹³⁹ ONS, 2006. "The Time Use Survey, 2005: How we spend our time"

¹⁴⁰ Morris, Hargreaves, McIntyre, 2005, "Visitor Insight Digest: to Inform West Midlands Hub business planning" (Commissioned by West Midlands Hub)

Statistical data from Walker (2002) showed the chief motivator by a significant margin to be the desire to get together with friends and family for **social reasons**, with 63% of those surveyed reporting participating in cultural events as a means of "getting together with family/friends".¹⁴¹ The success of the newly refurbished Roundhouse in Camden, for example, has been, in part, attributed to its function as a place for socialising and not just aesthetic reflection. The Roundhouse has a performing arts space, practice rooms and rehearsal studios in a circle which open on to a central space called 'The Hub', which is designed to promote socialising and networking.¹⁴² John Dolan, Head of Library Policy at MLA, attributes the desire for activities such as music events and seminars at libraries to the need for a social experience¹⁴³ and Arts Council England also underscores the importance of incorporating a social element into cultural experiences.¹⁴⁴

An exit poll study conducted for the MLA (2006) carried out interviews with 16,173 museum-goers. The report found visitors from lower socio-economic groups were more likely to see galleries and museums as good places to meet friends, with 19% registering stronger than average agreement with this statement. Care was taken to ensure that interviewees were interviewed in and around the actual museum or gallery to ensure that they were not just visiting the gallery shop, therefore countering the possibility that the social function of museums and galleries is only associated with providing somewhere to eat and drink. The same study found that BME groups were more likely to visit galleries on their own compared to the national average (21% v 17%).¹⁴⁵ This is somewhat surprising given the availability of evidence supporting the notion that socialising is an important driver for cultural engagement for BME people.

35% of Pakistani and Bangladeshi people interviewed in Jermyn & Desai (2000) cited opportunities to socialise as a reason for attending an arts event.¹⁴⁶ In a study of 2001-02 data in England, Pakistani and Bangladeshi respondents were again more likely than the other ethnic minority groups surveyed to say that their main reason for attending their last arts event was as part of a social event.¹⁴⁷

According to Jermyn and Desai (2000) older Black Caribbean respondents felt the vibrant music culture of the Caribbean was central to their social life when they were younger. This was reiterated by younger generations who highlight the importance of night clubs to Black and Asian cultural identity. Clubs are essentially social venues. Their popularity underlines the power of socialising as a means of driving demand for culture. The report also found that Indian and Pakistani people frequently socialise around religious events and weddings, with weddings in particular involving large elements of performance, both music and dance. This provides another example of the inter-relationship between culture and social life for BME groups.¹⁴⁸

Chantal Badje outlined the findings of research into attitudes towards the BBC which highlighted the popularity of soap operas amongst BME communities.¹⁴⁹ This figure was highest amongst Black women, with over 80% of those surveyed making a concerted effort to watch soaps (Asian women 73% compared to 51% white women). This example suggests an important role for story telling and cultural activities in which people can become emotionally involved.

¹⁴¹ Yoshitomi, J., 2000. 'New Fundamentals and Practices to Increase Cultural Participation and Develop Arts Audiences', "Grantsmakers for the Arts Reader", Volume II, No. 1

¹⁴² Walker, C., et al, 2002. "Reggae to Rachmaninoff: How and Why People Participate in Arts And Culture" (The Urban Institute)

¹⁴³ www.roundhouse.org.uk

¹⁴⁴ FreshMinds interview with John Dolan, Head of Library Policy, MLA

¹⁴⁵ FreshMinds interview with Catherine Bunting, Director of Research and Adrienne Skelton, Senior Research Officer, ACE

¹⁴⁶ IPSOS MORI, 2006. "Renaissance in the regions 2005: Visitor Exit Survey – Final National Report " (MLA)

¹⁴⁷ Jermyn & Desai, 2000. "Art – What's in a Word? Ethnic minorities & the Arts" , ACE

¹⁴⁸ MLA, 2003. "Arts in England: Focus on Cultural Diversity"

¹⁴⁹ Jermyn & Desai, 2000. *Ibid*

7.2.3 Peer effect

An individual's cultural engagement is shaped in part by the interests of those around them. Putnam's theory of "communities of interest"¹⁵⁰ is of use when considering this. "Communities of interest" often develop on the back of cultural participation when people come together over a shared interest or activity. McCarthy & Jinnett (2001) cite Kelley and Freisinger (2000) who argue that when people participate seriously in an activity their commitment grows to a point where it "becomes central to who one is". Friendships, social life and identity become inextricably linked to the activity in question. "Some individuals give high value to the social contacts afforded by the arts experience, and find personal fulfilment and a sense of identity by connecting with a wider community of art lovers."¹⁵¹ In this sense being surrounded by those who are equally disposed to participation or attendance in cultural activities leads to a virtuous cycle.

In a similar light, communities of disinterest can be equally as powerful in determining cultural engagement. The importance of the preferences of those around you in shaping your own leisure choices was emphasised in an interview with Sport England. In the context of sport, those who do not have sporty friends see sporting opportunities as a less viable choice of leisure activity. In being surrounded by inactive people an individual is much less likely to be physically active themselves. An individual's social circle can blinker them to certain activities – even if there are a vast array of sporting facilities on offer, association with people who are disinterested can mean these opportunities do not register.¹⁵² This can also be applied to cultural activities. Having friends who are not interested in theatre, or who do not deem going to a gallery or museum to be an acceptable way to spend time, is likely to negate an individual's propensity to attend or participate.

This theme was mentioned in an interview with Arts Council England. "Culture is either part of your world or it's not. Some people get exposure at home and at school while others don't. If it is not part of your social world then going to a museum or to a concert will not occur to you in the first place. A lack of cultural capital limits your perceived choices. This problem is exacerbated by a 'protective enclave' that surrounds high culture. People like to protect their cultural capital and keep it exclusive."¹⁵³

The importance of socialising as a means of driving cultural participation and attendance means that cultural activities are often undertaken as part of a group and are consequently 'high risk' social pastimes. This view was noted in an interview with the Film Council – not wanting to be responsible for making an unpopular choice will inhibit the choices people make as a group.¹⁵⁴ This can be observed in the film industry, and also within the wider cultural context. Film, however, has the added advantage that people like to talk about things they have seen which is a pertinent factor in generating demand. Movies are a great social icebreaker and through discussion of a film you can discover a lot of information about the attitudes and belief systems of the person you are talking to.¹⁵⁵ It is plausible that where a community of interest and a degree of social acceptability can be established around other cultural forms, the desire to talk to friends about a particular show or exhibit would increase demand. However, as expressed by Alex Stoltz of the Film Council, attitudes to film are 'democratic' and there

¹⁵⁰ FreshMinds interview with Anna-Chantal Badje, BBC

¹⁵¹ Putnam, R., 2000. "Bowling alone: the collapse and revival of American Community"

¹⁵² McCarthy, K., & Jinnett, K. 2001. "A New Framework for Building Participation in the Arts" (RAND)

¹⁵³ FreshMinds interview with Nick Rowe, Head of Research and Strategy and Malcolm Tungatt, Policy Manager, Sport England

¹⁵⁴ FreshMinds interview with Catherine Bunting and Adrienne Skelton, ACE

¹⁵⁵ FreshMinds interview with Alex Stoltz, Distribution and Exhibition Executive, Film Council

are fewer attitudinal barriers to attendance to overcome than with other cultural activities such as theatre or museum going.¹⁵⁶

7.2.4 Support

Walker (2002) found that 47% of those surveyed cited their main reason for attending cultural events as being to "support family or friends".¹⁵⁷ The evidence from several interviews conducted as part of this research is supportive of this finding. In an interview with Audience Central, an audience development agency for the West Midlands, Caroline Griffin referred to the example of Birmingham Opera who undertook a project with a local community choir. Working on a piece of contemporary opera and preparing a show meant that the friends and family of those participating attended the performance. The involvement of people they knew in this cultural form generated a new enthusiasm and a way into this cultural form for people who otherwise might not have attended an opera.¹⁵⁸ Anecdotal evidence from an interview with the Director of the Baltic Gallery in Tyne and Wear provides further support for this. Projects where the resident artist works with excluded groups from the local community to produce works of art entice people from the wider social networks of those involved in order to see their work exhibited.

7.2.5 Companionship

Evidence within the literature and from interviews with cultural experts suggests that having people to do things with acts as a driver for cultural demand.

The results of escorted visits with disabled people in Ethnos (2004) showed that having an escort was a prerequisite for many disabled people using the countryside. This can almost certainly be extended to include heritage sites and may also be applicable to other cultural venues which are not in the local area. Having physical or mental difficulties often leads to social isolation and having someone to go with is often not possible which can mean participation in cultural activities is precluded. The following comments from disabled people who participated in the Ethnos visits are indicative of this:

- "I live on my own. I don't see anybody. If I had a friend or someone that said: 'Do you fancy coming?'" I'd say 'Yes! Absolutely!'" (Man with mental health problems)
- "I haven't really built up a network of friends, so I'm very limited as well – just with family really. I have taken myself once in a while down to the park, walked around, sat there and cycled down there, but I don't like being on my own for long. I prefer to be with someone but it's hard when you're disabled because you tend to be only with your family or with other disabled people." (Visually impaired woman, Brighton)
- "I can't do it by myself, of course. Unfortunately, my friend who used to take me out a lot passed away at the beginning of the year. With me being a single person, not having a partner or anything, it's rather hard." (Visually impaired man, Bradford)
- "Because of my disability, I don't see my friends as much as I used to. I don't really see them at all to be honest. I have got different sorts of friendships with other disabled people but they're not going to go to the countryside either, are they?" (Male wheelchair user, London)

¹⁵⁶ FreshMinds interview with David Steele, Head of Research and Statistics Unit, Film Council

¹⁵⁷ FreshMinds interview with Alex Stoltz, Distribution and Exhibition Executive, Film Council

¹⁵⁸ Walker, C., et al, 2002. "Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture" (The Urban Institute), p.39

In the “Enabled London” report¹⁵⁹ the absence of having anyone to go to cultural events with was a major factor prohibiting attendance. The flipside of this finding would therefore suggest that having companionship and people to go and do things with drives demand for cultural attendance and participation.

7.2.6 Priority groups

- **Supporting** friends and family who are participating in a cultural activity is an important driver regardless of which group is being considered.
- Evidence on the importance of other people is a driver which is not specific to a particular group and applies equally across all target groups.

7.2.7 BME

- **Socialising** is an important driver for BME groups. However, it is more important in relation to cultural events such as festivals, weddings or religious celebrations, and cultural experiences involving music, the Notting Hill Carnival being an obvious expression of this.

7.2.8 Lower socio-economic groups

- Socialising is a key driver for cultural attendance for lower socio-economic groups, particularly at galleries and museums.

7.2.9 Disabled people

- There is no direct evidence in the literature to indicate the importance of socialising as a driver of demand for people with disabilities. However, the absence of having someone to go with can often preclude attendance, so we can conclude that it is an important driver.

7.2.10 Relevance for different cultural forms

- While there is more evidence to suggest that museums and galleries are perceived as good places to meet friends than for other cultural institutions, there is evidence to highlight the importance of the social motivation across the entire cultural spectrum.

7.3 IDENTITY

7.3.1 Sub-drivers

The “Taking Part” survey revealed that “lack of interest” is the most commonly cited reason for non-attendance at historical sites, museums, galleries and arts events and non-participation in cultural activities.¹⁶⁰ This is closely related to the perceived lack of relevance that these establishments offer to PSA3 priority groups, particularly BME communities. Developing an understanding of the concept of identity is hugely important if demand is to be generated and this barrier is to be overcome. It is necessary for individuals to feel that an experience resonates with their own personal or cultural identity as this drives demand for cultural experiences and creates a feeling of relevance. In a wider sense, the desire to express one’s identity also drives demand for participation in cultural services.

¹⁵⁹ FreshMinds interview with Caroline Griffin, Audience Development Director, Audience Central

¹⁶⁰ Enabled London, 2005. “All About Leisure: Day Report”

The ways in which identity manifests itself as a driver of demand can be categorised as follows:

1. **Personal relevance** – cultural experiences provide a link to individuals' personal history and interests, increasing demand for these experiences.
2. **Cultural relevance** – the perception that a cultural experience is relevant to an individual's cultural identity will drive demand.
3. **Self-expression** – the desire to express one's identity leads to an increased demand for engagement in cultural services.
4. **Identification with others** – the feeling that people similar to you are engaged in and represented within a particular activity generates demand by promoting a feeling of belonging and not being 'other'.

7.3.2 Personal relevance

The need to achieve personal relevance plays an important part in driving demand. "The interaction of an arts experience with the attendee's identity, sense of self and personality, etc. is a vital element related to both personality and experience."¹⁶¹ The importance of creating "a link with home, history and the past"¹⁶² has been highlighted in existing literature as well as in the expert interviews conducted as part of this report. Karen Brookfield from Heritage Lottery Fund referred to the concept of "Heritage At Home"¹⁶³ which encapsulates the idea that an interest in heritage starts with something close to home that is of personal significance before developing into a wider interest.

Heritage and history are both of enormous importance in this respect as it is through them that a personal link to the past is created. This is particularly relevant to some BME groups that have arrived more recently in the UK. Ethnos (2004) conducted escorted visits to the countryside with people from BME communities, disabled people and young people. For first generation of BME communities, being close to nature and getting out of the urban city provided a valuable opportunity to reminisce about home, allowing them to explore the links between their past lives in their countries of origin and their new lives in the UK.¹⁶⁴ These countryside visits can be seen as a promising example of how heritage can act as a link with home. There is huge potential for these links to be drawn out across the wider cultural sector via the reinterpretation of collections, proactive collection of relevant art and artefacts by museums and galleries and the provision of participatory opportunities to allow people to explore these links.

The recent increase in demand for community archives and in the number of people researching their family history highlights the importance of the personal in generating demand for cultural services. Many people want images of archive material relating to their own interests¹⁶⁵ and this is borne out in the rise in demand for community archives, "More and more people [are deciding] to explore their own history, or add a sense of history to their relationship with the place that they inhabit".¹⁶⁶ MORI (2003) similarly identified the sense of importance people attach to local history.¹⁶⁷ Advertising the potentially personal nature of material which is contained within archives or playing

¹⁶¹ http://www.culture.gov.uk/NR/rdonlyres/3E547C5B-FD4E-4B88-A376-76B47D61AB16/0/final_levelsbarriers.pdf

¹⁶² Yoshitomi, J., 2000. 'New Fundamentals and Practices to Increase Cultural Participation and Develop Arts Audiences', "Grantsmakers for the Arts Reader", Volume II, No. 1

¹⁶³ Jermyn, H & Desai, P., 2000. 'Art – What's in a Word?' "Ethnic Minorities & the Arts"

¹⁶⁴ FreshMinds interview with Karen Brookfield, Deputy Research and Policy Director, Heritage Lottery Fund

¹⁶⁵ Ethnos Research and Consultancy, 2004. "What About Us: Challenging Perceptions: Under-Represented Groups' Visitor Needs" Research Report (DCMS)

¹⁶⁶ MLA, 2003. "Arts in England: Focus on Cultural Diversity" P.8

¹⁶⁷ MLA, 2004. "Listening to the Past, Speaking to the Future: Report of the Archives Task Force" p15

on people's interest in their surrounding environment, for example, are two potential methods that could be utilised to raise demand for heritage.

The interest that individuals have in matters relating to 'the personal' and their own identity was also apparent when the BBC broadcast the series "Who Do You Think You Are?" This series documented the emotional journey of celebrities tracing their own family history. As a direct consequence of viewing the programme, 7% of UK adults started to research their own family history for the first time. Another programme produced by the BBC, "Motherland", documented the experience of three families using DNA to trace their identities and their family history. This programme was hugely successful in attracting Black audiences. This suggests that the concept of identity is important for BME communities. The material within local and national archives can be of great personal relevance to many of those in Britain's BME population. Despite this communities currently exhibit only low level usage of these archive services. Ensuring that BME groups are aware of such content could provide a valuable way of increasing demand in archive services from BME groups.

While identity and the 'personal' are undeniably important drivers, it is also important to note that "people are fundamentally interested in something other than themselves and culture is an expression of this."¹⁶⁸ There is an important distinction to be made between things which are simply of interest to an individual (a question of personal taste) and those which are of direct personal relevance (tracking family tree, cultural identity). The former can only be identified through dialogue with an individual. In a MORI poll of visitor attitudes to museums and galleries, the main reason for attending across all groups was because the individual was interested in the exhibition in question.¹⁶⁹ Woroncow (2002) asked Asian women taken on visits to heritage sites about what they liked and what they would be interested in seeing at a cultural institution. The women were not only interested in their own culture but in sculptures and writing from different religions and cultures, including exhibitions relating to people's lives, up-to-date collections and exhibitions relating to living standards since the 1950s.

The BBC has recently reassessed the way in which it profiles its ethnic audiences. Whereas in the past, questions were posed about whether audiences felt excluded by the way ethnic minorities were represented on TV, today the questions focus more on lifestyle. Peter Doroshenko, Director of Baltic, also identified the success of simply asking people from priority groups what they are interested in and putting on exhibitions to cater for these interests as a simple way to drive demand.¹⁷⁰

HLF identified the use of broad themes, such as food, which hold universal relevance as a means of attracting diverse audiences.¹⁷¹ The Borderlines research project was successful in engaging refugee audiences with an exhibition which explored wide-ranging themes such as asylum and globalisation. A post-exhibition survey of refugee attendees highlighted the fact that they considered it extremely important to be able to access exhibitions that were relevant to their own backgrounds and experiences. One commented, "Thank you – this is very important".¹⁷² The Croydon Film Heritage Project, which is part of the Museum of London refugee project, made similar use of the universal themes of marriage and food to engage refugee communities. Both of these

¹⁶⁸ MORI, 2003. "Making Heritage Count" (English Heritage, DCMS, HLF)

¹⁶⁹ FreshMinds interview with Alison Hems, Director of Renaissance, MLA

¹⁷⁰ MORI, 2004. "Visitors to Museums and Galleries 2004: Research Study Conducted for the Museums Libraries & Archives Council" (MLA)

¹⁷¹ FreshMinds interview with Peter Doroshenko, Director, Baltic Centre for Contemporary Arts

¹⁷² FreshMinds interview with Karen Brookfield, Deputy Research and Policy Director, Heritage Lottery Fund

examples indicate the power of such themes to create a sense of commonality with displaced communities and cultural provision.¹⁷³

7.3.3 Cultural relevance

There is considerable evidence within the literature to suggest that events which tie in with people's cultural identities generate demand for cultural activities, particularly among BME groups. Jermyn & Desai (2000) carried out 13 discussion groups with African, Caribbean, South Asian and Chinese people and found that "people who were not interested in mainstream arts were nevertheless interested in arts related to their own cultural heritage".¹⁷⁴ They also note that while mainstream events may be enjoyed, there was a "deeper sense of satisfaction when the event related more closely to their own personal background and experience".¹⁷⁵ MLA (2003) notes that 32% of Asian or British Asian survey respondents had attended a 'culturally specific festival'¹⁷⁶ and "Making Heritage Count" conducted focus groups in Bradford in which several participants noted an exhibition about weddings which included Pakistani and other Asian weddings as being 'exceptional'.¹⁷⁷

Jermyn & Desai (2000) identified that among older Black African respondents, tribal, African and Nigerian identities were very strong, particularly in relation to the arts. They note a feeling that 'African aesthetics were different from western ideas in music, dance and theatre. For Nigerian people from Ibo and Yoruba communities for example, the festivals and forms of worship associated with these cultures were important aspects of their identity'.¹⁷⁸

Music is an important aspect of BME culture. In a COI study, R&B and Hip Hop were found to cut across ethnic boundaries for younger generations.¹⁷⁹ The importance of music was also highlighted by Jermyn and Desai (2001) by an Afro-Caribbean respondent¹⁸⁰ and the huge Black audiences drawn in by the Notting Hill Carnival are testament to the power of music as a driver of demand. MLA (2003) shows that music consumption by Black Caribbean groups was more 'ethnic' with a clear preference for Black music TV channels and urban and pirate radio. Mixed race people who identified with Black culture also were avid music TV and pirate radio consumers. The study found that Black, British Black and Black Caribbean people were most involved in music of all ethnic groups, including white people. 14% of Black or British Black respondents had sung or rehearsed for a musical performance in the last 12 months, compared to 6% of mixed and other ethnic groups, 4% of white people and 3% of Asians.¹⁸¹ This is due to the high level of choral singing in this group (44% of Black-Caribbean people and 24% of Black Africans) indicating a strong engagement with religion. Black or Black British respondents were most likely to belong to a choir or vocal group at respectively 15% and 11%.¹⁸² Music would appear to be less important for Pakistanis or Bangladeshis as they had some of the lowest levels of attendance at music events with only 9% going to music festivals (compared to 33% overall). This group also had the lowest level of attendance at dance events.¹⁸³

¹⁷³ Chuhan, K., 2002. "Borderlines' Audience Development and Research Project 2002" (Virtual Migrants Association). p.2

¹⁷⁴ London Museums Hub, 2006. "London Museums Hub Refugee Heritage Project Evaluation Report". (unpublished).

¹⁷⁵ Jermyn and Desai, 2000. "Art – What's in a Word? Ethnic minorities & the Arts" (ACE)

¹⁷⁶ Jermyn and Desai, 2000. *Ibid* (ACE)

¹⁷⁷ MLA, 2003. "Arts in England: Focus on Cultural Diversity"

¹⁷⁸ MORI, 2003. "Making Heritage Count" (English Heritage, DCMS, HLF)

¹⁷⁹ Jermyn and Desai, 2000. *Ibid* (ACE)

¹⁸⁰ Turnstone Research, Connect Research and Consultancy. "COI Communications Common Good Research; Ethnic Minority Communities; Executive Summary"

¹⁸¹ Jermyn and Desai, 2000. *Ibid* (ACE)

¹⁸² MLA, 2003. "Arts in England: Focus on Cultural Diversity"

¹⁸³ *Ibid*

From a review of available literature this cultural relevance appears to be a particularly strong demand driver for older BME populations, with the strength of this driver being diluted down the generations. Evidence of this is stronger within Asian communities. There is a wide range of Asian TV channels, including Apna TV, Asia TV1 AsiaNet, b4u, Channel East, Namaste Asian TV, Sony Entertainment Television Asia and Zee TV (LFC, 2000). A communication study by COI concluded that culturally specific media such as these are most important for older generation BME people and those who speak little or no English, a finding which is echoed in several other reports.¹⁸⁴ In Jermyn and Desai (2000) Urdu and Gujarati dramas were found to be popular with older generation Pakistani and Indian people.¹⁸⁵

Asian Creative Industries reports the success of Club Asia, a youth Asian radio station, in drawing in young Asian listeners. The station "aims to reach the aspirations of young Asians by playing their music, celebrating their lifestyle, understanding their hopes and fears and speaking the same language". It plays music young Asians want to hear, from Bhangra, Asian House and Garage, to Bollywood and Asian Underground. However, it also plays mainstream music.¹⁸⁶ This fusion approach suggests that while culturally specific events are important for younger generations, competing influences and identities mean they are less relevant than for the older generations. This is consistent with the findings from other reports. Jermyn & Desai (2000) observe a high demand for plays derived from the experiences of Black and Asian people in Britain among younger BME groups.¹⁸⁷ This again highlights the importance of combining different facets of cultural identity for young BME people. An ACE report on Bangladeshi heritage in the North West of England found a high demand for cultural activities amongst older men but a sense of exclusion amongst younger men and women derived from the emphasis placed on Bangladeshi art. The younger generations felt greater affinity with Islamic art and culture.¹⁸⁸

An ONS (2005) report looked at the extent to which people feel British based on whether they were born in the UK. The results show, perhaps surprisingly, that people from BME communities born in the UK feel less British than those who were born elsewhere.¹⁸⁹ This provides further support for the importance of making the cultural offering more specific to ethnic cultural identities.

While there is little discussion of it in the literature there is an important point to be made regarding the popularity of street culture and the potential that this holds for drawing in broader socio-economic audiences, particular people from lower socio-economic groups. While not a topic explored in the literature, the success of popular music groups like the Streets and the Arctic Monkeys, whose lyrics explore the experiences of less privileged urban life, is testimony to this. The "Spank the Monkey" exhibition has capitalised on this by putting on an exhibition of street art and graffiti involving a skate ramp inside the gallery and several graffiti works on the streets of Newcastle. The success of this in drawing in C2DE audiences will be interesting in terms of the potential of using urban culture to draw in wider audiences.

¹⁸⁴ *Ibid*

¹⁸⁵ Turnstone Research, Connect Research and Consultancy. "COI Communications Common Good Research; Ethnic Minority Communities; Executive Summary"

¹⁸⁶ Jermyn and Desai, 2000. "Art – What's in a Word? Ethnic minorities & the Arts"

¹⁸⁷ GLA, 2003. "Play It Right: Asian Creative Industries in London"

¹⁸⁸ Jermyn and Desai, 2000. *Ibid*

¹⁸⁹ ACE, 2006. "Inclusion, Involvement and Investment: Bangladeshi Heritage Communities and the Arts in the North West of England"

7.3.4 Expression

Providing opportunities for people to express their identities is a key factor in driving demand for participation in cultural activities, particularly for BME communities who have come to the UK more recently and for people with disabilities.

The Museum of London is currently in the third year of its Refugee Heritage Project. Four local museums are working with refugee groups in their local community to produce an exhibition or work of art that reflects the heritage of the groups in question. The projects include the Hackney Museum Kurdish Cultural Project, the Croydon Film Heritage Project, the Ariana Redbridge Museum Project and Hiddaha Iyo Dhaqankaya – Our Tradition Our Culture Project. Research and consultation with the Kurdish community for the Hackney Museum Kurdish Cultural Project identified a “high level of interest in communicating Kurdish cultural heritage to a wider audience”. Those involved in the consultation felt that the project should “aim to involve a wide range of people in creating exhibitions to explain Kurdish history and culture”. The role of the museum was seen to be for showcasing this world. The desire to express one’s cultural identity is illustrated in the following quote from one participant:

“Of course, my aim was to be able to reach as many people as possible, you know, Kurds, as well as non-Kurds, especially non-Kurds, you know, to make them aware of who we are, when we came here, why we’re here and I think this exhibition helped me in achieving this, that aim, so personally I feel good about it.”¹⁹⁰

This is not an isolated example. The Borderlines research project worked with refugees and asylum seekers around a satellite exhibition exploring the themes of immigration and globalisation. One of the major findings of the research was “a clear demand for refugees and asylum seekers to publicly affirm their identity and influence their own portrayal to the general public.”¹⁹¹ Both examples indicate that the desire to affirm and express your identity is particularly strong for many people from first generation BME communities.

Expression as a driver of demand for cultural participation is also pertinent to the disabled community to the extent that disabled people can be termed as such. The disability arts movement was born on the back of the disability rights movement. The oppression of disabled people through history and the subsequent backlash which culminated in the Disability Discrimination Act 1995 has seen a rise in the profile of disabled artists and their art. There has been an increase in professional arts organisations for disabled people, particularly within the performing arts. The presence of theatre companies such as Graeae Theatre Company, Cando Co. and Extant, all of which strive for excellence in their work,¹⁹² is testament to the desire for self-expression among those with disabilities. An interview with NDAF identified a move among disabled artists towards exploring the aspects of being disabled which are free from barriers, such as living with pain and coming to terms with having a shortened life span.¹⁹³ At an individual level the desire to express her identity as a disabled person is shown by one writer who became disabled and as a result started writing. “When my life changed overnight, there were things I wanted to write about and things I wanted to read”.¹⁹⁴ Her first book was a collection of writings by disabled women. Gus Garside highlighted the opportunity the arts provide for self-expression in a non-threatening

¹⁹⁰ ONS, 2005. “Focus on Ethnicity and Identity”

¹⁹¹ London Museums Hub, 2006. “London Museums Hub Refugee Heritage Project Evaluation Report” (unpublished).

¹⁹² Chuhan, K., 2002. “Borderlines’ Audience Development and Research Project 2002” (Virtual Migrants Association)

¹⁹³ Arts Council England, 2003. “Celebrating Disability Arts”

¹⁹⁴ FreshMinds interview with Geof Armstrong, Director, National Disability Arts Forum (NDAF)

way as the most important driver of demand for people with learning disabilities.¹⁹⁵ Visual arts in particular provide an opportunity for people with communication difficulties to express themselves.

In the context of people with disabilities, self-expression as a driver of demand for culture is not only important as a means of expressing identity but also as a way of expressing demand. Interviews with Gus Garside and Geof Armstrong emphasised the fact that demand from disabled people is often not readily expressed, as communication barriers and lack of awareness lead to isolation from channels through which to express their demands. However, as Gus Garside notes, once you open up these channels there is a huge demand. A recent event organised at the Tate Modern to bring together learning-disabled people interested in art and key figures from the art world generated huge demand. This interview highlighted two notable examples of how providing opportunities for people with disabilities to express their demand can be a driver for attendance and participation.

- As part of the formation of the **Mencap Arts Strategy**, focus groups were conducted with people with learning disabilities. One participant was a painter and, through focus group discussion, revealed that he would like to have an exhibition of his work. This, however, was something that his key worker had never been aware of.
- The second example came from the **Tate Modern** event. One of the keynote speakers was a historian with learning disabilities with an interest in how art can be used to communicate history to people with learning disabilities. She is an independent disabled person living by herself near the Tate Modern, but had never heard of the gallery. This further highlights the importance of providing appropriate channels for people to express their demand.¹⁹⁶

7.3.5 Identification with others

Feeling that other people like yourself engage and are represented in certain cultural activities will generate demand as it promotes the feeling of being normal and not 'other'. A landmark study of countryside usage uncovered that a lack of ethnic minorities in the countryside generated a perception of alienation. This is captured in the response of one Black Caribbean participant who, when questioned on her reasons for non-attendance, replied, "to be honest, I just haven't seen black people use the countryside. I wouldn't feel comfortable there".¹⁹⁷ The implication here is that a greater sense of identification with other people in the countryside would lead to a greater propensity to go. Audience research conducted by Wolverhampton Gallery identified the importance for people from C2DE groups of attending the gallery in groups, a finding which can be applied more widely to groups which are not regular attenders.¹⁹⁸ Going in a group is important as it generates a sense of security and builds confidence. The Hot Tickets Scheme at Derby Playhouse runs an intensive outreach project encouraging non-attenders to go to performances by forming personal relationships with people. The outcome of getting one group of learning-disabled people to attend was that other groups heard that they had been and enjoyed the performance and there was a clamour to attend. Being able to identify people with disabilities similar to their own attending the theatre drove demand from more people with learning disabilities.¹⁹⁹

¹⁹⁵ Arts Council England, 2003. "Celebrating Disability Arts"

¹⁹⁶ FreshMinds interview with Gus Garside, Arts Coordinator, Mencap

¹⁹⁷ *Ibid*

¹⁹⁸ Ethnos Research and Consultancy, 2004. "What About Us? Challenging Perceptions: Under-Represented Groups' Visitor Needs". Research Report (DCMS)

¹⁹⁹ Lorains, T., Mitchell, I. & Taylor, R., 2005. "West Midlands Hub of Museums – Bringing Wolves to the Door...and across the threshold! How the West Midlands Hub of Museums Attracted a New Breed of Visitors" (BJL Group).

There is a widespread sentiment within BME communities that cultural activities, in particular those with a focus on history, are irrelevant and do not reflect the cultural contribution and histories of BME communities. PLB Consulting Limited (2001) identified a feeling among Black and Asian people that the contribution of these communities is not adequately reflected in heritage.²⁰⁰ This is also supported by the findings from focus groups in London carried out by MORI (2003) where the belief that "English heritage is not our heritage" was widely held among Afro-Caribbean respondents. The only event that was seen to reflect Afro-Caribbean culture was the Notting Hill Carnival.²⁰¹ Francis (1990) identified a perception of mainstream arts as being "white arts".²⁰² Similarly, in a key study of BME attitudes to museums and galleries, the sector was perceived as being focused on "white dominant culture". There was a common perception that "museums are not for us". 12% of those interviewed for the study stated that museums were not relevant to their interests.²⁰³ Harris Research Centre (1993) also identified a perception that arts activities are culturally and socially irrelevant. By increasing the representation of these groups in cultural provision, particularly within the heritage sector there is enormous potential to create a greater sense of relevance for these groups and therefore drive demand.

A lack of representation of disabled people in collections and exhibitions can create a feeling of invisibility and a sense of being 'other'. The Disability Discrimination Act of 1995 and the Disability Rights Movement have gone a long way to raising the profile of disabled people but there is still a sense that their stories are not represented in the stories told by museums. The "Buried in the Footnotes" report analysed the representation of disabled people in museum collections and found that "just over half (52%) of respondents stated that disabled people were currently represented in their museum displays – although often by just one object".²⁰⁴ The distortion or loss of information on disability is highlighted in the report and was also emphasised in an interview with Colchester Museums. They have been active in consulting disabled people in their local area and referred to an example of a museum re-cataloguing the clothes of a dwarf as a childhood costume. By excluding representations of disabled people from museum collections and other cultural forms a sense of otherness and marginalisation is fostered. Greater representation of disabled people within culture would help to counter this. The "Twinkle Twinkle Little Star" project run by Colchester Museums was created by deaf artists. It generated great interest from the deaf community and was the first time school children visiting the exhibition had seen positive deaf role models.²⁰⁵

One point that is of particular relevance for people with disabilities is that the physical act of being able to attend generates a feeling of 'being normal'. This was demonstrated in Ethnos (2004) where qualitative evidence gathered from accompanying people with disabilities on escorted visits found that there was an identity break for people who had become disabled. The act of simply having got out to the countryside generated a sense of achievement and bridged the gap between their able-bodied selves and their disabled selves.²⁰⁶

²⁰⁰ FreshMinds interview with Janthi Mills, Director of Hot Tickets, Derby Playhouse

²⁰¹ PLB Consulting Limited, 2001. "Developing New Audiences for Heritage" (HLF)

²⁰² MORI, 2003. "Making Heritage Count" (English Heritage, DCMS, HLF)

²⁰³ Francis, J. 1990. "Attitudes Among Britain's Black Community Towards Attendance at Arts, Cultural and Entertainment Events: A Qualitative Research Study" referenced in MLA, 2003. "Arts in England: Focus on Cultural Diversity"

²⁰⁴ StUF, 2004. "Black and Minority Ethnic Engagement with London's Museums: Telling it Like It Is: Non-User Research" (MLA London)

²⁰⁵ Dodd, J., Sandell, R., Delin, A. & Gay, J., 2004. "Buried in the Footnotes: The Representation of Disabled People in Museum and Gallery Collections" (RCMG)

²⁰⁶ FreshMinds interview with Peter Berridge, Colchester Museums

7.3.6 Priority groups

7.3.7 BME

- Cultural exhibitions, performances, activities and events which explore issues of personal significance or interest drive demand for BME groups. In order to find out these interests organisations need to ask people questions.
- Identity is a particularly important issue for those whose ancestors were connected to the slave trade.
- Culturally specific events are of greater importance for the older generation. This is particularly so for people of Asian origin.
- Representation of BME heritage, cultural contribution and history is a key driver of demand, especially for institutions which have a historical focus.
- For younger BME groups, cultural events which fuse different cultural identities drive demand.
- Opportunities to express one's identity appear particularly important for BME groups who have arrived in the UK more recently. This includes refugees and asylum seekers.
- The presence of other people from BME backgrounds is important in generating a sense of confidence that the event is something they would enjoy and in developing confidence.

7.3.8 Lower socio-economic groups

- There is little evidence within the literature to indicate the importance of identity for C2DE groups. However, exploring issues of personal relevance is a universal driver of demand.
- Attending in a group was found to be important for C2DE groups.

7.3.9 Disabled people

- Having the opportunity to express oneself is an important driver of demand for disabled people.
- Visual arts provide an important opportunity to express oneself in a non-threatening way for people with learning disabilities.
- Providing disabled people with channels to express their demand is fundamental to generating demand for cultural activities.

7.3.10 Relevance for different cultural forms

- There is potential for archives to play an important role in creating personal relevance for BME communities.
- Community archives can help to reverse the common feeling that BME histories are not reflected in heritage institutions.
- Visual arts participation is a powerful medium for expression for people with learning disabilities.

7.4 PLACE

7.4.1 Sub-drivers

1. **Localisation** – people have limited time and energy which means that the localisation of cultural activities is a driver of demand.
2. **Local interest** – interest in cultural forms which are locally specific drives participation and attendance.
3. **Everyday life** – incorporation of culture into everyday life will generate increased attendance and participation.

7.4.2 Localisation

Lack of time, energy and access to transport are all commonly cited barriers to participation and consequently the localisation of culture is a driver for participation and attendance. As Lewis (2005) notes in a discussion of public awareness campaigns, convenience is one of the most important factors in getting people to change their behaviour. Lewis cites the example of the introduction of cervical screening and birth control as having been effective at generating take-up of such services, largely because they were readily available and convenient to obtain.²⁰⁷ Research conducted for MLA found almost 31% of visitors said they try to visit museums and galleries near to where they live on a regular basis. This is particularly the case for those living in London (38%), and Yorkshire/Humberside (37%).²⁰⁸

There is evidence to suggest that the degree to which the localisation of cultural activities drives demand is dependent on income and thus particularly important as a driver for the lower socio-economic groups. A study conducted by Jura Consultants (2006) found that the less people earned, the less distance they were willing to travel to attend a museum, library or archive. The percentage of visitors on 'hard pressed means' declines as the 'drive time' to get to the museum, library or archive increases, with 27% having travelled 0-30 minutes and only 21% having travelled over an hour. The opposite is true for what the report terms 'wealthy achievers'. Only 14% of 'wealthy achievers' travelled 0-30 minutes while 25% travelled for over an hour.²⁰⁹ This finding is backed up by the results of the MLA 2005 exit poll which found that those from C2DE groups and those educated up to GCSE standard were more likely to be visiting museums and galleries from the local town.²¹⁰ A study of American cultural participation uncovered a similar trend, with poorer neighbourhoods demonstrating relatively higher local rather than regional participation rates.²¹¹

Demand for localised cultural participation is also apparent amongst BME groups. The MLA 2005 exit poll found that people from BME communities were also among the groups most likely to be visiting from a local town, with 49% versus 35% of white respondents falling into this category.²¹² Woroncow (2001) conducted on-site surveys at two museums in Huddersfield and Leeds. While the sample sizes were small, involving only 24 surveys of Black and Asian visitors, they corroborate the extensive surveying

²⁰⁷ Ethnos Research and Consultancy, 2004. "What About Us? Challenging Perceptions: Under-Represented Groups' Visitor Needs" Research Report (DCMS)

²⁰⁸ Lewis, M., 2005. "Changing Public Behaviour"

²⁰⁹ MORI, 2004. "Visitors to Museums and Galleries 2004: Research Study Conducted for the Museums Libraries & Archives Council" (MLA)

²¹⁰ Jura Consultants, 2005. "Bolton Museums, Libraries and Archives: Economic Impact Assessment"

²¹¹ IPSOS MORI, 2006. "Renaissance in the regions 2005: Visitor Exit Survey – Final National Report" (MLA)

²¹² Jackson, M-R., et al, 2003. "Art and Culture in Communities: Unpacking Participation", Policy Brief No.2 of the Culture, Creativity, and Communities Program (The Urban Institute)

done as part of the MLA study finding respondents to have generally travelled less than 30 minutes to get to the museum.²¹³ Furthermore, the "Telling It Like It Is" report looked at the attitudes of BME communities towards museums. It was found that those who had visited the Imperial War Museum, The Geffrye and the Museum of Childhood came from the local area.²¹⁴ Lack of time is often cited as a barrier to cultural attendance and participation which helps to explain the localisation of demand.

7.4.3 Local interest

An interest in culture which is specific to the place in which you live can drive demand for cultural activities, heritage in particular. Local history is mentioned by 55% of visitors as the most interesting topic in a visitor poll conducted for MLA and was the third most cited topic of interest behind 'How people used to live' (62%) and 'Ancient history' (57%).²¹⁵

Further evidence of the importance of local interest was presented in an interview with the Heritage Lottery Fund in which Karen Brookfield highlighted the extent to which people are interested in things which are of a personal nature. She referred to the success of Access Heritage Stockport which has sought to engage the local communities, in particular those living on the Brinnington Estate, in what is 'underneath their feet'. Brinnington is built on a Roman village and projects have been run to examine this aspect of local history. Furthermore, more recent aspects of local heritage have been explored by interviewing older people who have lived in the area for years. Together these activities have generated sustained involvement from community volunteers and assisted in regeneration. The success of this project is corroborated by findings of a heritage study by MORI (2003) in which it was concluded that "concern about the state of buildings in the local areas is a motivation for many to take a greater interest in the historic environment particularly amongst less advantaged groups". Local identity was also mentioned as being particularly important by the Black Caribbean population in a COI study of communications.²¹⁶

7.4.4 Everyday life

A study based on survey data in the US (Walker et al, 2002) concludes that "people's motivations for participation in arts and culture suggest strong links with other aspects of community life".²¹⁷ This point is of great importance when looking at what drives demand for cultural participation as it implies that by integrating cultural activities into other aspects of community life, demand can be increased. Further support for this was provided in an interview with Sport England where they highlighted the effectiveness of integrating cultural activities into existing social structures such as associating a football team with a local pub on a council estate or putting an aerobics instructor into the Somali Women's Centre as was done in Liverpool. In both these examples sporting activity becomes integrated into everyday life rather than being an activity which requires a deliberate, proactive decision.

The importance of this is not exclusive to sport and applies equally to the cultural domain. Jermyn and Desai highlight the tendency for ethnic minorities, particularly those of Asian

²¹³ IPSOS MORI, 2006. *Ibid* (MLA)

²¹⁴ Woroncow, B., 2002. "Heritage for All: Ethnic Minority Attitudes to Museums and Heritage Sites" (ICME)

²¹⁵ StUF, 2004. "Black and Minority Ethnic Engagement with London's Museums: Telling it Like it is: Non-User Research (MLA London)"

²¹⁶ MORI, 2004. "Visitors to Museums and Galleries 2004: Research Study Conducted for the Museums Libraries & Archives Council" (MLA)

²¹⁷ COI Communications Common Good Research, "Ethnic Minority Communities, Executive Summary"

origin, to participate in and attend cultural events as part of wide social occasions which are simply part of everyday life²¹⁸ such as weddings and religious occasions. This provides grounding to the argument for integrating culture into existing social structures. The concept of 'permeable service delivery' whereby the user is uncertain of when they are entering and exiting the cultural space, was raised by Jonathan Douglas in an interview and seeks to address this driver. The inclusion of libraries in retail spaces is an example of this and will be explored in more detail in the next chapter. Attendance at UK libraries has continued to rise since 2001, partly due to the adaptation of the library domain to IT and other technologies. Libraries contain some 30,000 PCs with an average of seven per branch meaning people can conduct their daily affairs in a library context.²¹⁹ This is an example of placing everyday activities into a cultural context.

7.4.5 Priority groups

7.4.6 BME

- There is evidence which points to a localised demand for culture amongst BME groups.
- The over-representation of people from BME communities in lower socio-economic groups reinforces localisation as a driver of cultural demand for this group.
- Local identity has been found to be important for the Black Caribbean population suggesting local cultural involvement to be a driver of demand.
- There is evidence to suggest that having cultural experiences which are integrated into other aspects of daily life acts as a driver of demand for this group.

7.4.7 Lower socio-economic groups

- The localisation of demand is an important driver for lower socio-economic groups as they are more likely to be in lower income brackets.
- Interest in the local area has been shown to be important in driving demand for heritage for disadvantaged groups.
- There is some evidence to suggest that having culture experiences which are integrated into other aspects of daily life acts as a driver of demand for this group.

7.4.8 Disabled people

- There is no direct evidence in the literature as to whether the localisation of culture acts as a driver of demand for disabled people.
- Considerable attention is paid to the barriers to participation and attendance for this group. Getting to an event is often the most difficult part of engaging with a cultural activity for people who are physically or mentally disabled and therefore it is highly likely that cultural activities in the local area will drive demand.
- Ethnos (2004) recorded the difficulties of navigating public transport for those with physical disabilities. The "Enabled London" (2005) report found that the following factors prevented people with disabilities trying new leisure activities: a long way to go to get to places, not being able to find the place, not knowing what buses or tube trains to use, buildings and transport aren't always accessible for people using wheelchairs.
- There is no evidence to suggest the strength of local interest or integration of culture into everyday life as drivers of demand for disabled people.

²¹⁸ Walker, C., et al, 2002. "Reggae to Rachmaninoff: How and Why People Participate in Arts And Culture" (The Urban Institute).

²¹⁹ Jermyn & Desai, 2000. "Art – What's in a Word? Ethnic minorities & the Arts" (ACE)

7.4.9 Relevance for different cultural forms

- **Localisation** of demand has potentially negative repercussions for more inaccessible historic environment sites. Cultural organisation situated in “hotspots” however should be capitalising on this fact and courting the attention of excluded groups. The efforts of Cartwright Hall in Bradford in attracting an ethnically and socio-economically diverse footfall audience are exemplary.
- There is potential to get under-represented groups involved in heritage activities involving the restoration of buildings in the local area.
- **Local interest** as a driver of demand has particular relevance for heritage institutions and local museums as they are well positioned to look at subject matter which is of local interest. Getting people to investigate what is ‘underneath their feet’ has the potential to increase demand for local cultural heritage.

7.5 EXPERIENCE

7.5.1 Sub-drivers

1. Past experience – past experiences of cultural activities impact on an individual’s propensity to participate or attend.
2. The experience – by ensuring an experience of culture is a positive one, individuals are likely to return.
3. Childhood exposure – positive exposure to cultural forms as a child leads to a greater likelihood of engagement.

7.5.2 Past experience

The theoretical literature presents three different models of demand formation which place a strong emphasis on the role of previous experience in generating demand for cultural pastimes. The first of these is a ‘habit formation’ model which argues that by directing people towards an activity and getting them involved they will continue to participate simply out of a habit based on past consumption. Such habits are easily abandoned however and the model oversimplifies the effect of experience by assuming that people are passive rather than proactive decision makers. A stronger model is that of ‘learning by consuming’ which sees taste development, or in this case the development of cultural persuasions, as a process which is affected by positive or negative feedback. A positive museum experience, as found among C2DE groups in the MLA exit poll,²²⁰ will have a positive effect on the individual’s disposition towards cultural attendance. The ‘learning by doing model’ set forth by Levy-Garboua and Monmarquette²²¹ interprets the development of a preference for a particular art form, in this instance galleries, as a result of having experienced repeated ‘pleasant surprises’ in attending exhibitions in the past and therefore revising expectations upwards. In accordance with this model, the positive feelings of inspiration and satisfaction people from C2DE groups gained from their visits to galleries/museums feed into a greater propensity to attend cultural events.

In the same vein a negative cultural experience will negatively impact on the likelihood that an individual will be culturally engaged. The “Telling It Like It Is” study²²² provides

²²⁰ Brophy, P. “The People’s Network: Moving Forward”, (London, MLA, 2004), p.21. As quoted in: Holden, J. and Jones, S. (Demos), 2006. “Knowledge and Inspiration: the Democratic Face of Culture” (Arts Council England)

²²¹ IPSOS MORI, 2006. “Renaissance in the regions 2005: Visitor Exit Survey – Final National Report ” (MLA)

²²² Lévy-Garboua, L. & Montmarquette, C., 2002. “The Demand for the Arts” (CIRANO : Montréal)

qualitative evidence from BME survey respondents in support of this as it found that many people had had bad experiences of museums through school which had negatively shaped their attitudes towards museums and galleries as adults.

7.5.3 The experience

How a positive experience can be achieved is not something which is easily categorised. Interviews with cultural organisations on the ground such as Baltic and the Eclipse Theatre highlight a range of factors such as representation of particular groups on staff, the presence of 'interpreters' to welcome and guide people through cultural experiences, putting on high quality exhibitions or performances, etc. Yoshitomi²²³ emphasises that the extent to which an experience is positive is not solely dependent on the art itself but the experience as a whole. This could include the availability of parking or how friendly the staff are, as well as factors beyond the control of arts organisations such as the weather. Yoshitomi argues that "the greatest single determinant of a person returning for a second time is the depth of experience they had when attending the first time". This diversity underlies the idea that there is no formulaic answer to widening audiences.

The effects of positive experiences are illustrated in the Hot Tickets scheme at Derby Playhouse which seeks to encourage those who would not normally attend the theatre to come.²²⁴ Those involved in the scheme include people with disabilities, people who have weight problems and Muslim women who feel uncomfortable sitting next to men in public. Providing reassurance that their needs will be met and assuaging any fears or misconceptions that they may have, has been key to getting people into the venue. Once they are there, Derby Playhouse seeks to engineer a positive experience. Being honest about what is on offer and whether it will appeal or not, making sure staff welcome visitors in an appropriate way and helping to acclimatise visitors are all central to a well-received experience. The positive experiences of those attending Hot Tickets performance has led to repeat attendance. An example given in an interview with Janthi Mills, the project director, was people from BME groups experiencing a positive visit to the theatre with Hot Tickets and going on to participate in community theatre as a result.

There is evidence to suggest that once C2DE groups get across the threshold of a gallery or museum the experience is more positive than for other socio-economic groups. This is demonstrated in the "Renaissance in the Regions" 2005 exit poll which found that DE social groups were among groups most likely to go to museums because they are exciting places to visit (28%) and most likely to leave a museum feeling inspired.²²⁵ This group was also among those more likely to say that their experience was better than they expected it to be with 21% agreeing with this statement. Further evidence is provided in the audience research conducted by Wolverhampton Museums and Art Galleries which showed that despite a perception of galleries and museums being elitist and irrelevant, once people from C2DE groups were actually in the gallery, far from feeling uncomfortable, they had a great time.²²⁶ Both studies note that museums and galleries do hold appeal for people from C2DE social groups providing you can get them through the door in the first place and respondents from DE social groups were indeed among the highest repeat visitors (54%) in the MLA exit poll.²²⁷ The pleasant surprise

²²³ StUF, 2004. "Black and Minority Ethnic Engagement with London's Museums: Telling It Like It Is: Non-User Research" (MLA London)

²²⁴ Yoshitomi, J., 2000. 'New Fundamentals and Practices to Increase Cultural Participation and Develop Arts Audiences', "Grantsmakers for the Arts Reader", Volume II, No. 1

²²⁵ FreshMinds interview with Janthi Mills, Community Liaison Officer, Derby Playhouse

²²⁶ IPSOS MORI, 2006. "Renaissance in the regions 2005: Visitor Exit Survey – Final National Report " (MLA)

²²⁷ Lorain, T., Mitchell, I. & Taylor, R., 2005. "West Midlands Hub of Museums – Bringing the Wolves to the Door...and Across the Threshold! How the West Midlands Hub of Museums Attracted a New Breed of Visitor" (BJL Group Ltd)

factor appears to be greater for C2DE groups, a fact that should be capitalised on. By ensuring cultural experiences are engaging, interesting and entertaining there is significant potential to increase the number of C2DE people attending and participating in culture.

There is a lack of evidence concerning the importance of experience as a driver of demand for disabled people, however this is not to downgrade its significance. On the contrary it is highly relevant in increasing demand from disabled people. The plethora of literature concerning the barriers associated with disabled attendance and participation suggests that the trials and tribulations involved in getting to an event, facing staff who are not properly trained to deal with disability and poor provision on site, all increase the likelihood of having negative experiences. This in turn reduces attendance. Testimonials in Ethnos (2004)²²⁸ provide evidence for how barriers, transport in particular, lead to difficult or unpleasant experiences which then prevent attendance. One bad experience can prevent future attendance. Reversing negative connotations associated with cultural engagement is therefore essential to driving demand.

7.5.4 Childhood exposure

Childhood exposure is highlighted in several theoretical reports as a major determinant of adult attendance and participation and this is supported by evidence from attitudinal studies of cultural engagement (Van Der Ploeg, R., 2002 ; McCarthy, K., & Jinnett, K., 2001; Van Wel, 1996). A study of attitudes to the countryside conducted by Ethnos (2004) found parental example was important in determining later involvement as without early exposure to cultural activities it is more difficult to develop a 'cultural habit'.²²⁹ The following comment from an Indian woman who participated in the research illustrates how the lack of cultural exposure as a child limits an individual field of vision in terms of what constitutes a viable leisure opportunity.

"Our parents never used to go to the countryside. It's just lack of awareness. It doesn't really cross our minds to go to the countryside. It just never has".²³⁰

Conversely, Jermyn and Desai (2000) note that "more regular attenders...frequently had a history of arts attendance in their family."²³¹ Van Wel (1996)²³² also showed that the influence of the mother as a determiner of participation in youth was an important factor amongst boys and girls of Turkish, Surinamese and Moroccan descent in the Netherlands. If the mother had been culturally active, the youths' level of arts participation was concomitantly higher. The example set by one's parents as a child is clearly an important determinant of later attitudes to cultural engagement. It is particularly relevant for those of BME origin, in part because they receive less exposure to cultural stimuli due to the fact that they are under-represented in the first place.

In addition to parental example, experiences of culture through school also exert a powerful influence on adult attitudes to culture. Several studies, in particular reports with a focus on BME engagement, find negative feelings about culture institutions left over from poor school experiences as children. Jermyn and Desai (2000) also found that many young BME people identified attendance at the arts with "compulsion and schooling".²³³ These negative experiences of attendance were reiterated in the findings

²²⁸ IPSOS MORI, 2006. *Ibid*

²²⁹ Ethnos Research and Consultancy, 2004. "What About Us? Challenging Perceptions: Under-Represented Groups' Visitor Needs" Research Report (DCMS)

²³⁰ Ethnos Research and Consultancy, 2004. "What About Us: Challenging Perceptions: Under-Represented Groups' Visitor Needs. Research Report" (DCMS)

²³¹ *Ibid*

²³² Jermyn, H & Desai, P., 2000. "Art – What's in a Word? Ethnic minorities & the Arts"

²³³ Van Wel, F., 1996. "Ethnicity and Youth Cultural Participation in the Netherlands"

of the “Telling It Like It Is” survey of attitudes to museums which identified a feeling that “museums and galleries [were] for school trips, history lessons and formal learning”, which was frequently perceived as boring.²³⁴ PBL Consulting Ltd (2001) cite a study by London Museums Consultative Committee (1991) which found that a “significant proportion of adult non-visitors had received a negative experience of museums as children”. The report goes on to argue that “research has identified, in many cases, that people are unwilling to interact with heritage due to a residual feeling from childhood that museums, galleries, historic houses et al are dull and boring.”²³⁵ Visitors are unaware that these negative aspects are no longer a feature of museums as they have not tried visiting again. That these attitudes act as a deterrent to cultural engagement underlines the importance of ensuring school experiences are fun and enjoyable.

Another relevant finding to come out of the literature is that participation rather than attendance as a child has the greater effect on adult engagement in culture. Morrison and West (1986) cite a 1985 study of audiences in Ontario which revealed that “57 percent of attenders were taken to the theatre as a child [...] and 72 percent had participated in activities such as school drama, dancing or learning a musical instrument” (17).²³⁶ Morrison and West’s contribution to the literature on “childhood exposure” is both simple and striking: they conclude that it is not the fact of being taken to performances as a child, but rather participation in the arts which has the most potent effect. This leads the authors to recommend that future arts management and funding should concentrate on raising attendance through participation – not the reverse – and that amateur arts groups, which “have considerable potential for encouraging child participation” should be fostered and encouraged.

7.5.5 Priority groups

Experience, both past and present, is a universal driver of demand for cultural engagement. The effect of experience in conditioning the attitudes and expectations of priority groups, however, is heightened as they are more likely to see cultural activities in a negative light or ‘not for them’. This may be due to negative past experiences or simply lack of exposure to the cultural sphere. The importance of ensuring that the experiences of these groups are positive ones can not be stressed enough.

7.5.6 BME

- People from BME backgrounds are more likely to have had negative school experiences of cultural activities.
- They are also less likely to have had a precedent for cultural engagement set by their parents due to low levels of cultural engagement.
- As a result childhood exposure is a relatively untapped driver of demand which should be capitalised on by cultural institutions trying to diversify their audiences. This is a long-term strategy rather than a quick win. However, by increasing exposure and ensuring these experiences are positive, there is enormous potential to increase engagement.

²³⁴ Jermyn, H & Desai, P., 2000. *Ibid*

²³⁵ StUF, 2004. “Black and Minority Ethnic Engagement with London’s Museums: Telling it Like it is: Non-User Research” (MLA London)

²³⁶ PLB Consulting Limited, 2001. “Developing New Audiences for Heritage” (HLF)

7.5.7 Lower socio-economic groups

- Evidence suggests that people from lower socio-economic groups experience greater levels of satisfaction when they engage in cultural activity. This is partly due to having lower expectations of the experience in the first place, but is nonetheless of great significance as C2DE groups are also among the highest repeat attenders to museums and galleries. The relative ease with which 'pleasant surprises' can be generated for C2DE visitors suggests that targeting this group and ensuring the cultural offering is entertaining and engaging could lead to experiences that are perceived as disproportionately positive therefore increasing C2DE numbers.

7.5.8 Disabled people

- The barriers associated with cultural engagement are higher for disabled people than for other groups as not only are there the perceptual barriers as there are for other priority groups, physical barriers present a much greater obstacle for many of those with limiting disabilities. As a result there is a greater likelihood that those with disabilities will have had negative experiences which need to be reversed in order to drive demand.
- The effect of childhood experience for disabled people is little different to that of other people. Having culturally aware parents and positive school experiences of cultural activities will increase an individual's interest in culture. Being able to translate a preference for culture into engagement is a case of being able to overcome barriers, both physical (transport, access to the venue) and perceptual (feeling welcome, being able to understand the cultural form).

7.5.9 Relevance for different cultural forms

- Experience as a driver for demand is not exclusive to a particular cultural form. While the tactics to ensure that cultural experiences are engaging differ between cultural forms, the principle behind it is the same – positive experiences increase the likelihood of re-engagement.

7.6 TRUST

7.6.1 Sub-drivers

The way in which trust drives demand for cultural engagement is multifaceted, relating to the extent to which the organisation providing the cultural service is trusted, the credibility of the source of information about the event and the level of confidence an individual has that the cultural experience will be a positive one at which they will feel welcome and included.

1. **Trusted providers** – cultural activities delivered by trusted organisations are more likely to generate engagement.
2. **Word-of-mouth** – word-of-mouth and personal recommendation from a trusted source leads people to engage in cultural activities.
3. **Confidence** – having faith that in attending or participating in a cultural activity they will not feel uncomfortable or out-of-place leads people to engage in cultural activities.

7.6.2 Trusted providers

Having trust in the organisations which deliver a cultural service is essential to generating demand. Wolverhampton Arts and Museums, in an interview, attributed part of the success of a project which displayed the work of four female Islamic artists in attracting women to the fact that the exhibition was held in an unthreatening craft gallery and involved a partnership between Wolverhampton and Ulfah Arts. Ulfah arts seeks to encourage cultural engagement amongst women who would not usually go to such events as a result of their religious or cultural beliefs. By using a non-threatening venue and an organisation which had credibility within the target community the project attracted 80 people.²³⁷

Mistrust for service providers among deprived communities is identified in a report commissioned by the ODPM (now Communities and Local Government). The report examined the extent to which community involvement can improve the delivery of mainstream services to deprived areas and found that "experience and services have been poor and alienating to such an extent that distrust of the service providers can often have become deeply ingrained leading to loss of community confidence that 'anything will get better'".²³⁸ While the report looks at service rather than cultural provision, the conclusions can also be applied to the cultural sector. The sentiment of cultural pastimes being 'not for the likes of me' is expressed in several studies, particularly those with a focus on BME groups, implying a degree of mistrust and apprehension towards cultural institutions.

The benefits of using trusted providers, be it a cultural or service provider, are apparent in the DfES case study (Figure 20). The DfES faced the challenge of disseminating education information to C2DE parents and did so successfully by setting up Parent Advice Centres near the children's clothing section of Asda, a trusted service provider among C2DE parents. This proved a successful strategy as parents felt it was easily accessible requiring very little effort and avoided the stigma attached to having to find out information. The concept of stigma is undoubtedly applicable to the cultural context as a large part of the under-representation of C2DE groups and people from BME communities is attributable to negative social pressures.

The importance of **cultural activities within the community** amongst lower socio-economic groups would seem to support the idea that there is a need for providers of cultural services to be trusted and 'safe'. Jackson et al (2003) cite an ethnographic study which showed that people from a range of socio-economic backgrounds participated in informal arts for which they relied on networks of family, friends and other artists.²³⁹ Sports England also emphasised the importance of placing cultural activities within existing social constructs such as a pub football team tied to the local on a council estate.²⁴⁰

An interview with Ofcom underlined the importance of trusted cultural providers in generating demand as their research found that people from BME communities felt alienated from mainstream broadcasters like the BBC.²⁴¹ This contrasts with the popularity of television channels such as MTV Base amongst young people.

²³⁷ Morrison, W., & West, E., 1986, 'Child Exposure to the performing arts: the Implications for Adult Demands'. "Journal of Cultural Economics", vol. 10 no. 1, pp. 17-25

²³⁸ Aslam, S., 2005. "4 Women 4 Stories: Exploring Islamic Art from Inspired Women" (UlfahArts and Wolverhampton Arts & Museums)

²³⁹ ODPM, 2005. "Improving Delivery in Mainstream Services in Deprived Areas – the role of community involvement"

²⁴⁰ Jackson, M-R., et al, 2003. »Art and Culture in Communities : Unpacking Participation", Policy Brief No.2 of the Culture, Creativity, and Communities Program (The Urban Institute)

²⁴¹ FreshMinds interview with Nick Rowe and Malcolm Tungatt, Sports England

7.6.3 Word of mouth

In a similar vein to trusting the organisation or institution that delivers the cultural product, the method by which awareness is raised is hugely important in generating demand. In spite of the emergence of the internet, word-of-mouth, or personal recommendation remains the principal manner in which new users find out about archive services.²⁴² This finding is echoed in several studies and across several cultural forms including museums, galleries, theatre and heritage sites. According to an MLA study conducted by MORI, 16% of people went to museums and galleries because of friends' recommendations or word-of-mouth.²⁴³ In another survey carried out by MORI for the MLA, word-of-mouth recommendations by friends or family was mentioned as "the one outstanding influencing factor" by 30% of visitors. All other factors were cited by no more than 7% of visitors.²⁴⁴

There is considerable evidence to suggest that word-of-mouth is of particular importance for people from BME backgrounds, Black Caribbean people in particular. In their report for the Arts Council, Jermyn and Desai identify a category they term 'arts experimenters,' who attend arts events for a variety of reasons usually spurred on by social drivers: "They tended to rely on friends who were better informed to prompt them to attend events."²⁴⁵

M: I've seen the Merchant of Venice, only because my friends were in it! Othello as well, all at the Rep. They are all to a good standard. I go with friends, the guys. I haven't been lately. It's mainly 'cos my friends were in it, now I've been it's opened my mind to it and I probably would go now, but I wouldn't have gone for the first time if my friends were not in it.

*Participant from focus group of Black-Caribbean people, 25-50, mixed sex.*²⁴⁶

Black-Caribbean people were most likely to go to a museum on a recommendation of a friend or word-of-mouth at 14%, while the figure lay much lower for all groups (7%).²⁴⁷ Similar findings were echoed in Jermyn and Desai (2001).²⁴⁸ Conversely, a lack of people to recommend good places to go in the countryside was identified by Ethnos (2004) as a deterrent to attendance amongst BME communities. This led to a "collective lack of confidence"²⁴⁹ thus indicating the importance of word-of-mouth as a means of overcoming this barrier.

A recommendation from someone who is respected or trusted is automatically imbued with a degree of credibility and therefore the information will be processed by the individual in a more positive way than if it came from someone who was disliked or disrespected. Gladwell refers to 'meaning mavens', individuals who are respected and can add weight to recommendations and generate enthusiasm around ideas.²⁵⁰ In this sense there is enormous potential for cultural organisations to engage excluded communities through dialogue with community leaders and gatekeepers as a means of spreading the word. Several interviews and case studies highlight the importance of engaging community leaders although, as pointed out in an interview with Wolverhampton Arts and Museums Service, this isn't just a case of picking up the phone

²⁴² FreshMinds interview with Alison Preston, Ofcom

²⁴³ PLB Consulting Limited, 2001. "Developing New Audiences for Heritage" (HLF), p.24

²⁴⁴ MLA, "Visitors to Museums and Galleries 2004". March 2004, p.14

²⁴⁵ MLA, 2005. "Renaissance Museum Development Fund Audience Development Grants 2004/05", p.7

²⁴⁶ Arts Council England, 2000. "Art – What's in a Word? Ethnic minorities & the Arts", p.36

²⁴⁷ Arts Council England, 2000., *Ibid*, p.37

²⁴⁸ MLA, 2003. "Arts in England: Focus on Cultural Diversity", p.45

²⁴⁹ Jermyn, H & Desai, P., 2000. *Ibid*

²⁵⁰ Ethnos Research and Consultancy, 2004. "What About Us: Challenging Perceptions: Under-Represented Groups' Visitor Needs" Research Report (DCMS)

but requires considerable efforts in terms of relationship building. The success of the Hot Tickets scheme at Derby Playhouse in attracting excluded audiences, including people from BME communities and disabled people, has been through establishing personal links and talking to individuals which again highlights the importance of word-of-mouth in driving demand. An interview with the Film Council provides further evidence for this point, as it was noted that very often a film succeeds due to the 'hit phenomenon'.²⁵¹ This involved the creation of a buzz around a particular film which arises through word-of-mouth. The use of guerrilla marketing techniques, the excitement surrounding film festivals or positive reviews from critics can help to generate momentum.

7.6.4 Confidence

Feeling confident that a cultural experience will be a positive one which makes the individual feel included and welcome is key to generating demand amongst groups which are under-represented. Low attendance and participation rates among PSA3 target groups leads to uncertainty and a lack of confidence which needs to be broken down in order to build the confidence necessary to get people to engage. While this idea is little explored in the literature it is intuitive that confidence in terms of feeling you are going to enjoy an experience, knowing what you do when you get there and feeling assured that you will fit in will increase cultural engagement. The success of the Hot Tickets scheme at Derby Playhouse, which seeks to provide reassurance to first time theatre-goers that their needs will be met and they will not feel out of place, provides evidence that feeling confident about cultural experiences drives demand.²⁵²

This is arguably a more powerful driver for those with disabilities as the physical barriers to participation are that much higher and just getting to the venue presents an insurmountable challenge for some. Feeling confident that once they are there, their physical as well as mental needs will be catered for, is paramount for this group. In this sense, organisations need to gain the trust and confidence of the excluded audiences they are trying to attract.

7.6.5 Priority groups

Exclusion and unfamiliarity breeds a degree of mistrust. One thing that all PSA3 target groups have in common is their under-representation within the cultural sphere. As a result issues of trust apply across all groups.

7.6.6 BME groups

- The over-representation of people from BME communities in deprived areas means issues of mistrust for the establishment and service provision can limit demand for culture. Generating a sense of trust will lead to increased demand for cultural services.
- Word-of-mouth is particularly important for driving demand for BME groups. In addition to this, methods of communication which convey a sense of familiarity and 'cultural closeness'²⁵³ are also effective in driving demand for culture. A piece of COI research found that targeted campaigns, using a credible spokesperson from the community, referring to key religious festivals or 'including an identifiable and likeable portrait of family life' can achieve this sense of familiarity. Marketing and communication channels which have specific cultural relevance are of particular

²⁵¹ Gladwell, M., 2000. "The Tipping Point: How Little Things Can Make a Big Difference" (Abacus)

²⁵² FreshMinds interview with David Steele, Head of Research and Statistics Unit, Film Council

²⁵³ FreshMinds interview with Janthi Mills, Community Liaison Officer, Derby Playhouse

importance for women, the older generation and those who speak little or no English. It is likely that word-of-mouth is also of greater importance for these groups as they are less likely to be receptive to mainstream media.

7.6.7 Lower socio-economic groups

- The distrust with which service provision is viewed by those from C2DE groups, as identified by ODPM research, goes some way to explaining the under-representation at cultural institutions. By fostering a sense of trust, security and confidence by using local, trusted institutions this can be overcome and trust can be developed. The ways in which this can be achieved will be explored further in the **Tactics** section of the report.

7.6.8 Disabled people

- Feeling confident about going to a cultural venue in terms of getting there, feeling included and well looked after once you get there, and knowing that your physical needs are going to be catered for, is pivotal to driving demand for disabled people, particularly those with physical disabilities.

7.6.9 Relevance for different cultural forms

- Developing a sense of trust and confidence amongst excluded groups arguably poses a greater challenge for the more established cultural institutions. Traditional bastions of culture such as national museums, opera houses and stately homes are likely to be more closely associated with the institution and be viewed with mistrust and scepticism. As a result, there is greater potential for local cultural institutions to work to develop a sense of familiarity and trust needed to entice excluded groups over the threshold.

7.7 CONCLUSIONS: WHICH DRIVERS ARE IMPORTANT FOR EACH GROUP?

7.7.1 Disabled people

The vast majority of the literature on disability reiterates the importance of practical **barriers** in determining levels of engagement among disabled audiences. These barriers can be summarised as:

- **Transport** and **physical access**
- Inadequate **signing** or provision for those with visual/hearing impairments
- **Poorly-trained staff** who are unable to welcome and guide those with disabilities
- Poor **access** to channels of demand communication
- **Displays** which fail to cater for those with learning difficulties (for example, overly 'wordy' explanatory documents)

These barriers aside, the drivers which most strongly pertain to disability groups include:

- The desire to feel "**normal**", i.e. to belong as a full member of society. In many cases this desire can override all of the below and it is important to recognise that many people who suffer from a limiting condition do not consider themselves disabled in the first place. Many would argue that disability drivers map closely onto universal drivers.

- The desire to feel **confident** that unfamiliar experiences will adequately cater for physical and psychological requirements, in other words the desire not to feel 'out of place'.
- A range of needs which **different cultural forms** can address, but which differ according to the specific disability, e.g. tactility of sculpture for the visually impaired, or non-verbal arts (such as music and visual arts) for those with learning difficulties.
- **Therapeutic and health benefits** of culture for certain forms of disability have received some support, though this remains a contentious issue in the disabled community, given the potentially patronising overtones the suggestion of disability as a disease that needs 'healing' can imply. Nonetheless accompanied visits at heritage sites have proved popular in providing an opportunity to bridge the so-called "identity-break" and enjoy outdoor pursuits not always easily accessible.
- **Self-expression** appears to be a strong driver for some disabled participants. The disability arts movement is indicative of an underlying desire among disabled groups to make their voice heard. This can be seen, in part, as a response to the relative invisibility of disabled people and a more general lack of understanding about what disability means.
- **Representation:** this driver, which is closely linked to the idea of self-expression, reflects a desire to see in culture more widely a broad and authentic representation of disabled people and disabled artists specifically.
- **Experience** can assume a heightened sense of importance for some disabled groups because of the difficulties involved in attending in the first place. Negative experiences in the past have a more detrimental effect for future disabled demand.

7.7.2 BME communities

- **BME engagement**, while lower than the average for all adults, masks a number of crucial nuances: many people fall into lower socio-economic groups and ethnicity in these cases is less of an issue than deprivation or lack of access. Many studies indicate that people from BME communities are heavily involved in culture, but either community-based culture, or activities which are not self-reported as cultural.
- **Popular music** may play a more important role than for other groups, but particularly for those of African and Afro-Caribbean origin. The Notting Hill Carnival and the rich tapestry of musical forms derived from the Caribbean in particular (including ska, reggae, dub and 'urban' genres such as garage and hip-hop) are testament to the central position which music plays. Specialist Black music media, including MTV Base, are important channels.
- **Socialising** plays a central role in informing leisure choices. 35% of Pakistani and Bangladeshi groups cited opportunities to socialise as a reason for attending arts events.
- **Children**, according to the evidence, play a more important role for Asian audiences than any other group. This is particularly so when the extended Asian family and the higher-than-average presence of dependent children within the family home are taken into account. The educational role of culture for these groups has also been seen to be particularly strong for Asian parents and grandparents.

- **Identity** as a term is more explicitly articulated by BME groups than any other. Issues of ethnicity as a marker of another place or culture assume a higher degree of importance, particularly those who are first-generation immigrants, refugees or asylum-seekers. The prominence of identity politics in BME communities, and the pride which is associated with carnival, for example, can be related to the strong historical ties which resonate with these groups and issues of slavery, diaspora and heritage all contribute to making identity among the most relevant thematic drivers. Hyphenated or bi-cultural identity remains a powerful notion.
- **Culturally relevant content**, though not necessarily culturally specific content, creates “links to a known culture” which drive perceptions of more traditional Western cultural forms as pertinent. This extends far beyond subject matter to embrace events (festivals and religious celebrations) and suggests that including these within cultural activities are important components of demand-raising.
- **Representation** also affects demand. Tokenism creates suspicion and distaste, while authentic reflections of experiences, beliefs, cultural practices and archetypes can build a sense of relevance and belonging.
- **Local media, word-of-mouth** and **specialist media** are all more likely to contribute to engagement in BME groups than for the other priority segments. For certain sub-segments (primarily older people from some BME communities and those for whom English is not a first language) foreign-language channels and publications are a driver of awareness, recommendations and therefore of engagement.
- Beyond this it must be remembered that substantial numbers of people from this community are **younger than average** and hence respond better to new media and youth interests and that repeated evidence of **mainstream tastes** amongst this group reinforces the need to augment not produce bespoke content.

7.7.3 Lower socio-economic groups

Demand drivers are less well defined in the literature, but a number of trends emerge clearly:

- **Socialising** is a crucial component of engagement. Evidence shows that these groups consider the opportunity to socialise at museums and galleries as an important motivator for attendance. Attending in a group is a more important feature of C2DE attendance than average.
- There is an expectation of a sense of **fun** rather than primarily hard-edged learning or educational outcomes from a visit. While these aspects are not to be discounted, the relative priorities are inverted for lower socio-economic groups compared with ABC1 audiences.
- Issues of **local interest** or activities on offer **close to home** also receive proportionally greater levels of interest from C2DE groups. They are less likely to travel to spend leisure time and most C2DE attendance is at locations no more than 30 minutes from the place of residence.
- A sense of **local identity** or the “ground beneath the feet” has been shown to drive interest in culture, once awareness has been raised. Awareness remains an important issue: the media evaluation of Wolverhampton Art Galleries’ campaign was more likely to make C2DE inhabitants aware of something new than was the case for other groups.

- **Trust** is a fundamental issue. Studies show that institutional or public service provision is generally viewed with scepticism and mistrust (possibly as a result of poor past experiences). Alternative channels assume a greater importance here than for many groups, with **social networks** and **familiar locations** important drivers for attendance and participation. The successful use of **role models, community engagement** and **democratisation** are testament to the importance of trust as an aspect of inclusion.
- **Experiences** also resonate strongly with this group. Embedding cultural activities within familiar environments, or turning culture inside-out, has been shown to have a positive effect on perceptions of culture. Many people are also open to learning and appreciating new experiences once they have crossed the threshold. The creation of “pleasant surprises” generates a virtuous circle, driving future demand.

8. Stimulating demand

This brief summary and the chapters that follow revisit each of the core drivers we have outlined and attempt to draw out a range of tactics which evidence shows can be applied successfully to drive demand and either attract new audiences, or sustain demand within existing audiences.

Additionally each chapter seeks to:

- Assess the appropriateness of tactics to specific PSA3 Groups and specific cultural forms; and
- Present the case-studies of 'demand champions' who have demonstrably raised and sustained demand among particular groups.

While detailed examples are given in each section, some key findings emerge strongly from the evidence and should not be overlooked:

Summary

- **Tactics do not work in isolation.** No single tactic provides a simple solution, but instead they need to be incorporated carefully within an **overall strategy** for audience development, taking into account the type of activity on offer, the capabilities of the institution in question and the make-up of the local (potential) audience.
- **Evaluation of the success of tactics** is not always possible or directly identifiable from audience measurement. While evaluation is valuable, the effort expended should be proportionate to the cost of the activity itself. While this means that not all tactics are supported by quantified outcomes, where there is repeated mention of tactics as success factors from the qualitative evidence, they have been included.
- Tactics can also be **mapped onto our model of demand formation**. Tactics to do with research and segmentation fit neatly into the contextual stage, while others focus respectively on building awareness and changing **perceptions**, building relevance for **personal needs**, or capitalising on the value of experiences and creating "pleasant surprises".
- Among the available tactics, those which are proven to work across the board include: **re-interpreting** or **re-positioning** cultural services, **democratisation**, **outreach** and **education**, using **cultural ambassadors** or **role models**, tapping into **existing social networks** and manipulation of both content (programming) and **context**. A focus on making cultural activities **social activities** or **experiences** is perhaps the most effective of all.
- In terms of **priority groups**, tactics which are most appropriate include, specifically: the use of **community engagement** and **social networks** for lower socio-economic and BME groups, building relevance for cultural identity amongst BME groups through work on content and the use of **ambassadors**, **word-of-mouth** and **events-based**

activities and, for disabled people, **representation** and a focus on **therapeutic benefits**.

- In addition to these group-specific tactics, there are additional, higher-level tactics to do with **funding** and **planning** which are covered in the later section on “other important considerations”.

8.1 TACTICS

The chief tactics discovered during our research are shown below, with brief descriptions:

Figure 8: Tactics identified – a classification

Tactic	Description
Audience research and consultation	An audience-centric approach which tailors a project in accordance with the findings on consultation with existing and target audiences.
Awareness campaigns	Use of high level, high impact techniques to generate awareness.
Content manipulation	Using innovative programming in order to appeal to wider audiences.
Context manipulation	Taking arts and cultural activity out of traditional contexts and into innovative, everyday or community settings.
Cross-sectoral partnership	Teaming-up of cross-sectoral institutions in order to develop strategies for reaching wider audiences.
Democratisation	Devolving responsibility and running of a project to target communities to create a sense of ownership. Includes the use of role models to generate trust and credibility
Education/ curriculum	Promoting cultural activities through educational materials and links with existing curricula and schools.
Events	Making use of events such as festivals and community celebrations to create a sense of occasion.
Family friendly provision	Ensuring provision at cultural venues provides for family and child needs.
Guidance and sign-posting	Providing a framework for people to more easily navigate cultural institutions, products and processes. Ensure staff are trained to be welcoming and helpful.
Informality	Taking a non-traditional, messy approach to curation and programming in order to make cultural spaces more user friendly.

Figure 8: Tactics identified – a classification (continued)

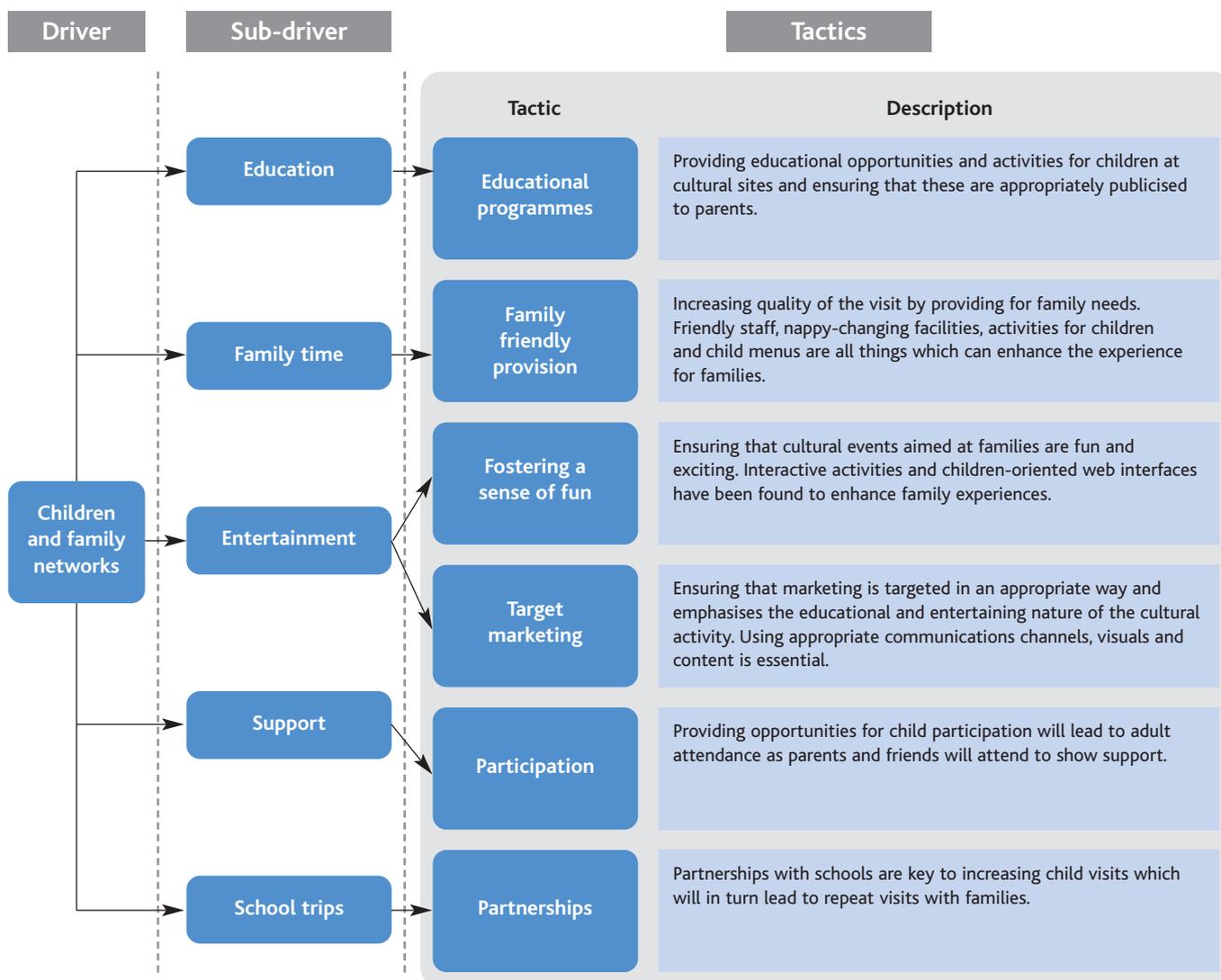
Tactic	Description
New technologies	Using new technologies to stimulate demand, understanding and relevance.
Outreach activities	Outward-facing activities conducted by arts organisations to actively engage and create audiences.
Participation	Providing opportunities for participation as a means of generating attendance among the wider social networks of those participating.
Re-positioning/ re-interpretation	Programme which seeks to challenge perceptions of the arts. Can include using existing content to tell new stories to appeal to a wider audience.
Relationship building	Change in the focus of institutions from their content to the communities they serve.
Representation/ staffing	Ensuring organisations employ a representative percentage of target communities.
Role model/ cultural ambassadors	Use of community representatives and role models to add credibility and spread awareness.
Targeted marketing	Use of marketing campaigns which are well-researched and targeted at a specific group using appropriate communication channels and marketing techniques.
Thematic approaches	Use of over-arching themes in order to address a wider audience.
Using existing social networks	Cooperating with and capitalising on existing community/social/faith groups and networks to generate cultural demand.

Source: *FreshMinds*

8.2 CHILDREN AND FAMILY NETWORKS

8.2.1 From drivers to tactics

Figure 9: Children and family networks – drivers and tactics



Source: FreshMinds

Having identified the different ways in which children act as a driver of demand and which aspects are important to the priority groups in the previous chapter, we can now look at the ways in which this driver can be tapped into by cultural institutions.

8.2.2 Tactics in action

8.2.2.1 Education

The desire to educate one’s children is perhaps the most important aspect of children as a driver of demand. Cultural activities, in particular museums, galleries and heritage sites, are seen as an important means of educating children and this has several repercussions for cultural organisations.

- **Educational programmes:** Cultural institutions need to provide educational programmes and activities for children in order to harness the demand among parents to provide educational opportunities for their children. Some cultural activities such as

museums, libraries, archives and heritage lend themselves more naturally to playing an educational role and this needs to be nurtured and capitalised on. **Cartwright Hall** in Bradford has established strong links with local schools and has set up an *Anim8* gallery where school work is displayed. This plays on the importance of school trips in generating visits with families, as parents can then see work children have done through school in the museum.

- The **educational message** needs to be communicated to parents using appropriate communication channels, visuals and content. Targeted marketing is key to raising awareness amongst parental decision-makers.

Using one of these tactics without the other is counterproductive as without raising awareness educational programmes on offer at a cultural institution may go unused. Conversely sending a message to parents that you can offer an educational experience to their children raises expectations. If the experience does not deliver on these the likelihood of making a return visit decreases significantly. The importance of being honest about your cultural offering cannot be underestimated. Family-friendly venues are a prerequisite for developing sustained attendance and participation based on children as a driver of demand.

8.2.3 Entertainment

Parents, grandparents and other carers are under considerable pressure to entertain their children. This pressure is particularly acute during the school holidays and can be capitalised on by cultural venues as follows:

- **Foster a sense of fun:** it is important to foster a sense of fun by providing interactive activities to engage children. Providing content that will excite the interests of children is also important. In the case of performing arts this may be a children's pantomime, whereas for a museum or gallery a temporary exhibition themed to appeal more specifically to children might be more appropriate. The timing of child-specific content is very important with school holidays being the most effective time to host such events. The "How far can you kick a football?" competition at the **Discovery Museum**, Tyne and Wear is one example of this, in addition to the interactive Launchpad Gallery at the **Science Museum** in London which holds enormous appeal for children.
- **Targeted marketing:** the element of fun also needs to be communicated to parents in an effective way using targeted marketing. Marketing messages need to reflect this element of fun. The use of bright colours and exciting images is one way of achieving this. Websites for children with games and puzzles are another way of communicating this message and generating awareness amongst parents and children. The effectiveness of the **Wolverhampton Museums and Galleries'** marketing campaign provides evidence of the importance of this. It succeeded in engaging children and parents with fun images and an interactive website with puzzles and games to engage children's curiosity.

8.2.4 School trips

School trips are a powerful medium on which cultural institutions can capitalise in order to broaden their audiences. School trips or cultural events/workshops held at school are attended by children of all ethnicities, classes and abilities and a quarter of all museum visits are made by children. Generating repeat visits with families off the back of children's experiences at school provides an essential gateway to attracting wider audiences. The practical relevance for cultural providers is as follows:

- **Partnerships:** forming partnerships with local schools helps to foster collaboration between schools and cultural venues. Teachers can add valuable insight into how cultural organisations can gear their offering to appeal to children thereby helping to ensure the experience of the children is as exciting and positive as possible. Furthermore by tailoring exhibitions to what schools are studying the likelihood of teachers taking students is higher. In this sense providing educational programmes is equally important in encouraging school visits as encouraging family visits. Ensuring that cultural experiences are fun and entertaining for children will lead to higher numbers of children returning with their parents. If they have enjoyed the experience they had with school they will be more inclined to ask parents to take them again. Children from Downham Market High School went on a school trip to **Gressenhall**, a museum situated in an old workhouse in Norfolk. The trials and tribulations of workhouse life were brought to life for the children using 'theatre in education'. 71% of children said they would return on the back of this which indicates the effectiveness of creating an interactive and entertaining experience. The City of Birmingham Symphony Orchestra has deep-rooted links with local schools, putting on school concerts which have increased school attendance from 3,653 to 5,245. Strong sustained links with schools show proven success in engaging diverse groups in the **Chance to Shine** cricket project. A large investment of £25 million over five years involving partnerships between local schools and cricket clubs has meant 45,000 people involved in cricket schemes, 10% of those being people from BME communities and 1% disabled people.

8.2.5 Support

Children participating in cultural activities can lead to adult attendance as parents; friends and relatives may attend to show support. Here this 'aspect' of the driver becomes the practical solution.

- **Participation:** providing participatory opportunities for children in the form of workshops, performances or family-based activities is an important means of getting adults to attend and in some cases participate in cultural activities. Marketing these activities appropriately and effectively is key to getting children and therefore parents through the door. The "Harvest Plays", run by the **Polygot Theatre Company**, London, aimed to engage the Eritrean community. The play was performed by children but generated an audience of 250 parents, friends and wider community who came to watch the performance.

8.2.6 Family time

The evidence indicates that activities undertaken as a family generate higher levels of satisfaction and enjoyment. Therefore by courting family audiences cultural providers have an excellent opportunity to generate repeat attendance as these groups are more likely to have positive experiences than people visiting outside the family unit. The practical emphasis should therefore be placed on ensuring the experience itself is as smooth and enjoyable as possible.

- **Family-friendly facilities:** providing family-friendly facilities is key, as unless their needs are catered for, in terms of nappy-changing facilities, feeling like people are tolerant of noisy children etc. families will be less inclined to return. Making sure your venue is seen as a place that is welcoming for families is key to attracting these groups and cultural organisations need to make an opportunity for a family day out (including the children) explicit in their communications. Family Concerts put on by

City of Birmingham Symphony Orchestra have led to increases in family visits from 1,216 to 6,139 from 2004-05. An additional example of organisations which have courted family groups is the family programme at **Cartwright Hall**, Bradford. This involves a free drop-in service at weekends, during holidays and on Wednesdays, drawing sessions, quizzes and meetings with the artists.

8.2.7 Family-friendly provision

Family-friendly provision is essential regardless of the aspect of the driver being discussed. An unhappy child will affect the rest of the party increasing the likelihood of a quick exit. A negative experience reduces the likelihood of return. Family-friendly facilities include child menus in restaurants and cafes, staff who are friendly, welcoming and open to the presence of children, exhibitions that allow a degree of interaction and an atmosphere that doesn't prize silence, to name but a few. Provision at the venue must be family-friendly to ensure that visits run smoothly. **Macrobert Arts Centre**, Scotland, has successfully turned its organisation around to attract more family visitors and those from C2DE social groups. Part of their strategy involved using child consultants to advise on all aspects of provision. The results of this consultation process have been a building which is attractive and welcoming to children and families.

Figure 10: Case study 1 – Wolverhampton Art Galleries

CASE STUDY 1: WOLVERHAMPTON ART GALLERIES

Background and Aim

Wolverhampton Art Galleries is part of the West Midlands hub of museums. In 2004 a pilot marketing campaign focusing on Wolverhampton was launched by the hub. It aimed to attract more people from lower socio-economic groups to the Gallery, in line with guidelines on lifelong learning and social inclusion. Previously 70% of visitors were classified as ABC1. Focus group research suggested that the target group don't attend as they don't understand what's inside, and the adverts don't 'speak their language'. The research also showed, however, that once they step over the threshold they tend to have a great time. So the issue is to get people in through the door in the first place.

Solution

A strategy based on:

- **Research** into motivations and expectations.
- A **careful marketing campaign** focusing on **family and children** which was identified as a key element in cultural participation in people from lower-socio-economic groups.

Research

The research identified the reasons for non-attendance/attendance of museums and galleries:

- **Attitudes** to museums and art galleries are **inherited at an early age**, through family values and education.
- Either groups are comfortable with culture or they're not.

- If not, it's perceived as totally irrelevant to their lifestyle and decidedly not on their 'leisure agenda'.

It also identified the motivations for attendance:

- Learning something new.
- Opportunity for enjoyable social activity in the secure company of **friends and family**.

Campaign

- **Focus:** the campaign focused on **targeting the family**, in order to tap into the social experience requirement, provide the comfort of group experience to remove the insecurity factor and **foster positive attitudes at an early age**.
- **Timing:** the campaign was planned for the **summer holidays**, when the children are at home for six weeks and there is often major stress (and cost) for parents who have to entertain them. Therefore the marketing campaign needed to **appeal to parents** who drive the decision-making on days out, although whenever possible it aimed to appeal to children as well.
- **Tools:** local press: 'Where to go' sections in Wolverhampton press (both free and paid). 60% of mums are said to first look into local press when searching for ideas about where to take their children.
 - Leaflets: carefully designed, emphasising children's fun message, and carefully distributed using the Mosaic profiling and strategic placement in highly frequented spots around the town.
 - Website: containing both information and entertainment such as children's games.

Outcome and evaluation

Visitors

The campaign attracted over 9,000 additional visitors compared to the equivalent period in the previous year, 27% of whom were from lower socio-economic groups. The subsequent Mosaic postcode analysis indicated a substantial increase of these groups as a proportion of visitors.

Campaign evaluation

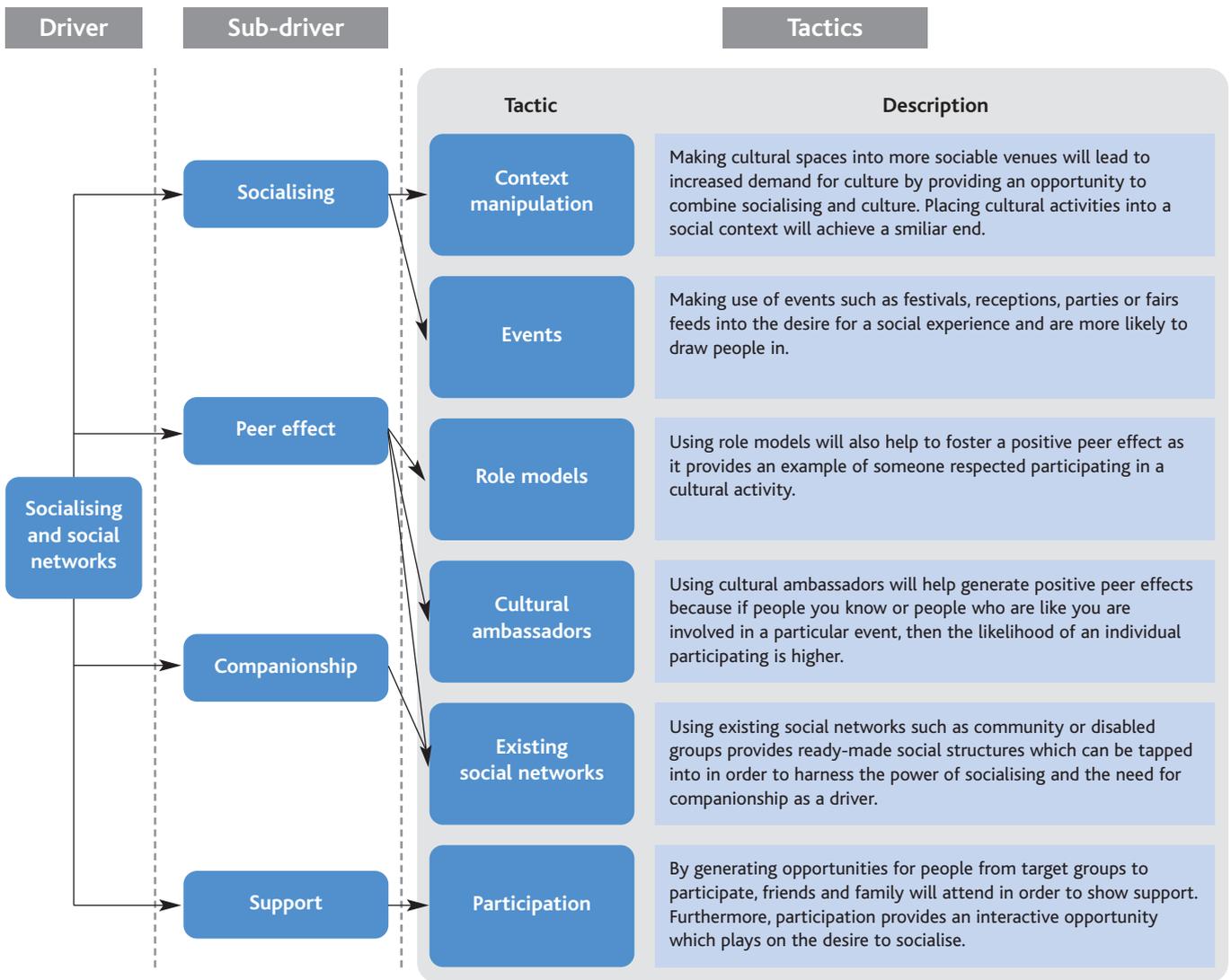
- Exposure: 27% of the surveyed C2DE families in Wolverhampton reported seeing the campaign.
- Assessment: in the subsequent focus groups the campaign was rated as 'the best' out of 10 advertisements that were presented to C2DE mothers for comparison. Nearly 60% of them praised the campaign for 'its brightness and appeal to children and showing hands-on activities'.
- Behaviour: 71% of those surveyed said they were 'likely' to visit the museum with the family as a result of the campaign. 13% of those who were exposed to the campaign have already visited one of the hub museums.
- Cost: £30k over three months. The press advertising campaign amounted to £10k. This means the cost per additional visitor was approximately £3.

Source: FreshMinds, based on press articles, in-depth interviews and evaluation reports from IPA

8.3 SOCIALISING AND SOCIAL NETWORKS

8.3.1 From drivers to tactics

Figure 11: Socialising and social networks – drivers and tactics



Source: FreshMinds

8.3.2 Tactics in action

8.3.3 Socialising

- Context manipulation:** perceptions of the suitability of cultural activities in a social sense are often moulded by the context in which they take place. Removing exhibits from their traditional settings which are not normally perceived as social spaces (turning culture *inside-out*) or, conversely, bringing social activities into the cultural space (turning culture *outside-in*) helps to erode the fear of the threshold. There are numerous ways of doing this, from the architectural (use of glass – the **Roundhouse** in Camden or the newly refurbished **Sadler’s Wells** in Islington) to locational (embedding theatres or galleries into familiar and social spaces, such as shopping centres). **Bolton Libraries**, following research with young people from BME communities which indicated that these groups wanted a place to ‘hang out’, are piloting a scheme of “book bars”, whereby cafés are set up in libraries and young people employed as “book waiters”. Examples of turning culture inside-out include the

Curiosity Shop (a travelling exhibition in Hartlepool and the north east, which set itself up in empty retail spaces) and the **Red Rose Theatre's** performances of "A Midsummer Night's Dream" which took place in a forest and succeeded in attracting an unconventional theatre audience. Another interesting example of this tactic was pioneered by the **ENO**, which performed extracts from Wagner's "Die Walkyre" at the 2005 Glastonbury Festival. Another opera company, **Birmingham Opera** has made innovative use of context manipulation by changing the 'point of delivery' on a rolling basis – this year they have taken one of their productions from an opera house to a warehouse.

- **Events:** The importance of events in generating cultural demand should not be underestimated. Events provide a sense of occasion and a specific reason to engage with culture. An interview with Peter Doroshenko, Director of Baltic, the gallery of contemporary art in Tyne and Wear, highlighted the success of holding a reception for participants of community art projects and their family and friends in generating sustained engagement and helping people to reconnect with the gallery. Baltic is also intending to organise social activities within local communities focussed around art in order to generate a sense of entertainment and excitement around visual arts. The importance of cultural festivals, particularly for BME communities, was demonstrated in the "Balti Bus" project undertaken by the **Lawrence Batley Theatre**, Huddersfield. Adding festive activities such as music and karaoke in the foyer of the theatre turned a theatre experience into a festive event. In an evaluation of the project it is noted that "audiences loved joining in with the Karaoke star singing or clapping along with the music. For those who had never been to the theatre it was a useful point of familiarity."²⁵⁴ Over four performances 945 people attended and both evening performances were sell-outs. Part of the success of the **Red Rose Theatre's** production of Shakespeare was due to the sense of occasion surrounding the event which was engineered through linking it into the local carnival near Ipswich and associating it with club culture through the use of glow sticks. Interviews with the **Film Council** highlight the importance of film festivals in creating a buzz which is greater than the sum of its parts – it is all about a sense of occasion.

8.3.4 Peer effect

The effect of those around you in terms of what they think and what they do can exert powerful influence on the choices an individual makes about what to do with their leisure time and how to participate.

- **Existing social networks:** tapping into existing social networks and using readily established community structures can open doors for cultural organisations trying to attract new, more diverse audiences. Community centres and groups are readily established and trusted networks can be used in order to get a foot in the door with groups which are otherwise disinterested or not engaged. The "Estate of the Art Project" undertaken by **Charnwood Arts** with young people living on council estates in the East Midlands involved the creation of a series of murals. Charnwood Arts made successful use of existing community structures such as community centres, youth groups and youth cafes in order to tap into the audience. In doing this a sense of trust and familiarity was already established as people were approached within a social context in which they were comfortable. If others within that group were joining in, it was easier for others to do so as well. **Birmingham Jazz**, in a similar vein send small

²⁵⁴ Turnstone Research, "Connect Research and Consultancy. COI Communications Common Good Research; Ethnic Minority Communities" Executive Summary

groups out to local pubs to play and, by going to places where people go anyway on a Saturday night, increase awareness and interest in jazz.

- **Cultural ambassadors and role models:** the use of cultural ambassadors and role models in order to overcome negative peer effects is of the utmost importance. Seeing someone you respect, know or identify with doing something increases the likelihood of the individual engaging in that activity. Cultural ambassadors involve using a member of a particular community to drum up interest in a cultural form through informal, word-of-mouth channels. **Wolverhampton Arts and Museums Service** has an Afro-Caribbean Panel of Arts Ambassadors who meet every six weeks in order to discuss and participate in activities surrounding an exhibition. Discussion, education and interaction (after a Christmas outing to the **Geffrye Museum, London** they had to write poems and read them out) gets the Ambassadors really involved in the exhibitions. They then spread the word within their communities. This relies heavily on word-of-mouth and is a slow process. However, the links it creates are deep. The “Balti Bus”, by the **Lawrence Batley Theatre** in Huddersfield, was another example of the successful use of cultural ambassadors in generating wide audiences for the plays it put on.

8.3.5 Support

- **Participation:** the effectiveness of participation as a means of driving attendance is clearly evident from case studies throughout the literature and has been highlighted in several interviews as well. An interview with audience development consultancy, Audience Central, highlighted the example of **Birmingham Opera**. Working with a community choir on a performance of a contemporary version of opera drew in a wide audience of family and friends to show support. Another example comes from the “Instrumental” project run by **Raw Material**, London which involved providing young people with the chance to take part in a multimedia and performance project. This culminated in a final performance involving less than 40 participants. However, over 150 family and friends attended.

8.3.6 Companionship

- **Existing social networks:** The need for companionship is particularly important in the context of disabled people, since not having someone to go with is often a factor which prohibits attendance or participation. By making use of readily established groups as a means of providing support and company for people to attend is a way of generating attendance within this group.

Figure 12: Case study 2 – a selection**CASE STUDY 2: SOCIALISING/SOCIAL NETWORK EXAMPLES****(A) The Balti Bus – (festival)**

The project was aimed at encouraging attendance and providing more culturally diverse programming and an extensive outreach programme towards the south Asian communities in the Yorkshire region. It provides a good example of a project which plays on the social motivation of participants. The play ("The Balti Kings") was written by Tamasha Theatre Company. On the evenings of the performances activities were laid on in the foyer in order to provide a sense of an interactive element and create an atmosphere akin to that of a festival. These included Hindi Karaoke, which was very well received, as well as Dohl Drummers outside to welcome people. Using the Balti Buses to transport people to the event meant they arrived early and the entertainment in the foyer was a focal point around which the audience could mingle, socialise and feel supported by their peers. According to the evaluative report the audience loved singing along with the karaoke and clapping to the music.

(B) Raw Materials (support)

Raw Material's music project, "Instrumental", offered young people on the Stonebridge estate in Brent, North London the chance to take part in a multimedia arts and performance project in collaboration with BEARS Youth Challenge, a voluntary youth project based on the estate.

It aimed to provide opportunities for young people to acquire skills in the arts and new multimedia technology, target disaffected young people aged 16 to 25 years with low qualifications, at risk of offending, or had been unemployed since leaving school, and generally aimed to improve the employability of the participants. The project culminated in a showcase event, "Da Rising," in September 1999 at The Mean Fiddler venue in Harlesden, which succeeded in attracting 150 family and friends highlighting the importance of providing support as a means of driving demand.

(C) Hackney Music Development Trust (peer effect)

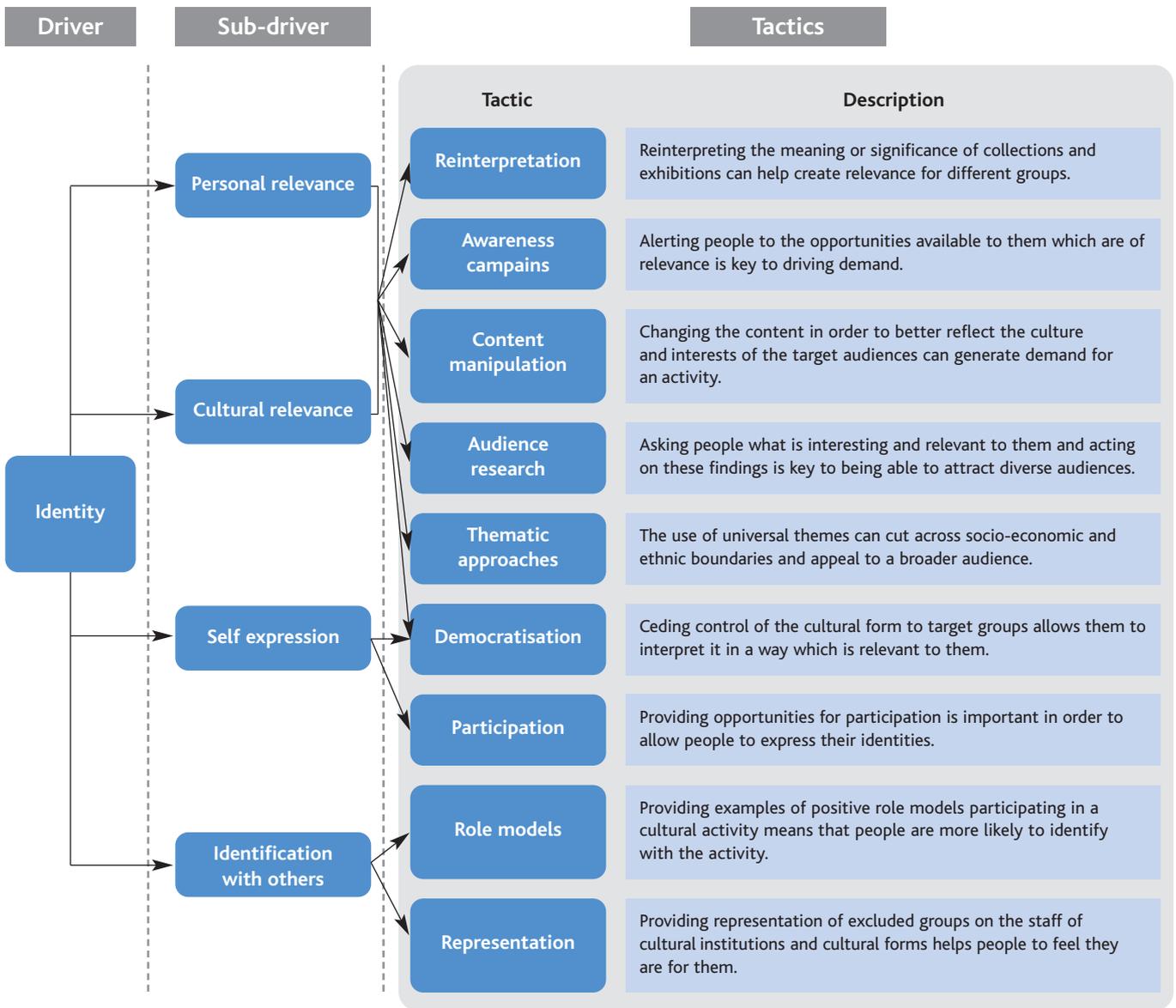
The Hackney Music Development Trust organised a year's programmes of classes, workshops and performance events including singing, instrumental, percussion and music technology on the Clapton Park Estate, Hackney. The project was planned and controlled by a group made up of people living on the estate who managed to engage the commitment of large numbers of participants over the year, including elderly people, children and young adults, many of whom were unemployed. Furthermore, some of the artists were also residents on the estate and became important role models to people, therefore helping to increase engagement with the project. The project maintained interest and commitment over an extended period and resulted in performances attracting hundreds of people and the production of a CD ("The Clapton Park All-Stars").

Source: FreshMinds, based on press articles and Arts Council England data

8.4 IDENTITY

8.4.1 From drivers to tactics

Figure 13: Identity – drivers and tactics



Source: FreshMinds

8.4.2 Tactics in action

8.4.3 Personal relevance and cultural relevance

A perceived lack of relevance is perhaps the most significant factor inhibiting the attendance of those from PSA3 target groups who are under-represented at cultural activities. There is also evidence in the literature to suggest that activities which are personally or culturally relevant generate demand. There are several ways in which cultural institutions can seek to create a sense of cultural and personal relevance:

- **Reinterpretation:** the message to come out of an interview with the director of the Renaissance project at MLA was the importance for museums, galleries and heritage sites of repositioning and reinterpreting the meanings of collections and exhibitions in order to generate appeal for groups which are currently under-represented. The stories

behind collections and exhibitions can be told in different ways and slanting explanations and bringing out different stories behind artefacts or art works is key to creating relevance. The **Twin Lens Reflex** exhibition involved photographs of the post-war Black community in Brixton. Visitors were then invited to add post-it notes to photos which identified who they were or other insights, all of which were then included in later interpretation of the prints. This exhibition generated a hugely emotional response from visitors and encouraged people to visit the archives to find more photographs relating to their background. Historical cultural organisations are the most fertile place for reinterpretation. **The Petrie Museum of Egyptian Archaeology**, London, in a bid to highlight the relevance of the museum to BME audiences, positioned itself in the following way: "if your ancestry is African, Sudanese or Egyptian, this is your heritage."²⁵⁵ The "Da Boyz" production put on by **Theatre Royal Stratford East** was positioned as a concert rather than a musical and succeeded in attracting diverse audiences.

- **Democratisation and co-creation:** ceding control of a cultural project to the group in terms of running and directing it generates a sense of ownership which can increase the importance of the project to individuals involved. Giving some control of the content of the project to target groups allows them to tailor the content to their interests and increase relevance. The recent surge in popularity and engagement with community archives is indicative of the effectiveness of this as it provides an outlet for people to create something of a truly personal nature. **Tyne and Wear** have implemented a 'People's Gallery' which is programmed entirely by the local community. One project, the **Doncaster Community Archive**, part of the Commanet scheme, has led to deeper engagement with local history and the creation of history discussion groups.²⁵⁶ In Belfast, another similar programme has helped heal a divided community on the **Twinbrook Housing Estate**.
- **Audience Research:** finding out what is of interest to people is essential in order to programme exhibitions, collections and performances accordingly. In almost all of the interviews conducted with NDPBs, the importance of audience research and a consumer-focused approach which finds out what people want and are interested in and delivers it has been highlighted time and time again. As noted in the previous chapter, the **BBC's** evolving audience study programme – culminating in the "emotional questionnaire" – indicates the importance of incorporating a more lifestyle-based approach to segmentation. What succeeds, according to those involved, is not necessarily an overt reference to a cultural location (although this can also work – see below), but rather culturally relevant themes; in the case of "Eastenders", the 'secrets and lies' or 'family gossip' embodied in the show proved the major draw for BME audiences, who found in these aspects a link to a common cultural experience. The **Garden Gateways Trust** takes excluded groups on visits to heritage sites and tailors each visit to the interests of every group it takes. This requires finding out about the group prior to the event and spending time thinking about which aspects of these sites can be made relevant to the group.
- **Content manipulation:** changing the content of the cultural offering in order to be more in keeping with what is of interest to groups you are trying to attract is key to generating exhibitions, collections, performances and participatory opportunities which are relevant. This ties in closely with the importance of conducting audience research in order to identify interests of different groups in the first place. The success

²⁵⁵ McAllister, R., 1999. "Balti Bus: Final Report" (New Audiences)

²⁵⁶ Morton Smyth Limited, 2004. "Not for the Likes of You: Phase Two Final Report; How to Reach a Broader Audience"

of this tactic can be mixed, as what interests people will not be uniform across ethnic groups or socio-economic groups and an interview with **Derby Playhouse** stressed that being honest about what the cultural offering is will prevent unpleasant surprises. The Christmas show, for example may not appeal to all Muslim audiences. The use of culturally specific festivals in order to generate interest from BME communities was used by **Cartwright Hall**, Bradford in their "Taking Flight" exhibition. This drew on the importance of the Lahore Kite Festival for the local Pakistani community in order to bring these audiences into a more traditional cultural setting. The museum's "Connect" programme sets South Asian art side by side with more traditional bohemian art to create a "trans-cultural experience". What these approaches have in common is the creation of a strong link to a known culture which resonates with groups who can often feel *excluded from traditional culture*. **Royal Albert Memorial Museum (Exeter)**'s "Surf UK" exhibition was the first UK exhibition of its kind and reflected a strong interest in surf culture and its heritage within the South West community. The "Harvest Plays" (**Polyglot Theatre Company**, London) was a play based on Eritrean fairy tales, performed by Eritrean children from a local community group and succeeded in drawing a large audience from the diaspora. The history of slavery has also become a potent subject, with Black History Month a high profile event: **The Birmingham City Museum** houses Vanley Burke's photographs that "chronicle and symbolise the history of Black Birmingham".²⁵⁷ The response to the slavery issue in **Bristol** also indicates that interest among BME groups in the city was stimulated by culturally relevant content.

- **Awareness campaigns:** raising awareness for cultural offerings which do hold personal or cultural relevance for people from under-represented groups is central to increasing participation and attendance. The example highlighted in the previous section of the potential for BME groups to find archive material relating to their own history, needs to be made plain to the groups in question. The use of culturally specific media and targeted marketing was successful in creating awareness in the **UK Transplant Campaign** amongst BME groups. Posters were displayed in community and health outlets, hair salons and barbershops, community publications and radio were also used. These ways of generating awareness can be applied to the cultural sector to raise awareness among these groups.
- **Thematic approaches:** as noted earlier, evidence from interviews has indicated the potential of cross-cutting, thematic approaches to programming in augmenting the traditional audience-base. Issues such as slavery, immigration, diaspora, identity and oppression/persecution have been shown to generate significant and surprising interest. **Gressen Hall** in Norfolk used dramatisation techniques to bring the past to life: in its "Was the workhouse so bad?" project children were encouraged to react strongly to the depiction of brutality in a Victorian workhouse.²⁵⁸ 71% of participants said they would return. The success of the **BBC's** "Motherlands" and "Who do you think you are"? (which has been credited with 7% of adults beginning to research their family histories) is testament to the success of a theme – family history – in driving demand for cultural services. The genesis of "Motherlands", as seen earlier, lay in the observation that the notion of identity was a recurrent theme in "The Voice", a leading Black newspaper. These themes, however, as shown by the examples uncovered, have a cross-cutting appeal and speak to BME and C2DE groups alike.

²⁵⁷ See: Hylton (2004), p.31

²⁵⁸ Holden, J. and Jones, S. (Demos), 2006. "Knowledge and Inspiration: the Democratic Face of Culture" (Arts Council England), p6

8.4.4 Self-expression

An important part of identity lies in the ability to express it. Of crucial importance here is the need to recognise the contribution of others and allow them to both participate and guide the development of specific projects:

- **Participation and democratisation:** the **Museum of London** is currently in the third year of its Refugee Heritage Project. Four local museums are working with refugee groups in their local community to produce an exhibition or work of art that reflects the heritage of the groups in question.
- Examples of democratisation at work include the raft of reminiscence work, where older residents produce oral histories seen in the **Plymouth City Museum and Art Gallery's** Keyham Project,²⁵⁹ and the **Museum of London's** "London Voices".²⁶⁰ Partnerships also allow ways of making the process of content more meaningful: India 50, a partnership between **Brighton Museum** and the local Indian community, celebrated the 50th anniversary of independence and explored past and present links with India, offering local communities the chance to express their identity.²⁶¹ In the **London Museums Hub Refugee Heritage Project**, 25% of those interviewed as part of an evaluation valued the opportunity to have been able to share their culture and heritage with other people.

8.4.5 Identification with others

- **Representation:** it has been repeatedly stressed that including representatives of target groups leads to a greater sense of identification. This can take two forms: on the one hand ensuring that staff employed by institutions are representative of local audiences and visibly involved; on the other the inclusion of representative images within the content itself. **Leicester Libraries** was, in its own words, failing "to respond effectively either to the diversity of the city's residents or the high level of social exclusion experienced by people living in the predominantly white Council estates".²⁶² Having increased the ethnic minority representation *within their workforce* from 20.7% to 31.7%, BME membership *among the public* rose from 42.3% to 49.3% (in the period (2003-06)).²⁶³ A case study undertaken by BT found careful characterisation of BME groups in their advertising was positively received by these groups. Their advertisement tried to reflect the diversity across society rather than just portraying one group.
- **Role models:** the use of role models to promote cultural activities is a widespread tactic which can have the effect of changing perceptions about the relevance to specific group identity. **Colchester Museum's** "Twinkle Twinkle Little Star" project worked with deaf artists to produce a piece of visual art based around the well-known nursery rhyme which was written in Colchester. The exhibition generated considerable interest from the deaf community and teachers accompanying children on school visits reported the visits as being the first positive experience of deaf role models they had encountered. **Hackney Music Development Project** included musicians from local housing estates to encourage C2DE inhabitants from the estates to participate. In some cases the use of role models in advertising is also important in creating a sense that services are relevant to groups: the use of Naomi Campbell in M&S

²⁵⁹ Hooper-Greenhill, et al (2006)

²⁶⁰ Hooper-Greenhill, et al (2000), p27

²⁶¹ Hooper-Greenhill, et al (2000)

²⁶² See: www.leicester.gov.uk/libraries

²⁶³ Information kindly provided by Michael Maxwell, Quality Manager, Leicester Libraries

campaigns sprang from the realisation that BME consumers held the brand in high regard. However role models do not have to be celebrities to have an impact: Sport England, in an interview with FreshMinds stressed the importance of “accessible” role models, while **Wolverhampton Galleries** and the **Balti Bus**, as already noted, make wide use of ‘cultural ambassadors’ to break down the vicious circle of ‘us and them’ perceptions.

Figure 14: Case study 3 – Hackney Museum

CASE STUDY 3 : HACKNEY MUSEUM KURDISH CULTURAL HERITAGE PROJECT

Background and Aim

Having conducted a consultation exercise with the Kurdish community in Hackney, it became clear there was a high level of interest in **communicating Kurdish cultural heritage** to a wider audience. It was felt that the role of the museum should be to showcase work of Kurdish culture and history, and build capacity to record and **express their heritage and culture** beyond the life of the project. As a result an exhibition was created by the Kurdish community representing their cultural life.

Solution

A strategy based on:

- Hiring a community consultant
- Developing the project through consultative meetings with participants
- A running evaluation of the project
- Word-of-mouth advertising targeted at the Kurdish community.

1. Hiring a community consultant

An anthropologist with experience in the community was hired as a community consultant to act as a liaison and contact point for participants. She raised awareness and built relationships for the project.

2. Developing the project through consultative meetings with participants

Regular meetings and workshops were held to determine the programme, resulting in a mixture of exhibitions, and drop-in workshops and events which were delivered by participants.

3. Running evaluation of the project

Pointing to the importance of continued development during the project, a number of major benefits became clear that differed from the initial aims:

- The Kurdish participants found that the ability to share their experience of exile with other Kurds strengthened their cultural identities and became a strong driver. It allowed them to learn from the different parts of the Kurdish diaspora and an opportunity to gain insight into other parts of Kurdish culture. This aspect of the project points out the importance of both the identity of self and the other.

- Inter-generational learning was pointed out as a potentially beneficial aspect of the project. A strong educational theme was proposed for the next stage of the project.
- Feedback from museum staff suggests that visitors enjoyed the events especially because they were an opportunity to meet Kurdish people and engage with culture as a lived experience.

4. Word-of-mouth advertising targeted at the Kurdish community

Evaluation showed that the vast majority of participants heard about the project through **existing community links** (a *community centre visit* and/or a *community member* rather than the museum). It appears that using the pre-existing networks and contacts of the consultant and investing time in attending the Halkevi centre and meeting people there informally were the most effective methods. At a debriefing meeting following a focus day held with participants, the consultant working on the project noted how **awareness of the project had spread** through the community as a result of constant work to use **verbal communication and informal networks**.

Outcome and evaluation

- 17,218 people saw the two exhibitions at Hackney Museum.
- 333 people attended public workshops and events associated with the exhibitions, including two exhibition launches with Kurdish food and music, storytelling, a fashion show and drumming and drama, weaving and traditional music all led by Kurdish individuals from the project.
- It is notable that during the run of the Kurdish exhibitions in the 'Platform' section of the museum that the number of people who came to the museum specifically to see Platform displays went up to 17% of total visits, compared with only 1% in the following six-month period.
- Working with participants to plan as well as deliver public events was unique to the Hackney project and proved highly successful for both audiences and Kurdish participants.
- The enthusiasm of the participants for recording and **sharing their heritage** and culture meant that participants are keen for the museum to commit to a more permanent end product, such as an archive of Kurdish culture. This would indicate that knowing and sharing your identity is a strong driver for participation.

The following quotes from participants in the project illustrate the importance of identity in terms of being able to express one's personal and cultural identity, as well as the feeling that one's cultural and personal identities are represented in a cultural form.

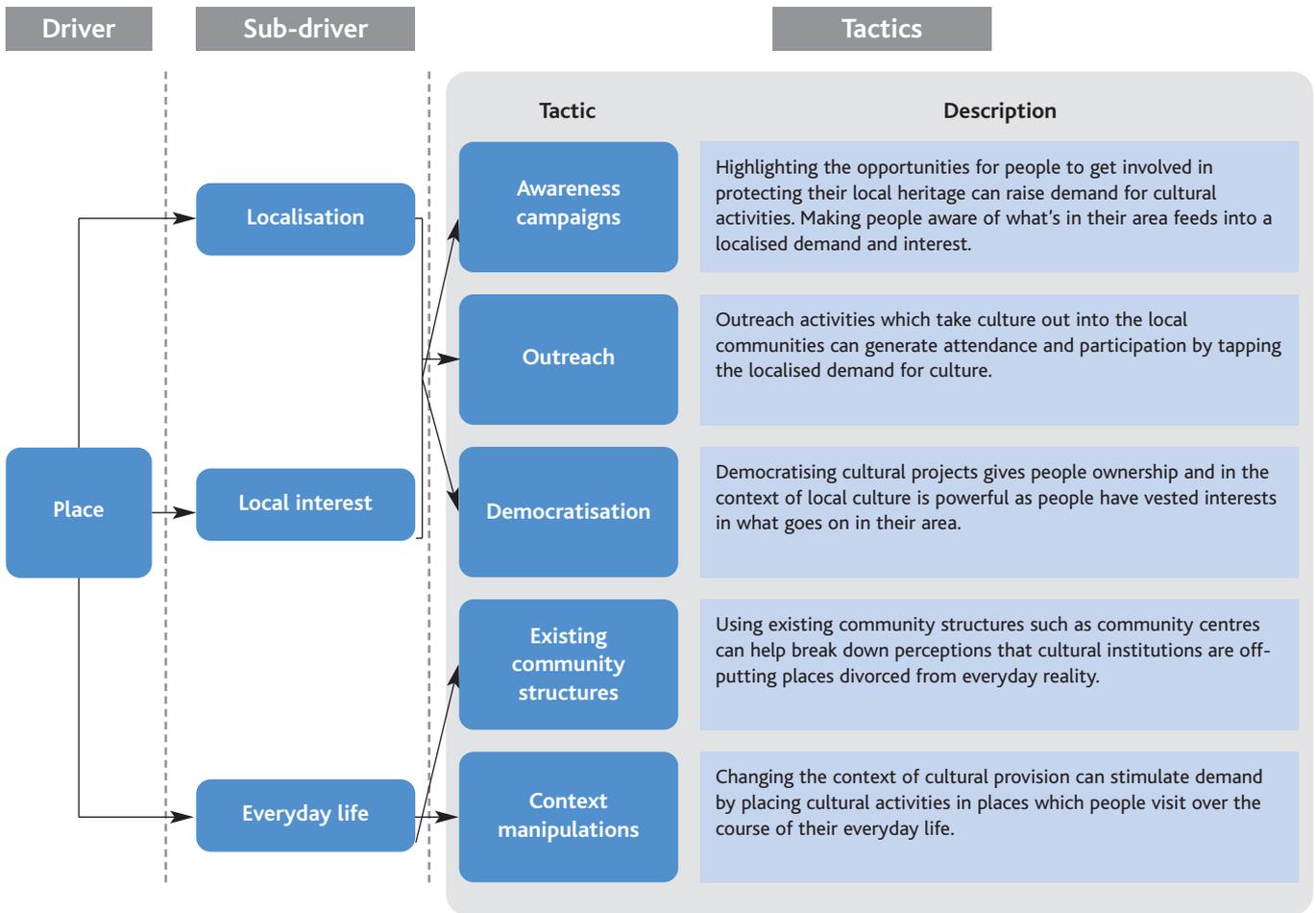
"A friend mentioned that after the second exhibition they took down the panels from the first exhibition and took them to a school. You know, where they were Kurdish students, Turkish students, I don't know, students from other different backgrounds and at the same time, the Kurdish students were learning about themselves and their friends, their friends from different backgrounds were learning about them." Ilhan Genc

Source: FreshMinds

8.5 PLACE

8.5.1 From drivers to tactics

Figure 15: Place – drivers and tactics



Source: FreshMinds

8.5.2 Tactics in action

8.5.3 Localisation and local interest

- Outreach:** the localisation of demand for cultural activities means a focus from museums, galleries, archives and libraries on their footfall audiences is vital to generating engagement from more diverse communities. Local cultural institutions have significant potential to tap into the demand for local activities in order to engage people from BME and C2DE groups in particular. Outreach is central to this process. Engaging with people in local communities and taking cultural services out to them can drive demand for culture as it allows people to consume cultural products in their local surroundings. There is enormous potential for cultural institutions in areas which have a high concentration of a particular group to engage and promote themselves as an easily accessible, local attraction. **Cartwright Hall**, Bradford, (see below) is a notable example of this. Situated in parkland surrounded by council estates it attracts diverse audiences from the local communities. Interviews with NDPBs have frequently stressed the effectiveness of outreach in engaging local communities – the emphasis being on the local.

- **Awareness:** people are proven to be interested in local events yet awareness of cultural opportunities is often low particularly among lower socio-economic groups. Awareness campaigns can play a valuable role in driving awareness and therefore demand. The example of **Wolverhampton Museums and Art Galleries** is a case in point. Their research showed that an advertising campaign which focused on local press and posters in bus depots, hospitals and libraries served the purpose of telling people about museums they hadn't heard of and prompted them to visit the museums advertised. This came out far more strongly for the C2DE groups than for the ABC1 group. Their success with local advertising which led to 9,000 extra visitors going to the galleries, 27% of which were from the target group, indicates the importance of raising awareness of local activities to generate demand. They found that 60% of mums look to local press first when trying to find activities for their children. The cost effectiveness of below-the-line, targeted advertising campaigns such as those for West Indian Front Room at the **Geffrye Museum**, London, where channels such as advertising in the "New Nation", a Black newspaper, using pirate radio, ambassadors and leaflet drop at Notting Hill Carnival were much less expensive than advertisements on the tube for example. Raising awareness of local heritage is also important in creating cultural demand. **Access Heritage Stockport** mobilised people living on the Brinnington Estate to investigate 'the ground beneath their feet' as the estate is built on the site of an ancient Roman settlement. This has generated off-shoot schemes including an oral history project with local residents to document the more recent history of life in the area.
- **Democratisation:** levels of engagement with activities which have some bearing on local identity are more likely to create an emotional link from those involved, as people have sentimental attachments to where they live. As a result democratising the running of local cultural projects can lead to sustained involvement in culture. The **Hackney Music Development** project supports this proposition. The project planning group is comprised only of those living on the Clapton Park estate. They are responsible for the outreach aspect of the project as well as the planning and the project has seen high levels of commitment from those involved. There is considerable evidence within the literature highlighting the value of devolving responsibility of projects to the groups you are trying to engage. An **ODPM report** into effective service provision to deprived communities concludes that 'deliberative engagement', whereby the planning and delivery of services is a continuous process of engagement, is the most effective approach and this lesson can be extended to cultural engagement.

8.5.4 Everyday life

- **Existing community structures:** using existing social structures such as community centres in order to generate interest in cultural activities is an effective means of driving demand for cultural activities. By spreading work through community groups, more mainstream cultural activities are positioned in a way which, by virtue of the communication channel, becomes more integrated into the everyday life of the individuals and is more likely to be viewed as something which is 'for me'. This is perhaps more pertinent to BME groups. An example of making use of such networks is the "Harvest Plays" put on by the **Polygot Theatre Company**, London which used community leaders from the Eritrean community in order to raise awareness within the community. The plays were performed at the Eritrean Diaspora celebrations. A play, a cultural form with which many in the audience were completely unfamiliar, was placed in the context of a community celebration and succeeded in generating an audience of 250.

- **Context Manipulation:** changing the context in which cultural services are delivered is key to minimising the difference between cultural activities and everyday life. Placing cultural activities in a new context can help reduce the level of mistrust and alienation from traditional cultural institutions. The “Not for the Likes of You” study highlights several examples of cultural institutions which have incorporated elements of the ‘everyday’. The **West Yorkshire Playhouse** reflects a supermarket more than a theatre, the **Discovery Museum**, Tyne and Wear has been redesigned to reflect a modern day shopping mall and the **Peacock Theatre** in Woking is situated in a shopping centre. In an interview with Jonathan Douglas, he highlighted the example of the Millennium Library in Norwich which is surrounded by bars and cafes. Such was the integration of the cultural and retail space that when the library was first opened people were walking away with books as they did not realise they had left the library. The use of non-threatening, familiar environments for cultural activities is key to generating demand amongst those who feel excluded.

Figure 16: Case study 4– Cartwright Hall

CASE STUDY 4: CARTWRIGHT HALL

Background and aim

Cartwright Hall is situated in a deprived district of Bradford. It is in an area of great socio-economic and cultural diversity. The museum is located on the grounds of a park that attracts families and has playgrounds etc. Its collections were Eurocentric up to 1997. Since then they have developed the Transcultural Gallery, aimed at staging exhibitions that cross and move between cultures, and are accessible on different levels.

Solution

A strategy based on:

- Educational outreach
- Accessibility to collections for ethnic minorities
- Workshop programme

1. Educational outreach

- Cartwright Hall places an emphasis on education. Its education team prepared an “Art Connections” CD-ROM that gives access to works of art.
- For example, “Taking flight” is an exhibition generated from the Transcultural Gallery and related to all people of Bradford in different ways, for instance Pakistanis and kite festivals.
- Cartwright Hall liaises with art and design departments in primary and secondary schools.
- The “Anim8 learning gallery” is a wall where school work is displayed. It allows groups to celebrate what they have achieved and helps parents, many of whom are non-users, to understand relevance of art.
- Big emphasis now on ‘extended school’: out of school learning. Funding so that people can turn up to animation classes etc.
- There is a focus on schools within the footfall area.

2. Accessibility to collections for ethnic minorities

- The Hall tries to make sure it is accessible to local communities, for instance by providing guided tours in Urdu.
- It also has a 'handling' collection, art pieces that a community outreach officer can take outside gallery and into the community.

3. Workshop programme

- The workshop programme involves community workshops and workshops with primary, and more recently, secondary schools.
- There is an emphasis on 'footfall' schools (those within walking distance of gallery). These are easier to fit into the curriculum. Moreover, it avoids the cost of transport. A wide range of schools are involved: grammar schools, catholic schools and inner-city schools.
- The Ambassador Group – a year-long programme of workshops.
- Cartwright Hall organises a family programme, with a free drop-in service on weekends, holidays and Wednesdays, and drawing sessions, a quiz and a meeting with the artist.

4. Outreach programme

Cartwright Hall's outreach programme works with adult learners, in more deprived areas, and through parental officers.

5. Advertising

Cartwright Hall advertises on its website or in local schools. As such, its marketing activities are not huge, but focused on the immediate local community.

Outcome and evaluation

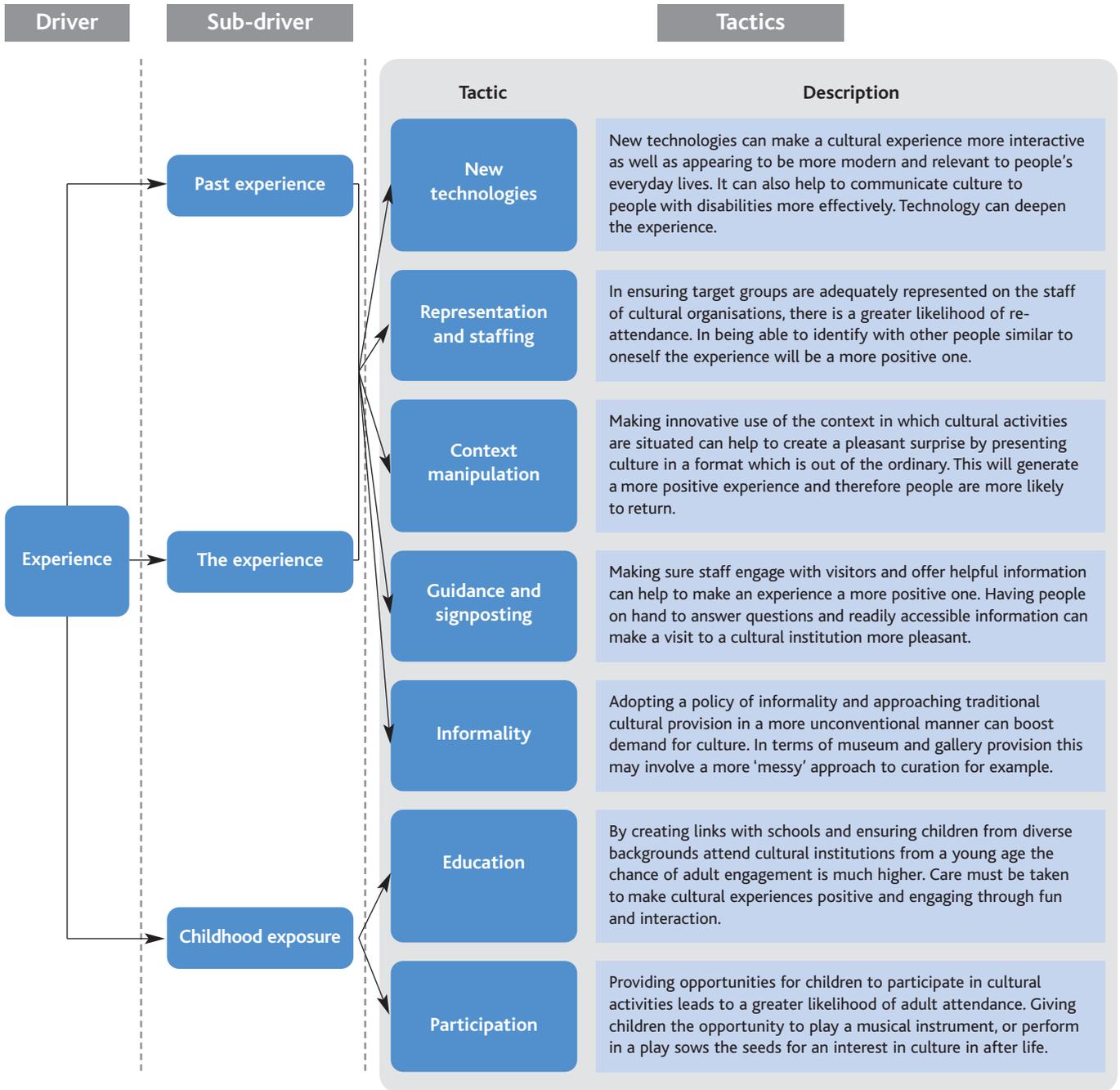
Cartwright has been successful in attracting people from BME communities to the gallery and this is largely attributable to its location as it is situated in a park surrounded by council estates. This is coupled with its unremitting focus on courting the interest of the local community and its involvement with 'footfall' schools in the local area.

Source: FreshMinds

8.6 EXPERIENCE

8.6.1 From drivers to tactics

Figure 17: Experience – drivers and tactics



Source: FreshMinds

8.6.2 Tactics in action

For the purposes of the report we have considered 'experience' to be a separate driver of demand. With regards to tactics, however, it is important to note that the many of the tactics discussed in previous sections, **Children and Family Networks** and **Socialising and Social Networks** in particular, are also pertinent to improving the extent to which visitors from target groups and the wider population find their visits enjoyable. For

example, providing child- friendly facilities, areas to socialise and opportunities for interaction and fun are central to enhancing the quality of the experience. In the next section we will discuss some additional tactics which have proven to do just this.

8.6.3 Past and present experience

- **New technologies:** the age of the iPod generation has seen technology infiltrate our daily lives more and more with music downloading, social networking sites and pod casting becoming increasingly common place. As a result the use of technology within culture can provide a means of enriching and deepening the quality of the experience as well as ensuring it is in keeping with people's lives and interests and not divorced from them. In the context of increasing cultural engagement amongst PSA3 target groups this has particular relevance for BME groups who have higher than average media literacy, as noted by Ofcom, and tend to be 'early adopters' of new technologies.²⁶⁴ A trend highlighted in an interview with the **BBC** was a penchant among young **Bengali women in East London** for creating their own films, improvising by using their bedrooms as studios, underlining the potential of using technology as a means of increasing BME engagement.²⁶⁵ **Cartwright Hall's** "Taking Flight" exhibition was tied to the Lahore Kite Festival in Pakistan and was successful in drawing in local BME audiences in Bradford. The artists involved established blogs which then provided a forum of discussion and showed the potential of the internet to promote discussion of and interest in culture. The integration of technology into cultural activities can also help attract audiences from other sections of society. The **Baltic Centre for Contemporary Arts** has made a considerable effort to increase its use of technology within the gallery. The recent "Spank the Monkey" exhibition of street art exhibited works on the streets of Newcastle and directions were texted to people's mobile phones. Furthermore they implemented PSPs (Play Station® Portables) as a substitute for audio guides so visitors can watch the artist talking about the gallery as they are walking round. Both of these are likely to appeal to a younger cohort and have potential to attract greater numbers of people from C2DE groups. A further example of a project which used technology to attract those from more deprived backgrounds was "Instrumental" by **Raw Material** which offered young people on a North London Estate the opportunity to take part in a multimedia music performance project. It successfully sustained the interest of 40 participants. The use of technology in increasing engagement amongst disabled people in cultural activities should also not be overlooked. Technology can vastly improve the cultural experience of someone with a disability – the provision of hearing loops for those with hearing difficulties is a case in point. **3D Performing Arts** in Lancashire is a performing arts company run for and by people with learning difficulties. In order to engage disabled people in all aspects of the running of the company a video business plan was created.
- **Representation and staffing:** a message which came out of several expert interviews conducted over the course of the research was the susceptibility of people to subtle signals of difference and extent to which relatively small details can impact on the choice of whether to engage or not. The make-up of staff at cultural institutions sends out important signals to new visitors. By ensuring that the representation of staff is reflective of target audiences the feeling of being comfortable, and hence the positive takeaways from a cultural experience, are likely to increase therefore reinforcing a positive cycle of attendance. Examples from both the public and private sector serve to reinforce this point. **Leicester Libraries** increased the ethnic representation on its

²⁶⁴ Ofcom, 2006. "Media Literacy Audit: Report on Media Literacy Amongst Adults from Minority Ethnic Groups"

²⁶⁵ FreshMinds interview with Anna-Chantal Badje, BBC

staff from 20.7% to 31.7% with a resultant increase in BME library users from 42.3% to 49.3%. The "Balti Bus" project orchestrated by the **Lawrence Batley Theatre** to attract Asian theatre-goers used cultural ambassadors they had recruited to generate interest in the project as staff at the event, which was helped to make LBT as welcoming as possible. Both evening performances were a sell-out. Both the **MLA** and **Arts Council England** have developed schemes ("Diversify" and "Inspire" respectively) aimed at increasing diversity on their staff. In 1992 **HSBC Bank** purchased **Midland** bank and began to research what Midland had been doing to service their Asian clients. There was a lack of strategic direction in this area and they had a limited market share. Part of an initiative to expand in this market involved the careful selection of staff to work in this team. As a result the team was made up of people from a range of backgrounds but care was taken to ensure different sections of the Asian population were represented (Punjabi, Gujarati, Bangladeshi, Indian, Pakistani). The overall initiative succeeded in increasing their market share from 12% to 20%.

- **Context manipulation:** context and place in which a cultural event is situated can and has played a vital role in creating excitement, curiosity and 'pleasant surprises'. By placing a cultural experience in a location that is unexpected, putting a museum in a retail space as was done by the **Curiosity Shop** in Hartlepool, for example, intrigue can be generated and people come away from the experience having done something new and hopefully interesting or exciting. A positive experience in this sense increases the likelihood of reengagement. **Birmingham Jazz** has been innovative in its use of locations and has made a point of going to where people are, be that the pub or elsewhere. **Audience Central** stressed the importance of creating a spectacle in order to spark people's interest – playing classical music from a hot air balloon over the streets for example. **Baltic Centre for Contemporary Art's** "Spank the Monkey" exhibition made innovative use of space by taking the art out onto the streets of Newcastle and bringing the street into the gallery by installing a skate ramp. The shock factor has led to discussion which represents a significant achievement as it has got people talking about art. **New Moves** in Ellesmere Port was a project designed to encourage disabled people to get involved in dance and culminated in a workshop held in an aquarium. The interesting play on location generated overwhelmingly positive responses from participants.
- **Guidance and signposting:** the welcome people receive at a cultural institution and the ease with which their visit is conducted plays a key role in how the overall experience is received. In this sense, the staffs at cultural institutions are of great importance. Staff can play a key role in providing information, directing guests to facilities and helping to interpret cultural exhibits and codes. Particularly within the museums and archives sector there is a perception of museums as inaccessible, dusty places with stereotypes about the over-intellectual and potentially dismissive behaviour of staff. In order to erode these perceptions there is a marked need for those who are revisiting after a period of cultural inactivity or those who are new visitors to experience good customer service at cultural institutions. This is particularly so in a service culture where the onus on user-focussed services that deliver excellent customer service is on the up. **Wolverhampton Art Gallery** has implemented a system of 'interpreters' based on the Canadian model of greeters. They are there to chat, advise, engage and welcome visitors and generally ensure they get the best out of their visit. An interview with **Baltic, Centre for Contemporary Arts**, Newcastle, stressed that human interaction is paramount in generating a positive experience. The **Tate Modern** was highlighted in an interview with **Mencap** as being second to none in terms of the help and assistance it offers its disabled users. Even though the building itself is quite confusing and difficult to navigate for people with learning disabilities the staff more than make up for this by being helpful and approachable.

- **Informality:** in order to attract more diverse audiences to cultural venues, taking a less structured, informal approach can help to foster a sense of fun and break down the barriers that formalised cultural approaches can create. An interview with **Baltic** highlighted the benefits of taking a 'messy' approach to curation and 'not being afraid to let your hair down'. Practising what they preach, Baltic display quite conceptual, highbrow art alongside pieces created in outreach projects with the local community, adopting a mish-mash approach to presentation which has proved effective in attracting diverse audiences. Similarly, **Wolverhampton Art Gallery** have chosen an amusement arcade style of presentation to make for a more entertaining experience. While these examples pertain primarily to museums and galleries, the concept of providing choice which underlies both may be applied more widely. Providing a range of options in terms of programming increases the likelihood that something will resonate with an individual. In addition to providing choice and having the confidence to be 'messy', delivering culture in a less precious way is also fundamental to engaging people. **Parc Guél** in Barcelona is a part of the city's heritage. Created by Gaudi the park contains many beautiful mosaics and pieces of unusual architecture as well as the three crosses set at the top of the hill on a dry stone tower. However the park is wholly user-friendly, as in addition to being of high cultural value it also has a football and basketball court. By incorporating everyday, non-cultural activities into this cultural space it instantly becomes more usable, a lesson that could be applied more widely to heritage sites.

8.6.4 Childhood exposure

- **Education:** forming links with schools and providing opportunities for children to have early exposure to culture is central to generating a cultural habit in later life and this has been recognised and acted upon by the **City Of Birmingham Symphony Orchestra's** Audience for Tomorrow scheme. The scheme provides subsidised tickets which allow children to attend concerts at the symphony hall as well as visiting local schools and putting on road-shows. CBSO has succeeded in attracting 28,000 young people and adults from diverse social backgrounds. The scheme is still in its infancy therefore the long-run effects of their engagement with children and schools remains to be seen, however, theory suggests that the chance of the children they connect with re-engaging as adults is higher as a result of their efforts. **Cartwright Hall** in Bradford is another notable example of an organisation which proactively works to engage children and schools. A follow up project was run on the back of the "Taking Flight" exhibition in which the artists shared their experiences with children in football schools over video-conference. Cartwright also liaises with art and design departments in local schools, provides a space within the gallery itself for children to display their work and places a strong emphasis on 'extended school'.
- **Participation:** studies have found that child participation in arts and culture rather than attendance correlates with a greater propensity to engage in cultural activities as an adult. Organisations should seek to promote participation in the arts amongst young people. **City of Birmingham Symphony Orchestra** runs a selection of creative workshops involving master classes, coaching and workshops, particularly with those at special schools. The number of people involved in creative projects currently stands at 1,868. **Raw Material's** "Instrumental" project also worked with a number of young people to create a multimedia music performance which sustained the interest of 40 participants in North London and attracted an audience of 150 people. Once again these projects are recent, therefore the extent to which this sort of youth engagement impacts on later interest is not obviously demonstrable.

Figure 18: Case study 5 – Baltic, Centre for Contemporary Art

CASE STUDY 5: BALTIC CENTRE FOR CONTEMPORARY ART

Background and aim

The Baltic Centre for Contemporary Art, opened in 2002, commissions and presents programmes of international contemporary visual art. The gallery has no permanent collections, but an ever-changing calendar of exhibitions and activities that explore contemporary artistic practice, such as 'blockbuster' exhibitions of innovative new work and projects created by artists working within the local community. Baltic has had over 40 exhibitions and two million visitors since it opened. It aimed to bring in a generally wider audience by making the museum more accessible.

Solution

A strategy based on:

- Moving parts of the exhibitions outside
- Actively engaging with intended audience
- Community outreach programme
- Baltic's Artist Residency Programme
- Use of technology
- Strategic marketing campaign.

1. Moving parts of the exhibitions outside

The Baltic gallery shouldn't be afraid to break museum rules. 40% of exhibitions are outside the building, with a fully functioning Skate Ramp inside: taking the 'outside inside, and the inside outside'!

2. Engaging with intended audience

- Be realistic about connecting with intended audience. Look at what they do in their free time: the television they watch, magazines they read, fashions they wear. The Baltic is NOT pandering to these, rather putting itself in their place: what would they find engaging?
- It's 'all about programming': the art world v. community trade-off – what does the person in Gateshead want? What interests, amuses or engages them? The Gallery shows conceptual art, but it must have other things too.
- The Gallery has no themed exhibitions unless they are 'artist-driven' themes. The key is to reach out to what people want.
- Bottom-up approach: The "Spank the Monkey" Graffiti exhibition was very accessible, and connected to certain groups. The artists are heroes in surf/skate magazines, culture, and lifestyle. The 'Edgier art' exhibition was reproduced in print media and deals with people in everyday situations.

3. Community outreach programme

- Curators go out into the community and schools to give talks/PowerPoint presentations. The aim is not only to show and perform, but to gather information on what the Gateshead community is interested in. They then go back and assess how the Baltic Gallery can work with artists and the programme to bridge or connect with the community.
- 'Let your hair down': let groups participate with artists alongside higher/loftier programming.
- 'Be messy': children/groups at risk participate and create and then have their work on display. This brings them to the gallery, also their relations and neighbours to see the end product.

4. Baltic's Artist Residency Programme

This forms an integral part of Baltic's activities and is an important element of their role as an originator of new works as well as providing unparalleled opportunities for artists to engage with the local community:

- 'Resident Artist Connects' is a programme that connects with the 'at risk' teen group and teaches basic colour theory and team work.
- A simple formula for connecting individuals and workshops with the building in the shape of follow up events for them – exhibitions, a small reception, and something for the parents.
- The gallery is also planning to 'go to where they live': put the art near people's houses, have a street party with the artist, or 'taking it to the people'. Most people don't even know their neighbours. The gallery can use it as a forum to help with that, to have fun, and to have a drink.
- Don't be afraid to make mistakes. Crucially though, it is not just 'popping down'. It means having entertainment in the community, having the art in the community. This takes time.

5. Technology

- Lots of exhibitions have plasma screens on the wall and headphones. This takes too much effort and time. At Baltic visitors pick up a PSP with the artist on video leading you through the same gallery him or herself. The next step could involve downloads on phones as you are going around. Baltic tries to reach out to what people are familiar with.
- This does not mean technology just for the sake of it. Invigilators/human contact will always be given primacy. Their role will be akin to 'roving lecturers'. This will remain necessary as a lot of people have questions that technology can't answer.

6. Marketing campaign

- The general campaign involves magazines, newspapers and print media, as well as leaflets. Specific marketing to projects target narrowly defined groups, and include:
- The “Spank the Monkey” project: stickers/buttons/packs for students with things they might use.
- The Sam Taylor Wood (celebrity photographer) Project, placed ads in Vogue UK etc. in order to reach specific potential audience.
- The gallery tries to sustain interest once a project is over by making sure participants are logged in, have an email/residential address, and makes sure posters are relevant so that they come back. The gallery also stages follow-up sessions. These typically are one-day (or even one-hour) workshops where the curator goes back to reconnect.

Outcome and evaluation

1. Visitors

The gallery has a good retention rate. People come back to see what the next group do. The gallery also organises follow-up sessions where a curator goes back to the communities.

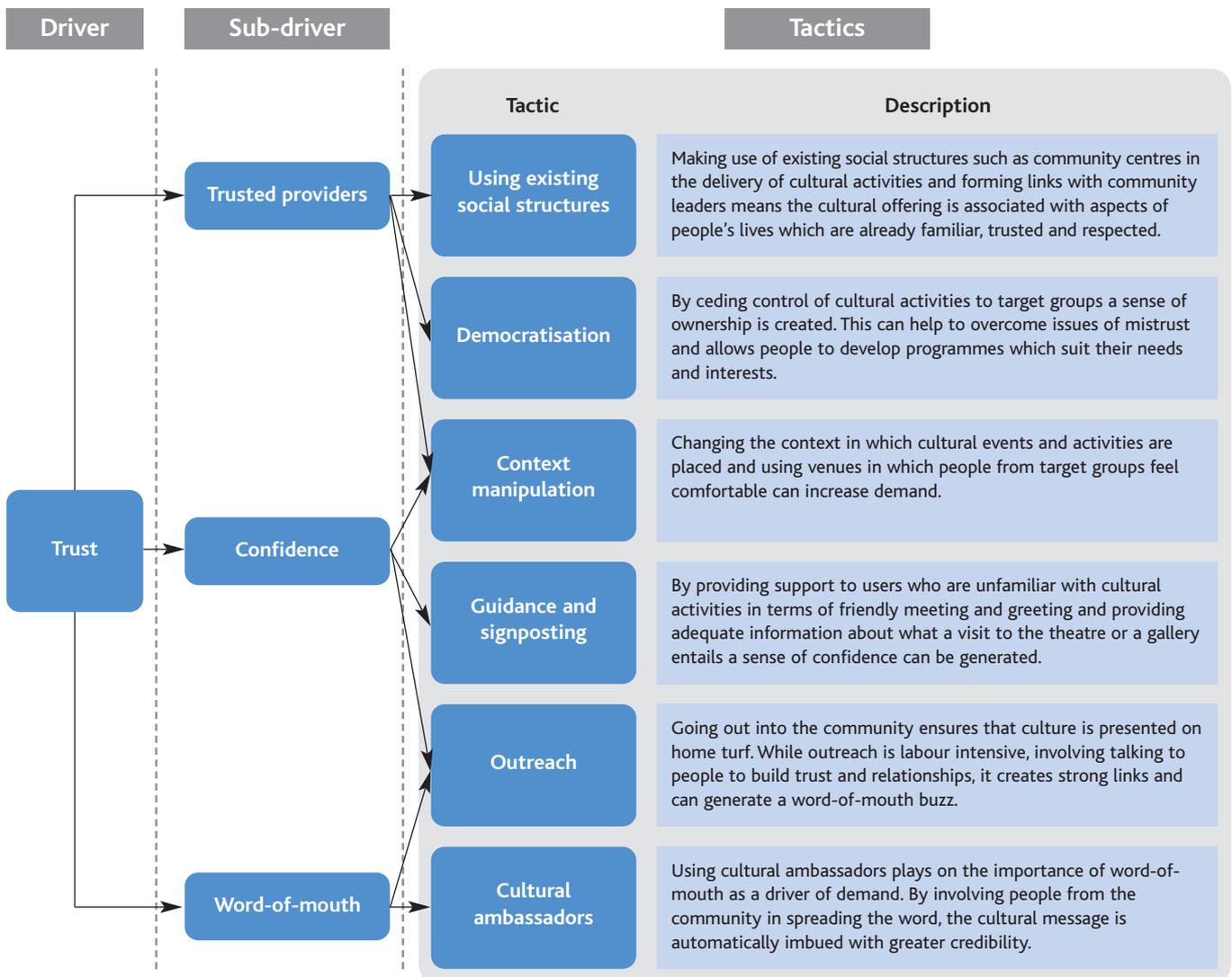
2. Campaign evaluation

- Participating alongside ‘highbrow’ art draws the participant and their friends/relatives to the museum to see their own contribution and lowers the threshold for entry.
- Debate: first time people are actually talking about art in Gateshead.
- ‘Being messy’: this has brought children and disadvantaged groups to the gallery, also their relations and neighbours to see the end product.
- Resident Artist Connects: by the third week people couldn’t wait to come to the gallery to do the project.

8.7 TRUST

8.7.1 From drivers to tactics

Figure 19: Trust – drivers and tactics



Source: FreshMinds

8.7.2 Tactics in action

8.7.3 Trusted providers

- Using existing social structures:** by making use of existing social structures in order to help deliver cultural products or generate interest in an event, cultural institutions can more easily overcome barriers of trust and lack of familiarity as these networks are already trusted and respected within the communities they serve. There are several examples of this tactic being used successfully by cultural as well as non-cultural and private sector organisations. The **Polygot Theatre Company**, London made intensive use of community organisations in order to generate interest amongst the Eritrean community in London for the "Harvest Plays". The children who performed in the plays all attended supplementary schools on Saturday and Sunday where they learn their mother tongue and about their home culture. Leaflets were

distributed to Eritrean schools, community groups and festival audiences and a community liaison officer with strong links to the five main Eritrean groups was employed. The project succeeded in generating an audience of 250 Eritreans, many of whom had never been to a theatre. The “Balti Bus” project put on by the **Lawrence Batley Theatre**, Huddersfield made use of local Indian restaurants in order to help promote the event, which they did very enthusiastically. An example provided by Sport England was the successful engagement of Somali women with sport by placing a sports instructor in the **Somali Women’s Centre** in Liverpool. When **HSBC** merged with Midland Bank they faced the challenge of entering the Asian business market which was dominated by lending within the kinship groups and heavily based on trust. In order to develop links and trust within this community they made use of business associations and community meetings in order to get their foot in the door. This proved to be an effective approach as they successfully increased their market share.

- **Democratisation:** by democratising cultural provision a sense of ownership is given; having an activity imposed on them from the outside the activity becomes a product of their own creation, it becomes organic. The benefits of ‘deliberative engagement’ and ‘consultation’ with communities were highlighted in an **ODPM** report²⁶⁶ on service delivery and the same conclusions can be transferred to the cultural sphere. The **Hackney Music Development** project is an example of the efficacy of this approach. By devolving responsibility for the running and planning of a programme of classes and workshops to the people living on the ethnically diverse Clapton Park Estate, the project successfully sustained the interest and commitment of participants over a substantial period.
- **Context manipulation:** removing cultural activities from traditional settings which can often be intimidating and off-putting can go a long way to making cultural engagement more appealing to excluded groups. Attempts to create cultural venues which are more in keeping with places with which people are familiar and feel comfortable in has proved successful in several cases. Mimicking shopping centres or placing cultural venues within shopping areas has been seen to be particularly successful in the case of the **West Yorkshire Playhouse**, the **Discovery Museum**, Tyne and Wear and the **Peacock Theatre**, London. The potency of placing libraries in retail settings was also stressed in an interview with John Dolan, MLA. Developers are in fact often drawn by the footfall created by the presence of a library. The popularity of the **Curiosity Shop** which was set up in a disused retail outlet in Hartlepool and enabled shoppers to ‘browse’ and ‘window shop’ around the temporary museum further highlights the success of integrating culture into retail environments. In the case study below, the **DfES** experienced huge increases in the number of C2DE parents picking up educational leaflets once they were placed on stands next the children’s clothing section of ASDA. They also managed to reduce the cost per leaflet to £0.45, compared with a cost per response figure of around £135 for a London-based Government multimedia campaign – an astounding achievement. There has been considerable innovation in the placement of libraries, making use of doctor’s surgeries, hospital waiting rooms and the time old mobile library – all locations in which people who are not regular users already feel comfortable. This concept was picked up on in an interview with the Film Council. Facing increased competition from home cinema, one way of combating this is to try and personalise the cinema experience so that people feel more comfortable. ‘If home is the competition then make the cinema more like home’.²⁶⁷ While the point of delivery is important, so too

²⁶⁶ ODPM, 2005. “Improving Delivery in Mainstream Services in deprived areas – the role of community involvement”

²⁶⁷ FreshMinds interview with David Steele, Head of Research and Statistics Unit, Film Council

is where cultural activities are promoted. **UK Transplant** carried out a campaign to try and increase the number of organ donors within the Black community. By publicising this in trusted, familiar locations frequented by the community they were able to increase awareness and donor registrations.

8.7.4 Confidence

- **Guidance and signposting:** in terms of building confidence and making people who are not regular attenders or participators at cultural venues feel at home and comfortable, providing a warm welcome and helping people get acclimatised is central. This is what the “Hot Tickets” scheme at **Derby Playhouse** does in abundance. Personal contact is made with new visitors prior to attendance and where necessary special trips to the theatre are organised in order that people can get acquainted with the venue and feel more secure. One woman who was overweight had consistently refused to go and she was worried she wouldn’t fit in the seat. In being able to check it out privately she overcame her fears and gained the confidence to attend a performance. The guidance provided by “Hot Tickets” can often be as simple as explaining what to wear. Although creating personal links like this is very labour-intensive, the links it creates are deep and the efforts undertaken under the “Hot Tickets” scheme are recognised as being very valuable by the National Disability Arts Forum in engaging people with disabilities. A recurrent theme from qualitative feedback collected is that Derby Playhouse is a safe environment to come to as a group and feel comfortable. A less intensive exercise to build people’s confidence has been the **City of Birmingham Symphony Orchestra**’s first timers guide, available on their website, which includes information about what to wear, when to clap, what classical music is, what accessible facilities there are and what refreshments are available. The subtle but important change in the role of security staff at **Manchester Art Gallery** to visitor service staff that are there to help, advise and welcome visitors is a simple change that sends out disproportionately positive messages. The emphasis of their role has been shifted from keeping people out to welcoming people in.
- **Outreach:** by going out into the community and speaking to people, outreach can fulfil a valuable role in increasing people’s confidence, as is evident from the aforementioned **Derby Playhouse** example. In talking to people “Hot Tickets” is able to assuage any fears people have about going to the theatre, many of which are very simple to remedy. Where they are more complicated, for example, the concern amongst some Muslim women about sitting next to strangers, special measures are often taken to resolve the issue. An interview with **Colchester Museums** who have a disability consultation forum that they use to evaluate all of their projects raised the point that “barriers very quickly disappear when you’re just talking to another human being”, again underlining the importance of outreach and dialogue with target groups in order to build confidence and break down perceptual barriers. Outreach can also help to create a word-of-mouth buzz around a cultural endeavour. **Garden Gateways**, a project designed to get excluded groups interested in heritage, organises trips around different heritage sites and tailors each trip to the interest of the group in question. By reaching out to one group they have found that interest spirals through the networks of the group. “Hot Tickets” organised a visit by a group of people with learning disabilities. Once other groups of learning-disabled people heard about how enjoyable their experience had been there was a clamour to attend.

8.7.5 Word-of-mouth

- **Cultural ambassadors:** cultural ambassadors can play an important part in raising demand for culture through word-of-mouth. Recruiting members of the community you are trying to attract generates interest within their communities, and gets word out through people who are part of the community. The very fact that the message is being delivered by someone who is part of the community lends it greater credibility and people are more likely to listen and engage with the information. The "Balti Bus" project put on by **Lawrence Batley Theatre**, Huddersfield, made use of 12 Ambassadors and, largely as a result of their efforts in selling the performances to the heart of the community, both evening performances were a sell-out. An interview with **Wolverhampton Arts and Museums** also identified widespread use of the 'Ambassadors' model.

Figure 20: Case study 6 – Department for Education and Skills

CASE STUDY 6: DEPARTMENT FOR EDUCATION AND SKILLS

Background and aim

The case study describes how the Department for Education and Skills (DfES) completed scoping work before deciding to pilot a partnership with Asda using an in-store communication programme to reach C2DE parents. The pilot was highly successful and has since led to a national roll-out of the programme.

One of DfES' main challenges is to engage difficult-to-reach C2DE parents with their children's education. This group often has great difficulty accessing information that is broadcast through conventional media or hidden on websites. Therefore the task was to find ways of taking the information to parents, and going where consumers go. In this way parents could be empowered by providing them with vital information about their children's future.

Research had already proved that people trust government information delivered through local independent channels, so finding a new approach to local engagement became the objective of the project. The challenge was to develop a channel, package the information and present it in a way that parents would find acceptable and valuable.

Solution

A strategy based on:

- Consumer understanding
- Strategy solution
- Evaluation of the pilot.

1. Consumer understanding

The DfES team started the scoping phase of the project by reviewing all their previous relevant research, which enabled them to gain a very sound consumer understanding of the issues involved:

- It was clear that there was no shortage of information available to guide parents through the education choices available to their families. Much of it is sensitive and challenging to convey. Advice included handling developmental and emotional issues,

learning opportunities and family needs around issues such as teenage years, curriculum structure, homework and childcare.

- The target audience was the least informed about education choices and had real difficulty accessing information. This socio-economic group was often time-poor, with many single parent families on low incomes and without web access.
- The obstacles to reaching this audience were significant. Historically, expensive above-the-line advertising had been used to encourage people to call a freephone number for a booklet, which was then mailed to them. This was a slow, complex and expensive process, with high wastage because of low advertising cut-through.

The challenge was now clear: in engaging this target group the message would have to inspire, educate and inform. It would have to stand out and convert complex content into bite-sized, non-patronising and easy-to-read language.

2. Strategy solution

Following the scoping exercise, the DfES team decided the audience engagement strategy should be to reach parents in locations they visit frequently, to capture their attention and enable self-selection with peer group advocacy. The aim was to empower parents with vital information about their children's future, and go where consumers go. The solution was to harness supermarket environments and place education information on shelves, by developing an unmanned, in-store product placement unit:

- The choice of the channel needed to be large scale, trusted and a good match with the audience profile. Asda, the UK's second largest grocery retailer, with its 'Stores of the Community' initiative matched the DfES strategy, and embraced the idea.
- The DfES team completed extensive retail analysis, visiting stores, interviewing store managers and understanding the 'traffic flow' of consumers inside large supermarkets. With this knowledge they decided to develop a Parent Advice Centre which would be positioned near the school clothes area, designing the unit and its graphics to fit the environment.
- Branding was key to ensuring clear ownership by DfES via a distinct name, but complementary to the Asda brand image. The balance needed to be struck between accessibility and authority with a direct, non-selling, inclusive tone. DfES developed the proposition 'Parents' Know How' and applied it to the Parent Advice Centre, collateral and merchandising.
- DfES then created the message matrix and visual language, defining the topics around the key audience segments. This involved structuring, designing and compiling content for 32 booklets carrying the Department's core messages to parents. These booklets gave factual information and advice on educational, family and community issues, including the Every Child Matters, Student Finance and Healthy Eating messages.
- Alternative approaches and contrasting styles for the booklets were tested. Additionally, DfES developed in-store communications to draw attention to the Parent Advice Centre.

Because this communications approach was such a new idea, DfES decided to launch the initiative as a pilot within the M25 area. The budget for the pilot was £60,000 to run in 14 stores for 10 weeks in Autumn 2004. The DfES team realised that it would be vital to engage other partners in this new style of activity and joined with Parentline Plus and the NFPI to act as content advisory teams on 'family matters' that included topics on bullying, teenage years and drugs.

3. Evaluation of the pilot

A comprehensive evaluation of the pilot was completed by collecting feedback directly from parents visiting the Parent Advice Centres. The key objective of the project had been achieved, i.e. developing a friendly, informal community platform where parents could get regular information about the education of their children and other family and community matters. By taking these tailored messages into a familiar environment and targeting parents directly, it was found that parents were fully engaged:

- The Asda shoppers particularly valued the opportunity to make their own choice from a range of available information and avoid the stigma sometimes attached to seeking out help and information.
- Parents were receptive to this type of information in the supermarket environment and found it highly accessible, requiring no effort on their part.
- Evaluation results showed that the in-store unit had performed well:
 - Over a third of shoppers noticed the stand, a good result considering the supermarket environment.
 - No respondents thought the in-store route was inappropriate and they felt it made perfect sense for DfES to be providing the information and were pleasantly surprised by the initiative.
 - Most of the respondents kept the booklets and found them reassuring. On average three booklets were picked up by parents who felt that the choice of topics was broad and relevant.
 - Parents felt comfortable picking up topics from other areas, particularly those that were potentially sensitive, for example the adult basic skills booklet.
 - The fact that the information was free was also important. Those who picked up leaflets were more likely to be DE social class, from BME groups, and parents of school age children.
- Results of the pilot were encouraging, with almost 600,000 booklets being picked up during the pilot. The cost per response was less than £0.45, compared with a cost per response figure of around £135 for a London-based Government multimedia campaign.
- The team also evaluated whether the partner working with Asda had been successful, both from internal feedback and by meeting with Asda directors:
 - Asda proved to be a responsive, collaborative partner with relevant community positioning. The company's size and status gave DfES a unique opportunity to share audience intelligence as well as research and evaluation at a regional, national and international level.
 - The advantage of using Asda was their impressive reach. There was the opportunity to influence 16% of all London parents (246,000 in total) and in particular the harder-to-reach target audiences, of which Asda has the highest proportion in the supermarket sector.
- Of particular value to DfES was the way in which a commercial partnership enabled it to be distanced from 'Nanny State' criticism. The Asda opportunity also fitted well with the other major plank in the DfES parents' information strategy – the Parentscentre website and DirectGov for parents, which target those parents who are more comfortable on the web.
- The Asda partnership also fitted with the DfES Employer Strategy to align the Department's needs with businesses and explore new channels for message delivery through partnerships.

Outcome and evaluation

Based on the pilot results, the case was made for a national rollout of the Asda project:

- Calculations suggested that the total number of parents that shop in Asda nationally was over 1.7 million. The number of parents that the national campaign would reach was an estimated 81% of parents who shop at Asda, which equates to a reach of over one million families.
- DfES invested considerable time and effort in engaging Asda board directors to achieve buying in to the long-term aims and strategy for a national rollout.
- The cost and resource of the national rollout was estimated to be in excess of £3m and included the extended opportunity to place messages and promotions across a range of platforms owned by Asda such as "Asda Magazine" (circulation four million), George clothing stores (the largest seller of school uniforms in 2004) and the Asda website.
- The national rollout covered 40 'hot spot' stores, identified by reference to an educational attainment map.
- The booklets had been rewritten based on the feedback from the pilot scheme: snappy titles, bold headings, fluorescent covers, and simplified content. Booklets were available for 10 weeks between August and October – in total 2.1 million booklets were distributed.

Transferable lessons

There are three key lessons learnt from this case study which can be applied to other projects:

- When deciding a new approach to an intractable marketing issue, the starting point is always to review the past research. In this example it provided the platform of knowledge that led the team selecting the supermarket strategy.
- In addition to choosing a partner that fits with the needs of the target audience, it is important in partnership marketing to invest time in developing the partnership itself.
- Much of the success of this campaign derived from the time and effort invested in the project by DfES and Asda. Exploring new communication channels always involves risk, so running and evaluating a comprehensive pilot is vital.

9. Other important considerations

Aim of this section:

- To discuss the highly informative and authoritative strategic points gathered throughout the research, whether by expert interviews or literature review.
- To bring in commercial sector experience.

While this report has focused on addressing non-engagement by stimulating the **drivers of demand**, audience development also relies on a number of other tactics for sustainable, wide-reaching success. This section sets out some important principles which are repeatedly cited in the evidence – both published reports and the interviews conducted as part of our consultation – from audience research and understanding to partnerships and funding. As in the previous sections, we also provide some exemplary case studies, drawn from both within the cultural sector and outside it. Some key conclusions include the value of the following:

- A **shift in institutional outlook**: a persistent view amongst some people of culture as stuffy and irrelevant needs to be countered by efforts to change the way in which organisations manage and present their activities. A fundamental shift from a “collection-centric” to an “audience-centric” approach has been shown to help in sustainable audience development. To some extent this also involves adopting an increasingly commercial approach, learning lessons from the private sector and management practices in particular. This allows organisations to become more demand-driven and less product-focused and thereby tailor services more effectively to the needs of users.
- **Audience research and segmentation** is one obvious area where lessons can and have been learned from the private sector. Consultations and larger-scale audience measurement activities, commonplace in the world of commerce, can benefit cultural organisations by pin-pointing areas of deficiency and potential development. A more detailed or nuanced approach to segmentation is also of critical importance in identifying specific groups and understanding their often distinct needs and behaviours. There is no substitute for this kind of activity in beginning to develop effective audience strategies, but effective research also needs to move beyond demographic indicators to focus more on lifestyle and experiential factors.
- **Marketing practices** can also benefit from commercial experience and, in some cases, the involvement of private-sector personnel. The priority groups which form the focus of this report present distinct challenges which a blanket approach cannot always accommodate. The use of word-of-mouth techniques or specialist media for BME groups is a case in point. Marketing, which is informed by audience research, requires careful selection of channels and techniques appropriate to each group as well as careful evaluation of their relative effectiveness in order to inform future strategies.

- **Partnerships** provide an effective platform for sharing information and best practice, engaging in cross-sectoral projects, and getting the most out of limited resources. Successful examples include partnerships between government departments (health, education, sport and culture); between broadcasters and cultural organisations (the BBC/National Archives collaboration on “Who do you think you are?”); and public-private partnerships such as the ASDA/DfES joint venture discussed above.
- **Funding** structures need to be geared towards longer term development. In some cases these can take the form of ring-fenced funding, e.g. for marketing personnel as in the Renaissance in the Regions programme, or simply the implementation of longer funding cycles. Sustained funding appears to be among the success factors of the Chance to Shine programme discussed below.

9.1 INSTITUTIONAL OUTLOOK

The commonly held perception (among priority groups) that culture is “not for the likes of us” has been, to some extent, exacerbated in the past by the behaviour and outlook of cultural service providers themselves. NDPBs interviewed for this study repeatedly stressed the importance of changing perceptions of culture by changing the outlook of the institutions that provide it as a cornerstone of effective audience development.

In its simplest form this shift in thinking about the role and reputation of cultural organisations can be summarised as a shift from a “collection-centric” to “user-” or “audience-centric” approach which affects almost every aspect of provision. If cultural providers are to appeal more widely and attract new audiences the focus needs to reflect to a greater extent the needs, lives and experiences of users.

Realising this shift can benefit from adopting a more “commercial” way of thinking about service provision, the *Renaissance in the Regions* programme has devoted considerable attention and resources to promoting this way of thinking among its subordinate bodies.²⁶⁸ As a part of this strategy, considerable funding is allocated to researching and understanding audiences, consulting users about their needs and expectations, and developing targeted marketing strategies. The Film Council illustrates the commercial mindset very clearly; in an interview with FreshMinds, they argued that, “if we are now competing against home cinemas, we ought to make cinemas more like a living room”.

Another very important feature of institutional outlook relates to audience and **community engagement**. Elsewhere in this report we have stressed the importance of democratisation and user-management as features that are appreciated by local audiences. While it is not feasible for all cultural institutions to conduct an open-door policy and get the public involved in their activities or choices about programming, a number of establishments are known, from anecdotal comment, to have successfully implemented such policies. Sport England have cited a successful project of community engagement in Liverpool, which achieved a 10% participation rate among D and E groups through bottom-up, neighbourhood-based projects with a strong focus on outreach, democratisation and empowerment.²⁶⁹ The benefits of those strategies are such that the MLA is now treating them as a matter of policy.²⁷⁰

²⁶⁸ FreshMinds interview with the MLA

²⁶⁹ FreshMinds interview with Sport England

²⁷⁰ FreshMinds interview with the MLA

Democratisation tactics are based on involving local audiences in projects undertaken by the cultural organisation in question. This can range from consultations, through audience involvement in the decision-making process, to audience representatives taking ownership of parts of the project. While it is, at present, difficult to provide an unequivocal assessment of the impact and effectiveness of these kinds of strategies, given that the benefits are widely recognised as longer term, they present a potentially hugely beneficial change in institutional outlook capable of affecting both attendance and participation.

9.2 FUNDING AND ADMINISTRATION

While there is an understandable concern about the cost-effectiveness of programmes and initiatives in the cultural sector, a number of our interview respondents from cultural and non-cultural sectors pointed to the fact that existing funding structures often negatively impact on the sustainability of audience development projects.

Some of the available funding structures with a limited timespan (such as one year, as it is often the case) disfavour longer term projects aiming to achieve long-term benefits. It has been noted throughout this research that audience development tactics based on community engagement and outreach work are only likely to yield benefits after several years, which requires continuous funding streams and therefore more longer term orientation among funding institutions. In this sense the “Chance to Shine” example referenced below has been successful largely as a result of the use of a five-year funding plan. This is in contrast to the “Urban Cricket” programme, a similar initiative whose funding was structured on a project basis leading the project to fade out after a relatively short period.

A good administrative practice related to funding is the one of ‘ring-fencing’. This practice is based on the extent of control that the funding body exerts over the funding recipient. For instance, a gallery can receive funding on the condition that the proportion of it will be spent on, say, hiring a marketing executive for the duration of two years. Ring-fencing allows the right balance to be struck between allowing practitioners on the ground to carry projects out using their local expertise and experience, and enforcing elements of centrally devised strategy. In addition to this, revenue as opposed to project funding, allows cultural organisations to invest resources into full-time outreach and marketing officers which are essential to developing sustained links with under represented communities.

A final commendable funding and administration practice is linked to promoting multiple sources of funding for cultural organisations. This is the practice that has been successfully used by Sport England in its **Action Zones** initiatives. These have been conducted using small amounts of central funding, chiefly devoted to building basic infrastructure and employing a manager in charge of projects. The responsibility of the manager is to run the projects by building fruitful relationships and partnerships across sectors, and securing multiple sources of funding from the project. These may be in the form of sponsorships other donations. By providing support for local communities wanting to apply for funding these managers play an integral part in building infrastructure and ensuring that grassroots demand takes on a life of its own. This practice can be seen in connection with the ring-fencing principle discussed above.

Figure 21: Case study 7 – Chance to Shine

CHANCE TO SHINE

Background and aim

Chance to Shine is an independent charity whose aim is to bring cricket back to state schools and sustain it through the playing fields, facilities and coaches of local cricket clubs. This is a school programme, and not just about cricket. The use of cricket aims to help in education of youngsters, in developing life skills, and in integration. The benefit to 'cricket' itself is a by-product.

Fewer than 10% of state schools offer opportunities to play cricket regularly. Over the next 10 years, the aim is to bring cricket programmes to a third of schools in England and Wales through about 800 clubs. The funding aim is £25m over five years, and to win commitment of the Government to contribute pound for pound. Chance to Shine recently was awarded a £2m grant from Sport England.

Solution

A strategy based on:

- Establishing programmes consisting of continuous coaching, skills awards and regular opportunities to play in organised cricket matches.
- Heavy investment in training future and current coaches and teachers so that they have a real understanding and enthusiasm for the game.
- The installation of non-turf pitches and playground markings at schools to create cricketing cultures.
- Effective monitoring procedures.

1. Establishing programmes consisting of continuous coaching, skills awards and regular opportunities to play in organised cricket matches.

The first imperative is to identify a cricket club which is able to deliver the programme. They must have good coaches, be properly accredited, and have staff available for the times that schools would be using facilities. At the second stage, the club will then engage with a group of six schools.

There is definitely enough interest from schools. They are being offered a comprehensive program for nothing: four hours of coaching per week in a year-on-year basis for five years, at which point it is hoped that a framework will be in place for sustained cricketing culture.

The demand exceeds ability to supply. Next year another 100 clubs and 600 schools are planned to participate, and this roll-out will be continued over 10 years.

Nationwide spread: each of 38 counties has clubs and schools involved, operating in rural areas as well as cities, inner-city schools well represented – extra effort is made in reaching those easily excluded.

2. Heavy investment in training future and current coaches and teachers so that they have a real understanding and enthusiasm for the game.

Coaches are very important. They need to be trained to work in a school environment, and to work with mixed ability groups. Teachers also need to be trained to make a more confident contribution and assist in courses, and to be flexible in enabling competitive elements.

Competition is also an integral part and vital to the programme. It develops leadership, teaches to win and lose, and to contend with injustice. These elements have educational and social benefits. Moreover, the competition element provides stimulus and motivates people to be better.

The programme will be supported for five years, at which point it ought to be sustainable. Trained teachers, and sources of funding should be identified and secured, and a competition structure should be in place.

Outcome and evaluation

Evaluation

The timing is good for this project. Initially, there was a pocket of scepticism about whether it was achievable. But it has coincided with a major focus on school sports, obesity worries, a healthy eating campaign, worries about integration of different communities, and worries about law and order.

Key transferable elements of the campaign:

1. The competitive element. Activities should build to something like a performance, a concert, or an exhibition. It needs to be some sort of showcase that involves nerves, involves the need to be your best, involves need to demonstrate responsibility to other team members or colleagues.
2. A programme needs to be properly costed and long term (over 10 years), and not simply a flash-in-the-pan effort.
3. Encourage private clubs to take on wider role: money stops at the clubs and does not go to schools. Clubs are therefore also major beneficiaries. Professional coaches are funded to support the base of the club, its facilities are upgraded, and there is 'delivery fee' given. These are all powerful incentives.
4. It's not just about the activity. Any activity should be a medium for combining elements of personal development, education and social integration. Cricket works because, among others, it is popular on the subcontinent, in the Caribbean, and in England itself. There is no 'need to debate the integration agenda'. There is a need for solutions. There is a massive role that arts, culture and sport can play, but it needs to find relevant ways of doing so.

Outcome

- This season 100 clubs and their qualified coaches delivered high quality programmes of coaching and competition to 600 schools.
- At the end of the 2006 programme, 45,000 children took part, of which 40% were girls, 10% from BME groups, and 1% disabled people.

Key lessons

- sustainability (long-term funding plans)
- provision in schools
- working through existing clubs.

Source: FreshMinds, based on interviews and reports supplied by The Cricket Foundation

9.3 MARKETING AND COMMUNICATION

While marketing and communication have not explicitly been the focus of this report, as they are sufficiently dealt with by relevant governmental bodies within the sector, the majority of interview respondents (whether practitioners or policy-makers) were very eager to emphasise the undeniable importance of effective, strategic marketing and careful positioning.

Careful positioning is an integral part of ensuring that a cultural product or service (or any product or service for that matter) resonates well with target audiences. Positioning is, effectively, a tactic boosting **relevance** and appeal of products or services. The work of the Film Council is a case in point. The research undertaken by the Council revealed that people fundamentally expect similar things from a Hollywood blockbuster and the so-called 'cultural' or 'arty' films. It is important to avoid pigeon-holing arty cinema as a 'different' strand of film, but position it in a way that will appeal to the mainstream. Interviews with UK Film Council suggest that 'specialist' films – such as foreign, experimental, and generally 'arty' – that stand out as being different from mainstream cinema are off-putting for many cinema-going audiences. Minimising the differences between specialist and 'mainstream' films in terms of positioning – writing the title of a foreign language film in English for example – can go a long way towards broadening their appeal.

UKFC estimates that 40% of decisions concerning which film to see are made in the foyer;²⁷¹ therefore immediate stimuli are important influencers in the decision-making process. The potency of the messages sent by poster design was highlighted in the UKFC interview. Comedy posters are always backed on white, signalling to the viewer the type of film it is. As mentioned in the previous paragraph a foreign language title will be an immediate turnoff to many film-goers.²⁷²

Marketing strategies depend on the selection of a marketing mix. The positioning message needs to be carefully designed based on the knowledge of target audience and its needs, and then optimal communication channels need to be identified. While convincing examples of good marketing strategies have been discussed elsewhere in this report (see Cartwright Hall, Baltic, and Museum of London), the UK Transplant case in Figure 22 below provides a great example of how to influence previously unresponsive audiences using carefully tailored marketing campaigns.

However, effective marketing campaigns need not cost the earth and involve national broadcast media. On many occasions, research has proven that **word-of-mouth** is an incredibly effective marketing tool; this is particularly the case in relation to BME groups. Word-of-mouth often stems from a **positive experience** that audiences may

²⁷¹ FreshMinds interview with Alex Stolz, UK Film Council

²⁷² *Ibid*

have had when attending a cultural venue or performance. Given that positive experience is one of the key drivers of demand proposed by this report, fostering such experiences is likely to produce positive word-of-mouth within social networks of the attendees. Baltic (Figure 18) provides a good illustration of successful strategies of stimulating word-of-mouth through positive experiences.

Word-of-mouth can also be stimulated by creating a 'buzz' around a particular cultural venture prior to it being made available to audiences. This technique is more characteristic of wider-reaching cultural undertakings such as film, performance arts, and high-profile visual arts, but lessons from it can be drawn by smaller, local cultural organisations and applied to their local audiences.

Figure 22: Case study 8 – UK Transplant

UK TRANSPLANT

Background and aim

This case study demonstrates the importance of tailored communications. Messages developed for a national campaign may not be suitable for reaching all audiences. UK Transplant developed and carried out an integrated campaign with messages and channels working in synergy to successfully encourage the BME audience to become organ donors.

NHS has a history of running successful campaigns on organ donation and the sensitive issues the subject covers. However, the effectiveness of previous campaigns in reaching BME communities was questionable.

BME communities are substantially under-represented on the organ donation register. Only 1% of those on the NHS Organ Donor Register are of Asian ethnic origin and less than half of one percent are Black. The refusal rate for non-white potential donors is twice as high as that for white potential donors.

On the other hand, although under-represented on the NHS Organ Donor Register, over 20% of people waiting for a kidney are from minority ethnic communities. Experience has shown that blood-group and tissue-type matching increases the chance of successful transplantation. It is also known that patients from the same ethnic group are more likely to be a close match, so the NHS team identified the pressing need to increase the number of potential donors from amongst Black and Minority Ethnic communities.

Solution

A strategy based on:

- Research target audience
- Marketing campaign development
- Campaign delivery.

Research target audience

The first phase was to research why messages were not getting through to the priority audience.

- Research revealed that BME groups were generally well-informed about the particular health issues that affected their ethnic group. For example, research confirmed that in all age groups and nationalities, diabetes and hypertension were spontaneously mentioned (along with sickle cell anaemia) as key health issues.
- However, respondents were not aware of the link between renal failure and diabetes and hypertension. Organ donation was not mentioned as a key Black health issue spontaneously, nor was kidney failure raised as a possible outcome for diabetic or hypertensive patients.
- Consequently, African and African-Caribbean people tended to ignore the messages contained in generic organ donation campaigns – they did not believe that these campaigns had any relevance to them.
- In general, there was little awareness and understanding of issues related to organ donation. Very few respondents had seen a donor card before “Taking Part” in the research. Some did not know that a donor register actually existed. There was virtually no awareness of the numbers of Black people on the register, or of matters such as tissue typing or how one would go about joining the register.

Some key consumer understandings emerged from further specially commissioned qualitative research:

- There was mistrust of the medical profession among Africans and, particularly, African-Caribbean people.
- Respondents felt that doctors often misdiagnosed Black patients’ health problems because they did not take time to understand cultural factors (this was particularly mentioned in relation to mental health).
- The Black community thought they received a lower standard of care than the white majority and that their needs were lowest priority.

Campaign development and strategy

From the research findings the project team decided that a campaign was required with two key messages:

- The *relevance* of organ donation to the Black community. Explicit mention of the link between kidney failure and diabetes, high blood pressure and hypertension so that the target audience understood immediately why it was at higher risk.
- The *benefits* of organ donation to the Black community.

It was decided to focus on three key points:

- Black people are three times more likely to suffer kidney failure (and need transplants).
- Under 1% of organ donors are Black.
- To position the NHS Organ Donor Register as the solution.

A two-fold strategy was therefore designed:

- In the shorter term, the team decided to launch an integrated campaign to their BME target audience. This consisted of three elements: national coverage in the media (Black media as well as mainstream) to build awareness, follow-up through grassroots activity to explain the issues in more depth and, third, community advocates to build credibility and trust.

- A longer-term programme, based around regular dissemination of information through community organisations, churches, schools, colleges and retailers. This was a vital element: the cultural barriers identified in the research could only be addressed through a long-term programme of events and education, involving non-traditional channels.

Campaign delivery

An integrated media campaign to increase the number of Black people on the NHS Organ Donor Register was launched in 2002, focusing on Greater London and the West Midlands.

- The main theme was 'Why every Black person needs to know about organ donation'.
- Awareness building included posters featuring comedian Curtis Walker in key locations with a high Black population. Posters were displayed in hair salons, barbershops, community and health outlets. Street teams were used to distribute campaign material to other community outlets e.g. eateries, community radio stations and community centres.
- Radio advertising was used to raise awareness of the Black donor issue on selected music shows, with the call to action being to visit Boots for a leaflet and to visit the dedicated Helpline and/or website. Boots was selected as the partner for this activity as the low levels of trust in healthcare professionals suggested that GP surgeries would not be a suitable outlet.
- Additionally PR was used to encourage sign-up with full-page colour executions placed in the "Caribbean Times" and "New Nation". The campaign included a substantial amount of PR activity, including press coverage in the Black press featuring community advocates, a cinema infomercial to support the movie "Two Can Play That Game", and independent record label sleeves which were sent to DJs, student unions and relevant publications.
- The PR also managed to gain some TV coverage with OBE TV featuring 30-minute interviews with a Black transplant coordinator.
- Choice FM ran a radio discussion and additional PR was spun out of the success of signing up Wale Adeyemi to design the Organ donation T-shirts.
- The PR activity, including the Curtis Walker interviews, also delivered extensive media coverage in mainstream and specialist titles. Marketing partnerships were also created with Columbia Tri-Star, MTV Base and Independiente Records.
- The ongoing education programme continued after the initial media campaign, mainly focusing on PR activity. A key part of this is ensuring presence at BME religious and cultural festivals – e.g. Notting Hill Carnival and Summer Mellows (Asian festival).

Transferable learnings

There are three key takeaways from this case study which can be applied to other projects:

- Investing time early in the project to understanding the cause of the problem or issue is vital. In this case the target audience was not aware of the link between kidney failure and diabetes and hypertension.
- Resistance to traditional communication approaches is often related to emotional barriers. Unless these are understood, it is unlikely that behavioural change can be achieved.

- Integrated campaigns need to include complementary channel approaches that reflect the key communications tasks. In this organ donor example, the awareness-building activity needed to be supported by detailed leaflets and local activity that was relevant to the culture of the target audience.

Source: FreshMinds interviews combined with UK Transplant data

9.4 AUDIENCE RESEARCH, SEGMENTATION AND DEVELOPMENT

It has been widely argued in this report that knowing your audience is absolutely vital to successful engagement strategies. This is also where the borrowing from the non-cultural, particularly commercial sector, can be of most value.

An overwhelming majority of commercial entities regularly engage in market research and product testing before launching new or revised products. The purpose of these activities is two-fold: to segment the customer base appropriately and identify the most relevant segments for a particular product, and to establish the needs and expectations of the target segment in relation to that product. This is essential in determining the vital elements of the product mix: price, packaging and placement.

There is no reason why cultural organisations should not borrow from these practices, particularly in light of the fact that their offering tends to be relatively constant. This has strong implications for the costs of conducting audience research: in the case of most local cultural establishments, one larger-scale audience study undertaken every few years is likely to shed sufficient light on the profile of local potential audiences. This study can then be complemented by regular smaller scale studies carried out within the framework of community engagement and democratisation, whereby representatives of local audiences are consulted on projects and exhibitions on ongoing basis. The costs of this kind of work need not be high in light of the benefits it may offer – the audience research project undertaken by Wolverhampton Art Gallery (Figure 10) cost £30,000 but succeeded in drawing in 9,000 extra visitors, 27% of whom were from lower socio-economic groups.

Interviews with the MLA indicated that audience research in the museums sector is in its infancy, but the *Renaissance in the Regions* programme allocated the first batch of funding specifically to audience research in the 2004-06 period.²⁷³ Importantly, the ring-fencing principle was applied to ensure that comparable levels of research have been carried out throughout the hubs, so that coordinated audience development plans (and subsequently business development plans) for the museums could have been drawn from the research.

As it is important to avoid tokenism in the content or programming of cultural services, it is equally important to avoid it in audience research. FreshMinds' interview with the BBC highlighted the pitfalls of minority audience research. This research has been all too often conducted from the standpoint of ethnicity and traditional lifestyle variables; it asked questions about how offended minorities were by representations of their communities in the broadcast media, and how excluded they felt from the mainstream culture. Such a perspective, built around social exclusion, is unlikely to tap into the real

²⁷³ FreshMinds interview with Alison Hems, MLA

needs and expectations of minority audiences. The BBC has since revised the minority research practice with an innovative Emotional Questionnaire. It asked respondents about their self-esteem, which celebrities they most fancied, and their consumer dreams. The results indicate that cultural tastes of minority audiences are often mainstream, contrary to the social exclusion assumptions.

Encouragingly there are a considerable number of good practice examples of audience research and segmentation, many of which have been cited in this report. The case studies below clearly illustrate the principles of good audience research.

Figure 23: Case study 9 – Bolton Library Services

CASE STUDY 9: BOLTON LIBRARY SERVICES

Background and aim

As part of the regeneration project of the High Street Library in Bolton, an innovative community consultation was conducted. The aim of this consultation was to assess the opinions of different community groups and get the views of a cross-section of the local population. The library vicinity is an area of considerable deprivation and therefore those who participated in the research were mainly from C2DE socio-economic groups. The project was funded by the Laser Foundation. Findings from the consultation phase were to be incorporated into the interior design and service provision of the library following the structural redevelopment.

Solution

A strategy based on testing new arts-led consultation method by:

- Defining the target groups
- Using art to explore perceptions of libraries and demands for library services in the future
- Consultation fed into redesign of library interior and services.

1. Defining the target groups

The following five groups were selected for consultation:

- Sure Start Parents – this group was made up of Asian mothers from C2DE socio-economic groups.
- Play and Children Services Afterschool Clubs – this group comprised white children aged 5-10 and therefore will be omitted from the discussion as it is not relevant to the target groups.
- Asian young women aged 15-21.
- Asian Elders Initiative.
- Catchall group: this group was open to anyone who wanted to attend between the ages of 25 and 50, and was advertised in the library. As a result participants were library users. There was a mix of Asian and white respondents. It had the lowest attendance of all the groups by virtue of the fact it did not draw on an existing community group. Unlike the other groups, people didn't know each other therefore trust and confidence had to be built up before any useful discussion could get underway.

2. Using art to explore perceptions of libraries and demands for library services in the future

- In delivering arts-led consultation, it is imperative to maintain a measure of flexibility for the art to remain functional.
- The library hired five artists, a digital artist, a poet/photographer, a ceramist and silk painter, a drama worker, and a sculptor.
- Each delivered three sessions with their art form as a vehicle to establish participants' perceptions of the library, the individual's needs and the possibilities for the library in their community.
- Open sessions were also held where a wide cross-section of the community interacted with all five artists.

Outcome and evaluation

The results of the consultation for each group was as follows:

- **Sure Start Groups:** child-friendly facilities were the most important factor for this group. They wanted a child-friendly space which was near to the adult library so they could select their own books while being able to supervise their children at the same time. For many of these women English was not their first language. As a result, they wanted library information in a format which was not overly text based.
- **Young Asian Women:** because the Asian community is predominantly Muslim, a gender mix was not appropriate. The overriding message to come out of consultation with this group was the importance of image. The old library was very old fashioned and the look of the library was important. They wanted somewhere bright and attractive. Having a social meeting place was also of particular significance to this group. They wanted a relaxed environment where they can hang out, read magazines and chat with each other.
- **Asian Elders:** the first language of the majority of this group was Gujarati or Hindi and some of the participants did not read or write in these languages. The perception of libraries being about providing print-based material meant this group did not see the relevance of libraries for their own usage and the availability of audio-visual materials had to be actively promoted in these sessions. The language barrier also meant that signage was an issue for this group. Libraries were seen as playing an important role in the education of their offspring, grandchildren in particular, rather than being directly applicable to them. A strong education ethos was identified amongst this group.
- **Catchall Group:** those involved in the catchall group discussion expressed an interest in preserving the heritage of the old library and ensuring that this is reflected in the new library building. This had been addressed by taking the foundation stones of the old library and using them in the rebuild. The library will also try to get funding for an oral history project in which young people from the local community interview older people about their memories of the library.

3. How consultation fed into redesign of library interior and services.

- A more flexible library space was developed in order to accommodate different groups at different times of the day.
- Looking at partnerships with Literacy Trust to provide homework support services for local children.

- The inside of the library was designed to be bright and attractive.
- Good, non-text-heavy signage was developed.
- Local schools were involved in producing artwork to go on the glass panels of the lift shaft.
- In response to consultation with Asian young women and men, a funding pitch has been created to set up 'Book Bars' in libraries across the country. These would be social spaces for young adults where coffee and other refreshments can be served. Young people would be involved as book waiters, recommending good titles to their peers. There is a need to change the name due to the connotations with alcohol.
- An oral History project with elderly and young people will be set up.
- Foundation stones from the old library will be used in the new one.
- The lessons of the consultation process have been condensed into a toolkit on arts-based consultation which is to be disseminated to other libraries and arts institutions.

Consultation with people with learning disabilities

In addition to the High street Library project, Bolton Library services have also undergone an audit by a panel of people with learning disabilities. The consultation forum was set up by the council and provides suggestions on what would be helpful in improving access for people with learning disabilities. The audit found that for those with low levels of literacy even identifying when a library is a library is challenging. Audio visual material was very high on the agenda and as a result they have retained a central collection of CDs. The forum presented its findings by means of a video and all of the minutes at meetings were in a pictorial format.

Figure 24: Case study 10: Tyne and Wear Museums

CASE STUDY 10: TYNE AND WEAR MUSEUMS

Background and aim

Tyne & Wear Museums (TWM) is a major, regional museum and art gallery service with 11 facilities in five different locations. TWM carried out four programmes serving excluded audiences in order to expand and diversify its audience.

Solution

A strategy based on:

- Knowing your audience
- No single formula
- Consultation
- Outreach and learning
- Partnerships
- Marketing.

1. Knowing your audience

It's about knowing your audience: match the product to diverse audiences without compromising it. There is no formula, and it is difficult. But:

- Engage with audiences in the creation of the programme.
- Communication is the key to a good product.
- TWM make a disproportionately high investment in learning programmes (not just outreach) as way of engaging people.

2. No single formula

TWM comprises 11 separate institutions. Each one is different, though all will blend programming, learning and outreach in efforts to attract a diverse audience.

3. Consultation

Many different consultation groups and platforms, e.g.

- Access: disability advisers group is a group of disabled people paid for their time and expenses for advice on practices, intended programmes, new capital projects, etc.
- Children/young people's panel.
- People's Panel (specifically for National Gallery Touring Exhibitions) is a group (visitors, 'Friends', and people not worked with before) whose role it is to re-interpret collections and make them accessible both to the general and specialist user. They have to make sure many different interests are represented in the presentation of National Gallery exhibition.
- Visitor research is also carried out on how people actually respond to what is on offer.

4. Outreach and learning

- Outreach is not just an extension of learning activities. The function of the learning team is to facilitate opportunities to learn with school groups (linked to national curriculum), lifelong learners, and community groups.
- Outreach means engaging with people in the community identified as 'excluded', using the resources of the museums, and creating content together. For instance, to reach local skateboarders, the outreach team went out to local skate park, engaged with kids, worked and with them to create a skating exhibition. Then they went and purchased items to add to their contemporary collection so that now there is a permanent record of street skating culture in first decade of 2000s.

5. Partnerships

'Partnerships' is a real 'buzz' word at the moment, but rightly so. Everything that TWM do now has some (often many) partnership element about it, for instance:

- Regional Museum Hub is a best practice co-operation scheme.
- Users are regarded as partners; here is an access or people's panel.
- Schools help to develop the programme, e.g. InnovArt, a group of art and technology teachers help develop to fit with school curriculum.

- Business partners include subscriptions, their resources, and they often provide volunteers. They also benefit, with a new emphasis on corporate engagement and responsibility.
- National Museums, i.e. national collections at regional museums, regional museums contributing, e.g. Across the Board – touring British Museum collection of board games, exhibition and accompanying education programme designed by TWM. Also National Gallery touring partnership: National Gallery exhibits, Panel interpretations.
- Partnerships with community organisations by engaging with them as partners, creating a cascade effect (in terms of attendance).

Partnerships 'add value':

- financially
- by economies of scale
- in expertise
- by offering content.

6. Marketing

Marketing is not just the 'media' element, but the whole process:

- The product: how is it designed, developed, delivered? There is no substitute for creating something good. You have to make sure both museum and exhibition space is well-presented. The Discovery Museum is particularly welcoming and accessible, with a large atrium at its entrance – it feels lively, and people are not immediately confronted with a dense exhibition. The 'threshold experience' may be more important than traditionally given credit.
- Direct marketing: 'going, telling, listening' entails working with communities to promote engagement.
- Media: mass and specialist media promotion is particularly suitable for some exhibitions (e.g. dinosaurs) that have intrinsic popular appeal. Equally, engage in targeted outreach to groups. Going to them directly is more appropriate for exhibitions that do not have such an immediate draw.

Outcome and evaluation

"Social impact" is an imprecise concept, used in multiple ways by government agencies, researchers and academics, arts institutions and others. The tendency to equate "social impact" narrowly with serving audiences from lower socio-economic groups often eclipses more comprehensive definitions.

9.5 PARTNERSHIPS

In most cultural sector activities there is a potential for fruitful partnerships. Those can take many different forms and occur between different departments, between different institutions within the cultural sector, and between public and private sector bodies. From the evidence gathered during this research, FreshMinds strongly encourages all bodies in the sector to explore partnerships with a view to their benefits in:

- Sharing knowledge, expertise and best practice

- Securing funding streams
- Optimising resources through economies of scale
- Attracting wider audiences
- Manipulating content

Partnerships are pertinent to some of the key demand drivers discussed in this report such as education, arts education and early exposure. There are a lot of examples of successful cooperation between the cultural and education sector. Garden Gateways Trust (Figure 25) is a great illustration of the wide benefits of multilateral partnerships that have an impact on the content and positioning, funding and broadened audiences.

Audience development, particularly in relation to hard-to-reach groups, thrives on partnerships between arts organisations and independent social inclusion organisations which provide a gateway to target audiences. These are themselves frequently fragmented and marginalised so involvement with Arts Council England is beneficial to them in terms of resources, whereas ACE benefits from gaining access to hard-to-reach audiences.

The principle of mutual benefit is applicable to most of the cultural sector. The DfES/Asda example discussed earlier (Figure 20) demonstrated the considerable benefits to both parties involved, i.e. access and targeting for DfES and CSR agenda to Asda. Involvement in public affairs is an attractive CSR opportunity for the commercial sector, with culture in particular offering direct exposure at venues or events. This is something that the sector could certainly benefit from in securing additional funding streams that can be devoted to audience development. It must be noted here that targeting priority groups is an attractive prospect for commercial entities, which further solidifies the motivations for partnerships and cooperation in targeting these groups.

Partnerships between different facets of the cultural sector can also be fruitful in audience-development and programming. Red Rose featured theatre productions shown in a forest, which helps the Forestry Commission to attract people who otherwise would not go there to the forest while boosting the hype factor of the theatre production and allowing the theatre group to experiment with acting in novel environments. The Film Council partners with Visit Britain to promote the United Kingdom via the medium of film to attract foreign tourists. Cinemas partner with Orange within the framework of "Orange Wednesdays" to attract wider audiences to movies. The National Archives teamed up with the BBC to create the "Who Do You Think You Are?" series which generated massive audiences for both partners while allowing for effective management of the ensuing interest and avoidance of over-promising. The examples are countless and institutions of all levels within the cultural sector should explore the benefits of partnering with other institutions.

Figure 25: Case study 11 – Garden Gateway Trust

CASE STUDY 11: GARDEN GATEWAY TRUST

Background and aim

Garden Gateway Trust (GGT) aims to take hard-to-reach groups on guided tours of heritage sites, gardens and parks. Having run a successful programme in Wales for some years, GGT has spent the last three years developing a project for the Midlands.

Solution

A strategy based on:

- Research and development
- Tailored tours relevant to audience
- Partnership with parks
- Communication strategy.

1. Research and development

GGT instituted a development plan to find out if there is a niche in the market. Is the service wanted? It built up a network, or portfolio of interested parties, such as schools, groups, English Heritage, National Trust, gardens and heritage sites. GGT then applied for and secured funding with which to design a programme. The crucial question is how to make heritage apply to the people they want to bring in? Isn't it just a 'big old posh house'?

2. Tailored tours

GGT takes care to create a personally relevant, individualised programme for each group that comes in. It's all about finding an aspect of the park that is appropriate to the audience; you need a hook. GGT develops key things to draw people in. Knowing what is relevant is a challenge. You have to ascertain interest of the group. GGT designs a leaflet about all the things a group are learning about, individually tailored for each visit, and no two are the same.

Preparation is crucial: if groups have a negative experience, it will be hard to get them interested again. It's not about showing them someone else's history, GGT spends time making it relevant to them and connecting it with their lives. Tours can link in with other events that are happening, such as the 200th anniversary of the abolition of the slave trade in the former British Empire or National Tree Week.

3. Partnership

The parks are delighted to enter into partnerships. It broadens their audience from usual white middle class visitor.

4. Communication

GGT uses contacts gained from its research period. Word-of-mouth is also important. A visit with one group spirals out through their networks.

Outcome and evaluation

GGT had not specifically planned to be with the same groups year-on-year. Therefore, a key element is to teach how to enjoy the sites without a guide being there. Even if the groups do not specifically visit a park, GGT puts them in touch with a local allotment association, or local conservationists.

10. Conclusions and recommendations

This section sets out some final thoughts and conclusions based on the evidence as a whole, and leads to our recommendations for DCMS on the role the Department can play in helping to drive demand and meet PSA3 targets.

10.1 FINAL CONCLUSIONS

10.1.1 Why drivers?

- The study of demand drivers can and should continue to make a valuable contribution to the way in which the UK's cultural sector is developed. Understanding motivations and how they differ according to social group adds to the current body of knowledge which has hitherto concentrated on gathering detailed statistics on participation/attendance and barriers to these, but which has been less helpful in understanding the **why** of cultural engagement.
- Existing models for understanding drivers have focused on econometric analysis; this form of analysis is largely based on audience data whose foundations have replicated some of the primary assumptions which driver-focused research seeks to challenge. It also tends to focus on pre-existing socio-economic classifications which our research shows are either too restrictive or which need to be supplemented by other forms of classification (including lifestyle and attitudinal measures).
- Our analysis of the evidence indicates that other theories, including social networks, psychological and ethnographic approaches, have much to contribute. The model we are promoting attempts to include these approaches as part of a more holistic understanding of the ways demand is formed. This leads to a realisation that the opinion of others, the context in which culture is consumed and personal needs may matter as much as or more than income, occupation and practical issues such as access to transport.

Partly as a consequence of the way research has been conducted in the past, evidence is, in many cases, patchy. We have drawn on both qualitative as well as quantitative evidence; to privilege large-scale studies would be to overlook important findings.

10.1.2 Applying drivers

- While the groups explored for this study are both internally diverse and externally overlapping, some patterns do emerge. These are not always universally applicable and there is no substitute for a nuanced understanding at a local level, which takes into account both the particular circumstances of a cultural provider and the capabilities and expertise of that provider. Shifting the focus too far from the provider is likely to result in a mismatch between supply and demand and well-meaning, but ill-conceived attempts to modify the former to the detriment of the latter.
- At the same time we have identified both a need and a willingness to embrace a paradigm shift from the work/collection to the user and from guardians of culture to

suppliers of cultural services. This is, in many cases, a welcome and necessary shift in outlook given that perceptions have emerged as a primary driver of interest and a barrier to engagement. Increased involvement of audiences is a central platform for future development with the idea of co-creation as an example of how cultural providers can learn from the commercial sector.

10.1.3 Group drivers

- Our research, analysis and interpretation shows that major drivers for cultural engagement, which go beyond the practical barriers discussed to date, focus on six main themes: family and children, socialising and social networks, identity, place, experience, and trust.
- These are overlapping and complex categories which combine in different ways in different situations, but which together provide a focus for future thinking and research. The available evidence indicates that these drivers express themselves for the major groups as follows:
 - For disabled people: key drivers are the desire to feel “**normal**” and **confident, enjoy health and therapeutic benefits, express oneself**, participate in accurate and meaningful **representations** and enjoy **positive experiences**.
 - For BME groups, drivers of higher importance are **socialising, popular music, children and family-oriented activities, identity, culturally relevant** (though not necessarily culturally specific content), **word-of-mouth** and local media and **representation**.
 - For lower socio-economic groups, while there are significant overlaps with BME audiences, the role of **place** assumes a special status, as does **local interest** activities, **local identity, fun** and **socialising** and **trust**. The latter point is of crucial importance in the context of the social cohesion agenda.

10.1.4 Stimulating demand

- A range of tactics, many well known and understood within the sector, are available to all stakeholders involved in planning and delivering cultural services and our report indicates how these can be deployed in relation to specific drivers.
- These range from (re)development activities – such as Lottery-funded site improvement and facilities development – to less visible activities such as community consultation and outreach work.
- Given the depth of understanding and best-practice examples available to the sector, more can be done in the way of information-sharing and the application of appropriate and successful tactics. Improving networks and “in-reach” activities both within and across sectors emerges as a high priority.
- Recognising that demand formation is, as our analysis shows, a **dynamic process**, could itself provide a basis for future debate and knowledge-sharing.
- There is rarely a single solution, and individual tactics are unlikely to work in isolation. Funding for site development, for example, rarely works in isolation from development of other aspects of management, programming, engagement work, not to mention awareness-raising and effective marketing.
- Many activities are long-term projects, or need to be conceived as long-term if they are to stimulate sustained demand in the future. There are clear lessons for the way funding is allocated, reviewed and supported; better co-ordination, information-sharing and planning can greatly improve these processes.

- Finally, if broad-based demand is to remain on the agenda, it must be recognised that the additionality of cultural services, in other words those things which culture can achieve which other aspects of public service cannot, is a crucial consideration. This is especially true where offerings have cross-cutting, rather than niche appeal and it is here that a "mainstreaming" approach can have the greatest impact.

10.2 RECOMMENDATIONS

There are implications for all involved here; however, in terms of the role which DCMS has to play, we recommend that the Department:

1. Reinforce the message that **social networks** are the key to driving demand among excluded audiences. DCMS should continue to champion the redevelopment of cultural spaces to maximise the opportunities for socialising and interaction. Funding agreements could include provisions for a greater incorporation of cultural services into festivals and other community events and networks. Delivery bodies should also be encouraged to continue to work to erode the perception of culture as a largely reverential activity, through an emphasis on deliberative engagement at the provider level. Research into social networks, drawing on current thinking in advertising and media, could be given space on the agenda to help understand further the role that word-of-mouth and social networks have to play in determining cultural engagement.
2. Enable providers, through the NDPBs, to continue to reinforce the benefits of **family-friendly experiences**. DCMS should also focus ongoing scrutiny of schools and **outreach activities** by ensuring that programmes are evaluated on the degree to which they generate repeat cultural users, in addition to other learning outcomes. The findings of evaluations of Renaissance in the Regions, the Strategic Commissioning Programme and Creative Partnerships as vehicles for reaching non-participants should be championed, for example through cohort studies.
3. Recognise, diagnose and share the constituents of existing **success stories**: DCMS should continue to recognise the importance of sustained funding for long-term demand-raising as exemplified by Creative Partnerships and Renaissance in the Regions, but also examples highlighted in this report from sport and health-related campaigns, such as UK Transplant and Chance to Shine. Analysing the success factors should go beyond the production of case studies and extend to practical lessons for providers as well as strategic lessons for policy, funding and planning units.
4. Improve **information-sharing**: FreshMinds believes DCMS has a role to play in co-ordinating sector-wide best practice, but also in sharing insights from the private sector and communications specialists. The example of Renaissance in the Regions with its focus on networks and "in-reach" is a case in point. COI and Ofcom also have important roles to play in providing guidance to cultural providers and their continued involvement should be actively fostered by DCMS. DCMS should also take a lead in challenging thinking within the sector to help providers change users' perceptions of culture; current debates in the social sciences and research/marketing fields (including word-of-mouth, semiotics and ethnography) suggest new approaches to both planning and evaluation. The range of research methods deployed should be widened to include a more holistic suite of tools.
5. Consolidate the adoption of **relevant marketing practices**, drawing on private-sector expertise as appropriate. While many cultural providers are already

demonstrating excellence in this area, it is not clear that there is a consistent body of knowledge being implemented across the sector. New techniques are also being adopted more slowly in the cultural sphere than in the private sector and the applicability of these to providers should be explored. Ring-fenced funding for marketing personnel, including those with experience in database and loyalty marketing, is one way of achieving greater levels of consistency. DCMS could also consider convening a cross-sectoral working group, using its influence to involve a wider range of private and third sector bodies to share emerging ideas and experiences.

6. Channel **targeted investment** to the neediest areas by a renewed focus on hotspot-identification, geographic analysis and appropriate marketing. DCMS should encourage a more proactive attitude towards identifying cultural providers which are best placed to address local needs, including co-ordinating regularly funded organisations (RFOs) and other non-funded bodies. Target-setting and ongoing support should factor in the principle of proportionality rather than across-the-board demands.
7. DCMS should seek to improve the information flows between funding bodies and recipients of funding. Work by the Prime Minister's Delivery Unit indicates that the interaction between these two groups may not always be sufficiently two-way, hampering effective execution of intended practices. This might be achieved by reviewing the mechanisms NDPBs have in place to deal with knowledge and information-sharing at this level.
8. DCMS should also support the development of **local strategies** and **co-operation** at the local level, including between providers and community organisations. The evidence of this report supports the idea that raising and sustaining demand among non-participants is both a long-term project and one that requires a more innovative approach to community engagement. This would recognise that a more inclusive approach, taking in user-management and community consultation, is required and that staff training needs to be supplemented by wider community representation in the development of cultural provider strategies, programming and the facilities themselves.
9. Build **stronger partnerships with media channels**: the BBC's remit includes a strong emphasis on curricular support and innovation through multimedia, interactive content development, as well as a focus on diversity. Some activities, connecting broadcasting with providers and funders, seem often to have been ad hoc rather than co-ordinated. Using broadcasting to drive demand, awareness and access to relevant cultural providers is an opportunity which should be taken full advantage of. The impact of "The Singing Estate" should be monitored.
10. Maximise the value of "**Taking Part**". This survey remains the most robust tool for measuring cultural engagement, but we believe that DCMS can derive greater value in future by: factoring in lifestyle and attitudinal questioning approaches, conducting additional analysis to overlay and model audience data. The accurate representation of non-English-speaking and hard-to-reach respondents should also be given closer consideration as part of the ongoing development of the survey.
11. Explore the **feasibility of a national initiative** to raise the profile of cultural services. The French "Fête de la musique" and "Fête du cinema" provide a model which could be emulated in future. The 2012 Olympic Games and Paralympic Games may provide an opportunity to test this model.

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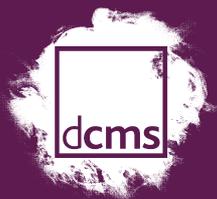
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12. Appendix two: bodies consulted

Name	Organisation
Peter Robinson	English Heritage
Catherine Bunting	Arts Council England
Adrienne Skelton	Arts Council England
Alison Preston	Ofcom
Jonathan Douglas	MLA
Alison Hems	MLA
John Dolan	MLA
Justin Cavernelis-Frost	MLA
Geof Armstrong	NDAF
Karen Brookfield	Heritage Lottery Fund
Nick Rowe	Sport England
Malcolm Tungatt	Sport England
David Steele	Film Council
Alex Stolz	Film Council
Caroline Griffin	Audience Central
Anna-Chantal Badje	BBC
Fiona Davison	Museum of London
Peter Doroshenko	Baltic Gallery
Emma Mac	National Blood Service
Hardeep Walia	BT
Claire Ackroyd	Cartwright Hall
Nilesh Mistry	Cartwright Hall
Keith Stubbs	City of Birmingham Symphony Orchestra
Peter Berridge	Colchester Museum
Nick Gandon	Cricket Foundation
Janthi Mills	Derby Playhouse

Name	Organisation
Helen-Louise Smith	DfES
Gemma Emmanuel-Watson	Eclipse Theatre
John Palmer	Full Body and The Voice
Mark Humphries	Garden Gateways
Marie Moller	History Matters Campaign
Sue Jex	HSBC
K B Shankar	HSBC
Maggie Pedley	Industrial Museum
Philippa Rae	Lawn Tennis Association
Paul Danby	Lawrence Batley Theatre
Michael Maxwell	Leicester Libraries
Kim Gowland	Manchester City Galleries
Angela Burton	NHS – UK Transplant
Alex Coles	Tyne and Wear Museum Service
Caroline Dyers	West Midlands Hub
Zoe Papiernik (marketing)	Wolverhampton Art Gallery
Sajida Aslam (outreach)	Wolverhampton Art Gallery
Wally Olins	Saffron Brand Consultants
Mary Keane	Bolton Library Services
Gus Garside	MENCAP

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