

Reaching Black and Minority Ethnic audiences	Attracting BME Audiences This tool kit is provides a simple and easy to use guide to attracting BME audiences for arts organisations. It is not exhaustive but provides information on where to go for further support and help	
First questions <ol style="list-style-type: none"> 1. Why do you want to attract Black and Minority Ethnic audiences? 2. What's in it for Black and Minority Ethnic audiences? 3. What have you done already? Is there a relationship with this community that is being developed within your organisation? Find out about the work taking place across other departments, for example community and education. And what have you learnt? 4. Who is the audience you are trying to attract? Be specific. 5. What do you know about the audience you want to attract? What evidence do you have for your views? Be aware of generalisations and ethnic stereotyping! 6. Is there an existing relationship between your organisation and the audience you are trying to attract? 7. Does the whole organisation know what you are trying to do? 8. Do you have a cultural diversity policy and strategy? Is it up to date and relevant? 	Ten Top Tips <ol style="list-style-type: none"> 1. If there is authentic communication with new audiences they will take ownership 2. Real change starts at the top (CEO and board) 3. Don't work in isolation within the organisation and as an organisation 4. Don't duplicate and Learn from others 5. Recruit specialist support 6. Establish a framework for ongoing dialogue and collaboration between you, your network, BME organisations, communities and artists 7. Audiences will only return if the programme is of quality 8. Caution - Black work doesn't mean Black audiences 9. Be prepared for criticism and change 10. Audience development takes time 	

First Steps

1. Learn about the target community
2. Make a list of all the relevant voluntary and community organisations, locally and regionally for brokering dialogue and partnership work
3. Identify artists and organisations who can support and help you
4. Review existing cultural diversity policies and strategies

The Loyalty Ladder

Advocate

- Long term affiliation and highly motivated
- Cross cultural interdependence
- Mutual fulfilment of cultural needs

Member or donor

- Satisfied cross-cultural interaction
- Meets cultural needs
- Loyalty and trust through shared risk
- Commitment

Subscriber

- Cross cultural interaction
- Mutual education, knowledge and shared values
- Customer service incentives

Repeat Customer

- Cultural and social exchange
- Participation
- Financial transaction

Customer

(single ticket purchaser or one off visitor)

- Meet promises and expectations
- Give entertainment and enjoyment
- Provide service
- Financial transaction

Prospect

- Invite/ Sell
- Raise awareness and interest
- Show inclusiveness

Adapted from The Loyalty Ladder by J Radbourne (1999)

Why do it?

Creating opportunities through involvement of all aspects of the organisation increases:

- Access
- Familiarity
- Ownership
- And most importantly

LOYALTY

Seven steps to creating a plan

1 **Understand the role of marketing**

- Understand marketing concepts
- Include mainstream and BME media outlets in your publicity campaigns
- Target organisations with an interest in your arts activity
- Find and foster advocates within BME communities
- Utilise marketing and promotional messages that are universal and relevant to BME communities. Be culturally aware and sensitive
- Know your existing audience base

2 **Understand your marketplace**

- Carry out market research
- Identify your target market
- Use focus groups
- Monitor demographic changes
- Monitor product and price preference changes
- Consider preferences in programming and timing of events
- Check to see if your target audience are linked to the product or particular promotion. Ask yourself how to turn them into a consistent and growing audience
- Collaborate with other like organisations to broaden reach and capacity

3 **Create a targeted plan**

- Identify your niche
- Adjust products and services to meet audience needs
- Identify and promote yourself with a consistent message
- Develop culturally relevant programmes
- Tailor your BME audience development programme to dovetail with other initiatives

Seven steps to creating a plan (continued)

- Deal with issues pertaining to the second and subsequent generations
- Increase knowledge of target groups through research consultations and focus groups
- Contact existing networks that have experience with new potential target groups
- Develop relationships with culturally specific media including newspapers, magazines, radio, TV and the web

5 **Promoting your programme**

- Develop personal relationships with your target communities
- Be aware of the level of awareness and accessibility to your venue
- Review any promotional material and check information and language is accessible and clear
- Consult with relevant language groups if bilingual material is to be developed
- Utilise formal and informal communication channels, especially 'word of mouth'
- Identify and locate potential target groups through organisations and networks (e.g. culturally specific organisations and special interest groups)
- Use distribution outlets and disseminate information through formal and informal networks (e.g. through ambassadors, retail outlets, libraries, community centres etc.)
- Increase profile and regular coverage in ethnically specific media
- Use email marketing and text messaging

6 **Evaluate your effectiveness**

- Use audience surveys to monitor progress
- Use focus groups for more in-depth evaluation

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Building relationships

- Develop partnerships with BME organisations
- Involve artists and the target communities in your planning
- Work collaboratively
- Address diversity issues without being tokenistic
- Undertake audience research to analyse key needs
- Be open to innovative ways of engaging target groups – audience research can yield ideas for this.
- Be aware of intra-group diversity: people may share a common language, but not share the same educational experiences, lifestyle, recreational interests or religious beliefs

- Maintain records and databases

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Building long term sustainability

- BME audience development must be integrated across the whole organisation, rather than being limited to marketing programmes.
- An organisation needs to be culturally inclusive at all levels for BME audience development to be successful.
- Revise policy
- Staffing and resourcing issues

<p>A selection of terms</p> <p>Bear in mind that usage changes over time and external definitions do not take into account how people choose to identify themselves. The list below is not meant to be exhaustive.</p> <p>African- Caribbean/ Afro-Caribbean: There are objections to the term <i>Afro-Caribbean</i>. Preferred terms are <i>African-Caribbean</i>, <i>Black British</i>, <i>African</i> and <i>Caribbean</i>.</p> <p>Asian: Often erroneously used to mean <i>South Asian</i>. The Asian continent stretches from Turkey to Japan. If you mean <i>South Asian</i> say so. Do not use hegemonic terms like <i>Indian Sub Continent</i>.</p> <p>Black: Commonly used to describe people of African or Caribbean descent. Sometimes used to describe all <i>People of Colour</i>, including Asia. Not everyone from Asia wants to be described as Black</p> <p>Ethnic Minority/Minority Ethnic: People who belong to population groups of a smaller size with distinct cultural and historical identity. <i>Minority Ethnic</i> (preferred term) reverses the emphasis in order to stress that all people belong to ethnic groups.</p> <p>Oriental: Offensive, hegemonic and racist term to refer to people from Asia. It is better to use the <i>Chinese</i>, <i>Asian</i>, <i>South Asian</i>, <i>South East Asian</i> depending on the groups that you are referring too.</p> <p>Coloured: Offensive, racist term to mean everything other than white. <i>Person/People of Colour</i> is acceptable</p> <p>Mixed Race: Often used to describe people of <i>mixed-heritage</i>, or <i>mixed- ethnicity</i> or <i>mixed family ancestry</i>. Can cause offence as there is only one race – the human race (although now part of the data collection process in the census)</p>	<p>Culture: There is no standard definition. A useful one from anthropologists Bates and Plogs is - A system of shared beliefs, values, customs, behaviors, and artefacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning</p> <p>In the end, it's not about terminology. It's about whether people are respected and treated with dignity. Don't fall into the trap of putting people into pigeon holes.</p> <p>Arts Council Intervention</p> <p>The New Audiences Programme aimed to meet the needs of people who do not currently engage with the arts. The Arts Council invested £4,252,138 in 209 projects to develop BME audiences. The total number of audiences reached by these projects was 544,753.</p> <p>The programme gathered feedback into the motivations, barriers and opportunities for developing interest from Black and minority ethnic communities and piloted new approaches to reaching out to new audiences within them.</p> <p>For more information check the new audiences link at www.artscouncil.org.uk</p>
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Influencers on attendance from BME communities

- Is the company, artist or show known within the BME community?
- Do the times and dates avoid religious festivals and show a sensitivity to a BME audience?
- Is the ticket pricing appropriate, location of the venue and other practical issues in line with the needs and expectations of the BME community?
- Has a level of ownership been created within the community so that word of mouth promotion, including the use of ‘ambassadors’ and/or community networking will occur?
- Have you used language appropriate to the audience you hope to attract?
- Have you attempted to overcome the perceptual barriers – it’s not for me, lack of familiarity with product or a venue?
- Have you countered "Uncertainty avoidance" – overcoming uncertainty about parking, finding the entrance, navigation, a lack of awareness of theatre etiquette?

About Ambassador Schemes

Arts About Manchester’s Ambassador Unit developed the concept in the 90s of ‘ambassadors’ to develop Black and minority ethnic audiences.

Key issues for attracting BME audiences

- Speak the language of the target market
- Develop relationships with audiences where none exists
- Develops a sense of ownership for the arts organisation for key people from the BME community

For detailed information see Mel Jennings report *A Practical Guide to working with Arts Ambassadors*

Plain Language

All information should be clear and easy to read. The Plain English Campaign guidelines are:

- an average sentence length of 15 – 20 words
- use active verbs instead of passive ones
- use everyday English
- be concise
- avoid jargon

Plain English is particularly helpful for people for whom English is not their first language.

Website

- Use plain English
- Provide information in other languages where appropriate
- Ensure that design elements are universally understood
- Present data in ways that are clear to international audiences
- Ensure that design elements are culturally appropriate
- Test web resources with representatives from BME groups

Print Design and Distribution

- Make sure your target audience is represented in your marketing materials
- Translate newsletters if appropriate
- Colour, design and shape all send messages to your audience. Make sure they are appropriate

Training

1) Review existing Cultural Awareness Training (if any exists)

- Evaluate existing knowledge and experience amongst staff

- Allow staff to learn from each other

2) Set up shadowing or bursary initiatives

- For interested members of new target audience

- Place staff at venues within the community of new audience

3) Set up back stage tours

Hardish Virk at Multi Arts Nation undertakes specialist training for staff as part of an audience development service providing:

- Background information on the target community. e.g. Customs and religion

- Background on programme – cast, production, cultural and religions issues that may be relevant to the target community.

- General information on greeting new audiences

Special Activities

Break down barriers

Taster events and back stage tours

Welcome

Front of House training and activities.

Use welcomers with appropriate language skills to support staff and new audiences

Make friends

At launches and opening nights remember to invite movers and shakers, community artists and community groups

Signage

Use welcome signs in different languages

SUSTAINABILITY

Sustaining the impact of a successful campaign involves understanding that audience development is an organisational process.

Things to ask yourself

- What kinds of shows are programmed throughout the year?
- Who works in the organisation, from front of house to senior management team and board?
- What is the ethnic make up of each cast, creative team, curators, artists etc.?
- Who does your organisation engage with and how (through outreach and education programmes, friends schemes and business networks)?
- What does the season brochure look like and how and where is it distributed?
- Have you genuinely integrated the principles of diversity and access into your corporate and artistic plans?
- Are you prepared to review your existing programme and make changes?
- The critical success factor is an organisation that is diverse in terms of staff, board, supply chains, advisors and partners. What steps are you taking towards achieving this?

Summary	Short-term impact	Medium term impact	Long term impact
<p><i>Things to do</i></p> <ul style="list-style-type: none"> • Assess and review current practice and policies • Identify the people who infrequently use the venue and identify their geographical distribution • Value the aspirations, diversity and contribution of all those involved • Develop a strategy and priorities resources • Establish a framework to maintain and develop provision • Support staff, especially with training, to enable them to carry out audience development work • Consult the audience to ensure ownership and commitment, and to promote equitable partnerships • Share your enthusiasm for your work, but be prepared for criticism • Be flexible and modify the strategy as things develop • Recognise the work of others 	<p>Programming culturally specific work once.</p> <p>At launches and opening nights inviting people from BME communities</p>	<p>Programming culturally specific work regularly</p> <p>Positive Action to recruit staff from BME communities</p>	<p>Change in organisational culture</p> <p>Programming a variety of culturally specific work regularly and frequently</p> <p>Changes in staff at senior levels and Board to reflect the BME communities</p>
	<p>Performing arts issues</p> <p>Are BME practitioners present in your creative teams?</p> <p>Do you frequently hire actors from BME communities for any part of your programme regardless of content?</p>	<p>Participatory arts issues</p> <p>Who are your facilitators and workshop leaders? Is there anyone from the BME community?</p> <p>If you run a youth theatre what efforts do you make to attract young people from BME communities?</p>	<p>Visual and media arts issues</p> <p>How many curators from the BME communities are you working with?</p> <p>How many solo shows of work by BME artists are you programming?</p> <p>What stereotypical views have you got about what BME work should look like?</p>
	<p>For anyone to try</p> <p>Translate newsletters into appropriate languages</p> <p>Programme culturally specific work</p> <p>Invite local groups</p>	<p>For more experienced practitioners</p> <p>Commission new arts product</p> <p>Develop partnerships with culturally specific arts organisations</p>	<p>May need specialist input</p> <p>Running an Ambassador scheme</p> <p>Succession planning and recruitment</p> <p>Cultural Awareness training for staff and board</p>

<p>and target resources to where they are likely to be the most effective</p> <ul style="list-style-type: none"> • Work with partners: other arts organizations, local authorities, community and voluntary groups • Establish a framework to maintain new audiences, • Evaluate, review and improve your work • Celebrate success, learn from mistakes • Have fun, make friends 	<p>Low cost and time</p> <p>Signage – have welcome signs in different languages</p> <p>Find out who the local community and voluntary groups are and invite them to the theatre</p> <p>Invite local artists from the BME community</p> <p>Back stage tours</p> <p>Invite local movers and shakers to launches and opening nights</p>	<p>Medium cost and time</p> <p>Commission audience research</p> <p>Cultural awareness training for staff and Board</p> <p>Develop strategy for developing BME audiences</p>	<p>Resource Intensive</p> <p>Ambassador schemes</p> <p>Succession planning for senior staff roles</p> <p>Positive Action recruitment for all posts</p> <p>Board development</p> <p>Commissioning new work from BME artists for your programme</p>
<p>Useful reports available from Arts Council England</p> <p>Arts - what's in a word? Ethnic minorities and the arts (Helen Jermyn and Philly Desai)</p> <p>Audit of research into audiences for Black and Asian work (Mel Jennings)</p> <p>Diversity and Audiences a selection of useful case studies (Gil Johnson)</p> <p>A practical guide to working with Arts</p>	<p>Race Relations Act (RRA) 1976 and amendments</p> <p>This act outlaws discrimination on the basis of colour, nationality, ethnic or national origins. The most important enhancement to this law is the Race Relations (Amendment) Act 2000 which places a positive duty on public authorities including the Arts Council, to have due regard to the need to eliminate unlawful racial discrimination and to promote equality of opportunity and good relations between people of different groups. This includes both direct and indirect discrimination.</p> <p>Direct discrimination is treating a person, on racial grounds, less favourably than others in the same or similar circumstances.</p> <p>Indirect discrimination is applying, in any circumstances, requirements, conditions or practices that though applied equally to all persons is such that a considerably smaller proportion of a particular racial group can comply with it.</p> <p>Although voluntary organisations are not “bound” by these act amendments. The Arts Council has to address these issues in its relationships with its clients. As a result, funded organisations must comply with the legislation.</p>		

Ambassadors (Mel Jennings)	<p>According to the Commission for Racial Equality, under the Race Equality Scheme, public authorities will have to:</p> <ul style="list-style-type: none">• assess whether their functions and policies are relevant to race equality• monitor their policies to see how they affect race equality• assess and consult on policies they are proposing to introduce• publish the results of their consultations, monitoring and assessments• make sure that the public have access to the information and services they provide• train their staff on the new duties <p>More information can be gained from www.cre.gov.uk</p>
	Benchmarking practice in East Midlands