Culture on Demand

Ways to engage a broader audience

Summary

July 2007

FreshMinds

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

Culture on Demand

Ways to engage a broader audience

Summary report
July 2007

Executive Summary

The background

This report summarises the findings of a six-month investigation which attempts to answer a single question: what drives demand for culture among disabled people, Black and Minority Ethnic (BME) groups and lower socio-economic groups?

The research – covering literature review, a review of success stories, and interviews with "demand champions" – aimed to move from thinking about barriers to focus squarely on the process of demand formation and in so doing to help identify ways of stimulating demand in the future.

This is a summary version of the full report. The full report can be found on the DCMS website and is also available in hard copy.

What drives demand?

Our research shows that, once we move away from focusing on barriers, the main drivers of demand for priority groups cluster around six themes:

1. **Children and families**: family time, children as consumers and influencers.

2. **Socialising and social networks**: spending time with friends, how peers affect perception.

3. **Identity**: personal and cultural relevance, self-expression.

4. **Place**: a renewed focus on the local, local interest and the everyday.

5. **Experience**: early exposure, past experience, the event itself, fun.

6. **Trust**: confidence, role models, word of mouth.

How can this be stimulated?

Tactics which can help generate demand and build audiences – as part of a strategy – include:

• **Education and outreach**: participatory activities, school visits, embedding in the curriculum.

• **Context manipulation**: taking culture to familiar settings such as shopping centres.

• **A focus on families**: developing and marketing family-friendly offerings.

• **Representation**: non-tokenistic content, staffing and participation.

• **Democratisation and community**: co-creation, consultation and engagement, cultural ambassadors.

• **Creating pleasant surprises**: attending to quality, focusing on the experience, varied festivals and events.

What else is needed?

Engagement strategies need to be supported by:

- **Sustained and targeted funding**: longer term programmes, hotspot identification.
- **Research and consultation**: segmentation, consultation, understanding.
- **Knowledge sharing**: "in-reach" and knowledge networks, best practice.
- **Effective marketing practices**: learning from the commercial sector, targeting.
- **Partnerships**: at community level, between Departments, public-private co-operation.
- **Institutional buy-in**: shift from institution to service-provider, work/collection to user.

ABOUT THIS REPORT

Engagement – the challenge

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

Priority groups – the role of DCMS

DCMS, through its various Non-Departmental Public Bodies – Arts Council England (ACE), Museums, Libraries and Archives Council (MLA) and English Heritage among others – is responsible for the provision and funding of a significant proportion of the country's cultural sector. Its own research, most recently the "Taking Part" survey, has confirmed the challenge for providers of these services in terms of three priority groups: disabled people, BME communities and lower socio-economic groups.

Each of these groups, while internally diverse and often overlapping, shows lower-than-average levels of engagement in traditional, though not necessarily "popular", forms of culture. Each also has its own dynamics and preferences which need to be accommodated by the cultural sector.

Cultural drivers – a new focus

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

This report summarises the findings of a comprehensive review of evidence on **drivers of demand**, the way demand is formed and what can be done to stimulate demand, specifically among non-participants. Our research shows how understanding demand can move us on from thinking predominantly about barriers and develops six primary categories of demand: children and families, socialising and social networks, identity, place, experience, and trust.

Background

FreshMinds sourced and reviewed over 150 reports, studies and articles; reviewed numerous case studies on successful initiatives and conducted 36 in-depth interviews with: NDPBs, diversity officers, funding bodies, charities, cultural institutions as well as audience development and private sector organisations. The literature review was used to build on existing models of demand formation and apply them to the current UK cultural sector.

WHO ARE THE TARGET GROUPS?

Definitions

All adults (aged 16 and over) in priority groups are included in the Department's Public Service Agreement target (PSA3). The groups are:

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

- Those people from **Black and Minority Ethnic groups (BME)** i.e. defined by themselves as Asian or British Asian (Indian, Pakistani and Bangladeshi, other Asian background); Black or British Black (Black Caribbean, Black African, other Black background); mixed ethnicity; and other ethnic groups, including Chinese.

- Those people in socio-economic groups C2, D and E i.e. defined by themselves as being in **lower socio-economic groups** using the National Statistics Socio-Economic Classification (categories 5-8).

Disabled people

The number of people with a disability is approximately 5.8 million using the Disability Discrimination Act definition of disability and up to 7.1 million using self-definition. These figures include: 1.7 million with a visual impairment (RNIB); 1.2 million people with learning disabilities (MENCAP) and one in seven people at any one time with mental health issues (MIND).

Black and Minority Ethnic groups

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

Ethnic minorities, by broad sub-group

Chinese
247,403
5%

Other
5%

Mixed
667,117
15%

All Black or
Black British
1,148,738
25%

Asian or
Asian British
2,331,423
50%

Source: FreshMinds, based on 2001 Census data

Lower socio-economic groups

C2DE groups make up 45% of the national population. There are considerable overlaps between this group and disabled people, those on lower household incomes and ethnic minorities, particularly those of Pakistani and Bangladeshi origin.

A model for demand

FreshMinds' research identified a number of related models which take the formation of demand as a process. The diagram below consolidates these to give a combined picture of demand and how actions that stimulate demand fit in.

Cultural engagement is a self-reinforcing process

Contextual	Personal	Perceptual	Practical	Experiential
Socio-demographic	Spiritual	Personal beliefs about cultural participation	Intention / decision to participate	Participation
Personality	Emotional	Perceptions of social norms toward cultural participation		Attendance
Past experience	Identity	Attitudes towards cultural participation		Reaction to experience
Socio-cultural factors	Intellectual			
	Social			

Group targeting — Making relevant — Changing perceptions — Removing barriers — Capitalising on experience

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

WHAT CAN THE MODEL TELL US?

The theoretical models reviewed for this study have competing merits.

- **Econometric studies** benefit from large data sets, statistical sophistication and time-series data, but overstate the role of demographic factors.
- **Psychological theories** recognise the importance of personal motivations and dynamic need states, but underestimate the influence of social networks.
- **Sociology** helps us interpret the creation of demand through social structures and also highlights the degree to which others determine our perception of leisure choices, but can neglect the individual.
- The behavioural model aims to incorporate a range of the most valuable contributions from these theories and show how they interact to give a **dynamic model** of engagement.
- The value of this model, we believe, lies in its ability to chart the journeys which lead from background to engagement and back again, highlighting the effect of **experience** as a primary modifier of **perception** and, by extension, demand.
- We also stress the importance of recognising that the two pillars of traditional discussions of cultural engagement – background and barriers – are but two stages in demand formation.

WHAT ARE THE MOST IMPORTANT DRIVERS OF DEMAND?

Our categorisation of the key drivers for priority groups, leads to the following clusters:

- **Children and family networks**: education, family time, entertainment, support, school trips.
- **Socialising and social networks**: socialising, peer effect, support, companionship.
- **Identity**: identification with others, cultural relevance, personal relevance, self-expression.
- **Place**: local interest, localisation, everyday life.
- **Experience**: past experience, the most recent experience of the sector, childhood exposure.
- **Trust**: trusted providers, word of mouth, confidence.

CHILDREN: TODAY'S INFLUENCER, TOMORROW'S CONSUMER

Key evidence

- The "Family Friendly Report" (2001) found increased levels of information retention and emotional feeling attached to a visit when a family had interacted together, suggesting greater levels of enjoyment from family-based experiences and emphasising the importance of a family experience.
- 20% of people from lower socio-economic groups and 25% of people from Asian communities who had cited visiting a museum or gallery as a child had gone on a school trip and had wanted to come back (IPSOS MORI 2003).
- Research by Wolverhampton Art Gallery found those from lower socio-economic groups more likely to visit in a family group than those from higher socio-economic groups.
- In an MLA exit poll (2005) the desire to take children was the main reason for attending galleries and museums with 21% citing this motivation.

- 81% of adult focus group respondents felt heritage was important in teaching children about our past, while 70% thought this was important for themselves (PLB Consulting 2001).
- Another heritage study found 95% of those interviewed thought educating children about heritage was important (MORI 2003).
- Over 95% of respondents from BME communities thought that all school children should have the opportunity to learn an instrument and participate in arts activities (MLA 2003).

From drivers to tactics

Driver	Sub-driver		Tactics	
			Tactic	**Description**
Children and family networks	Education		Educational programmes	Providing educational opportunities and activities for children at cultural sites and ensuring that these are appropriately publicised to parents.
	Family time		Family friendly provision	Increasing quality of the visit by providing for family needs. Friendly staff, nappy-changing facilities, activities for children and child menus are all things which can enhance the experience for families.
	Entertainment		Fostering a sense of fun	Ensuring that cultural events aimed at families are fun and exciting. Interactive activities and children-oriented web interfaces have been found to enhance family experiences.
			Target marketing	Ensuring that marketing is targeted in an appropriate way and emphasises the educational and entertaining nature of the cultural activity. Using appropriate communications channels, visuals and content is essential.
	Support		Participation	Providing opportunities for child participation will lead to adult attendance as parents and friends will attend to show support.
	School trips		Partnerships	Partnerships with schools are key to increasing child visits which will in turn lead to repeat visits with families.

Case Study: Wolverhampton Art Galleries

Wolverhampton Art Galleries is part of the West Midlands Hub of museums. In 2004 a pilot marketing campaign focusing on Wolverhampton was launched by the Hub. It aimed to attract more people from lower socio-economic groups to the Gallery, in line with guidelines on lifelong learning and social inclusion. Previously 70% of visitors were from higher socio-economic groups. Focus group research suggested that people from lower socio-economic groups don't attend as they don't understand what's inside, and the adverts don't "speak their language".

The strategy was based on: **research into motivations and expectations** of people from lower socio-economic groups, to inform a **careful marketing campaign** focusing on family and children which was identified as a key element in their cultural participation. The campaign focused on targeting the family, in order to tap into the social experience requirement, provide the comfort of group experience to remove the insecurity factor and foster positive attitudes at an early age. Advertising targeted the local area, since 60% of mums are said to look first at the local press when searching for ideas for where to take their children.

The campaign attracted over 9,000 additional visitors and a substantial increase in people from lower socio-economic groups as a proportion of visitors. 27% of the target families in Wolverhampton were also reported to have seen the campaign. The cost per additional visitor was approximately £3.

SOCIALISING IS THE DARK HORSE

Key evidence

- According to ONS statistics, time spent socialising is the second most time-consuming leisure activity after watching TV. The social component of leisure activities was also considered to be the best predictor of overall satisfaction with an activity (Crandal et al 1984).

- Research carried out by Bolton Libraries found that having someone to socialise with was the most important consideration in the development of the library for young Asian people. As a result it implemented a system of 'Book Bars'.

- 48% and 29% of visitors to museums and art galleries respectively cited the chief driver for attendance as it being "somewhere to go out", to see and do, and to interact socially (Morris, Hargreaves, McIntyre, 2005).

- 63% of the surveyed population saw participating in cultural events as a means of "getting together with family/friends". (Walker, 2002).

- 35% of people from Pakistani and Bangladeshi communities cited opportunities to socialise as a reason for attending an arts event (Jermyn & Desai, 2000).

From drivers to tactics

Driver	Sub-driver		Tactics	
			Tactic	**Description**
	Socialising		Context manipulation	Making cultural spaces into more sociable venues will lead to increased demand for culture by providing an opportunity to combine socialising and culture. Placing cultural activities into a social context will achieve a smiliar end.
			Events	Making use of events such as festivals, receptions, parties or fairs feeds into the desire for a social experience and are more likely to draw people in.
Socialising and social networks	Peer effect		Role models	Using role models will also help to foster a positive peer effect as it provides an example of someone respected participating in a cultural activity.
			Cultural ambassadors	Using cultural ambassadors will help generate positive peer effects because if people you know or people who are like you are involved in a particular event, then the likelihood of an individual participating is higher.
	Companionship		Existing social networks	Using existing social networks such as community or disabled groups provides ready-made social structures which can be tapped into in order to harness the power of socialising and the need for companionship as a driver.
	Support		Participation	By generating opportunities for people from target groups to participate, friends and family will attend in order to show support. Furthermore, participation provides an interactive opportunity which plays on the desire to socialise.

Case Study: Hackney Music Development Trust

Hackney Music Development Trust (HMDT) organised a year-long programme of classes, workshops and performances including singing, instrumental, percussion and music technology on the Clapton Park Estate, Hackney. The project was planned and controlled by a group of estate residents people knew, who engaged the commitment of large numbers of participants over the year, including elderly people, children and young adults, many of whom were unemployed. Some of the artists were also residents and became important role models, helping to increase engagement. The project resulted in performances attracting hundreds of people and the production of a CD.
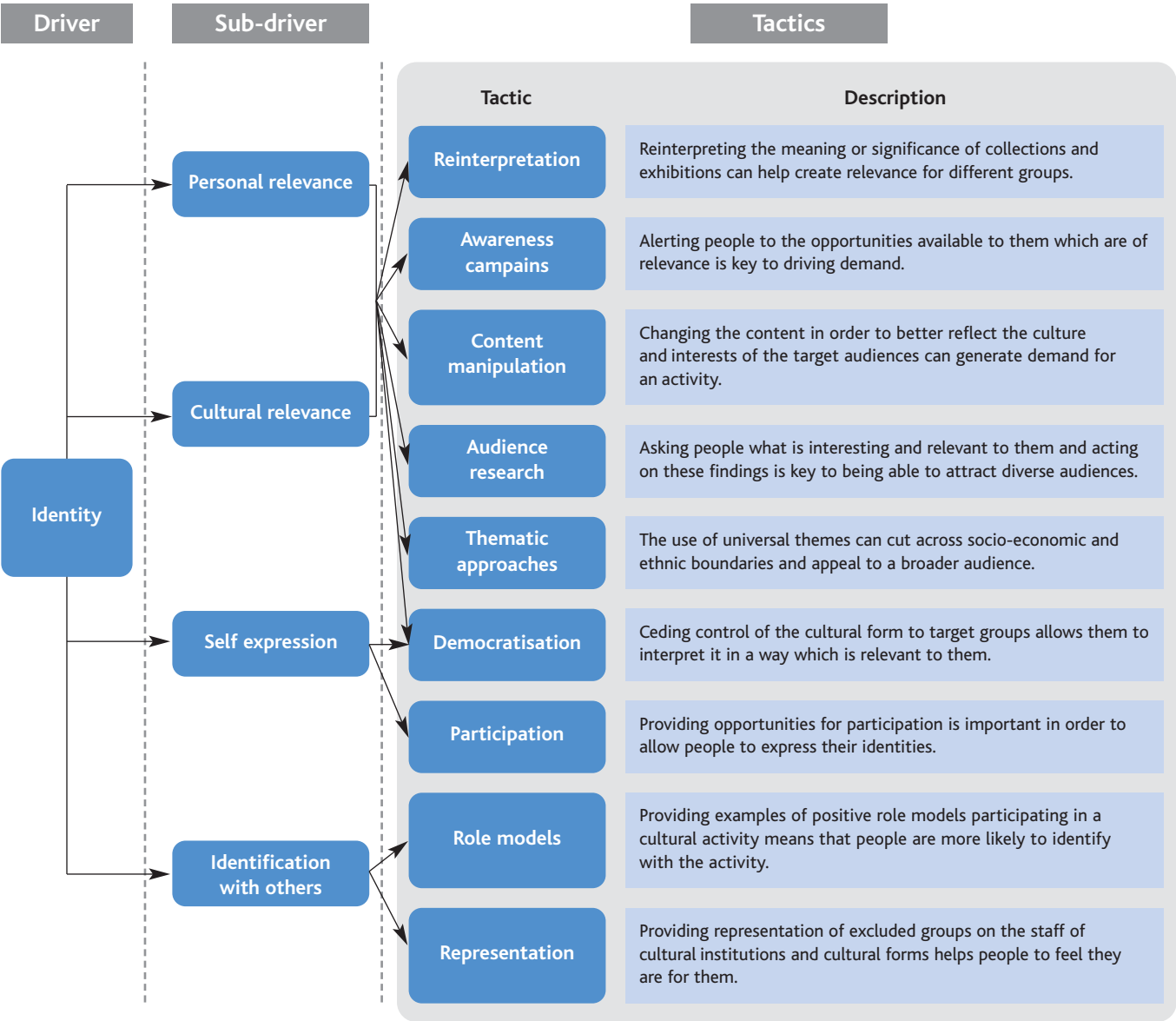
The Balti Bus

This project was aimed to build attendance and provide more culturally diverse programming among the South Asian communities in Yorkshire. The play ("The Balti Kings") was written by Tamasha Theatre Company. On the evenings of the performances activities were laid on in the foyer in order to provide an interactive element and create a festival atmosphere. These included Hindi Karaoke and Dohl Drummers which were very well received. 'Balti Buses' were used to transport people to the event so that they could arrive early. The entertainment in the foyer provided a focal point around which the audience could mingle, socialise and feel supported by their peers.

IDENTIFICATION DETERMINES PERCEIVED RELEVANCE

Key evidence

• "Who Do You Think You Are?" – a BBC broadcast – encouraged 7% of the adult population to start researching their family history, indicating the importance of identity and direct personal relevance. The issue of identity is particularly pertinent for those who have recently come to the country or whose histories have been lost to slavery.

• Jermyn & Desai (2000) found creating "a link with home, history and the past" to be important in driving cultural demand for people from BME communities.

• 32% of people from Asian or British Asian communities had attended a culturally specific festival (MLA 2003).

• Leicester Libraries is based in an area of huge cultural diversity and succeeded in increasing the number of BME library users from 42.3% to 49.3% as a result of a package of changes including an increase in BME representation on their staff from 20.7% to 31.7%. This indicates the clear importance of being able to identify with others.

• 44% of people from Black Caribbean and 24% of Black African backgrounds were found to have sung in a choir by MLA (2003), which underlines the importance of music and musical participation among these groups.

From drivers to tactics

Driver	Sub-driver	Tactics	
		Tactic	**Description**
	Personal relevance	Reinterpretation	Reinterpreting the meaning or significance of collections and exhibitions can help create relevance for different groups.
		Awareness campains	Alerting people to the opportunities available to them which are of relevance is key to driving demand.
		Content manipulation	Changing the content in order to better reflect the culture and interests of the target audiences can generate demand for an activity.
Identity	Cultural relevance	Audience research	Asking people what is interesting and relevant to them and acting on these findings is key to being able to attract diverse audiences.
		Thematic approaches	The use of universal themes can cut across socio-economic and ethnic boundaries and appeal to a broader audience.
	Self expression	Democratisation	Ceding control of the cultural form to target groups allows them to interpret it in a way which is relevant to them.
		Participation	Providing opportunities for participation is important in order to allow people to express their identities.
	Identification with others	Role models	Providing examples of positive role models participating in a cultural activity means that people are more likely to identify with the activity.
		Representation	Providing representation of excluded groups on the staff of cultural institutions and cultural forms helps people to feel they are for them.

Case Study: Kurdish Cultural Heritage Project

Having conducted a consultation exercise with the Kurdish community in Hackney, it became clear there was a high level of interest in **communicating Kurdish cultural heritage to a wider audience**. It was felt that the role of the museum should be to showcase work of Kurdish culture and history, and support building capacity within the community, so they could record and express their heritage and culture themselves beyond the life of the project.

The strategy was based on: **hiring a community consultant** (an anthropologist), developing the project through **consultative meetings with participants**, a **running evaluation** of the project and **word-of-mouth advertising** targeted at the Kurdish community. The vast majority of participants heard about the project through existing community links (either a community centre visit and/or a community member rather than the museum).
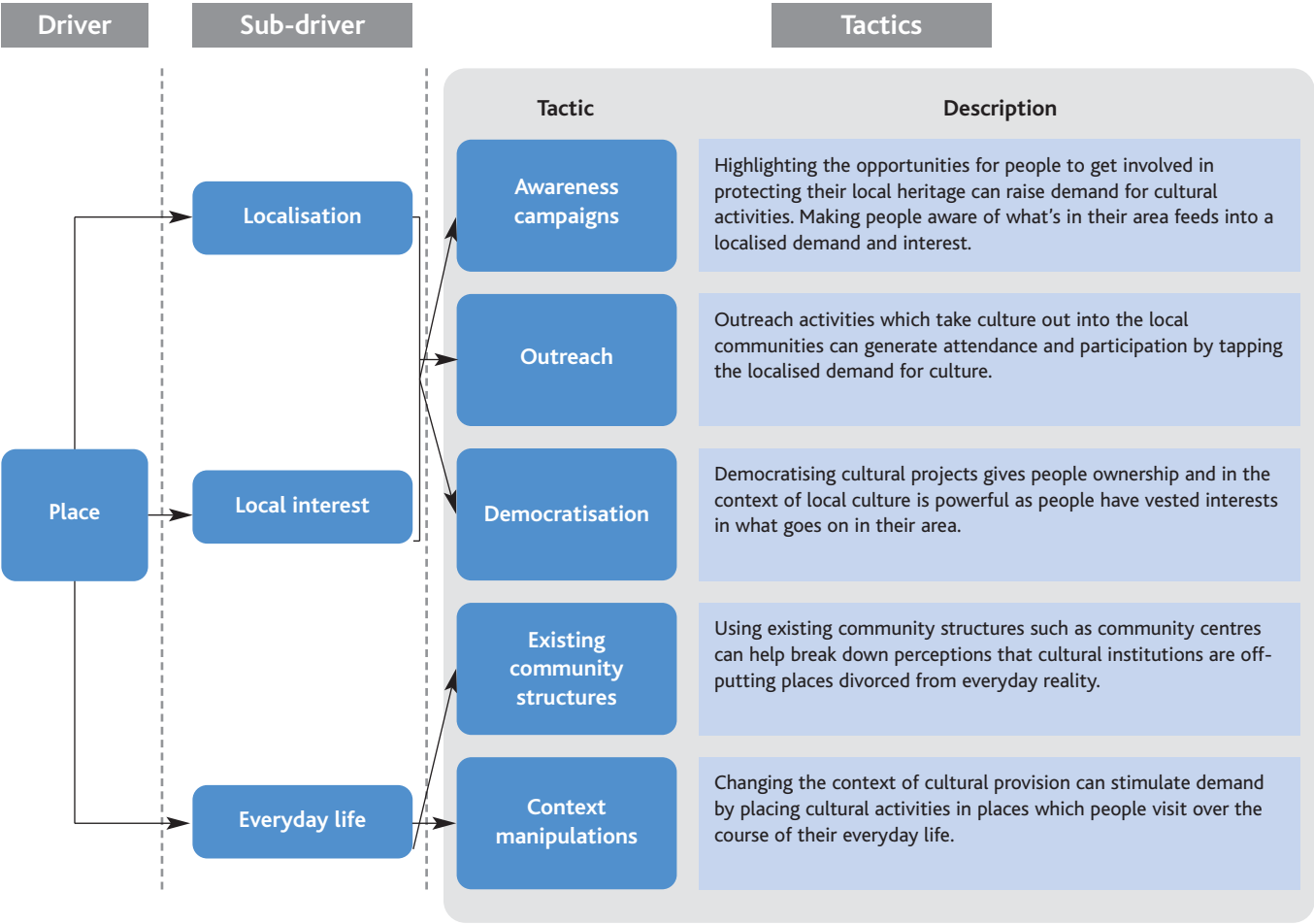
Over 17,000 people saw the two exhibitions at Hackney Museum. Over 300 people attended public workshops and events associated with the exhibitions, including two exhibition launches with Kurdish food and music, storytelling, a fashion show, drumming and drama, weaving and traditional music all led by members of the Kurdish community.

PLACE: THE GROUND BENEATH OUR FEET

Key evidence

- Research conducted for MLA found almost 31% of visitors said they try to visit museums and galleries near to where they live on a regular basis.

- The MLA 2005 exit poll found that people from BME communities were also among the groups most likely to be visiting from a local town (49%), with only 35% of white respondents falling into this category.

- Local history was mentioned by 55% of visitors as the most interesting topic in a visitor poll conducted by MLA (2004).

- MORI (2003) found that concern for the state of local buildings was a motivation for many to take an interest in the historic environment, particularly among less advantaged groups.

- The less people earn, the less distance they are willing to travel to attend a museum, library or archive (Jura Consultants 2006).

- One study found that people generally travel less than 30 minutes to a museum or gallery (Woroncow 2001).

- Jermyn and Desai (2000) highlight the tendency for ethnic minorities, particularly those of Asian origin, to participate in and attend cultural events as part of wider social occasions which are simply part of everyday life.

From drivers to tactics

Driver	Sub-driver		Tactics	
			Tactic	**Description**
Place	**Localisation**		**Awareness campaigns**	Highlighting the opportunities for people to get involved in protecting their local heritage can raise demand for cultural activities. Making people aware of what's in their area feeds into a localised demand and interest.
			Outreach	Outreach activities which take culture out into the local communities can generate attendance and participation by tapping the localised demand for culture.
	Local interest		**Democratisation**	Democratising cultural projects gives people ownership and in the context of local culture is powerful as people have vested interests in what goes on in their area.
			Existing community structures	Using existing community structures such as community centres can help break down perceptions that cultural institutions are off-putting places divorced from everyday reality.
	Everyday life		**Context manipulations**	Changing the context of cultural provision can stimulate demand by placing cultural activities in places which people visit over the course of their everyday life.

Case Study: Cartwright Hall

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

Its strategy is based around: **educational outreach, accessibility to collections for ethnic minorities** and **workshop programmes**. The Hall tries to make sure it is accessible to local communities, for instance by providing guided tours in Urdu. It also has a 'handling' collection, art pieces that a community outreach officer can take outside the gallery and into the community. The workshop programme involves primary and secondary schools and the wider community.
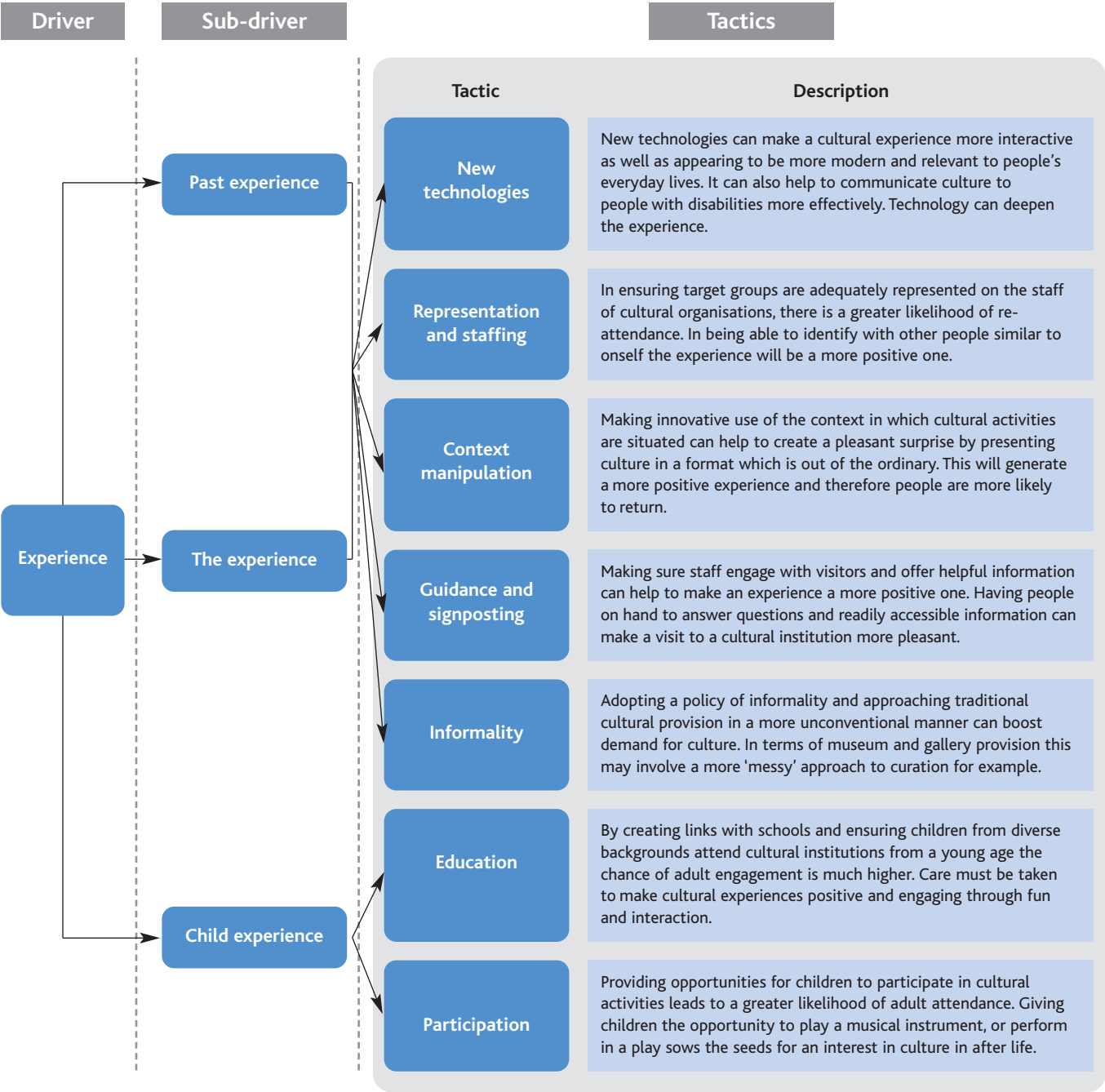
Cartwright has been successful in attracting a diverse range of people to the gallery and this is largely attributable to its location as it is situated in a park surrounded by council estates. This is coupled with its unremitting focus on courting the interest of the local community and its involvement with 'footfall' schools in the local area.

POSITIVE EXPERIENCES BUILD A VIRTUOUS CIRCLE

Key evidence

- Qualitative evidence from "Telling It Like It Is" (2004) showed that poor experiences of museums and galleries at school had negatively shaped attitudes towards museums and galleries as an adult.

- Morrison and West (1986) found that participation in, rather than attendance at, cultural events leads to a cultural habit in later life.

- Cultural experience does not solely depend on the art but the experience as a whole (Yoshitomi 2000).

- People from lower socio-economic groups are among those most likely to state that they visited museums because they are exciting places to visit, with 28% reporting this, and are also most likely to leave feeling inspired (IPSOS MORI 2006).

- 21% of people from lower socio-economic groups felt their visit was better than expected indicating that once people are through the door the likelihood of a return visit is high (IPSOS MORI 2006).

- Some econometric studies suggest that demand formation is a process of learning by consuming. Past exposure to culture can strongly cultivate current demand (Lévy-Garboua, Montmarquette 2002).

From drivers to tactics

Driver	Sub-driver	Tactics	
		Tactic	**Description**
Experience	Past experience	New technologies	New technologies can make a cultural experience more interactive as well as appearing to be more modern and relevant to people's everyday lives. It can also help to communicate culture to people with disabilities more effectively. Technology can deepen the experience.
		Representation and staffing	In ensuring target groups are adequately represented on the staff of cultural organisations, there is a greater likelihood of re-attendance. In being able to identify with other people similar to onself the experience will be a more positive one.
	The experience	Context manipulation	Making innovative use of the context in which cultural activities are situated can help to create a pleasant surprise by presenting culture in a format which is out of the ordinary. This will generate a more positive experience and therefore people are more likely to return.
		Guidance and signposting	Making sure staff engage with visitors and offer helpful information can help to make an experience a more positive one. Having people on hand to answer questions and readily accessible information can make a visit to a cultural institution more pleasant.
		Informality	Adopting a policy of informality and approaching traditional cultural provision in a more unconventional manner can boost demand for culture. In terms of museum and gallery provision this may involve a more 'messy' approach to curation for example.
	Child experience	Education	By creating links with schools and ensuring children from diverse backgrounds attend cultural institutions from a young age the chance of adult engagement is much higher. Care must be taken to make cultural experiences positive and engaging through fun and interaction.
		Participation	Providing opportunities for children to participate in cultural activities leads to a greater likelihood of adult attendance. Giving children the opportunity to play a musical instrument, or perform in a play sows the seeds for an interest in culture in after life.

Case Study: Baltic Centre for Contemporary Art

The Baltic Centre for Contemporary Art opened in 2002. It commissions and presents programmes of international contemporary visual art. The gallery has no permanent collections, but an ever-changing calendar of exhibitions and activities that explore contemporary artistic practice, such as blockbuster exhibitions of innovative new work – including a Banksy show – and projects created by artists working within the local community. Baltic has had over 40 exhibitions and two million visitors since it opened. It aims to bring in a generally wider audience by making the museum more accessible.
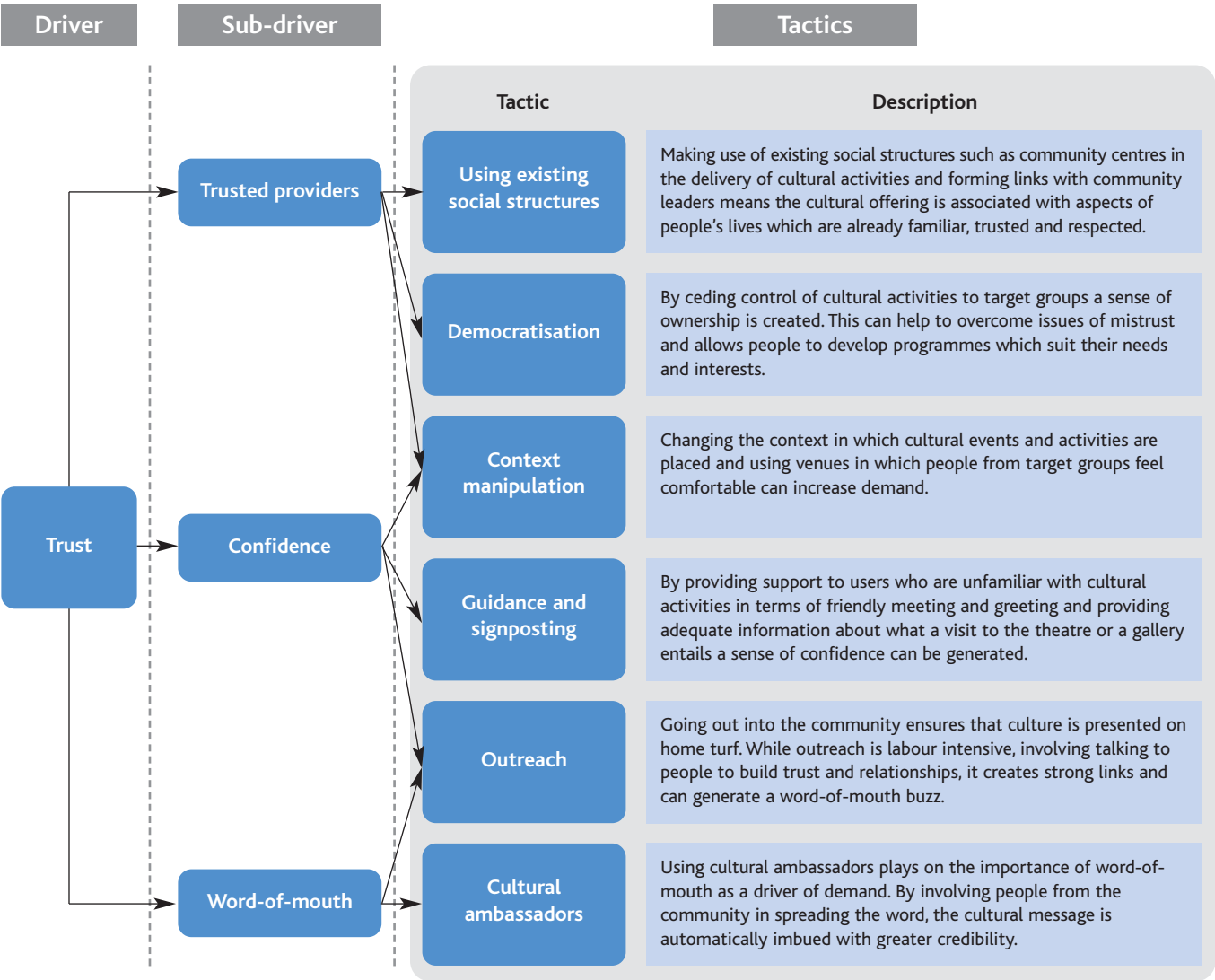
Its strategy includes: **moving parts of the exhibitions outside, community outreach programme** and **Baltic's Artist Residency Programme** and a **strategic marketing campaign**. Lessons learned included: placing amateur work alongside 'high brow' art to draw the participant and their friends/relatives to the museum to see their own contributions; creating a debate – for the first time people are actually talking about art in Gateshead; 'being messy' – this has brought children and disadvantaged groups to the gallery, and peers who want to see the end product.

TRUST FOSTERS WIDER PARTICIPATION

Key evidence

- The "one outstanding factor" influencing people's attendance at museums and galleries was recommendations by family and friends which was cited by 30% of respondents. This was particularly the case for people from Black and Minority Ethnic (BME) communities (MLA 2003 and 2005).

- A study by Ethnos (2004) found that lack of personal recommendation was a crucial factor behind low attendance of heritage sites by people from BME communities.

- The often repeated sentiment that aspects of culture are "not for the likes of [me]" indicates a lack of trust and confidence (Morton Smyth Limited 2004).

- Ofcom studies highlighted the importance of using trusted cultural providers such as MTV Base in order to engage some of those from BME communities, as their research concluded some people could feel alienated by mainstream broadcasting. This finding is supported by the experience of Wolverhampton Art Gallery who partnered with Ulfah Arts to successfully engage Muslim women.

- An ODPM report (2005) identified deep-seated mistrust among C2DE groups of institutional service provision. The success of DfES' partnership with ASDA validates the findings of this research. This report recommends that community engagement is central to effective service provision.

From drivers to tactics

Driver	Sub-driver		Tactics	
			Tactic	**Description**
Trust	**Trusted providers**	→	**Using existing social structures**	Making use of existing social structures such as community centres in the delivery of cultural activities and forming links with community leaders means the cultural offering is associated with aspects of people's lives which are already familiar, trusted and respected.
			Democratisation	By ceding control of cultural activities to target groups a sense of ownership is created. This can help to overcome issues of mistrust and allows people to develop programmes which suit their needs and interests.
	Confidence	→	**Context manipulation**	Changing the context in which cultural events and activities are placed and using venues in which people from target groups feel comfortable can increase demand.
			Guidance and signposting	By providing support to users who are unfamiliar with cultural activities in terms of friendly meeting and greeting and providing adequate information about what a visit to the theatre or a gallery entails a sense of confidence can be generated.
			Outreach	Going out into the community ensures that culture is presented on home turf. While outreach is labour intensive, involving talking to people to build trust and relationships, it creates strong links and can generate a word-of-mouth buzz.
	Word-of-mouth	→	**Cultural ambassadors**	Using cultural ambassadors plays on the importance of word-of-mouth as a driver of demand. By involving people from the community in spreading the word, the cultural message is automatically imbued with greater credibility.

Case Study: DfES/ASDA

The Department for Education and Skills (DfES) completed scoping work before deciding to pilot a partnership with ASDA, using an in-store communication programme to reach parents from lower socio-economic groups. The pilot was highly successful and has since led to a national roll-out of the programme. Research had already proved that people trust government information delivered through local independent channels, so finding a new approach to local engagement became the objective of the project. The challenge was to develop a channel, package the information and present it in a way that parents would find acceptable and valuable.

The strategy highlighted: **consumer understanding**, **careful planning** and **appropriate partner selection**. The choice of the channel needed to be large scale, trusted and a good match with the audience profile. ASDA, the UK's second largest grocery retailer, with its 'Stores of the Community' initiative, matched the DfES strategy and embraced the idea.

Results of the pilot were encouraging, with almost 600,000 booklets being picked up during the pilot. The cost per response was less than £0.45, compared with a cost per response figure of around £135 for a London-based Government multimedia campaign.

KEY DRIVERS FOR DISABLED PEOPLE

Barriers – still an issue

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

- **Transport** and **physical access**.
- Inadequate **signing** or provision for those with visual/hearing impairments.
- **Poorly trained staff** who are unable to welcome and guide those with disabilities.
- Poor **access** to channels of demand communication.
- **Displays** which fail to cater for those with learning difficulties.

Drivers

These barriers aside, the drivers which most strongly pertain to disabled people include:

- The desire to **feel "normal"**, i.e. to belong as a full member of society. In many cases this desire can override all of the below and it is important to recognise that many people who suffer from a limiting condition do not consider themselves disabled in the first place. Many would argue that disability drivers map closely onto universal drivers.
- The desire to **feel confident** that unfamiliar experiences will adequately cater to physical and psychological requirements, in other words the desire not to feel 'out of place'.
- **Different cultural forms** can address needs which differ according to the specific disability, e.g. tactility of sculpture for the visually impaired, or non-verbal arts for those with learning difficulties.
- **Therapeutic** and **health benefits** of culture for certain forms of disability have received some support. Accompanied visits at heritage sites have proved popular in providing an opportunity to bridge the so-called "identity-break" and to enjoy outdoor pursuits not always easily accessible.
- **Self-expression** appears to be a strong driver for some disabled participants. The disability arts movement is indicative of an underlying desire among disabled groups to make their voice heard. This is partly a response to the relative invisibility of disabled people and a more general lack of understanding about what disability means.
- **Representation**: closely linked to the idea of self-expression is the desire to see a broad and authentic representation of disabled people and disabled artists specifically.
- **Experience** can assume a heightened sense of importance for some disabled groups because of the difficulties involved in attending in the first place. Negative experiences in the past may have an even more detrimental effect for future demand than for other groups.

KEY DRIVERS FOR PEOPLE FROM BLACK AND MINORITY ETHNIC COMMUNITIES

Dynamics

Engagement across this group, while lower than the average for all adults, masks a number of crucial nuances: many people fall into lower socio-economic groups, and ethnicity in these cases is less of an issue than deprivation or lack of access. Many studies indicate that those from Black and Minority Ethnic (BME) communities are heavily involved in culture, but either as community-based culture, or in activities which are not self-reported as culture.

Drivers

- **Music** plays an important role for some people from these communities, particularly for those of African and Afro-Caribbean origin. The Notting Hill Carnival and the rich tapestry of musical forms derived from the Caribbean in particular are testament to the importance music plays in the UK. Specialist music media, including MTV Base, are important channels.

- **Socialising** plays a central role in informing leisure choices. 35% of Pakistani and Bangladeshi groups cited opportunities to socialise as a reason for attending arts events.

- **Children** play a more important role for Asian audiences than any other group, particularly the extended Asian family. The educational role of culture for these groups has also been seen to be particularly strong for Asian parents and grandparents.

- **Identity** as a term is more explicitly articulated by this group than any other. Issues of ethnicity as a marker of another place or culture assume a higher degree of importance, particularly for those who are first-generation immigrants, refugees or asylum-seekers. The prominence of identity politics in BME communities, and the pride which is associated with carnival, for example, can be related to the strong historical ties which resonate with these groups. Hyphenated or bi-cultural identity remains a powerful notion.

- **Culturally relevant content**, though not necessarily culturally specific content, creates "links to a known culture" which drive perceptions of more traditional Western cultural forms as pertinent to wider needs. This extends far beyond subject matter to embrace events (festivals and religious celebrations).

- **Representation** also affects demand. Tokenism creates suspicion and distaste while authentic reflections of experiences, beliefs, cultural practices and archetypes can build a sense of relevance and belonging.

- **Local media**, **word-of-mouth** and **specialist media** are likely to be more important for these groups. "The Voice" and "New Nation" are the UK's leading Black newspapers, while for older people and those for whom English is not a first language, foreign language channels and publications drive engagement.

KEY DRIVERS FOR LOWER SOCIO-ECONOMIC GROUPS

A caveat

Demand drivers for those from lower socio-economic groups are less well defined in the literature, but a number of trends emerge clearly.

Drivers

- **Socialising** is a crucial component of engagement. Evidence shows that these groups consider the opportunity to socialise at museums and galleries as an important motivator for attendance. Attending in a group is a more important feature of attendance than average.

- People are also likely to expect a sense of **fun**, rather than hard-edged learning or educational outcomes, from a visit. This may be related to understandings of 'education' rather than genuine differences between socio-economic groups.

- Issues of **local interest** or activities on offer **close to home** also receive proportionally greater levels of interest from lower socio-economic groups. They are less likely to travel to spend leisure time and most attendance is at locations no more than 30 minutes from the place of residence.

- **Trust** is a fundamental issue for lower socio-economic groups. Studies show that institutional or public service provision is generally viewed with scepticism and mistrust (possibly as a result of poor past experiences).

- Alternative channels assume a greater importance here than for many groups, with **social networks** and **familiar locations** important drivers for attendance and participation. The successful use of **role models**, **community engagement** and **democratisation** are testament to the importance of trust as an aspect of inclusion.

- A sense of **local identity**, or the "ground beneath the feet", has been shown to drive interest in culture, once awareness has been raised. Awareness remains an important issue: the media evaluation of Wolverhampton Art Galleries' campaign was more likely to make C2DE inhabitants aware of something new than was the case for other groups.

- **Experiences** also resonate strongly with this group. Embedding cultural activities within familiar environments, or turning culture inside-out has been shown to have a positive effect on perceptions of culture. Many people from lower socio-economic groups are also open to learning and appreciating new experiences once they have crossed the threshold. The creation of "pleasant surprises" generates a virtuous circle, driving future demand.

RECOMMENDATIONS

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

- Reinforce the message that **social networks** are the key to driving demand among excluded audiences. DCMS should continue to champion the redevelopment of cultural spaces to maximise the opportunities for socialising and interaction. Funding agreements could include provisions for a greater incorporation of cultural services into festivals and other community events and networks.

- Enable providers, through the NDPBs, to continue to reinforce the benefits of **family-friendly experiences**. DCMS should also focus ongoing scrutiny of schools and **outreach activities** by ensuring that programmes are evaluated on the degree to which they generate repeat cultural users, in addition to other learning outcomes.

- Recognise, diagnose and share the constituents of existing **success stories**: DCMS should continue to recognise the importance of sustained funding for long-term demand-raising, as exemplified by Creative Partnerships and Renaissance in the Regions.

- Consolidate the adoption of **relevant marketing practices**. New techniques, from viral campaigns to social networking sites, should be explored, possibly by convening a cross-sectoral working group.

- Channel **targeted investment** to the neediest areas by a renewed focus on hotspot identification, geographic analysis and appropriate marketing. DCMS should encourage a more proactive attitude towards identifying cultural providers which are best placed to address local needs, including co-ordinating Regularly Funded Organisations and non-funded bodies. Target-setting and ongoing support should factor in the principle of proportionality rather than across-the-board demands.

- Build **stronger partnerships with media channels**: the BBC's remit includes a strong emphasis on curricular support and innovation. Some activities, connecting broadcasting with providers and funders, seem often to have been ad hoc rather than co-ordinated.

- Maximise the value of "**Taking Part**". We believe that DCMS can derive greater value in future by: factoring in lifestyle and attitudinal questioning approaches, and conducting additional analysis to overlay and model audience data. The accurate representation of non English-speaking and hard-to-reach respondents should also be examined.

- DCMS should also support the development of **strategies and co-operation** at the local level, including between providers and community organisations. Raising and sustaining demand among non-participants is both a long-term project and one that requires a more innovative approach.

- DCMS has a role to play in ensuring the best possible sharing of information across the whole of the sector, including insights from the private sector and communication specialists. DCMS should challenge thinking to change users' perceptions of culture. DCMS should also challenge funding bodies to improve information flows between themselves and recipients of funding and renew the ways that knowledge and information is shared at this level.

- Explore the feasibility of a national initiative to raise the profile of cultural opportunities. The French Fête de la musique and Fête du cinéma provide a successful model. The 2012 Olympic Games and Paralympic Games may provide an opportunity to test this model.

References

Crandall, R., Nolan, M., & Morgan, L., 1984. "Leisure and Social Interaction"

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

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

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

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

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

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

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

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

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

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

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

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

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

OFCOM, 2003. "Reaching the Ethnic Consumer: A challenge for Markets"

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

OFCOM, 2006. "Media Literacy Audit: Report on Media Literacy of Amongst Older People"

OFCOM, 2006. "Media Literacy Audit: Report on Media Literacy of Disabled People"

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

StUF, 2004, "Technical Reports: Telling it Like it is: Non-User Research" (MLA London)

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

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

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