

Morton Smyth



'Not for the Likes of You'

PHASE TWO FINAL REPORT

Document A

HOW TO REACH A BROADER AUDIENCE

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Introduction

Who and what this report is for

This report is for organisations that want to attract a broad public, and are willing to go through a process of change to achieve it.

It focuses on what really makes the difference in audience development and tells you **what you most need to do if you want to attract a wider audience.**

Although the findings were drawn from working with cultural organisations, we believe the principles can be applied to **any organisation** wishing to become more broadly accessible to more people.

How it came about

The report is the result of Phase 2 of the '*Not for the Likes of You*' initiative, jointly commissioned in early 2003 by Arts Council England, the Museums, Libraries and Archives Council (formerly *Re:source*), the Heritage Lottery Fund and English Heritage.

The focus of '*Not for the Likes of You*' has been on **how a cultural organisation can become accessible to a broad general audience by changing its overall positioning and message**, rather than just by implementing targeted audience development schemes or projects (which is not to say that that targeting specific groups was not part of the thinking - it was, but only where it was set in the context of a broader, more holistic approach).

For clarity of definition:

- when we talk about **access** (or being accessible) we mean access in its very broadest sense - not just physical access but also psychological, emotional, intellectual, cultural and financial access;
- an organisation's **positioning** refers to the place it occupies in the minds of the public vis a vis the alternatives available to them; and
- the **message** is the way in which that positioning is expressed to potential audiences and visitors.

A team of four consultants worked on the project - two from within the arts (Maddy Morton and Mel Jennings) and two from outside the sector (Debbie Bayne and Séamus Smyth). *Our biographies are given in Appendix 2.*

To reach our conclusions we worked with 32 organisations from right across the cultural sector, at a variety of levels but always including - and led by - the chief executive. And the people involved told us that these two features of the project were beneficial to them - that working cross-sectorally was fascinating and showed that arts and heritage organisations have more in common than they realised, and that having chief executives involved mean the whole initiative gained in weight and momentum.



The organisations we worked with were:

(A) Organisations that have already changed their positioning and now attract a broader audience:

- City of Birmingham Symphony Orchestra
- Theatre & Dance Cornwall
- Eastern Orchestral Board
- Fierce Festival
- Macrobert
- Manchester Art Gallery
- Stevenage Museum
- Tyne & Wear Museums
- West Yorkshire Playhouse
- Wolverhampton Art Gallery

(B) Organisations that want to change their positioning to attract a broader audience in future:

- Angel Row Gallery
- The Courtyard
- Hampstead Theatre
- Heart 'n Soul
- Manchester Museum of Science and Industry
- National Museums Liverpool
- North Lincolnshire Council, Cultural Services Section
- Nottingham Playhouse
- Royal Geographical Society with IBG
- Tamasha Theatre Company
- York City Archive

(C) Organisations that don't fit the project criteria but have an interesting story to tell about access in a particular respect:

- Borderline Theatre
- Craftspace Touring
- Lawrence Batley Theatre
- Farnham Maltings
- Metropole Galleries
- Sheffield Millennium Galleries
- Peacock Theatre Woking
- Petrie Museum of Egyptian Archaeology
- Royal Shakespeare Company
- Theatre Royal Stratford East
- The Women's Library



What we did was:

- studied cultural organisations that have changed their overall positioning and have achieved broader audiences as a result;
- analysed the key criteria that have enabled their success;
- defined this as specifically as we could (i.e. what exactly do they *do*?);
- shared this information with other cultural organisations who want to change their positioning; and
- worked with all, some individually but mostly in groups, to take things forward to the next stage.

This means that what you are about to read is **not a theory** we made up or read in a book. It's based on the actual achievements of real cultural organisations in the UK.

Not everyone we studied did everything you will read about, but the overall story was very consistent. Our job has been to summarise the best practice out of everything we observed and experienced and present it to you as a practical way forward for audience development.

And we know it's practical because we know from our own experience on this project that **real people are doing these things, and they work.**

We have added along the way some '**useful tools**' (highlighted in pale blue boxes) that we've picked up from elsewhere or invented for this project, to help you put some of the philosophies and ideas contained in this report into practice.

We've also included (in the accompanying Document B) the **success stories** of the organisations we studied that have repositioned and now reach a wider audience - what they did, why they did it and what the results have been.

This gives you a choice as to how you use this report. We suggest you start with Part One, as this is a crucial introduction to the beliefs and attitudes you need to have to make successful change. After that, you can choose to read the report in one of two ways according to how you learn best:

- either you can start with the principles, by reading our summaries of best practice in Parts Two and Three, and then go on to read the success stories in Document B to bring those principles to life;
- or you can start with the success stories in Document B, to give you grounding in real practical examples, and then go on to the summaries of what they tell you in Parts Two and Three.

It's up to you.

Whatever you decide, we hope that reading about this project and applying its principles will be as helpful to you as it has been illuminating and exciting for us.



Quotes from participants

"We imagined the NFTLOY initiative could help us with our brand development but it has had a much more fundamental on the whole organisation. The project has inspired us to take a much more holistic approach to attracting and welcoming new visitors."

- *Kate Farmery, Manchester Art Gallery*

"An exciting and valuable experience, both personally and professionally - it has helped, focused and re-assured us and will help us get through capital development over the next two years".

- *Dan Bates, West Yorkshire Playhouse*

"NFTLOY has been such a positive experience: time and space to think and a new way of thinking about audience development which seems really meaningful and can potentially benefit all visitors. The practical (and very creative) nature of the seminars have made them some of the most useful and enjoyable I've ever attended. I feel like this is just the beginning of something rather than the end."

- *Deborah Dean, Angel Row Gallery*

"NFTLOY has been really useful because it is based on taking PRACTICAL steps - not on an airy-fairy theory."

- *Lucy Wells, The Courtyard*

"NFTLOY can offer a new approach in terms of finding ways to make libraries museums and archives look outward and recognise their role as creative cultural organisations. The processes and principles are transferable and relevant across all types of organisations and challenged us to think of the potential of the Archive in a new and different way."

- *Annie Mauger, York City Archive*

"An opportunity to focus on what our organisation can realistically achieve - small steps forward with tangible results, enthusing everyone about the impact they can make."

- *Vicky Biles, Hampstead Theatre*

"Dull, stuffy, elitist arts organisations WLTM vibrant, passionate, excited audiences.... read NFTLOY for more info."

- *Sarah Gee, CBSO*



PART ONE:
Attitudes and Motivations



1. Why change?

Organisations that have repositioned and gone through the process of change that goes with it did so for a whole range of reasons:

- For some of you, there seemed to be **no choice** - unless you changed you would have been in serious trouble, gone bankrupt or lost your funding because you were not felt to be delivering a valued public service.

This was partly the case at Tyne & Wear Museums, for example, where the previous administration had lost support from its key local authority stakeholders because it was attracting only a very narrow, traditional visitor base and was under threat as a result.

- For others the change was a **response to a new, outside opportunity**.

Manchester Art Gallery, for example, took the opportunity of a new building funded by the Heritage Lottery Fund to take a good look at its audience profile and devise a radically different approach after re-opening. And repositioning at the City of Birmingham Symphony Orchestra was prompted by the Arts Council's Stabilisation process, which enabled a broad-scale reconsideration of the orchestra's mission, strategy and relationships.

- For a few of you, change grew out of a **long-held belief or ambition** on the part of the leader or management group in your organisation.

The director of macrobert (arts centre) and her deputy, for example, had been nurturing the idea of a family-oriented venue for many years before they had the opportunity to bring it to fruition.

- And for others the whole thing was **more organic** and difficult to pin down to a particular person or event.

At the Eastern Orchestral Board, for example, change arose gradually out of the experiences, beliefs and deliberations of the whole team working together, whilst at West Yorkshire Playhouse it seemed a natural and evolutionary response to the population base the theatre serves.

All would agree, however, that at base you changed because you **felt a strong conviction that it would be better** - all round and in every way - if you did so.

And your conviction has been borne out by the new reality you have now created.

You would also agree that, whether the impetus for change was sudden and specific, or gradual and organic, **implementation takes time**.

But you would all agree that it has been worth it.



2. What successful organisations are like

People in the cultural sector sometimes worry that if they take access seriously, it will be hard work, it will all be very 'worthy' and their product will suffer as a result of a process of 'dumbing down'.

We can tell you that it isn't like that.

We found that organisations that have repositioned to attract a broader audience are **exciting to engage with** - as a staff member, as an audience member, as whoever. So much so that staff tend to stay for a long time (and as consultants we often left wanting to go back and ask for a job!). Because they are great places to be.

And your experience is also that, far from suffering as a consequence of taking access seriously, **your product gains new life, vibrancy and meaning**. It connects with people in a new way, and so moves them as it was not able to do before.

3. What you need to believe and embody to be successful

Repositioning to attract a broader audience is as much about attitude and mindset as it is about what you do. At core, it's about being **people-focused**, both inside and out.

Thinking about organisations that have already done it, there are a number of things about your overall attitudes that stand out, and which anyone wishing to emulate you needs to take on board.

First and foremost, you have (and you display) a strong culture of **respect and trust** for audiences and staff alike. There is a marked lack of any sense of a hierarchy of quality - you don't, for example, engage in the drug-dealer-approach to audience development, which assumes one can 'get them in on the easy stuff and then wean them on to the hard stuff'. You assume your audiences know what's good for them and engage with everyone in an open way, respecting other people's tastes even when they are very different from your own.

You operate on the assumption that **people are capable of more** than they (or you) think they are - and again, that applies to both staff and audiences. Staff are assumed to be capable of more and are encouraged and supported to come up with new ideas, and develop as individuals (more of this later, in Part Two). Audiences are treated in the same way and nobody is patronised or talked down to.

You also assume that **everyone is creative** and artistic judgement is not the preserve of a chosen few. You encourage audience members to engage in and comment on the process of creative development - and you listen, give them opportunities to make creative decisions, and enable them to create their own work with your support.



FOR EXAMPLE:

For Craftspace Touring, 'audiences' are participants who engage in 'making'. They recently worked with a local housing association, and wanted to interview people about what they liked and commission objects for people's homes. The housing association was sceptical at first and believed no-one would take part. What happened was an amazing transformation of the participants who fully engaged in the project and loved it. The Housing Association was surprised and decided to pursue more cultural activities in the future as a result of what they observed.

This respect for everyone's creativity is also reflected in internal philosophies and mechanisms. Although some people have the title of 'senior curator' or 'artistic director', ideas are encouraged, sought out (and acted upon) throughout the organisation.

FOR EXAMPLE:

Tyne & Wear Museums creates multi-disciplinary teams to work on new initiatives, and the team operates on an 'all input equally valued' basis. The result is that staff from any section could be responsible for leading any kind of project - including new exhibitions.

FOR EXAMPLE:

At the Lawrence Batley Theatre, all staff are given the space to experiment, and allowed to be risk takers. For example, the Outreach Worker wanted to reach young people from a disadvantaged background by creating something with a 'grass roots, street arts' feel. So she set up a 'Pop Idol' format event. They held auditions, which were attended by 160 young people, set up a quality panel of music specialists and trained the finalists who put on a production, 'Reflections' which was a huge success and also spawned a new youth theatre group.

Your mental orientation is very much **external** - you think from the audience inwards, rather than the product outwards. As one of the museums we worked with put it, **'we're about people, not art'**, or as the director of an arts centre expressed it, **'we offer experiences, not shows'**.



You understand that **change must be wholehearted** if it is to be successful - there can be no half measures. This is especially important for ticketed organisations, who can feel more challenged by the idea of repositioning in order to be more accessible - because you worry that you have 'too much to lose' in terms of how existing audiences might react. Based on the work we've done, we believe that in practice this is more of a fear than a reality. Whilst it would be almost impossible to reposition without alienating (and therefore losing) *some* people, the evidence suggests that provided you do enter into change wholeheartedly, the gains will far outweigh any losses - so the biggest danger is that you may sell a lot more tickets.

You enter into the whole business of repositioning, and everything that it entails, with enormous enthusiasm, **believing that it's going to be worth the effort**. You adopt a strong-willed, bold, even at times obstinate stance in relation to the change you've committed to. You accept that it will take time, that there *will* be resistance, there *will* be critics and your task is to keep faith - and keep going.

To help you keep going, you **seek out help and support** from a range of people and places - from friendly Board members, staff in funding bodies, regional audience development agencies, peers in other cultural organisations and your own colleagues.

And your experience is that it *is* worth the effort. As the stories contained in this report indicate, your conviction has paid off - in happier, more fulfilled staff, a great atmosphere and audiences that are larger and much more varied than before.

ATTITUDES AND MOTIVATIONS

Summary of the main points:

- People-focused
- Respect and trust
- People are capable of more
- Everyone is creative
- 'We're about people, not art'
- Change must be wholehearted, and will take time
- It's going to be worth the effort
(so get support and keep on keeping on)



PART TWO:
What to do internally



4. First principles

If you only read one section of this report, this is the one to read, because the single most important finding of the 'Not for the Likes of You' project is that:

successful organisations model internally what they wish to express externally

In other words, to have the best chance of being open and inclusive to audiences you need first to be open and inclusive with staff.

The organisations that have traveled the furthest most closely follow the practices outlined in this section.

The three main ways in which they model openness and inclusion internally is in:

- the behaviour of the leader;
- the organisation's structure and systems; and
- the culture & ethos that is thereby created.

The following pages tell you how best to do this.

5. Develop specific kinds of leadership behaviour

Over and over again when we asked 'what did your organisation do to attract a broader audience?' we were told 'our leader played a huge role'.

We found that leaders vary enormously in terms of character, personality and style. None is perceived as perfect, and as well as telling us that they were inspirational and skilled, people also told us about their failings and imperfections.

However, key themes kept recurring in terms of positive leadership *behaviour*:

- a clear vision, communicated to all;
- active listening;
- creating the right systems and structures;
- setting high standards;
- managing risk and mistakes;
- using a range of leadership styles;
- using the whole person;
- ensuring strong support; and
- sticking at it.



We can't stress strongly enough how important this sort of leadership behaviour is - it's the only really solid foundation on which sustainable success can be built.

We talked earlier about what you need to believe and embody to be successful. The leadership behaviours described in this section are the day-to-day, practical embodiment of what you, as leaders of successful organisations, believe.

First - and most importantly - you have a **clear vision, which has attracting a broad audience at its heart**. You believe passionately in broadening the audience - it's not buried halfway through the 3-year plan, but is right up front. At the same time, you believe passionately in high quality product. And you refuse to accept other people's notion that those two passions are in conflict.

You communicate the vision - well, and often, and to everyone - in two ways:

- You **tell** people about it - in day-to-day conversations; in presentations; during coaching and pep talks; and in writing. You use it as the starting point for business plans, team objectives and job descriptions. You probably make an annual 'state of the nation' presentation to all your staff, but you also talk regularly to people about how their daily tasks are making the vision a reality.
- You **model** it in the way you behave - in who you talk to and where; in the language you use; and in where you focus your efforts. You're as likely to be found having lunch with front of house staff as with senior managers, for example.

You **listen actively**. You're curious, ask questions and seek to understand. You consult and involve widely - you believe in crossing the usual boundaries of hierarchy or specialism to make sure that you get as much of the available knowledge and experience as possible. You take decisions or initiate action only after listening carefully to the people who know. You don't always do what people have suggested, but if so you take care to explain why you made the decision that you did.

FOR EXAMPLE:

At Macrobert, people say of Liz Moran, the chief executive:
"She's approachable and always has time to listen - to everyone. We don't always get what we want, but when we don't she explains why. We feel heard and understood, and that makes it OK".

Although you're always aiming for the flattest structure possible (because you know it gives people the greatest ownership and involvement, and allows them the most opportunity for development), you **create systems and structures** that fit the organisation's maturity and culture, and the skills and attitudes of its people. This can mean having more layers and very clear responsibilities while people are acquiring skills and understanding, and then restructuring as the culture changes and the people's skills and attitudes develop.



Neither you, nor the organisation, stay still for long and initiating change (rather than being a victim of it) is a skill throughout the organisation. People take on bigger challenges, do different work or learn new skills with the same 'can do' attitude they apply to everything else. This means that when a restructure is proposed people are more likely to see it as positive - because it's part of the continued growth of the organisation (and an opportunity for them personally), rather than something to be afraid of.

You're not just open to new ideas, you actively encourage them, and you accept that trying something new means things will sometimes go wrong, so you **manage risk and mistakes** in a positive way and use failed experiments as opportunities for learning and improvement.

FOR EXAMPLE:

David Fleming, of National Museums Liverpool, previously at Tyne & Wear Museums, said to us: *"I know I'm going to make at least six mistakes every day. Why would I expect any less of my staff?"*

This shows up in your language: you're moving away from talking about what went wrong and who's to blame and towards concentrating on **why** it went wrong, and who's going to learn and increase their skills because of it. It's also obvious in the way staff at all levels react to things going wrong: they're less likely to hide errors and the time it takes for people to tell others that something has gone wrong is getting progressively shorter.

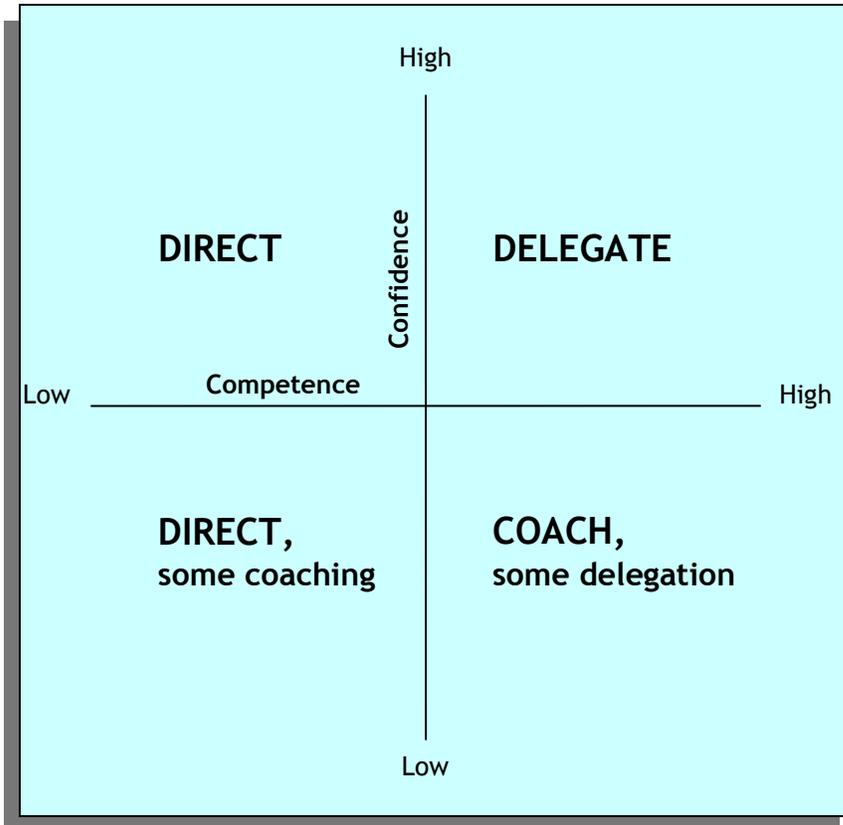
However, none of this means that you're soft on poor performance - you're not. Genuine accidents and mistakes are used for learning, but you're quick to confront sloppiness, inappropriate behaviour and repeated errors if you know that people aren't learning. We heard from your staff that you're firm (even strict) and **set very high standards** for yourself and others. You make it clear what's expected - people know where they stand, where they can take risks and where they can't.

Again, although you're always aiming to delegate as much responsibility and authority as you can, you **use a range of leadership styles** to match the needs of the people and the organisation. You're good at judging when to:

- Direct - someone new to the organisation or the job, who needs to know exactly where the boundaries are while they develop skill and confidence;
- Coach - someone who has the skills but doesn't know it yet, and needs someone to believe in them and support them while they build confidence; and
- Delegate - to someone who's ready to move to a new level of performance and needs to be stretched.



By doing this you get the best out of people and help them to learn. You also, in a crisis or when time is tight, roll up your sleeves and muck in with your staff to do whatever's needed.



A useful tool

The grid on the left will help you to think about how to manage individuals.

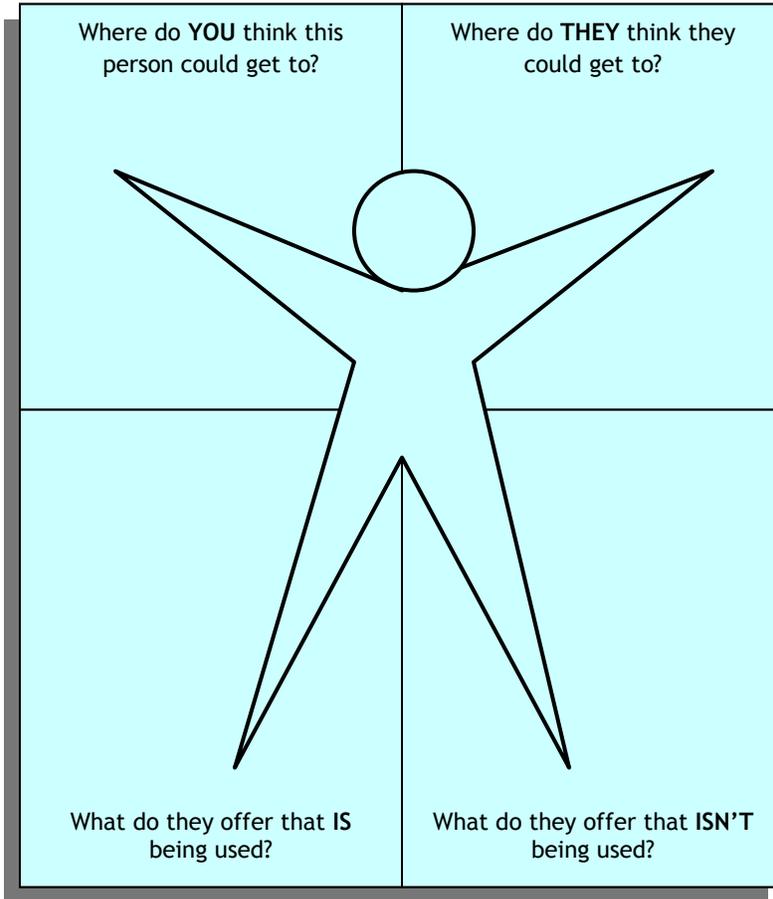
The key things you need to be clear about are how *confident* and *competent* they are.

Knowing this allows you to decide which leadership style to use.

You believe that everyone is talented, creative and capable of more, and you have an open mind to what people bring to the job, so you aim to **use the whole person**, and as many of their skills as possible. To do this, you believe in ‘fitting the job to the person, rather than the person to the job’ wherever you can.

FOR EXAMPLE:
 Eastern Orchestral Board’s marketing manager has moved from part- to full-time and is now setting up a new touring network as part of EOB’s expansion because she has the skills and enthusiasm for the task.

You look for opportunities for people to try new things that broaden, as well as deepen, their skills. And because of that, more skills are available to help fulfil the organisation’s vision and people are more satisfied and empowered - so everyone wins.



A useful tool

Answering the four questions on the left about each person in your team will help you start the process of finding out what talent and skills you have in your organisation.

People can answer these questions for each other, which is a safe and simple way to start giving and receiving feedback.

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You provide strong vision and leadership, but you're also very aware that you're not the whole organisation, only one person within it, so this is not a job you do on your own. You make sure that you have **strong support within the organisation**. Sometimes this means you have a deputy who can be delegated to, sometimes it's your senior team. Whoever fulfils this role, they act as a sounding board, are willing to challenge and give you feedback and are a major source of support when the going gets tough.

FOR EXAMPLE:

At Tamasha Theatre Company, the artistic director and executive director work closely together, sharing some areas of leadership and taking individual responsibility for others. They use their complementary skills and interests both to challenge and to support one another.

You tend to **stick around and stick at it** - many of you have stayed in the job for much longer than the 2 to 3 years that is the norm before a leader moves on. You know that it



takes time to create the right culture and develop the right skills, and still more time to make sure that they're embedded and strong enough to withstand a change of leader. And you're prepared to give it that amount of time - you're committed to doing the job well rather than to climbing the career ladder.

The end result is that those of you who do the sorts of things outlined here inspire **respect and loyalty**. None of you is perceived as perfect, but your weaknesses aren't just tolerated - they're seen as making you human and approachable to the people who work with you.

LEADERSHIP BEHAVIOURS

Summary of the main points:

- Clear vision, communicated to all
- Active listening
- Create the right systems and structures
- Set high standards
- Manage risk and mistakes
- Use a range of leadership styles
- Use the whole person
- Ensure strong support
- Stick at it



6. Create effective multi-disciplinary teams

One of the major findings of the project was that organisations who're really successful have multi-disciplinary thinking and behaviour at the core of their operations - it's a key way in which they model inclusiveness.

The most concrete expression of this is the creation of multi-disciplinary teams that bring together people from across the organisation.

Those who use them know that multi-disciplinary teams aren't just meetings with a representative from each function, whose job it is to 'fight their corner'.

They're something much more profound - they're creative, they solve problems and, above all, *they make things happen*.

They aren't just talking shops or committees - they take decisions, make plans and make sure they're acted upon. They can do these things because they've had both responsibility *and* the authority to act delegated to them.

They're a vehicle of learning and development for individuals and the organisation, at the same time as being a fast, practical way of making sure that all the angles get covered. For example, people have set up multi-disciplinary teams to make improvements in: physical and intellectual access to their buildings, customer service, interpretation of collections, and internal communication. They've also used them to plan new productions or exhibitions and to design audience research.

When you set up teams you include people with first hand experience - often this means each team has a mix of seniority within it, as well as a mix of specialisms. Many of the skills and behaviours in these teams mirror the leadership behaviours outlined in the last section. Effective multi-disciplinary teams:

- share objectives;
- have responsibility and authority delegated to them;
- have a leader;
- share ownership;
- create effective systems and structure;
- communicate well;
- use the whole person;
- expect the best of each other;
- manage risk and mistakes, and;
- challenge the status quo.

Firstly, you do your best to get **everyone aiming at the same thing**. You take the organisation's vision and turn it into objectives that are shared across functions, so that people are encouraged to work together and support each other. You also keep the objectives simple so that they're easy to communicate and to understand.



You make sure there is **leadership** within the team. The leader isn't always the most senior person, but someone who has the skills, experience and/or enthusiasm for the project. Often the leader is picked by the team itself. There's also good 'followership' - people accept and support the leader, rather than leaving him or her with all the responsibility, or all the blame if things don't go to plan.

People in your teams **share ownership** - they tend to say 'it's ours' rather than 'it's mine'. You make all disciplines equal in the team and accept ideas from anywhere - no single area carries more weight than another. This means that the solution to a marketing problem may come from the education officer or the best idea for how to display a particular set of objects may come from the maintenance manager.

FOR EXAMPLE:

At Tyne and Wear Museums access issues used to be the responsibility of the education department. Now there is an access working group - a multi-disciplinary team which people volunteer to be part of, with a remit to look at access issues from all perspectives. This has increased awareness and the pool of ideas on how to improve access.

You're **not afraid of cynics and dissenters** - in fact, you like to include them in the team whenever you can; you know that it's useful to have people who can see the problems in advance - it keeps everyone thinking. Sometimes dissenters provide 'the grit that makes the pearl' and if they change their opinions over time you know that they end up being among your most powerful advocates for whatever changes and new ways of working you're trying to get embedded.

You **create systems and structure** that help teams to form and work smoothly. You design jobs that cross boundaries, making it easy for people to think broadly. Your team meetings are well run - they have a clear purpose and they happen no matter who is missing - people send others to deputise for them, and make sure they have the information and authority to play their part.

The series of meetings that are fundamental to your core work (those that result, for example, in a new exhibition in a museum or gallery, or plan a production in theatres or music venues) have been honed and developed over time so that they are slicker and more efficient - you experiment and review to find the best format, one that's both efficient and effective at making sure everyone who has important ideas or information has a voice.



You also do some simple things that make it easy for people to work together (and hard for them to work alone!), for example:

- open plan offices;
- putting people who need to work together in the same office;
- taking meetings to different sites;
- everyone having tea (or lunch) together regularly;
- making people's jobs responsible to several venues, rather than to a department, and;
- asking interviewees about their previous team working experience.

FOR EXAMPLE:

At Wolverhampton Art Gallery meetings that could be held centrally are taken to different venues to make them visible and let each venue know that it's an important part of the whole, not a second-class satellite.

Sometimes you all muck in together, especially when you've got a deadline to meet. Not only does this make sure that the workload gets spread, rather than falling to a few, but it also helps to bond the team as people work together outside of their usual tasks.

FOR EXAMPLE:

At Stevenage Museum everyone helps to build each new exhibition - they all come to work in their oldest clothes and set-to moving displays, painting - doing whatever's needed to get the job done. They believe its part of the glue that keeps the team together and makes the rest of what they do easier.

You make it a priority to get your teams to **communicate well** - there's good listening and people ask questions to make sure that everyone understands what's being decided. You use debate and discussion to create better ideas and make robust decisions - even apparently silly ideas are taken seriously and explored. As well as sometimes finding the germ of a wonderful idea this way, it also gives people (especially new people) confidence when they know they won't be belittled or laughed at, no matter what they suggest. You also include those who have a contribution to make, but can't get to a meeting, by making sure that someone else is briefed and brings their information.

Once again, you seek to **use the whole person**, rather than just the specialist skills they were employed for. You create the role for the person, rather than fitting the person into the role.



You cross-train each other and encourage everyone to use and develop their interests and skills. This produces better ideas, ensures skills are available even when key people aren't, and gives people more interesting jobs.

FOR EXAMPLE:

At the Theatre Royal Stratford East, bar staff help backstage and ushers help in the box office. One of the Box office staff also works as an usher, and the Artistic Director has been known to take tickets at the box office.

In your multi-disciplinary teams **people expect the best of each** other. There's two-way trust and respect, tolerance and support. This gives flexibility and adaptability and allows people as much freedom as possible. At the same time, people accept that it will go wrong and, again, use mistakes as learning opportunities.

Your teams also encourage people to **challenge the status quo**. They ask 'why do we do it this way?' and 'how can we do it better?' rather than saying 'we've always done it this way'. They also deal with differences of opinion, using them to get a better final outcome, rather than trying to sweep them under the carpet.

FOR EXAMPLE:

Wolverhampton Art Gallery was planning an exhibition on Noah's Ark. One person in the team wanted to include God - the rest said no, we'll offend some parts of our audience. Two people in the team offered to do research to find out how other organisations and educators deal with religion. When the answer came back that it was best not to include God, the person who'd wanted that was happy to back down. Importantly, the research made the exhibition richer and also gave information that was useful in other areas in the future.

The attitudes and confidence that allow people to challenge the status quo also mean that people can allow the teams to shift and change - people ask 'are we the right people?' and 'is this still useful?' Teams are set up and then disbanded as soon as their work is done, or their composition changes as their objectives and tasks change.

**MULTI-DISCIPLINARY TEAMS****Summary of the main points:**

- Share objectives
- Have responsibility and authority delegated to them
- Have a leader
- Share ownership
- Include cynics and dissenters
- Create effective systems and structure
- Communicate well
- Use the whole person
- Expect the best of each other
- Manage risk and mistakes
- Challenge the status quo

7. Bring education and marketing closer to management

The successful organisations we spoke to all see education and marketing as critical management functions and reflect this in their structure.

You create a senior team with education and marketing represented (at director level in larger organisations), and you involve these functions in decisions and planning. You know this means that the work that audiences experience will benefit (more of this later, in Part Three) and that everyone in the organisation will have broader skills, understanding and knowledge.

FOR EXAMPLE:

At Manchester Art Gallery one of the first decisions that the new Chief Executive made was to promote the marketing and education managers to the senior team substantially to increase the marketing budget. This sent out a clear signal that the organisation was now serious about these areas, ensured that the management team is now in touch with and guided by an audience perspective - and has resulted in substantially increased attendance figures.



You take a very broad view of 'education' and 'learning'. For you, it's about much more than doing work with schools and colleges - it's about working to ensure that people of all ages have creativity and culture as part of their experience.

Education defined in this way is a central part of your commitment to the local community and you make it a vital part of what the organisation does, rather than an add-on or something you do only because funders insist on it.

You also see it as audience development - children, teenagers and adults who've been part of an education experience bring friends and family back with them, relishing the opportunity to pass on their new-found knowledge of venue or artform to others.

All of this means that your education programmes are vibrant, original and exciting - for those delivering them as well as those receiving them.

FOR EXAMPLE:

Reflecting a broad, general definition of education, West Yorkshire Playhouse's education team is called 'Arts Development'. The team worked with teachers and artists experienced in early years education to create 'Visiting Grandad', a theatre piece for children aged 3-5 years, with resources for teachers and linked directly to the development of the curriculum for this age group. The results in terms of both attendances and feedback were very positive indeed.

8. Hire a broad range of types of people

A critical way in which you model access internally is that you strive to match the make-up of your staff to that of the audience you wish to attract - at all levels, and on a permanent basis. Although none of you would say that you've got there yet, you're actively working at it.

You also try to employ people from the local community in which you're situated. You know that they understand first hand the needs and wishes of the audience and can engage with them on their own terms.

FOR EXAMPLE:

The Petrie Museum of Egyptian Archaeology reframed the way that they thought about ancient Egypt - 'if your ancestry is African, Sudanese or Egyptian, this is **your** heritage'. With a grant from the Heritage Lottery Fund they then employed black African and Egyptian outreach workers to go out to schools and communities to teach and inform about ancient Egypt from this perspective.



When you're recruiting, you look for people who can show evidence that they like and are interested in people, can work in a team and are willing to take some risks. For you attitude is as important as technical skills and experience. As one Chief Executive said: *"attitude's the most important thing. If people have got that we can help them develop everything else"*.

9. Think about audiences first

In Part One we noted that successful organisations think 'from the audience inwards'. You also think about audiences *first* - you make sure the audience is considered from the very start and at every subsequent stage in the development of new work, new buildings and new initiatives of all kinds.

FOR EXAMPLE:

When Manchester Art Gallery repositioned, they wanted their focus on 'audiences first' to be really clear to everyone, inside and outside the organisations. One of the ways they underlined their commitment was to redesign the logo around images of visitors - of varying shapes and sizes - and to use this as consistently as possible in everything they do.

FOR EXAMPLE:

Farnham Maltings decided to rethink totally the way they approach audiences - instead of thinking 'Here's the building, what shall we put on in it?' they began to say themselves: "Here are the people of Farnham. It's our role to encourage their creativity, so what's the best possible way we can do that (regardless of the building)?"

As well as trying to attract new people, you find ways to work with the visitors you already get. Even if they are not the easiest of audience members, you work hard at engaging with them rather than dismissing them as a nuisance or throwing them out.

FOR EXAMPLE:

The Discovery Museum, one of TWM's venues, held a 'how far can you kick a football' competition in the main hall. This very effectively, and positively, channeled the energy of the groups of young boys who often cause disruption and anxiety among other visitors.



Your overall attitude to audiences is inclusive and positive. For example:

- you try to think and talk in terms of 'us' not 'us and them';
- you take opportunities to remind one another that everyone is worthy of respect and trust; and
- some of you even queried the very use of the phrase 'non-attender' as being inherently *exclusive* - they're not non-attenders, you say, they just don't happen to come to this place right now!.

What if?

Close your eyes for a moment and imagine your organisation starting from scratch. Ask yourself:

- Who would you be serving?
- What would you offer them?
- What would be the format of your product?
- What would you still do that you do now?
- What would you do differently?
- What would you stop doing?
- Where would you be located, ideally, *if anywhere*?
- If in a building, what would it be like?

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A useful tool:

The exercise on the left can help you focus on what it means to put audiences first.

You can do it on your own or with colleagues.

10. Promote a people-centred, 'can do' culture

All of the above means that you create a culture and ethos that is **people-centred**, where there is **no blame** for mistakes and where **people** - both staff and audience - come first.

The result is a palpable atmosphere of '**can do**', where people say 'I don't know what the solution is, but we'll find one' rather than 'it's too difficult'. Above all, this can-do attitude means that you don't rest on your laurels, but are always looking for ways to improve, to solve difficult long-term problems.

You pull off what appears to be a complete contradiction - you're never satisfied and always striving to get better **at the same time as** being confident that you, and everyone around you, is doing a great job.

Which, by the way, you are.



INTERNAL SUCCESS CRITERIA

Summary of the main points:

- Develop specific kinds of leadership behaviour
- Create effective multi-disciplinary teams
- Bring education and marketing closer to management
- Hire a broad range of types of people
- Think about audiences first
- Promote a people-centred, 'can do' culture



PART THREE:
What to do externally



11. First principles

As we said in the previous section, the most important thing successful organisations set out to do is to model internally what they wish to express externally. The second main thing you need to know if you want to attract a broad general audience is that

successful organisations make an effort genuinely to connect with people on their own terms

The seven main ways in which they do this are:

- engaging with and involving audiences;
- devising specific product that says 'this *is* for the likes of you';
- defining benefits of attending that actually mean something;
- making links with known culture;
- using the language of the audience;
- making newcomers welcome; and
- investing in customer service;

The following pages tell you how best to do this.

12. Engaging with and involving audiences

One thing that's very noticeable about those who have repositioned and are attracting a broad general audience is this:

You are very nosy people (in the nicest possible way of course).

In other words, you seek out information about your audiences and potential audiences - who they are, what they're like, what they think of you and what really matters to them. And you seek it out wherever you can find it, regardless of your budget. Even if you think you know the answer, you still know it's useful to ask audiences direct in order to hear it from their point of view and in their words.



Some of you have invested in quantitative surveys, carried out detailed database analysis and commissioned qualitative research that tells you about the feelings and attitudes of the people you want to attract (sometimes on your own, and sometimes in collaboration with other organisations via your regional marketing and audience development agency). Some of you have set up your own customer circles, which you run yourselves in order to get close to audiences and their opinions and wishes. Others have so far made less use of 'research' but have a habit of hanging around in the foyers and cafés, watching and talking to people. Whatever your strategy, what you all have in common is **an almost pathological curiosity about people and what makes them tick.**

FOR EXAMPLE:

Wolverhampton Art Gallery:

- conducts a major audience survey every 3-4 years;
- commissions focus groups for major projects where they talk to key potential target groups;
- issues 'Your views' cards to at least 100 people at every exhibition and collates the results to provide instant snapshots of audiences;
- holds an evaluation meeting after each exhibition with front of house staff to get their feedback on audiences; and
- collaborates with other venues in the region through Birmingham Arts Marketing to pool audience data.

FOR EXAMPLE:

The Peacock Theatre in Woking writes to all new attenders at the end of every week, asking for their feedback on all aspects of their experience at the theatre. And they act on the results.

One thing it can be very interesting to do as a complement to audience research, or just to stimulate your own ideas about attracting non-attenders, is to stand outside your own building or the venues you tour to and approach people coming out with the question:

"I was thinking of going in there/to see that..... what's it like and would you recommend it?"

One of the reasons this works well is because it simulates word-of-mouth advice (which may be more honest than the responses people give to a researcher).

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A useful tool:

The exercise on the left can be very illuminating in helping you find out what your customers *really* think of you



You also know that engaging with audiences isn't just about doing market research. Many of you go much further to develop your understanding of the people who do (and don't) come to your venues, and your relationships with them.

And you make an effort to ensure that *all* staff interact with audiences - officially and unofficially - not just the marketing team.

FOR EXAMPLE:

Stevenage Museum has a policy that every staff member works on the main desk front of house on a Saturday once every so often, on a rota basis, and they tell us it is an invaluable way of keeping everyone in touch with audience reality, as well as improving relationships between staff back- and front-of-house.

Many of you also involve audiences in your decision-making processes, which has multiple advantages:

- It informs staff;
- It motivates staff;
- It improves the level and range of input to decision-making;
- It generates real audience involvement in and commitment to the outcomes;
- It creates ambassadors in the community; and
- (last but by no means least) it commits you to deliver.

FOR EXAMPLE:

Macrobert (arts centre) decided directly to involve children and young people in the redesign and repositioning of the place. To achieve this they recruited 'Young Consultants' aged 8-14 from the surrounding area who worked with them over a period of several years to give their views on all aspects of the operation from the building to the artistic programme to the price of sweets. And they acted on those views, too, with the result that the building and programme are uniquely attractive to and welcoming for kids and their families.

Some of you even go so far as to hand over decision-making entirely to audiences:

FOR EXAMPLE:

Tyne & Wear Museums have a dedicated gallery called 'The People's Gallery' that is programmed entirely by and for the local community. Museum staff are closely involved in its operations, but their role is not to lead but to serve the wishes and implement the decisions of community members.



As part of the NFTLOY project, we conducted a managed exercise called 'Not for the Likes of ME?' in which participants identified key things they felt were really 'not for the likes of them' - and were then encouraged to go to one of them. This resulted in people trying out a wide range of new things like:

- going pigeon racing;
- a man getting his nails done in a nail parlour;
- going to the bingo or a betting shop;
- watching a fishing competition;
- a slim person going to a weight watchers meeting;
- attending a village meeting in a village hall;
- lying in a floatation tank; and
- visiting a synagogue or going to Mass.

Doing this really helped people, because it moved them from a purely theoretical to a real personal grasp of what it feels like to be 'on the outside' of an activity - and thereby connected them with what it's really like for people who have never been to a cultural event or venue before.

ENGAGING WITH AND INVOLVING AUDIENCES

Summary of the main points:

- Get curious about people and what makes them tick
- Seek out information, formally and informally
- Make sure all staff interact with audiences
- Involve audiences in decision-making
- Make efforts to step into customers' shoes and experience what it's like to be them

13. Devise product that says 'it is for the likes of you'

As everyone working in the cultural sector knows (even if they don't always like to believe it) you can run whatever schemes and campaigns you like to attract new people, but if you don't offer product they can personally connect with, they won't come. Or worse, they *will* come - but only once, and then go away feeling more alienated than they did beforehand.



Repositioning to attract a broad general audience means really understanding and accepting this basic truth, and building your programme accordingly.

It does *not* mean programming entirely from the perspective of the audience inwards - and it certainly doesn't mean 'dumbing down'.

Indeed, organisations who have repositioned would argue that the whole debate about 'dumbing down' belies an underlying attitude towards audiences that is not just patronising and arrogant, but also lazy and unimaginative. Because creating product that is both artistically exciting and attractive to a broad audience means you have to think, vision and make connections more broadly, deeply and laterally than is needed to devise a 'standard' programme.

Which is harder work - but *much* more rewarding.

The key way in which you express this in your programming is that you make an effort to **create big 'banners' in your product range that show you 'mean it'** - product that says loud and clear to the uninitiated, the suspicious, the apathetic and the downright fearful: 'this *is* for the likes of you'.

This kind of programming is not about scheduling a Monet exhibition, Alan Ayckbourn play or Mozart classics series into the season. It's not just about going to the standard programming cupboard, picking the most popular product and hoping it will attract people in. It's about **devising new product** that is specifically designed to:

- be obviously different so it can 'break the trance' and get on the public radar;
- spark curiosity, even controversy;
- convey and affirm 'this could be for the likes of you'; and
- provide a platform for meaningful interaction and participation by new people.

This is most powerfully expressed in **the nature of the product** itself:

FOR EXAMPLE:

At the start of their repositioning, Tyne & Wear Museums created a huge new exhibition called 'Art on Tyneside' that was an open, honest, inclusive exploration of art created by the people - of all kinds - living in the area. It was slated in the arts press but was a huge success with audiences and placed the museums back on the map for the previously alienated people of Tyneside.



FOR EXAMPLE:

West Yorkshire Playhouse created a new show, written by a local playwright, about a particular street in one of Leeds' more deprived inner city areas. As well as the local angle, the show benefited from pre-opening workshops with local colleges and youth groups and contained bad language, drug taking, was extremely funny and featured an attractive girl pole dancing in her underwear. Although the Playhouse wouldn't normally attract an audience from that area, and getting an audience for new writing is never easy, the show attracted large audiences, significant numbers of whom came from the postcode areas in question - and mingled on the night with subscribers and other traditional members of the audience.

FOR EXAMPLE:

For its production of 'Da Boyz', the Theatre Royal Stratford East took out seats, put down a dance floor, and positioned the show as a 'concert' not a 'musical' - using club-style fliers, a text campaign and release of a single to pirate radio stations and Choice FM. Due to demand they held 3 press nights attended in total by 130 journalists, achieved a full page review in the New York Times and attracted a very mixed audience.

Alternatively, it might be mainly expressed in **the delivery format:**

FOR EXAMPLE:

The City of Birmingham Symphony Orchestra created a new series of 'rush hour' concerts designed to suit the lives of busy, young working people who previously felt concerts at Symphony Hall were not 'for them' because they didn't fit into their lives and suited only older people with time of their hands and empty evenings with early dinners. The new, short concerts of pieces carefully chosen to be appropriate to the target group are offered at the end of the working day, leaving enough time to go home or out to dinner afterwards, or go on to the cinema or a nightclub. And they have been a great success with a brand new group of people.

FOR EXAMPLE:

The Royal Shakespeare Company (RSC) on Tour have a transportable auditorium, seating 500, that they take to leisure centres and sport centres in rural and inner city areas. Using spaces that people are familiar with but don't associate with theatre in this way has enabled them to attract a high number of first-time attenders who are generally much younger than an average RSC audience. The tours also achieved 99% attendance, attracted new sponsorship and raised the profile of the company with new groups



One final, important point on this approach to programming:

It can be very tempting when you know you have a potentially really popular show on your hands to treat it as a money-spinner. Those that have changed your positioning and are using 'banner product' to communicate it are emphatically *not* doing this, however.

Even when a banner show has the potential to be a moneymaker, you are clear that its role is **audience creation not income generation**, so the income targets you set for it are accordingly lower.

DEVISE BANNER PRODUCT

Summary of the main points:

- Not just about putting on popular shows
- Not about 'dumbing down'
- Devise new product that clearly says 'this is for the likes of you'
- Budget accordingly

14. Define benefits that actually mean something

An interesting thing happened to one of the people taking part in this project. Prompted by the exercise we set people - which involved going along to something people felt was not the likes of *them*, she went fishing - something she would never have considered before. Much to her surprise and delight she had a really good time. She revelled in the total peace and the beauty of the landscape, which gave her a real sense of calm and control. But she also remembered that what she had been sold on by the organisers of the trip was all about the technicalities of the fishing itself, which meant nothing to her. She realised that the benefits she gained from going fishing were *totally different* from the benefits she'd been offered.

One of the key ways to reach a broader audience is to grasp the insight contained in this story - to realise that **what we think are the benefits of attending cultural venues and events might not mean much to the uninitiated.**

Much has been said over the years in marketing circles about the importance of finding a USP (a 'unique selling proposition'). The difficulty is that what is unique may not be very motivating to people - 'world premiere of a new play' is certainly unique and may be interesting to the theatre aficionado, but could be incredibly off-putting to new people.

Repositioning to reach a broader audience means taking this issue really seriously, recognising that a benefit is *what someone gets* from a product or experience - how it



adds to their life in a way that is interesting to them (as opposed to us) - and **seek out ways of expressing what we offer that *do* connect with people.**

FOR EXAMPLE:

The Fierce! Festival in Birmingham used to be called 'Queerfest'. Whilst in some ways the name was descriptive, they realised it didn't really tell audiences what they would get from the experience of attending. Changing the name from 'Queerfest' to 'Fierce!' was a deliberate move towards communicating what they offer to their target audiences (defined as young people interested in club culture and alternative lifestyles) - a vivid, powerful, sometimes shocking experience that wakes you up and makes you feel fiercely alive.

A common mistake is to confuse features with benefits. For example:

- a *feature* of this CD player is that it has 16-bit four-fold oversampling
- the *benefit* is that the sound is clearer, crisper and more rounded

There may also be many different 'levels' of benefit. For example:

- feature: this CD player has 16-bit four-fold oversampling
- level 1 benefit: the sound is clearer, crisper and more rounded
- level 2 benefit: it sounds as good as if it were live
- level 3 benefit: you are transported to a heavenly dimension
- level 4 benefit: you escape your mundane world

What 'level' of benefit is most meaningful depends on the experience, knowledge and interest of the person you want to talk to. For example:

- for a hi-fi junkie the feature can = the benefit (they want to know that stuff, and they are so technically knowledgeable that a feature is instantly 'translated' in their brain into a benefit);
- for a regular CD listener, the level 1 benefit may say it all (because they know what a clearer crisper sound sounds like and have experienced that it is better);
- for someone who has been to concerts before, the level 2 benefit might be most meaningful;
- but for the newcomer who isn't at all interested in hi-fi or experienced in the technicalities of music, the level 3 and level 4 benefits communicate much more.



Step 1: Stepping into your customer's shoes

- Think of a kind of person you'd like to attract to your organisation or company (a target group)
- Try to think of an example of that kind of person whom you've actually *met* - even if just in passing
- Shut your eyes and take a few minutes to focus on that person:
 - what are they like?
 - what matters most to them?
 - what do they do/go to now?
 - how do you think they feel about your organisation or company now?
 - what level of *experience, knowledge and interest* do they have of you now?
- Then write down key feature(s) of what you offer that you think could be relevant to that person

Step 2: Defining relevant benefit(s)

- Tell your colleague about the person you were thinking about
- Tell them about the feature(s) you think might be relevant to them
- Your colleague then asks you the question: **"...and what does that give you?"**.
Your answer will give you the level 1 benefit
- They then keep asking the question: **"... and what does that give you?"**.
Each answer, in turn, gives you the next level of benefit
- Bear in mind that there may be several 'branches' to go down (e.g. to go back to the fishing analogy: technical achievement, peace and landscape, camaraderie)
- Keep going until you think you've gone down the branch and reached the benefit level that feels appropriate (*if you have really stepped into your customer's shoes in Step 1, you will know when you get there because it will just feel right to you*)

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A useful tool

A good way to define the most appropriate benefits to offer to different target groups is to get together with a colleague or a promoter you work with and go through the exercise on the left.

This will help you to step into your customers' shoes, think about things from their perspective and decide what benefits to offer as a result.

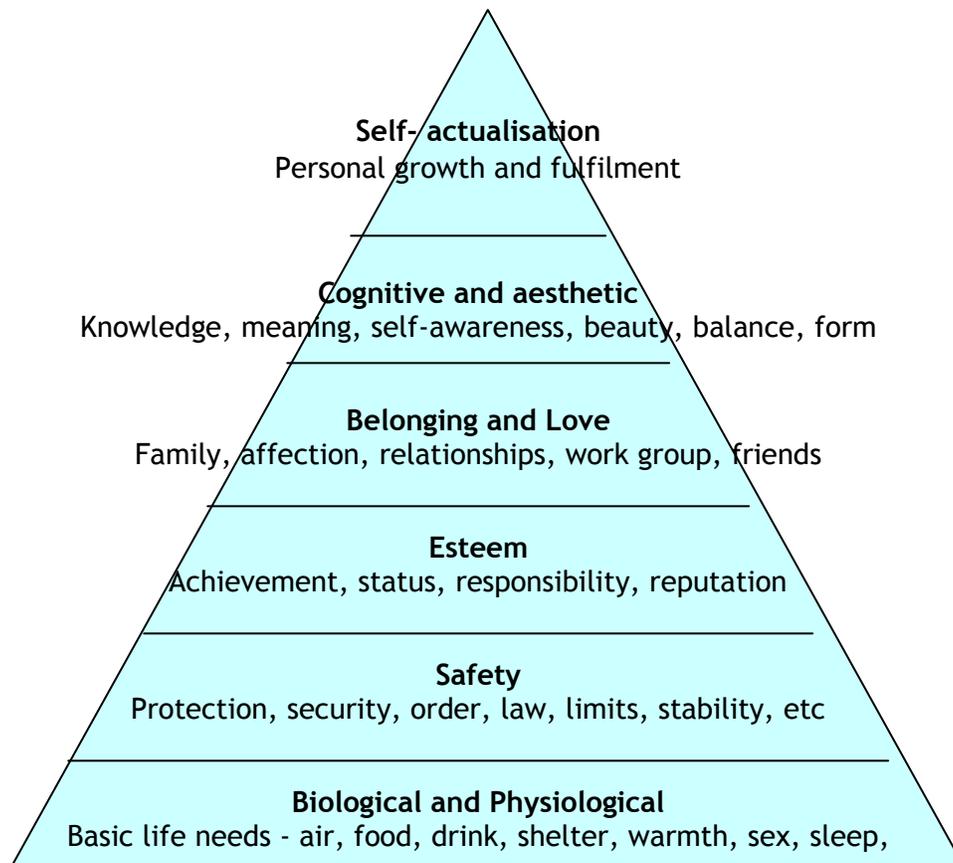


Just to give you some ideas, the box below lists some of the wide range of benefits that people might look for in a product or experience:

Possible benefits:

Comfort, convenience, affordability, an easier life, relaxation, more time to myself, less hassle, improved performance, better health, relief from discomfort or pain, escape/freedom, fun, excitement/adrenaline, feeling part of something, finding a mate, love and friendship, status, looking good, stimulation, greater knowledge, a sense of achievement, aesthetic satisfaction, better understanding, self-actualisation, spiritual nourishment

In thinking about what works for those who have repositioned, one of the things we got curious about was the relationship between the messages cultural organisations tend to give out and the different levels of human need. We studied an updated version of Maslow's Hierarchy, which looks like this:



© 2002 Alan Chapman, based on Maslow's Hierarchy of Needs



It occurred to us that when cultural organisations fail to attract new audiences it may be because they tend to address people at the *top* levels of the hierarchy - the levels of self-actualisation and cognitive/aesthetic needs. These may be very meaningful to committed audiences (and may indeed be what they seek out as core benefits of attending) but perhaps they are not so motivating to the many others who don't already have a relationship with us? Confining ourselves to these levels simply limits the number and types of people we can reach.

One of the things we noted about organisations that have changed positioning, and are now reaching a broader audience, is that you tend to give out messages and express benefits that **address people more at the *middle levels***. You also recognise the **power and legitimacy of the lower levels**. MacRobert, for example, is very attractive to families for a whole host of reasons, one of which is because they do very practical things like put covers on all sockets in the building to keep children safe. Others recognise that good, affordable food and a warm shelter from the rain are core benefits you can offer people, rather than just useful ancillary services.

DEFINE MEANINGFUL BENEFITS

Summary of the main points:

- What we think of as the benefits of attending may not mean much to the uninitiated
- The type and level of benefit people you need to offer a person depends on their experience, knowledge and interest
- Cultural organisations tend to target the higher levels of human need, which narrows the field
- Yet there is huge potential at the middle and lower levels

15. Make links with known culture

As well as defining benefits that are really relevant to people - in their terms, not our own - one of the other important things you do is to seek out and create links with known culture. You do this because you understand that people are risk-averse and if they are to be attracted to trying something new they will be looking for reassurance that it will not be *all* new; that there will be something there that's within rather than beyond their experience, so that they can feel confident they have a good chance of a positive interaction.



Some of the most obvious examples of how you do this are:

- you give priority to **general rather than specialist press coverage** - so that what you do appears to people on pages that (a) they are already reading and (b) they can easily relate to and understand;
- you collaborate with **mainstream and/or surprising partners** - to stimulate a reassessment of what you offer (the RSC tours to Leisure centres mentioned earlier are a good example of this principle in action); and
- you use **familiar references** in your buildings, your product, the copy you write for leaflets, the interpretation panels for exhibitions and so on.

FOR EXAMPLE:

The exterior of West Yorkshire Playhouse looks to some more like a supermarket than a theatre, and the redesign of the Discovery Museum in Newcastle (part of Tyne & Wear Museums) was explicitly inspired by the modern-day shopping mall - the idea being to create a venue that people would already know how to 'use'

FOR EXAMPLE:

Theatre and Dance Cornwall wanted to target a young male audience for dance shows and used visual symbols based on 'Loaded' magazine to code the experience of their different shows to link in with a familiar format, whilst the Fierce! Festival designed its leaflets to look like club fliers to appeal to a club audience.

FOR EXAMPLE:

The locations for the new Sheffield Millennium Galleries (in a winter garden) and the Peacock Theatre in Woking (in a shopping centre) were both expressly chosen because they would link in with familiar settings and thus reach people who would not necessarily make a special trip to a cultural venue

**MAKING LINKS WITH KNOWN CULTURE****Summary of the main points:**

- People are risk-averse
- Known references are reassuring
- Link with mainstream and surprising partners
- Go for general not specialist press
- Use familiar references in buildings and communications

16. Use the language of the audience

Organisations that have repositioned understand the power of language.

In your copy and other communications with potential audiences, you take seriously the need to **speak to people on their own terms**. The main ways you do this are:

You **interrogate your own assumptions** about what you're writing and saying. You don't just get someone in marketing to write copy and send it straight to print. Instead:

- you ask around for other people's views;
- you make sure several team members read what you've written;
- you don't always have the same person doing the writing;
- you involve people in other departments (in your own organisations and/or in the venues you tour to) in commenting on what's been written;
- you sometimes get them to have a go at writing it, too, to bring a fresh perspective to the whole exercise; and
- last but not least, you get audience members to comment in customer (or potential customer) circles and the like.

You also make an effort to **avoid language that's off-putting**. Research has now shown that some of the words that can most put people off coming to cultural events are the very words we most rely on - words like 'contemporary', 'history', 'arts centre' and 'museum'. You take this finding seriously and look for alternative ways of expressing the experiences and benefits you offer.



This means using **plain (even colloquial) English** - or other languages as appropriate to the population. It means things like:

- speaking in the (warmer, friendlier) first and second person, rather than the (colder, more distant) third person: I, you and we rather than he, this and they;
- using short, simple words and phrases, like:
 - 'looking at'
 - 'feeling'
 - 'telling us'
 - 'great'
 - 'cool'
- avoiding long, complex words and phrases, like:
 - 'visual exposition of'
 - 'emotional response'
 - 'portraying a narrative'
 - 'impressive'
 - 'luminaries'
- avoiding jargon, like:
 - 'installation'
 - 'new writing',
 - 'curatorial'
 - 'cross-artform'
- using short sentences;
- shorter paragraphs; and
- overall, trying always to write in the same style that you naturally speak.

It also means recognising that not all 'language' is to do with words, that your message is communicated in a variety of dimensions and that you therefore need to express the benefits of attending in ways that really connect with people - not just verbally but also visually, and in terms of product.



Are you a visual, verbal or feeling type?

People experience the world in different ways - some of us experience it mainly through the visual dimension, for others the auditory (hearing) dimension makes more sense and for still others the main way they interpret things is on the basis of sensations and emotions. And this is reflected in the way that we speak. For example:

- Someone with a **visual** bias may say:
"I see what you mean"
"that looks great",
"I'd like to get a clear view of what people see on the horizon for us"
- Whereas someone with an **auditory** bias may say instead:
"I hear what you're saying",
"that's music to my ears",
"I'd like to hear what people have to say and make sure we're all singing from the same songsheet"
- And someone with an **kinesthetic** bias may say:
"I can sense that"
"that feels good",
"I'd like to get to grips with what people think we'll be handling over the next 6 months"

The best way to make the most of these differences between people in your communications is to:

- Get to know any bias you may have
- Practice using words and phrases from other dimensions/ systems (*see list of examples in Appendix 1*)
- Try to use a balanced mix of words and phrases from all three systems in everything you write
- Make sure your communications also contain a balance of words and images, including emotional images (typically images of *people* whose expressions indicate they are experiencing an emotion) and textures to address the kinesthetic dimension.

(And if you're really curious to know more, search the web on 'VAK' or 'representational systems' and check out books on NLP, such as 'Way of NLP', by Joseph O'Connor and Ian McDermott, available from www.amazon.co.uk)

A useful tool

A good way to ensure your copy is relevant to as many people as possible is to recognise that people experience the world in different ways and that we communicate best if we reflect this in the way that we write and speak.

The box on the left gives you more information on this.



A very noticeable feature of organisations that have repositioned and now attract a broad audience is that, in your drive to speak to people in a way that's relevant and natural to them, you shamelessly **exploit all known cues** that can help people make a connection with what's on offer. For example you might refer to 'music you've heard in TV ads' or use imagery that is directly borrowed from familiar settings.

FOR EXAMPLE:

Wolverhampton Art Gallery used references from the BBC home makeover show 'Changing Rooms' to help people make sense of a new exhibition celebrating the life and work of the artists known as the Bloomsbury Group, who had a heavy influence on fabric and interior design during the early part of the 20th century.

You also give as much help as you can to people in finding their way round your printed information, using **sign posting and different 'levels'** of information to appeal to people with different levels of need for information and/or detail.

FOR EXAMPLE:

The information accompanying the exhibits at Sunderland Museum in Tyne & Wear is given in several 'blocks', in an ascending order of complexity. This way people start with a simple and straightforward blurb and then move down to more complex/ detailed information if they want, stopping whenever it suits them

And finally, but very importantly, you are committed to being as **honest** as you can in your communications. And this works because people nowadays are very marketing-savvy, they know when they're being sold to and they resent it if you lapse too far into 'marketing speak'. Conversely, if you speak the truth they are more likely to respond warmly to you because your honesty tells them you respect them.

FOR EXAMPLE:

Theatre and Dance Cornwall decided to tell people in their leaflets the reason they booked each individual show in a festival - whether it was an artistic choice (we think they're the best in their field right now) or just a pragmatic decision (they're very entertaining and frankly they were also the only company available on that date!). Audiences responded very positively because they found it refreshing and more *informative* than standard copy.



USING THE LANGUAGE OF THE AUDIENCE

Summary of the main points:

- Speak to people on their own terms
- Interrogate internal assumptions
- Avoid what's off-putting
- Use plain English
- Write as you speak
- Balance visual, verbal and kinesthetic language and symbolism
- Exploit known cues
- Use sign-posting and levels
- Be honest

17. Make newcomers welcome

As any good sex therapist will tell you, it is very difficult to enjoy something unless you are relaxed. A critical aspect of reaching and attracting a broad audience is therefore to work hard at **helping first-timers to feel at home in your organisation.**

Recognising this, we worked with organisations that have already repositioned, and those who are in the process of change, to identify and build on the key ways in which they make 'Newcomers Welcome'.

Being a first-timer at any event can be daunting even when your expectations are positive. This is easy to forget when we have been working in an organisation for a while; we grow used to it and forget how it might come across to others.

The 'Not for the Likes of ME?' exercise taught us that when you are a newcomer you tend to have a **heightened sense of the basics**. You notice that the signs are difficult to read, that it's hard to find the toilets, that the seats are uncomfortable or that security people dominate the place - **because you are alert and trying to fit in.**

You also look to familiar aspects of the experience for reassurance that this place is for people like you. Sometimes this could be easy as a picture of people in the gallery or theatre wearing the type of clothes you own, as this can be a major quandary for newcomers: what to wear?

We noticed that successful organisations really understand these truths about the experience of newcomers, and therefore appreciate the power of making your ancillary services really accessible and welcoming.



A vital result of this is that you **view key services like catering as access tools rather than income generators**, and you design and budget them accordingly. This means things like providing good, cheap kids' meals in the café and having a menu that isn't too full of middle class menu items and food descriptors such as “Goujons of Plaice and French Fries” rather than “Homemade Fish Fingers and Chips”.

A cultural experience is made up of many parts and a visitor can have a range of responses within one trip. It helps to think of a newcomer's visit as being made up of a series of several stages.

The 7 stages of a newcomer's experience

- Awareness
- Choices & decisions
- Journey
- Arrival
- Product
- Departure
- Memory

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A useful tool

As part of this project we defined the newcomer's experience as comprising the 7 stages listed on the left

Awareness is about how your visitor learns about what is on offer. For example, passing by on a bus, picking up a flyer or listening to a friend's experience.

Choices and Decisions is the stage at which your visitor weighs up alternative options and looks at what choosing your offer will mean - for example: cost, risk of wasting their time, travel options and (ultimately) will they fit in?

Journey is about your visitor's experience of getting to and finding your organisation.

Arrival deals with your visitor's experience of finding your building, finding the right door and entering, entering your space and their sense of welcome and comfort.

Product is your core offer to your visitor. How they engage with it. What it means to them and does for them. Whether they get the most out of it.

Departure is your visitor's experience of leaving. Whether they can find the exits. The kind of farewell they receive.

Memory covers what your visitor takes away with them, tangible or intangible.



Each of these is a critical point in a newcomer's experience. At each stage they will be asking themselves questions, looking for opportunities and dealing with concerns. At each stage *you* can be providing information and answers, and opening up dialogue to support them, to overcome barriers and move them on to the next stage.

Working with the 7 stages

- Get together a group of colleagues from different parts of your organisation, ideally from a wide range of departments and levels;
- Closely observe current visitor behaviour;
- Imagine different audience groups that you may like to attend;
- Consider each of the seven stages one by one, and brainstorm any ideas and thoughts about how you can address the needs of your audience group at each stage;
- Brainstorm what you could actually *do* to take the observations or ideas forward; and
- Collectively improve your ideas for action and discuss how best to conduct experiments that will test your hypotheses and take things forward.

© Morton Smyth 2003

A useful tool

A good way of thinking through how to improve the 7 stages is to use a process like the one outlined on the left.

As well as helping you improve your welcome for newcomers, it will also help you create a strong multidisciplinary team.

Participants in 'Not for the Likes of You' were already doing good things to make newcomers welcome before the project began:

FOR EXAMPLE:

Borderline Theatre created a scheme called "*Everything You Ever Wanted To Know About Theatre-Going But Were Afraid To Ask*" which was designed directly to reduce the 'fear factor'. It involved inviting first-timers who felt theatre was not for them to come to a theatre and be taken through the whole process from creating the show and what goes on back stage - to buying a ticket, ordering interval drinks and when to clap

FOR EXAMPLE:

The City of Birmingham Symphony Orchestra has a first-timer's guide on its website giving basic advice on things like what classical music is and what to wear to a concert



FOR EXAMPLE:

At the Lawrence Batley Theatre, front of house staff change what they wear according to the programme - suits or sweatshirts - in order to help new people feel comfortable and at home

People also came up with many ideas and proposals during the project, such as:

- Using the Newcomers Welcome methodology and thinking in the design of a new gallery space and a new building
- Producing a non-patronising printed beginners guide e.g. 'hot tips for enjoying the theatre...enjoying your visit to the gallery...10 things you never knew about the gallery, theatre, etc
- Leaving doors open during the summer months or perhaps building an internal lobby area to allow people to see we're open in the winter months
- Employing 'Inviters' - people to stand outside for a week and invite people in (sometimes an invitation or permission is all that is needed for the nervous or semi-curious) and monitoring the success rate at different times of day
- Putting something unusual or spectacular outside the building to create a talking point and enable people to 'see' the place again or for the first time
- Placing information services in parts of the building where visitors need it rather just than where it's always been
- Train staff in knowing when to strike up friendly banter and when to let a visitor have some space
- Directing more marketing messages to the people that use the buses that stop right outside the building
- Arranging to have at least one table in the theatre bar occupied with a party enjoying post theatre hospitality offering as the show ends, thereby encouraging others to stay rather than going on somewhere else
- Experimenting with Box Office opening hours - after shows, during intervals, etc.
- Creating fun / interesting photo opportunities for visitors to enhance their memory and share their experience with their friends, while not breaching your existing rules on photography
- Sell stamps or even give away free stamped postcards with certain meals in the café, create a postal box as well to encourage postcard writing, therefore encouraging communication of a visit to friends and family.



And one final point:

It's important to bear in mind that **the 7-stage experience can be cyclical**. A second or third visit can still throw up new questions and uncertainties. A visitor may attend with children or someone they want to impress, at a different time of day or in different weather conditions. Those of you that successfully attract a broad general audience understand this, and keep looking for ways to make the visitor experience welcoming for *everyone*, every time.

MAKE NEWCOMERS WELCOME

Summary of the main points:

- Watch people, outside and inside the building
- Think yourself into your customers' shoes
- Imagine customer experiences and thoughts at each of the 7 stages
- Remember that newcomers are often fearful
- They are also more sensitive to the basics
- Help and guidance will be appreciated
- View key services like catering as access tools rather than income generators
- *Experiment*

18. Invest in customer service

The final thing we noticed about the way that successful organisations interact with the external world is that you take service really seriously. This is expressed in a range of ways, but the things that seem to make the biggest difference are these:

You have a policy of **recruiting people who like people** to work front of house. This may seem obvious, but in fact in practice many cultural organisations *don't* do this. The result is that audience-facing jobs are often taken by ambitious students and others who'd rather be doing something 'better', secretly think their current job is a bit beneath them or are just totally bored by their duties and the people they come in contact with. What you do instead is hire people for whom dealing with public is both enjoyable and rewarding, and who can therefore interact naturally with a broad local audience. In an ideal world, you're also looking for people for whom service is a positive career



decision, rather than an accident of history or circumstance, because you know that this makes for commitment and good relationships.

But you also don't see service as a responsibility confined to front of house. You **involve all staff in service issues** (many of you have a multidisciplinary team working on it, for example) and you commit yourself to delivering because you **define and publish a service policy**.

And last but not least, you do what you can to **recognise the importance of service in the rewards for service staff**. Not all of you have 'got there' yet, but across the board your aim is that the value you place on the service function is reflected in the status, respect, attention and financial package given to service-based staff.

EXTERNAL SUCCESS CRITERIA

Summary of the main points:

- Engage with and involve audiences
- Devise specific product that says 'it *is* for the likes of you'
- Define benefits of attending that actually mean something
- Make links with known culture
- Use the language of the audience
- Make newcomers welcome
- Invest in customer service



PART FOUR: Getting practical



19. How to get started

By now you'll have realised that organisations that have repositioned to attract a broader audience have made big changes in their thinking, their attitudes and what they do and how they do it, both internally and externally. And if you're thinking 'I'd love our organisation to be like that' you may also be feeling daunted by the changes you'll have to make, and asking 'where on earth do we start?'

The good news is that most of the organisations we studied didn't plan every step before they started. They used their vision as a guide, got into action and tried things, looked at the results and tried some more.

They didn't expect to do it all at once, or get it all right first time.

The rest of this section contains ideas for things you can do to get into action.

Create a really vivid picture/story/sense of how things will be in the future when you 'get there' to inspire you:

- what will it look like? What will you be able to see?
- what will be happening?
- what will people be saying? What will you be able to hear?
- what will it feel like?
- how will *you* be feeling?

Start to share this with others, including your Board, discuss it and build on it.

Get clear on any trade-offs. Define as honestly and fully as you can how you and the organisation benefit from how things *currently* are - and which you will have to 'give up' to fulfil your vision. This helps you uncover any unconscious barriers that may be in the way of action. If the benefits of the status quo are significant or important (and they probably are, or you would have changed long ago), you then need to work out new ways to achieve those benefits that are consistent with the new vision.

Get some advice from people who're already on the journey - go to their venue and experience what they've done, and ask them to tell you:

- how they started;
- what their biggest early win was and how they achieved it;
- what the major pitfalls were, and what they'd do differently if they were starting again;
- how they keep their morale and momentum going; and
- how they've involved, or enlisted the help of, their Board and other stakeholders.

Enlist the support of a 'personal cheerleader' - someone you know, admire and trust whom you can appoint with the specific brief of:



- keeping in touch with you and asking how it's going
- reminding you of your original vision
- telling you how well you're doing
- providing a sounding board and also a shoulder to lean/cry on if you need it

You may also be able to lean on your regional audience development agency - if there is one in your area - for help, advice and support.

FOR EXAMPLE:

"Birmingham Arts Marketing (now Audiences Central) were really helpful during the initial stages of CBSO's rebranding, as a sounding board and also in helping to draw up consultancy briefs. They have a great overview of the city and the wider region and were able to point out some potential pitfalls that CBSO might not have seen. They were also great in the later stages with simple things such as ringing up and saying how much they've enjoyed the advertising - which was great for morale!" Sarah Gee, CBSO

Start small. A large, long-term plan is hard to create without doing some experiments, the results of which inform planning. These should be things where you can get 'easy wins'; results that are quick and visible to as many people as possible.

Some ideas:

- Put together a small, multi-disciplinary team to come up with ideas for improving the customer interface - making the entrance to your building more welcoming, or creating really happy relationships with venues and other partners
- Set up a mystery shop with another organisation so you gain objective feedback, swap ideas and support one other
- Ask your team to go and experience something new, that they know nothing about. Discuss what the experience was like and what the implications are for the way you deal with new visitors. Take some action based on your findings.
- Give your team a couple of hours to mystery shop **your** venue. Give them a checklist of things to comment on (the entrance, the welcome, how easy it is to find your way around using the signage etc). Meet to discuss their comments and make a plan to improve the easy ones.
- Do a 'back to the floor' day - go and work as a member of the visitor services team, in the shop or café - anywhere where you'll have contact with customers. Talk to people about your experience.



HOW TO GET STARTED

Summary of the main points:

- Don't expect to do it all at once, or get it all right first time
- Create a vivid picture/story/sense of how things will be
- Get clear what the trade offs are
- Enlist support
- Start with something small

20. Key people to influence

If you're embarking on a repositioning because you want to reach a broader audience, there are a number of groups of people you will need to influence and may need to convince. They include:

- your own managers;
- the rest of your staff;
- the Board (if you have one);
- local authority Members and senior executive staff;
- funding bodies;
- MPs and other opinion-formers locally;
- the press - certainly locally and perhaps nationally too depending on your situation and ambitions; and
- last but by no means least, your *existing audiences*.

This list is not exhaustive and you will have others you need to add to it according to your circumstances. A good general principle to apply to thinking about who you need to influence is: if **you think they *could* have an influence, assume they *will* and treat them accordingly.**

Major change always causes big ripples, some dissent and even a few ructions, so it's best to be prepared for this and try to avert it before it occurs.

A key action to take therefore is to **plan a PR campaign that will create support for change.** Those of you who have been involved in a big capital campaign, lottery-related or otherwise, will be familiar with the need to garner support in this way and how to go about it.



As with any important PR exercise you will need specialist input - either from your own press and PR staff if you have them or from elsewhere. It would be unwise of us to tell you what a campaign should be like, as every situation is very different, but some of the key elements will inevitably include:

- devising a clear and *inspiring* expression of what you want to achieve and why;
- defining the benefits - tangible and intangible, long and short term, from the point of view of the organisation and from the point of view of the community;
- working out exactly what kind of support you want, from whom, and then asking them in a clear and direct way;
- providing practical tools - summaries, crib-sheets, draft speeches etc - to enable them to do what you ask of them;
- working out answers to objections before they arise (and in some cases putting objections to people before *they* say them, so they know you understand them);
- creating events that will enable you to explain/launch/celebrate the change; and
- persuading your way onto any committee or board you can that will put *you* in a position of greater influence.

One of the best ways to get support for your plans will be to enable key stakeholders (such as your Board or Committee members) to experience for themselves some of the issues you'll be working with and the target groups you want to reach - by actively involving them in your process. Good ways to do this might involve:

- including Board or Committee members as well as staff in a 'Not for the Likes of *ME?*' exercise, where everyone tries out something that's new and alien to them;
- asking stakeholders to conduct a mystery shop on another organisation on your behalf (or on your own organisation!) and feeding back good ideas;
- adding stakeholders to multi-disciplinary teams charged with key tasks relating to the repositioning; and
- inviting stakeholders to a 'meet the audience' consultation session.

21. What it will cost

And now for the billion-dollar question - what will repositioning cost?

Luckily the answer is not billions of dollars.

The answer is that there will be costs involved, but not as many as you might think. In the cultural sector we tend to assume that making changes will be costly. But this is sometimes just a way of avoiding change, because change can be challenging.

The important thing to note about successful organisations is that **many of the things you've done are about doing things differently, rather than doing new or additional things**. And some of the most important changes are to do with internal structures and management behaviour - which, apart from implications for training, are not by definition cost items. They are choices made by individuals to behave in a new way.



Of course if you have a very small marketing or education budget at the moment, or if you decide you really must rebuild your building or totally redesign everything you produce all at once, this will cost. But most of what we're suggesting in this report is about making **changes to attitudes and processes** rather than producing lots of new material. So it should be possible for the main part to re-route existing budgets to spend them in different rather than additional ways.

For this reason we encourage you when thinking about repositioning to **focus not on what it will cost but what you will gain** - as an organisation and as an individual - both from the process and from the results at the end of it.

22. How to keep the momentum going

People can be incredibly creative and find huge reserves of energy when they're truly committed, so a large part of keeping the momentum going centres on maintaining people's commitment and enthusiasm. Here are some things you can do:

Look at how far you've come, rather than only looking at how far there is still to go. It's easy to be overwhelmed by how much there is to do, and it's always tempting to put too much focus is on what's wrong, rather than what's right, as you try to make changes and improvements

Some ideas:

- Take photographs of your entrance, signage or public spaces before you make a change, then take the same shots again as you improve things. Put the before and after shots on a notice board or present them at progress meetings
- Invite people from other organisations who're starting on the journey in to tell them what you're doing - talking to outsiders about what you did helps you to remember why you embarked on the journey in the first place.

Break down large, long-term tasks into smaller, more manageable chunks and look for successes along the way as milestones, rather than thinking that success only comes once the whole task is achieved.

Acknowledge your successes, both large and small, and **celebrate** them. Do some big things every once in a while (a party or reception for everyone), but make sure that lots of little things happen daily - create a virtuous circle by praising and thanking people, and praise the 'everyday good', as well as the 'once in a while exceptional'. Make sure that you (and others) aren't falling into the 'I'd tell you if you were doing it wrong' trap.



Some ideas:

- Say thank you and well done when people do a good job, regardless of where they are in the hierarchy (Chief Executives and senior managers are human and need thanks and praise too)
- Have a 'good news' section as part of every meeting - this could be small wins that individuals have had, positive audience feedback, or what was learned from experiments or mistakes
- Look out for the 'how you'll know if you're getting there' items in the next chapter and make sure that everyone knows when they happen

Revisit and recommit to the vision regularly. Ask 'what does this mean to us now?', 'does it still fit, do we need to change anything?' and 'is what we're doing taking us towards the vision?' Going back to the original vision regularly helps everyone to remember **why** you embarked on the journey when you're finding the going tough, and allows you to re-experience the excitement that started things off. Make sure that your vision hasn't lost some of the important things that originally inspired and impassioned people.

Make sure there's enough support for individuals (including the most senior people) and teams. Watch out for signs of stress and burn-out and make sure that people have time off and work sensible hours, especially after a big project where everyone has pulled out all the stops.

Encourage and help people to find coaches and mentors and provide development opportunities so that they can acquire the skills they need to do what's being asked of them (development doesn't always mean expensive training - get creative by using job swaps, secondments and projects as learning opportunities).

Develop and use your networks to get yourself and your team known and to get positions on panels and boards that will raise the organisation's profile and give access to other support and development opportunities. Take out membership of agencies or professional bodies that can help you, and make contact with other organisations that are making similar changes to give each other support and encouragement.

Change is hard to maintain if your focus is mainly inward - the outward-facing activities above are vital to help keep momentum - you're much more likely to get help, support and constructive feedback if people know what you're trying to do.

Be professional and strive for excellence, but **don't take it too seriously**. Having fun and being able to laugh when things go wrong (which they will) provides energy and gives people the will to continue.



Keep doing the things outlined in ‘how to get started’ - these will all help to maintain momentum and doing some of them for the second (or third!) time will also help you to see just how far you’ve come.

And remember: *you still* don’t have to do it all at once, or get it all right first time.

HOW TO KEEP THE MOMENTUM GOING

Summary of the main points:

- Look at how far you’ve come, rather than how far there is to go
- Break down large, long-term tasks
- Acknowledge and celebrate success
- Revisit the vision regularly
- Make sure there’s enough support
- Don’t take it too seriously
- Don’t expect to do it all at once, or get it right first time

23. How you’ll know if you’re getting there

Some of the obvious, tangible measures of success (and often the ‘hard figures’ quantitative stuff) can be slow in coming - there’s a time lag between action and outcome, so it’s useful to have some less obvious, qualitative things to look out for as you progress on your journey.

Just as the success factors that we’ve outlined in this report are either internal or external, so are the things to look out for, which are:



INTERNAL SIGNS:

- The language used in the organisation will change - you'll hear people say 'we' and 'ours', and talk from the audience's point of view far more often
- The working atmosphere will feel different - there will be a buzz of excitement, new energy. This will probably be preceded by anxiety while people work out how to behave and where they fit as things change
- Problems that have been tolerated for years will be solved, minor niggles will be fixed, and you'll hear people say 'I never thought that would happen'
- People will start to talk about improvement and the ongoing journey, rather than saying 'it'll all be OK once this change is over'
- People will make unsolicited suggestions and start to set up their own multi-disciplinary teams
- You'll see people who've never worked together before talking to each other and creating shared ideas for ways to do things or projects they want to work on

EXTERNAL SIGNS:

- Your audience will look different
- Your audience will *be* different
- You may be praised in the press
- You may be criticised in the press.....
- Your peers may become jealous
- Other cultural organisations will approach you wanting to know what you did, and how
- People who come for job interviews will say 'I heard this is a good place to work' or 'I was told this was one of the best places to come to learn about access'



Appendix 1

Examples of words from different representational systems/dimensions

Visual

bright, brilliant, clarify, eclipse, envision, focus, foresight, frame, hindsight, horizon, image, imagine, insight, lighten, look, mirror, obscure, observe, outlook, oversight, perspective, picture, reflect, scan, shed light on, show, sign, sketch out, view, vision, keep a watching eye,

Auditory

amplify, argue, buzz, strike a chord with, clash, deaf, dialogue, dissonance, harmony, hear, listen, loud, murmur, music, noise, overtones, pitch, pronounce, quiet, rattle, resonate, rhythm, say, silent partner, spell out, swear, tell, tone, tune in, utter, vocal, voice of, whine, whisper

Kinesthetic

(A) physical:

balance, blend, block, bounce ideas off, burning issue, catch, cold, drive, firm, fuzzy, grab, get to grips with, gritty, hard, hit, hot, loose, lukewarm, pressure, pull, rigid, rough, rub up the wrong way, scrape, seize, shaky, shape, solid, stroke, stretch, sway, swing, cut and thrust, tied, tough, warm

(B) emotional:

affectionate, aloof, anxious, at home, blissful, bored, calm down, emotional, energetic, edgy, fed up, fraught, happy, heartless, horrified, lonely, manic, miserable, passionate, peaceful, perturbed, phlegmatic, proud, put out, relaxed, sanguine, sentimental, stuck, tired, weary



Appendix 2: consultants' biographies

Maddy Morton

Maddy Morton is an experienced consultant with a strong track record in the public sector and in business over an 18-year period. She has worked with both cultural organisations and major commercial brands, with a primary focus on understanding and improving the relationship with their existing and potential customers - with people, in other words.

Maddy's main areas of expertise are:

- marketing and research;
- strategy and business planning; and
- facilitation and coaching.

Examples of past projects include:

Arts Council of England	Review of National Marketing Agencies
Barbican Arts Centre	Audience development strategy
Birmingham Arts Marketing	City-wide audience development plan
COI	Qualitative research on youth issues
Deutsches Theater, Munich	Audience loyalty programme
Groundwork	National environmental arts strategy and best practice guidelines
Royal College of Art	Business plan for new research centre focusing on socially responsive design
Theatre Royal Plymouth	Audience development strategy
Yorkshire Sculpture Park	Qualitative market research

Plus qualitative research for a range of well known brands such as: Channel 4, BBC, Diarylea, Lemsip, The Sun and Gordon's Gin



Debbie Bayne

Debbie Bayne is a management consultant with 15 years experience of helping organisations to manage changes in culture, systems and quality, including hands-on experience of managing a major culture change as a line manager for United Distillers (now Diageo). As a consultant, she has worked with organisations in the public, private and voluntary sectors, from multinational plcs to small arts charities. She also has many years of research and report writing experience, including evaluation of social inclusion projects in the arts, health and education.

Debbie's main areas of expertise are:

- change management;
- research and evaluation; and
- people development.

Examples of past projects include:

The Children's Parliament	Consultant on the involvement of 10-14 year olds in policy making
The Drama Practice	Management development and visioning
Glaxo Smith Kline	Post merger leadership development for senior managers
Grants Scotch Whisky	Creativity and innovation training for senior managers
NCH Action for Children	Evaluation of life skills training for lone parents
NW Development Agency	Team building and visioning for business advice team
Ross Breeders	Culture change programme for production departments



Séamus Smyth

Séamus Smyth has over 17 years experience at the Royal Mail and Shell, both in the UK and internationally, and now works independently in the area of social entrepreneurship. He has a customer service orientation with an emphasis on innovation and value measurement. He is an active member of the CBI, a Fellow of the RSA and has been a Judge for the British Design Effectiveness Awards.

Séamus' main areas of expertise are:

- how/why people change their behaviour and adopt new things;
- lateral thinking and innovation; and
- creating a culture of improvement.

Examples of current and past projects include:

- A new financial service that enables people on lower incomes to save for the future in a way that suits their lifestyle and pockets
- A broadcasting project that finds solutions to big everyday problems by encouraging cross-fertilisation between conventional divisions of expertise
- Introducing the concept of (and a strategy for) 'institutionalising innovation' within Shell through value measurement - now being rolled out globally
- Working alongside the European President of Shell to provide innovation input into business transformation across Europe
- Horizon-scanning in the area of the internet and new technology, to enable Shell to keep ahead of the game
- Initiating Shell's first global strategy for learning the language of the audience and using this to maximize visibility online
- Creating and launching an online banking platform for Shell European fuel cards - the first of its kind



Mel Jennings

Mel Jennings is an experienced market researcher, marketing practitioner, business & project manager, trainer and fundraiser. She is also a practicing visual artist, creativity facilitator and an ŒSupergrouper (one of a pool of Œcreative consumers hired by Fifteen20, experts in new product development). Mel was Head of Marketing for Talawa Theatre Company and Administrator for Black Mime Theatre, before joining The Arts Partnership (formerly A.R.T.S.) as a full-time consultant. She now works independently.

Mel's main areas of expertise are:

- market analysis;
- marketing and audience development;
- research and evaluation; and
- creative facilitation and coaching.

Examples of past projects include:

Audiences Yorkshire Stage Exchange	Client Advisor: Audience Development
British Council	A major audience research project across 5 Caribbean countries
Birmingham City Council	Evaluation of Commissioning Programme
Camden Borough Council	Feasibility Study for Education Arts Partnership
CARIFORUM Cultural Centres Project	Internet research into Caribbean cultural industries
London Disability Arts Network	Business planning facilitation
London Arts	New Audiences Evaluation
LIFT	Customer Care Training