



OPENING DOORS:

Developing Black and Asian audiences

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Speaker Tour, 2001

Introduction

The Arts Marketing Association (AMA) hosted a seminar called 'Opening Doors' in June 2001. Arts professionals want to develop culturally diverse audiences for the arts because it is our social responsibility, and it is good for business. Yet, with notable exceptions, the audiences of most arts organisations do not reflect the makeup of the UK population.

Opening Doors focused on two objectives:

1. To help delegates understand some of the barriers that may prevent Black and Asian people from attending.
2. To equip delegates with the knowledge to create a workable plan to develop a culturally diverse audience for their organization.

The seminar was led by Mel Jennings, and supported by Kim Morgan and Suhail Khan.

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Report written by Pam Henderson for the Arts Marketing Association, June 2001

Speakers' Biographies

Mel Jennings is a market researcher, marketing practitioner, business & project manager, trainer and fundraiser. As well as working across the UK she has carried out research projects and seminars in the Caribbean, Ghana, Eastern Europe and Sweden.

Mel's arts career includes three years as Administrator for the acclaimed touring company, Black Mime Theatre, three years as Head of Marketing for Talawa Theatre Company and three years as a full-time consultant with A.R.T.S. (subsequently The Arts Partnership). As an independent consultant since 1999, clients have included, The CARIFORUM Cultural Centres Project in the Caribbean, Intercult in Sweden, The British Council, The Arts Council of England, The Drum, West Yorkshire Arts Marketing and Birmingham Arts Marketing.

Suhail Khan is the Consultant Coordinator for Culturally Diverse Arts in Greater Manchester, a new initiative which focuses economic investment from AGMA-the Association of Greater Manchester Authorities, consisting of ten local authority boroughs, working in partnership with regional arts board, North West Arts. Focusing on build and sustainable infrastructure, the initiative forms the basis of key strategic investment for diverse communities and creative practitioners of South Asian, African Caribbean and Chinese descent within Greater Manchester.

Most recently he was from 1998-2000 Project Manager & Creative Diversity Consultant for the Black audience capacity building initiative the Arts Ambassadors Unit. An action research project, the Arts Ambassadors Unit is now regarded as a national portfolio project, initially developed by Arts About Manchester and the consortium of venues and cultural agency members within Greater Manchester. Arts About Manchester is a leading audience development agency, and exists to deliver projects and marketing services to the arts and to open up access and information about the arts to audiences, existing and potential. Suhail Khan has worked within the arts, cultural and new media technology industry sectors in the North West and UK, focused upon reactivating urban environments by the research, design, production and programming of cultural animation initiatives and creatively diverse showcase & events.

Kim Morgan started her career as a trainee journalist for the London Newspaper Group. She later became the Editorial Manager for the organisation. After three years, Kim left to do a degree in Fashion Journalism and Public Relations at the London College of Fashion. After a brief stint at Lynne Franks PR, Kim turned her back on the fickle world of fashion and instead embraced the blood, sweat and tears of the Arts. In 1994 Kim embarked on a work experience programme with Talawa Theatre Company which led to her working as a freelance publicist for Graeae Theatre Company and as Marketing Manager for the Warehouse Theatre.

In 1997 Kim joined the Theatre Royal Stratford East as the Press & Marketing Officer. In March 1998 she became the Press & Marketing Manager for the touring season while the theatre was being refurbished and more recently for a season of work at Greenwich Theatre. Last year Kim went on a four month sabbatical working as a Press Representative for Joy Sapieka Associates. This involved working with various clients in theatre, galleries and television PR. Kim has recently left Theatre Royal Stratford East to continue her freelance career.

In 1991 Kim became a Lay Visitor visiting detainees in police stations in the London Borough of Hammersmith & Fulham - a civic duty Kim still undertakes to this day. In her spare time Kim continues to write for her local newspaper.

Developing a Strategic Approach: Mel Jennings

Introduction

There are no 'races' – only the *human* race. Yet the notion of 'race' is a powerful construct in many people's minds, and it is these perceptions that arts professionals and audiences need to deal with.

Whilst some people will think in terms of 'race', it is more helpful to think about 'culture'. Culture is flexible, non-static and diverse. Being aware of how you define your own culture – and knowing how a particular target audience regards itself – can significantly improve the effectiveness of your communication.

Why target African, Caribbean and Asian audiences?

a) Business Development

Arts organisations are businesses that need to maximize income and therefore audiences. Ignoring African, Caribbean or Asian populations does not make economic sense. Other arts and leisure providers are successfully tapping into Black and Asian markets – so ignore them at your peril!

b) Social Inclusion

African, Caribbean and Asian people are often excluded or self-removed from mainstream cultural provision, and many organisations still base planning, programming and marketing decisions on assumptions, and not fact. Decision-makers forget that their values are not necessarily shared by their target markets, and adopt a 'one-size-fits-all' approach. Arts organisations have a social responsibility to develop audiences of all cultural backgrounds.

c) Changing Markets

Younger markets increasingly expect an inclusive experience. Multi-culturalism is a significant aspect of youth culture and a young person, whether British African, Caribbean or white, might expect to find a broad cultural mix in an audience as well as in the creative work itself.

d) Developing the Audience Experience

Audiences benefit from new experiences, and a culturally-mixed audience can enrich the theatre-going experience. Different groups will respond differently to the same product, thus a play can become richer if there is diversity amongst the audience experiencing it.

Who are we talking about?

Be aware that even broadly defined cultural groups are not homogenous. For example, Black and Asian populations are extremely diverse, and not definable as single, coherent segments. You may need to target distinct segment. For example:

- British Ghanians aged 25-34
- Young British Nigerians living in Peckham
- Older Asian-Caribbean men born in Britain
- British Hindu Indians in AB professions
- British Christian Indians on income support
- African-American tourists in London

Research has shown that there are *broad* distinctions between the Black, Asian and white populations. In considering these distinctions, be careful to avoid stereo-typing a particular population. Some of the following descriptions may be pertinent to some members of the Black and Asian populations:

- **Demographics**

The Black and Asian populations are younger than the UK's white population:

Over 65:	<i>white population</i>	17%	<i>ethnic minority</i>	3%
Under 16:	<i>white population</i>	1/3 rd	<i>ethnic minority</i>	1/3 rd

Non-English speakers or a disproportionately low income may also be demographic indicator.

- **Geographic**

Black and Asian people may be more likely to live in a particular location eg urban, or a certain borough

- **Psychographic**

Religion is a key influence for some. For example, the CRE asked different groups to respond to the statement 'religion is very important to the way I live my life'.

Most likely to agree were Bangladeshis (76%) and Pakistanis (73%).
Least likely to agree were Whites (13%) and Chinese (11%).

Other indicators might include culture influencing artform choices, and a greater interest in 'culture-specific' products such as food or hair care products.

It is estimated that Black and Asian groups have an annual leisure spend of £2 billion (source: Arts: What's in a Word? Arts Council of England)

Black and Asian Arts Attenders

It is incorrect and simplistic to believe that all Black/Asian arts attenders are only interested in Black/Asian work. It is true that qualitative research and the experience of successful promoters shows there is a strong interest by Black and Asian arts attenders in seeing work by Black/Asian creators, work from a particular tradition, or seeing Black/Asian people create/perform. However, research also shows that Black and Asian arts attenders, like the rest of the population are, (in varying proportions) interested in a variety of artforms and cultural influences:

51% attend films
21% attend plays
2% attend opera
40% attend productions from any country/cultural background
(source: RSGB report, 1991)

Perception of one's own culture can influence arts attendance choices, and segments relating to these perceptions have been suggested:

Jermyn and Desai (Arts Council of England, 2000) segment Black, Asian and Chinese attenders in relation to Western/mainstream provision:

Enthusiasts:

- Experienced attenders
- Professional
- Well educated
- History of mainstream arts attendance in family

Experimenters:

- Less well informed
- Prompted by enthusiastic friends
- Open to 'high arts' but find them difficult

Avoiders:

- Working class
- No family tradition of mainstream arts attendance
- Older (especially Asian)
- Lives centred in own cultural community
- Speak little or no English
- Strong preference for arts from own cultural background

It should be noted that someone who is considered an arts 'avoider' in the eyes of mainstream provision may be considered an 'enthusiast' by their local Black arts/community centre.

Jenny Francis (1990) also identified three similar areas for differentiation for arts events based on perceptions of provision:

- Culture specific, eg 'traditional' culture-specific event, appealing to older age groups
- Nouveau culture/experimental eg still culture-specific, but appealing to younger people
- Mainstream/conventional, eg Western, and either popular or classical

Barriers to Attending the Arts in 'Mainstream' Venues

Numerous qualitative studies have shown the main barriers to attending 'mainstream venues' to be as follows. It is interesting to note that many of these barriers are also perceived by young and working class audiences in general towards the arts, particularly the 'high' or 'classical' arts, and that mainstream cinema (seen instead as 'entertainment') is very successful in attracting Black and Asian attenders.

General

Product – programme

- Lack of relevant product; programming does not/does not appear to feature any African, Caribbean, South Asian product/performers
- Mainstream programme perceived as 'white', 'elitist' and 'middle-class' – 'its not for us'
- Attending a particular artform would be an unfamiliar risk/fear of not understanding
- Lack of interest in classical Western culture
- Own concept of 'arts' differs from mainstream (eg may include weddings, carnival)
- Unfamiliarity/uncomfortable with procedures (eg perception of sitting in silence during a performance, productions starting promptly as 'the white way')
- Event/experience is not interactive enough

Product – venue

- Safety concerns regarding some environments (eg fear of racist attacks in some areas)
- Venue does not appear to have a culturally diverse message/image/audience
- Signage only provided in English
- Lack of awareness of availability
- No visible African, Caribbean, Asian staff

Product – other audience members

- Event does not allow for social interaction
- No-one from peer group to attend with
- Fear of being 'the only one'/expectations of racism

Price

- Culture and finance, eg large families
- Negative value perceptions in relation to product perceived as 'boring' or 'risky'

Place (of ticket sale/entry validation)

- Tickets not available through an accessible local outlet

Promotion

- Promotion is/appears to be targeted at older, white, middle-class attenders
- Lack of awareness of availability: publicity not visible in local area or in culture-specific media
- Lack of familiar endorsement of product

People (good staff)

- No Black or Asian staff visible in the building
- No staff speak any South Asian languages, or cannot pronounce names correctly
- Poor staff customer care/cultural awareness skills
- Box office staff do not appear to take Black and Asian programme seriously
(note: given that your box office staff may be the public's first point of contact with the organisation, it is box office staff who can often make or break an initiative)

Specific – South Asian Audiences

- Venues lacks family friendly atmosphere and facilities
- Muslims may feel discomfort at venues where there are no non-alcoholic bars, or cafes where there is smoking and drinking
- No Asian front of house staff may cause language difficulties
- It may be difficult for some women and girls to attend late nights
- Some women may want to sit apart from men

Specific – Museums and Galleries

(source: Cultural Diversity – attitudes of ethnic minority populations towards museums and galleries, BRMB 1998)

- Lack of relevant museum objects and other materials
- Language barriers
- Lack of clarity and honesty about the provenance of some items
- Negative images of South Asians, connected with disasters and famines etc
- A colonial view of history that portrays Black people as weak victims

Planning Considerations

Market analysis:

- What is the size, location and demographic profile of the Black and Asian population? For information try:
 - census information
 - your nearest CRE
 - your regional arts marketing agency.
 - local/regional promoters and venues who are successful in reaching Black & Asian markets
 - talking with local Black and Asian community groups (ie. professional associations, womens groups, leisure groups etc)
 - Read Black and Asian press/listen to radio
- Try and estimate a realistic arts market size and catchment area: remember not all of the Black or Asian population will be arts attenders and not all attenders will choose to attend at your venue/event. Will you be tapping into an existing market or will you be developing first-time arts attenders?
- Carry out any extra research or consultation where there are gaps in knowledge but first make sure you have read some of the existing reports. There's lots of information already available: see the 'Further Reading' sheet in your pack. Also, listen to and read Black and Asian media and make sure you experience local/regional Black and Asian identified venues, shows and communities.

A Strategic approach:

It is important to have clear a clear overall approach at the outset, based on a realistic assessment of the potential market, for example:

- Will you research and develop Black and Asian audiences within a catchment for your own organisation?
- Will you work with other partners to ensure year-round provision within a defined area or region?
- Will you develop a general 'multi-cultural' approach if you are in an area of low Black/Asian population?
- Will you use a combination of all of the above?

Planning & Responsibility:

- Ensure issues of equality are placed on the agenda at all levels.

- Take another look at who is employed in your organisation. Check: have you done all you can to ensure good cultural representation at all levels of management?
- Consider specialist support
 - Hire in a programmer/promoter
 - Ambassadors
 - Designated worker

Rationale:

- Does everyone in your organisation agree on the purpose of the development (is it for educational, financial, political, social or artistic reasons?).
- Decide on your priorities and how this will affect your approach.

Objectives:

- Set SMART objectives.
- Make sure you are being as specific about your target segments as possible, (have you considered all demographic, psychographic and geographic factors?)

Approach:

- Check your approach: your mind is not the audience's mind: don't assume.
- Do you need to develop any aspects of your marketing mix? (see the marketing mix section)
- Make sure you understand the target market's values or, find someone who does.
- What works for one market segment does not work for all: have you made allowances for different cultural reference points?

Monitor and evaluate

- Make extra efforts for data capture and develop customer profiles. Be aware of Data Protection regulations regarding storing information on 'ethnicity'. It may be easier to collect data by area of interest (ie. interest in Black and Asian work).

Developing the Marketing Mix

There is no single method to develop Black and Asian audiences. Your strategy and tactics should therefore be based on a sound knowledge of your local or regional target markets. However, the following lists a number of tactics that venues and promoters have found useful:

Product – Events

- Audit the type of work you are presenting: is it representative of the interests of the communities (Black, Asian and white) that you serve? (ie. do you regularly programme Black/Asian performers/artists, texts written by Black/Asian playwrights).
- Employ a designated person responsible for programming Black and Asian work

- Invite a guest programmer/producer to plan all/part of the yearly programme
- Consider women-only events
- Organise transport to the venue
- Create opportunities for participation
- Generate opportunities to socialise with other Black/Asian professionals/artists, etc
- Introduce opportunities to meet the artists
- Co-productions with community artists
- Assist familiarisation eg offer backstage tours, or welcome events and talks
- Provide events in Asian languages, or mixed languages
- Time events to avoid clashes with local religious activities, festivals and commemorative events
- Offer training bursaries to nurture local Black and Asian talent
- Host a resident Black or Asian artist/company/historian/lecturer/curator
- Offer low hire fees to Black or Asian community groups

Product – People

- Employ representative and visible numbers of Black and Asian staff at all levels

Price

- Offer large group/family discounts
- Offer first time attender discounts

Place (distribution of tickets)

- Community ticket outlets eg shops and promoters
- First-time attenders hotline

Promotion (offer and communication)

- Provide inclusive imagery and text in core and targeted printed promotions
- Create a 'VIP' press list of key movers and shakers within African, Caribbean and Asian communities
- Develop good relationships with local/national Black and Asian media
- Work with promoters skilled in targeting Black and Asian markets

- Work with promoters and other venues already developing links with the Black and Asian market
- Use local Black and Asian radio stations for editorial and advertising
- Generate and manage positive word of mouth
- Distribute promotional materials to key outlets within Black and Asian communities
- Remember to target Black and Asian audiences by artform interest as well as cultural, ie invite Black and Asian audiences to non-Black and Asian events
- Build relationships with community groups

Theatre Royal Stratford East: Kim Morgan

Background

The Theatre Royal Stratford East (TRSE) was built in 1884 and was refurbished in 1902. In 1953 Theatre Workshop was set up by Joan Littlewood, Gerry Raffles and John Bury at the TRSE. It spawned a number of actors and household names, including Barbara Windsor, Richard Harris, Harry H Corbett, Brian Murphy and Michael Cain. Under the leadership of Joan Littlewood, the theatre became renowned for productions like *The Hostage*, and *Oh What a Lovely War!*

The majority of the actors who were part of Theatre Workshop came from a working class background. It was Joan's intention to put on productions for the working classes of the East End performed by 'working class' performers.

In 1979 Philip Headley became Artistic Director. He continued the philosophy that TRSE should be representative of its community which was now culturally diverse. This was achieved in two ways:

- a. TRSE encouraged Black and Asian performers in its youth groups
- b. The work on stage became representative of the people of Newham, London

TRSE is in the London borough of Newham which is acknowledged as one of the poorest boroughs in England (55% of its local community are on some kind of benefit). TRSE sells approximately 55% of all tickets at a concessionary rate of £2.00. Newham is also the first borough in England where Whites are in the minority (44% White, 56% Black / Asian or other).

Programming

TRSE produces eight productions each year including a pantomime in addition to one-nighters. In 1979 Philip Headley chose *Welcome Home Jacko* which centred on racial issues. Three years later, the production was re-staged and by now the cast had become popular in an LWT series *No Problem*. Now Black people had their own British stars on television. By the 1990s, TRSE was staging a lot of work by its home grown talent.

Developing Black and Asian Audiences

There is a perception that Black and Asian people are not prepared to pay to see work. This is not the TRSE experience. For example, compare the average yield for these productions:

- | | | |
|--|----------------|-------------|
| • <i>Marie Lloyd</i> ('white' show): | 75% attendance | £6.59 yield |
| • <i>Airport 2000</i> ('Asian' show): | 60% attendance | £8.14 yield |
| • <i>Night of the Dons</i> ('Black' show): | 77% attendance | £8.68 yield |

Black and Asian shows are marketed using the same framework as all productions, but extra initiatives are added to encourage a mixed audience. The following case studies illustrate this.

Case Study: *One Night*

This production was written by local Asian writer Dolly Dhingra. It was a Bollywood style singing and dancing play about the relationship between a father and his daughter. We used print that included images of Black and Asian people. White people do not seem to be put off by seeing people of colour on print. However, Black and Asian people can often find it alienating to see print

that includes images of white people only. The print was distributed to usual outfits; in addition print went to Asian clubs and social gatherings. The leaflet was mailed to attendees of other Asian plays and piggy-backed Tricycle Theatre and Three Mills Studio mailings.

Significantly, much effort was made to establish close links between TRSE and the Asian press. These ongoing relationships became an important way to develop Black and Asian audiences.

We employed a Community Liason Officer. She is the bridge between the theatre and it's audiences. Her approach is person-to-people and not paper-to-people. She networks with key community leaders, groups and associations. She provides tailored support and advice, and makes groups feel welcome and important.

Case Study: *Dick Whittington*

This was a traditional pantomime without 'stars'. However, it included positive role models; Black and Asian actors were not playing the 'exotic' parts, or the 'baddies'. The print featured a Black Dick Whittington.

The print was distributed at local outlets, including free newspapers that went to every household in the local areas. Sponsorship from Docklands Light Railway meant that posters featured at every station. We took advantage of our good relations of the Black and Asian press to get coverage on stories about TRSE looking for a 'Black Dick'.

Conclusions

- Programming must be relevant and include Black and Asian actors
- A sustained, positive relationship with the Black and Asian press is vital
- Allocate resources to building the mailing lists
- Consider appointing a Community Liason Officer
- Consider the importance of having Black and Asian box office and front of house staff
- Where possible, offer matinee performances for Asian productions

Arts Ambassadors Unit (AAU): Suhail Khan

Introduction

AAU focuses on the 'Visitor Experience'. The 'Visitor Experience' looks at how members of the public engage with your organisation. This includes your organisation's programme, communications, spaces, people and price. Whilst many arts organisations engage in practices which result in positive visitor experiences, there are still many who need to change their practices in order to engage with all of their communities. AAU aims to support organisations in this transition.

Case Study: Manchester City of Drama 1994

In 1994, the city of Manchester listed Manchester City of Drama, a year-long programme of theatre and performing arts. Developed through a partnership of organisations based in the area, the project was to establish an opportunity for the general public to engage with a quality and diverse programme which catered for all sectors of the public.

What became evident early on, was that the 'mainstream' arts and cultural sector had little involvement with local Black communities. Arts About Manchester facilitated a number of discussions between arts organisations and local Black groups, through which a number of issues were explored.

This process culminated in an audience development research project that focussed on the Nia Centre and Contact Theatre; and a project to develop South Asian audiences called 'Asian Summer'. These projects led to a realisation that arts organisations needed to engage in a long term programme of work to develop Black and Asian audiences.

Case Study: AAU

The AAU was set up in 1998 to develop South Asian, Chinese and Afro Caribbean audiences in Greater Manchester. In the first instance, AAU carried out a series of mapping exercises to contextualise the experiences of these groups at 'mainstream' arts venues. We found that a high percentage of venues presented little culturally diverse work, which in turn generated low attendances from culturally diverse groups. AAU sought to break this cycle.

We found that second generation of young African, Caribbean, Chinese and South Asian creatives had come to the forefront, becoming spokespeople for their culture and communities. These creative experiences were flourishing outside of the 'mainstream' arts sector. AAU sought to unite the development of 'mainstream' audience attendances with this new culturally diverse creative product. In this way, the AAU became a catalyst for culturally relevant programming. This enabled us to develop a rolling programme of activity which is still functional and visible today.

- Redressing the Balance: a new arts marketing training course for South Asian, African Caribbean and Chinese people
- Dark Jazz: a season of contemporary Black inspired jazz
- Speakeasy: a platform for urban street poets and musicians
- BamBOO!: a new cultural listings magazine
- Divergence: a series of radio programmes on the Black Manchester creative experience

Appendix 1: Arts Ambassadors Unit

The History: 1998 - 2001

The Arts Ambassadors Unit (AAU) was a 3-year Arts Council of England, Arts for Everyone funded project which acted as a catalyst for change in the development of Black audiences in Greater Manchester. The AAU sought to develop audiences for creative events from the African, Caribbean, South Asian and Chinese communities of Greater Manchester and also to build audiences generally for work produced by artists and practitioners from the same communities.

The AAU's audience development projects spanned Greater Manchester venues and creative disciplines including dance, theatre, comedy, poetry, festivals, visual arts as well as the "youth" industries such as music, fashion, broadcast multimedia and new technology. The AAU offered project support and resources to venues, agencies, and artists, pioneering new ways of working practice:

- sharing information and market intelligence on issues relating to Black target markets including needs of cultural groups, strategic print distribution points
- investing in cultural workers from the communities and in marketing training initiatives
- establishing networks and partnerships across the local creative industries
- investing in the development of local product to stimulate new programming opportunities
- developing new methods of showcasing and promoting Black events
- encouraging participation in arts activity wherever possible
- undertaking intensive Black audience database development

A key element of the AAU project was its focus on supporting the emergence of local Black creative practice, helping artists to establish a more significant stance within the current regional arts, cultural and technological industries. Practitioners and cultural workers were given the opportunity to promote their activities via AAU projects such as the **bamBOO!** cultural magazine and listings and the cutting-edge **Divergence** radio programme.

Arts Ambassadors Unit Achievements

Between summer 1998 and spring 2001, the AAU:

- employed 42 Ambassadors and workers on 1698 working days
- supported the development of 11 new arts projects and commissions, and a major season of Black dance
- involved 33 venues and agencies in a variety of ways on the marketing of 112 different Black arts events including 44 participative projects
- trained 40 young Black people in arts marketing and facilitated their placements in arts organisations
- captured 7774 names and addresses for a database of people interested in Black arts events
- produced 62,000 listings brochures
- compiled 4 issues of a new cultural magazine profiling no less than 83 (mainly local) artists
- produced 8 hours of radio broadcast

A recorded 31,000 people attended and participated in AAU supported projects. The AAU has made engagement with the arts - as artists, participants, workers and audiences - a real option for many thousands of Black people.

Some Arts Ambassadors Unit Projects:

- 4 seasons of innovative Black creative work at the green room, Manchester
- sell-out Asian theatre piece, **Balti Kings** at Contact Theatre
- music technology workshops **Improvisations** and **Improvisations 2** in conjunction with the exhibition of Turner Prize winner, Chris Ofili at the Whitworth Art Gallery, Manchester
- International touring exhibition of figurative paintings from China, **Representing the People**, in partnership with the Chinese Arts Centre
- **Session 72** at Contact Theatre which featured a 3-day music residency by Nitin Sawhney with local Black musicians
- the development of lyrical slam night, **Speakeasy** from an idea to a reality
- **Dark Jazz**, a festival exploring the fusion between jazz traditions and contemporary black club culture
- **Food for Thought**, a creative script writing project with over 50 young Asian people at Contact Theatre
- **How The West Was Won**, an exhibition examining the British Chinese experience at Castlefield Gallery
- the European premiere of Lorraine Hansberry's play, **Les Blancs** at the Royal Exchange Theatre.
- **14 Songs, 2 Weddings and a Funeral**, a play by Tamasha Theatre Company based on a Bollywood Film, and staged at The Lowry

Arts Ambassadors Unit Headline Results:

- The AAU has made a significant difference to the development of Black audiences and the development of audiences for Black work.
- The project has been especially successful in reaching young people.
- The project has generated goodwill and credibility with key partners.
- The work of the unit has created a detailed body of knowledge / insight / expertise about how to target and reach communities.

Arts Ambassadors Unit: Where Next?

Time has moved on since the AAU was first developed and there is a much improved partnership infrastructure that some of the activities are already transferring onto - community radio, artist development networks, and an explosion of provision for arts and young Black people at key venues.

With the AAU project providing the ground work which these initiatives can learn from, Arts About Manchester can now focus on its relationship with mainstream arts organisations, linking grassroots projects with audience development strategies.

New resources, both knowledge-based and practical are now available to support venues and partners and a network of trained workers is available to support outreach and marketing programmes.

The work of the AAU will inform wider audience development practices and 'join-up' with other strategies and programmes, so that it ceases to be seen as the 'Black initiative' within Arts About Manchester and takes its place as part of our core programme of audience development activity.

Appendix 2: Birmingham Arts Marketing

Introduction

The Networking Project is a long-term project to develop Black audiences for the arts and seeks to create relationships between South Asian and African Caribbean communities and arts organisations. The Project is funded by the Arts Council New Audiences scheme through West Midlands Arts, and is being delivered by Birmingham Arts Marketing, the central marketing and audience development agency for arts organisations in Birmingham.

Word-of-mouth activity is a powerful promotional tool and is an approach which can be effectively used in communities where traditional marketing approaches are insufficient. There is an opportunity to use the strong oral traditions of Black communities, and a need to recognise that different cultural communities have different ticket buying habits. The Networking Project aims to build on this learning by encouraging Black communities to actively engage with the arts on a regular basis.

The Aims Of The Project

- To develop audiences among specific African Caribbean and South Asian communities in Birmingham.
- To create and develop enduring relationships between communities and participating arts organisations.
- To test the effectiveness of network and word-of-mouth marketing methods within specific communities.

Who, What, How?

- BAM employs a Project Co-ordinator and six “Arts Ambassadors”, individuals chosen to advocate on behalf of a specific arts organisation within a specific community.
- Each Arts Ambassador recruits a team of voluntary panel members from their target community. The panels act as independent advisory bodies, guiding their organisation in how to reach the target Black community.
- The Arts Ambassador is key to developing the relationship between the panel and the arts organisation.

The organisations and panels involved in The Networking Project are:

Organisations	Communities (panel members)
The Drum	African Caribbean, mixed sex, 18-40+ years old, including Heartlands residents, students, low wage, unemployed, local artists
Fierce Festival	South Asian, gay and lesbian; 20s
The Rep	South Asian, mixed sex, 18-60+ years old, wide range of professional backgrounds and arts experiences
SAMPAD	Bangladeshi, 20-60+ years old, 50% restaurant trade
Ikon Gallery	South Asian, 20-40+ years old, media/arts backgrounds

Symphony Hall	African Caribbean, mixed sex, 30s, artists/musicians/arts workers
<i>mac</i>	South Asian, mixed sex, 25 - 40+ years old

The partnership between *mac* and its panel came to an end in January 2001. Valuable lessons were learnt about the appropriateness of the panel to the venue's target audience (eg. geographic location), and the importance of the group dynamic. *mac* continues to participate in The Networking Project through relationships with the panels working with Fierce and Sampad.

Findings

Throughout the first two phases of The Networking Project, there have been findings and recommendations which were common to all the groups. This information is important guidance for any organisation seeking to adopt the project's approaches.

- **The culture of the organisation:** Internal issues have to be addressed and the organisation's culture has to be challenged before any real change to audience attendance can take place. Are there fundamental ways of working which exclude Black people or make the organisation uninviting? The panel is an important human resource which can support organisations to recognise how this can happen, however this is a challenging and time-consuming process for organisations and panels, each needing to recognise the needs of the other, and recognising limitations.
- **Recruiting a panel:** There needs to be a realistic time frame when targeting community organisations. Targeting individuals outside community organisations offers a more diverse representation of the population.
- **Trust and Communication:** In all cases, panels go through a process of challenging and questioning the project's real power to change the culture of an organisation, and the motivation of the organisation to engage with their community. This is a difficult and time-consuming process, which needs to be handled sensitively and with genuine willingness to listen, and to learn from the views of the panels. Panels need also to listen and understand the constraints of arts organisations and respect existing artistic/organisational visions. This is an issue of trust and communication for all parties and ultimately an issue of implementing change. The following recommendations support this process.

Recommendations

- Offer opportunities for panel members (or key representatives) to play a strategic role within the arts organisation as appropriate eg. presence on steering committees etc.
- Give panel members regular feedback on the effects that their recommendations are having within the organisation.
- Develop immediate, short and long-term plans in consultation with the panel. This would develop a strategic relationship between all parties and clearly present the commitment of the venue.
- Build in opportunities for dialogue between senior decision-makers and panel members to allow senior staff to inform panel members of how the organisation operates and what it is possible to achieve within available resources on a short and long term basis. Dialogue on this level will also confirm the commitment of the organisation to the panel and project.

- Encourage panel members to become involved in the arts outside their role as a panel member by setting up training opportunities, shadow schemes and work placements where possible.
- In the long term, creating training and employment opportunities in order to employ Black staff at middle to senior level is a crucial cultural change within the organisations, and is vital for an organisation to reflect the city it serves.

Quotes

"I think they have done a fantastic thing by getting us to come on the panel, I mean, power is knowledge and we've got the most knowledge about what makes the Asian community tick..."
(Panel Member, The Rep)

"(I'd) walked through it many times but never stopped... When we came to see the music group (Ensemble Bash)... that's the first thing I've come to see in so many years and I invited quite a few young people to come with me and they enjoyed it and it kind of made me feel like, 'I want more things to be happening in there, that I can come to see and that I can bring people to see'..."
(Panel Member, Symphony Hall)

"...I do feel I can come in because I've been here a few times now and I don't feel threatened".
(Panel Member, Symphony Hall)

"...it has been useful in opening up the doors and... I've actually brought other people here as well..."
(Panel Member, Symphony Hall)

"I think people see it as more of an approachable place than they did before".
(Panel Member, The Rep)

"I think for me, like when I have come before I watched Asian comedies here, now I'd probably come and [try] something a little bit different."
(Panel Member, The Rep)

"...I've been brought into it and I wanna tell other people about it and get them to come as well, 'cause it's different and you know they'll enjoy it once they're here".
(Panel Member, The Rep)

For further information about The Networking Project contact: Rachel Harrison, Marketing Officer or Hardish Virk, Project Co-ordinator at:

Birmingham Arts Marketing
10th Floor Alpha Tower
Suffolk Street Queensway
Birmingham
B1 1TT

Tel: 0121 685 2600
Fax: 0121 685 2601

Appendix 3: Black and Asian Media List

Newspapers

Lee Pinkerton, Arts Editor, **The Voice**, Tel: 020 7737 7377
234-244 Blue Star House
8th Floor
Stockwell Road
SW9 8SP

Kevin Le Genre, **The Weekly Journal**, Tel: 020 7737 7377
234-244 Blue Star House
8th Floor
Stockwell Road
SW9 8SP

Justin Onyeka, Arts Editor, **New Nation**, Tel: 020 7650 2000
Unit 2.1-3.1
Whitechappel Technical Centre
65 Whitechappel Road
E1 1DU

Michael Oban, **The Gleaner**, Tel: 020 7277 1714
Unit 220-223
Elephant & Castle Shopping Centre
SE1 6TE

Sohail Anjum, **Eastern Eye & Asian Times**, Tel: 020 7650 2000
Unit 2.1-3.1
Whitechappel Technical Centre
65 Whitechappel Road
E1 1DU

Shibab Salim, **Asian Xpress**, Tel: 020 8981 6333
302A Bow House
153-159 Bow Road
London
E3 2SE

The Editor, **The Asian**
Sunrise House
Sunrise Road
Southall, UB2 4AU

Nimiga Palmer, **India Weekly**, Tel: 020 7251 3290
105 St John Street
EC1M 4AS

Reva Sharma, **Asian Age**, Tel: 020 8951 4878
Media Asia (Europe) Ltd
Dolphin Media House
Spring Villa Park
Spring Villa Road
Edgware, HAB 7EB

Salman Asif, **Daily Jang**, 020 7403 5833
Jang Publications
1 Sanctuary Street
London SE1 1ED

Radio

Pam Joseph, News Desk, **Choice FM**, Tel: 020 7378 3934
291 299 Borough High Street
London, SE1 9JG

Henry Bonsu/Imran Khan/Sian Lord, **London Live**, 020 7208 9211
1 Bush House
Aldwych
WC2

Trevor Blackman, FLR, Tel: 020 8691 9202
Astra House
Arklow Road
New Cross
SE14 6EB

Andy Pickering, **KISS 100 FM**, Tel: 020 7610 6100
Mappin House
4 Winsley Street
W1W 8HF

Newsdesk, **Spectrum Radio**, Tel: 020 7627 4433
204/206 Queenstown Road
SW8 3NR

Adjmare Grewal, **Sunrise Radio**, Tel: 020 8574 6666
Sunrise House
Sunrise Road
Southall, UB2 4AU

Television

Dharmesh Rajput, BBC Asian Programmes, Tel: 0121 432 8224
Room 714, BBC Birmingham
Pebble Mill Road
Birmingham
B5 7QQ

Ranjeet Lohia, **Channel East**, Breakfast Show, Tel: 020 8225 5500
HDS Studio
Springfield Road
Hayes
Middlesex, UB4 0LE

Kevin Rego, Zee TV, Tel: 020 8841 5112
7-9 Belvue Business Centre
Belvue Road
Northolt, Middlesex
UB5 5QQ

Mohan Laal, **Asian Net TV**, Tel: 020 8566 9000
PO Box 38
Greenford
Middlesex UB6 7SP

Magazines

Amina Taylor, **Pride Magazine**, Tel: 020 7228 3110
Hamilton House
55 Battersea Bridge Road
SW11 3AX

Victor Amokeodo, The Editor, **Black Perspective Mag**, Tel: 020 8692 6986
PO Box 246
SE13 7DL

Untold, 020 7729 8384
6 Oakwood House
422 Hackney Road
London
E2 7SY

The Editor, **Whassup Mag**, Tel: 020 8457 4775
36 Brampton Grove
London
NW4 4AQ

The Editor, **Spice Magazine**, Tel: 0121 350 9190
Fortune House
420B Kingstanding Road
Birmingham
B44 9SA

Reva Sharma, **Ciniblit**, Tel: 020 8951 4878
Media Asia (Europe) Ltd
Dolphin Media House
Spring Villa Park
Spring Villa Road
Edgware, HAW 7EB

Appendix 4: Further Reading

Arts - What's in a Word? Ethnic Minorities and the Arts, Jermyn & Desai, The Arts Council of England 2000

Combines the results of desk and qualitative research focusing on African, Caribbean, South Asian and Chinese people.

The full report available from ACE for £10 or alternatively a free six page executive summary can be downloaded at www.artscouncil.org.uk/publications/pdfs/artsword/pdf

Audit of Research into Audiences for Black & Asian Work, Jennings, The Arts Council of England, 1998.

Identifies gaps in existing research, future research needs and recommendations for supporting audience development for Black & Asian work. Also **includes a directory of 57 existing audience research reports**. Available from the ACE for £2.

The Black Community Report/The Asian Community Report, Amenta, 1999

Lifestyle information on African Caribbean and South Asian communities. Includes some leisure and arts information. Available from Amenta Marketing, Unit 2, 145 Fortune Gate Road, London, NW10 9RL.

Black & Asian Film Research, SSMR, The British Film Institute, 2000.

Explores the use of and attitudes to film, television and moving image amongst the African-Caribbean and South Asian population of the UK and, professional's views about the current and future levels of participation by ethnic minorities in UK film culture. Includes both qualitative and quantitative research results.

Available from the BFI or can be downloaded free at BFI website.

Black Theatre, British Theatre: What's Going On? Prompt issue 14 August, 1998. TMA.

Black Regional Initiative in Theatre, Arts Council of England 2001

Provides details on recent South Asian audience development projects across England.

Ethnic Lifestyles: Special Report, MINTEL, November 1999

Available from MINTEL for a pricey £995.00 (call 020 606 6000). Not much on the arts but useful for information on education and employment, income and expenditure and general lifestyle.

Responding to Cultural Diversity: Guidance for Museums & Galleries, Khan, Museum & Galleries Commission.

Available free from Re:Source, The Council for Museums, Archives & Libraries, 0207 233 4200.

The Future of Multi-Ethnic Britain. The Parekh Report, the Runymede Trust 2000

Describes the contemporary reality of Britain and suggests the way forward to a truly tolerant and multi-ethnic society. Available for £9.99 from Profile Books Ltd: 0207 404 3001/corinne.anyika@profilebooks.co.uk.

What's Different about Asian Audiences? Bhuchar, The Arts Business, August issue, 1999.

Whose Heritage? The Impact of Cultural Diversity on Britain's Living Heritage

Report on a major national conference generated by the Arts Council of England. Available from the ACE.

Appendix 5: Useful Websites

The Council for Museums, Archives & Libraries: www.resource.gov.uk

The Commission for Racial Equality: www.cre.gov.uk

You can download a PDF file of 'Ethnic Minorities in Britain' from the CRE website

Black Britain Online: www.blackbritain.co.uk

Black Information Link: www.blink.org.uk

Blacknet: www.Blacknet.co.uk

BlackVine: www.blackvine.co.uk

Centre for Research in Ethnic Relations: www.warwick.ac.uk/CRER/centre

The Home Office: www.homeoffice.gov.uk/raceact/welcome.htm

For information about The Race Relations (Amendment) Act 2000 and the public consultation on its implementation.

Race for Opportunity: www.raceforopportunity.org.uk

Information on recruitment and employment.

The Runymede Trust: www.runnymedetrust.org

For information on building a truly tolerant and multi-ethnic society.