

# New audiences for the arts

ARTS COUNCIL  
ENGLAND





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The Arts Council's New Audiences Programme has been a huge success. Although there had been programmes in previous years to increase audiences, this initiative was the first time that Government had provided significant funding over a long period, exclusively to attract new and different people to the richness of the arts in this country.

We are all aware of the traditional obstacles to having a direct experience of the arts: disability, domestic circumstances, or even simply the feasibility of getting to - and from - a theatre or concert hall safely and affordably. But sometimes there is an even greater obstacle - the sense that the arts are 'not for me'.

New Audiences has sought to tackle this, with a range of innovative schemes, all of which are described in this report.

I commend it to you.

**Tessa Jowell, Secretary of State,  
Department for Culture, Media and Sport**

Opposite: Cre8 devised a special programme of activities and developed a new brand and marketing techniques to encourage a new audience of young people to the arts from Ross-On-Wye.  
Photographer: Hillary Smallwood

# Introduction

The New Audiences Programme was a milestone in arts funding in England. It was set up to encourage as many people as possible, from all backgrounds and every walk of life, to participate in and benefit from the arts.

We invested £20 million over five years to help arts organisations reach out to new audiences in all parts of the country.

New Audiences aimed to:

- tackle the barriers which stop people engaging with the arts
- increase the range and number of people participating in the arts
- create new opportunities for people to become involved in the arts in different spaces and places
- allow learning and sharing of experiences between organisations to improve audience development practice

The New Audiences Programme provided a unique opportunity to look in-depth at different ways of encouraging people to participate in the arts.

Many of those involved with the programme also discovered new ways to release creativity - both for artists and audiences. One of the most compelling conclusions of the programme is that organisations that understand, trust and value their audiences are more likely to produce powerful art and therefore more likely to thrive.

New Audiences was about giving Arts Council England and arts organisations the opportunity to try out new things, to take risks, and to grow. An important outcome has been to encourage those who took part to share their findings and the lessons learned. We are now building on the wealth of knowledge and experience that we have gained through New Audiences, to develop organisations and audiences for the 21st century.

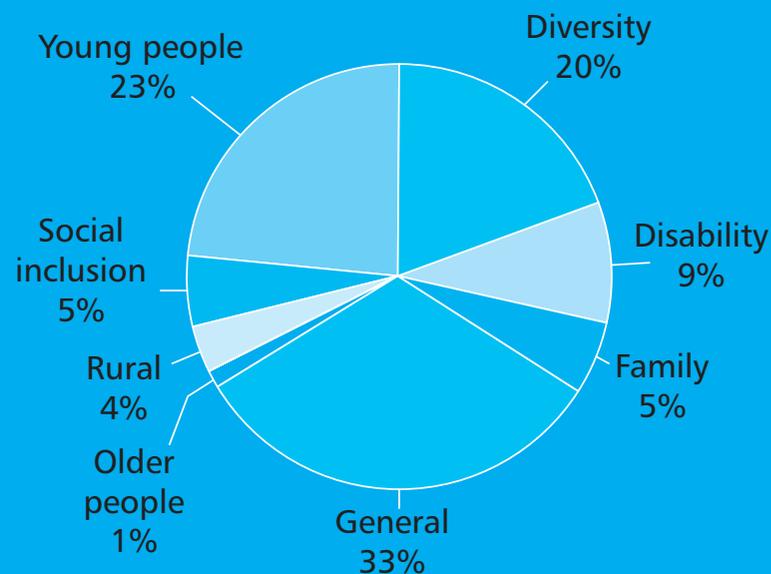
Peter Hewitt, Chief Executive, Arts Council England

# New audiences

Audiences included participants, readers, buyers, online viewers, listeners and attenders at events.

## Key facts

- Funding for New Audiences was £20 million – spread across England
- The programme ran from 1998 to 2003
- A total of 1,157 awards were made
- Work across all artforms was funded – classical, contemporary, traditional and cutting edge – from visual arts, theatre and literature through to dance, music, carnival and live arts
- Independent evaluation, research, training and development work was also funded
- New Audiences generated more than four million attendances to live arts events
- In addition, large numbers of new audiences for the arts were attracted through broadcast, online and promotional partnerships. Channel 4's Operatunity reached over seven million viewers over the four part series
- The New Audiences website provides unique information on audiences and includes full information on the programme and the projects funded



## Value of awards by audience focus (value of awards)

NOTE: Figures used throughout this document are drawn from the New Audiences report, published 2004

# Setting the scene

The programme engaged new audiences by encouraging people to have a greater voice in how the arts are programmed and presented. By promoting innovation, New Audiences enabled organisations to devise fresh ways of reaching audiences and to take risks.



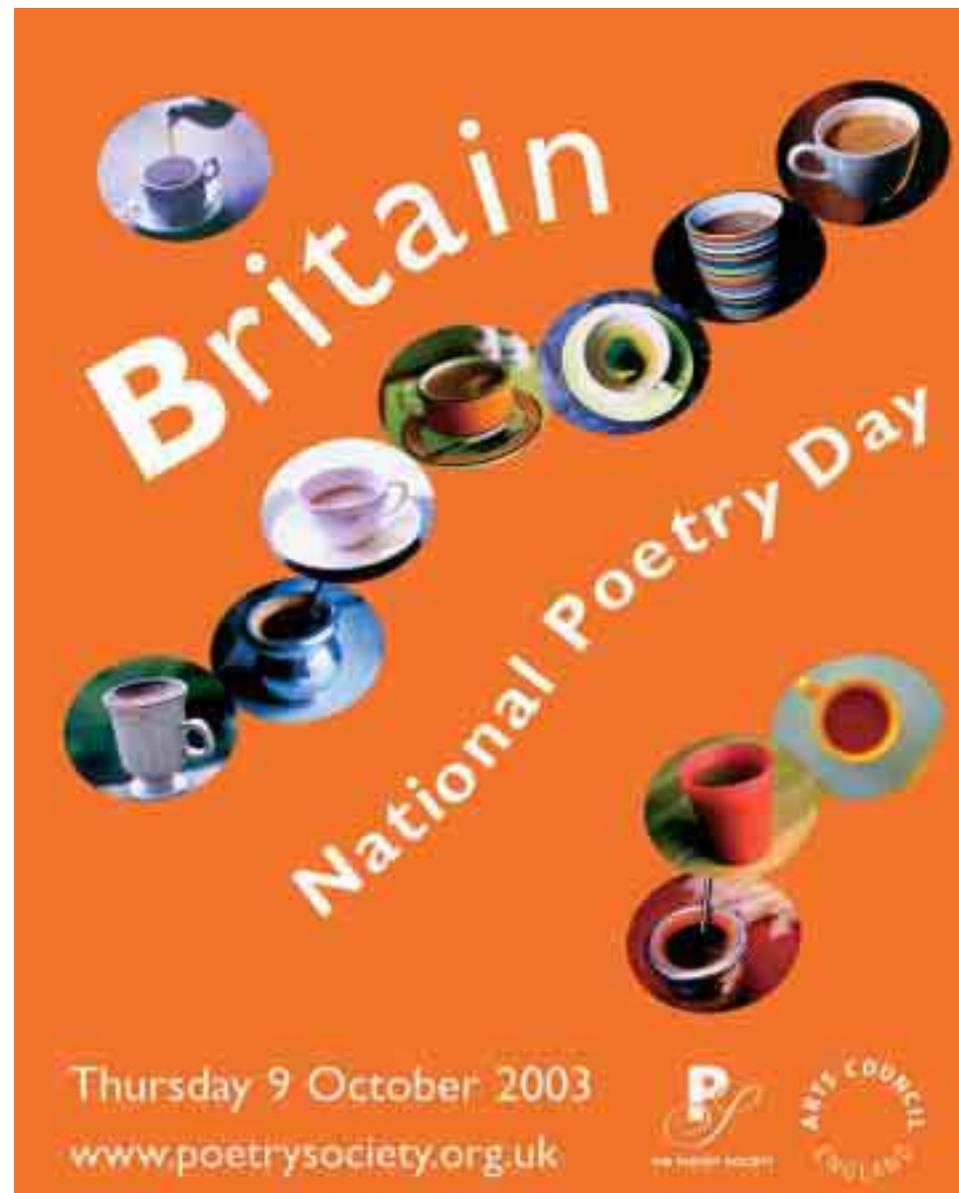
With New Audiences support over five years, Architecture Week, in partnership with RIBA (Royal Institute of British Architects), the Architecture Centre Network and other partners is a popular annual event. It introduces contemporary architecture and promotes the art of architecture. Sunnyside, Sunderland, © City of Sunderland  
Designer: Kevin Rhowbotham

It built on past success, allowing proven models of good practice to be tried out in new places. Its philosophy was: 'there is no such thing as failure; all new approaches are valid as a way of testing and identifying ways to attract new audiences'.

Some New Audiences projects used new marketing methods to attract bigger or different audiences. Others experimented with the time or the place at which they presented art. An important objective was creating suitable entry points to the arts for people who might not usually take part.

New Audiences enabled the Arts Council to fulfil its role as champion of the arts. Through partnerships with major cultural organisations, such as the BBC and Channel 4, it supported national campaigns to raise public awareness about exciting arts opportunities. Millions of people were inspired to take part in events such as Architecture Week and National Poetry Day.

Projects used a variety of ways to reach audiences. Much new arts activity was experienced 'live', at arts venues or festivals. Some projects or commissions were delivered close to the community, in public places such as hospitals or on buses. Other projects reached audiences through television or radio programmes, or online.



New Audiences invested in the development of National Poetry Day. Managed by the Poetry Society, National Poetry Day is a highlight of the literature calendar. It unites the media, schools, libraries, arts centres and other venues across the UK in a celebration of the UK's poetic heritage.

# Art in unusual spaces

New Audiences supported projects which allowed the public to encounter art in unusual spaces. Placing work where a ready-made new audience might be found – in an NHS waiting room, a shopping centre or on public transport – produced exciting, often surprising, results. Artists were commissioned to make new work in response to a particular environment or context, such as bus routes in central London. On other occasions, popular public spaces were used as a way of introducing art to people who might not otherwise come across it. The settings themselves became an important element of the art experience.



The New Contexts programme aimed to reach new audiences by placing art events in non-traditional spaces such as nightclubs and festivals. Independent research noted that 38% of attenders to a sample of projects were new to venues programming New Contexts work. Image: Dorset Dance Forum.  
Photograph: Jane Webster

ArtsFest, the UK's largest free arts festival, is a direct result of New Audiences funding and is now in its sixth year. It takes place in the centre of Birmingham and is a collaboration between the city council, Audiences Central and 250 arts organisations.

- ArtsFest 2002 had over 350 free performances featuring DJs, bands, dance groups, orchestras, actors, artists, singers and comedians. Mini ArtsFest activities were staged for the under fives. It was highly successful in encouraging people to participate in the arts in Birmingham
- 120,000 people attended
- 11% were non arts attenders and 15% were very infrequent attenders
- 77% said it had increased the chance of them attending arts events
- Six months later, research found that over 20% had attended some other arts event as a result of ArtsFest

## Lift Haiku

Like a flake of snow  
each cargo of passengers  
transient, unique

© Mandy Sutter

Writer Mandy Sutter had a one-year residency at Tonic, the arts and environments programme for Leeds Teaching Hospitals. She worked with over 300 patients and staff, listened to patients talk about their lives and their worries, and encouraged some to write about their ideas and feelings. Patients had access to Sutter's writing through Poetry with Meals, a project that delivered poems with lunch trays. She also wrote poems for display in different parts of the hospitals, such as in the garden and in the lifts.



The South London Gallery commissioned four visual artists to produce new work to be seen on the number 12 and 36 buses which stop outside the gallery. An actress dressed in 18th century costume conducted a passenger survey. The results were then displayed in the buses. Artist: Lola Berenbaum. Photographer: Cedar Lewisohn

# New Audiences and broadcasting

Over £6 million of New Audiences funding went to projects using broadcasting, promotional campaigns, touring work, festivals and arts in new spaces and places to reach new 'general' audiences for the arts.

New types of programmes attracted audiences who may not normally attend or participate in the arts. Partnerships with Channel 4 for Operatunity and BBC English Regions for Roots used the popularity of radio and television to encourage new artistic talent to emerge, and to find different ways to link audiences for 'live' arts events.



Roots co-ordinator, Johanne Hudson-Lett.  
Photograph: Chris Beech

Roots is a ground-breaking project which shows how partnership working with the broadcast sector can benefit culturally diverse arts. Developed by the Arts Council and the BBC in the East Midlands, the Roots regional pilot has grown into a national project which will continue through to 2005.

In its first year as a national initiative, Roots achieved:

- 1,273 broadcast pieces across radio, television and online
- 81.5 hours of radio and 67 features on television
- contact with 910 artists and arts organisations, and 385 community groups
- profiles of 440 culturally diverse artists
- 38,900 attenders to live events and activities supported by Roots

Operatunity, an award winning four-part series on Channel 4 in spring 2003, gave amateur singers, with little or no experience of opera, a chance to realise their potential. New Audiences funded a campaign to attract the widest possible range of people to attend auditions at English National Opera. Publicity was sent out to more than 700 organisations including: amateur choirs of all kinds (from gospel to male voice), music societies, music shops, and libraries – 2,500 singers applied.

Over seven million viewers watched Operatunity. It was a hit with press and public alike:

‘The programmes have entertained, uplifted and entranced. The magnificent singing has come from ordinary men and women, including a supermarket assistant and a pig farmer. It has been emotional, brilliant television.’ Lynda Lee-Potter, *Daily Mail*



New Audiences allowed the performing arts company Heart'n Soul to raise the visibility of its work through a new website developed alongside a Channel 4 documentary *Road Trip*. *The Guardian* called *Road Trip* 'a lovely brave film, that is not just about six close friends going on a journey together but one that says a lot about the attitudes towards the disabled in this country.' 170,000 people clicked on to the *Road Trip* website. Photograph © Channel 4

# New lifestyles, new audiences

*Towards 2010*, a report by The Henley Centre, describes how the arts might be affected by new social trends. Recognising that the arts may need to adapt to fit people's lifestyles, some New Audiences projects experimented with where and how the public could experience art.

In an era when people are said to be 'time poor', the arts must compete for people's valuable leisure time. New Audiences supported projects which looked at issues such as the impact of late night opening and the potential of the arts to reach audiences in a retail environment.

**Love Art Later** saw nine London art galleries work together to raise awareness of their exhibitions through a series of late night openings. A joint publicity campaign promoted extended evening opening times and sponsored bar nights at each gallery.

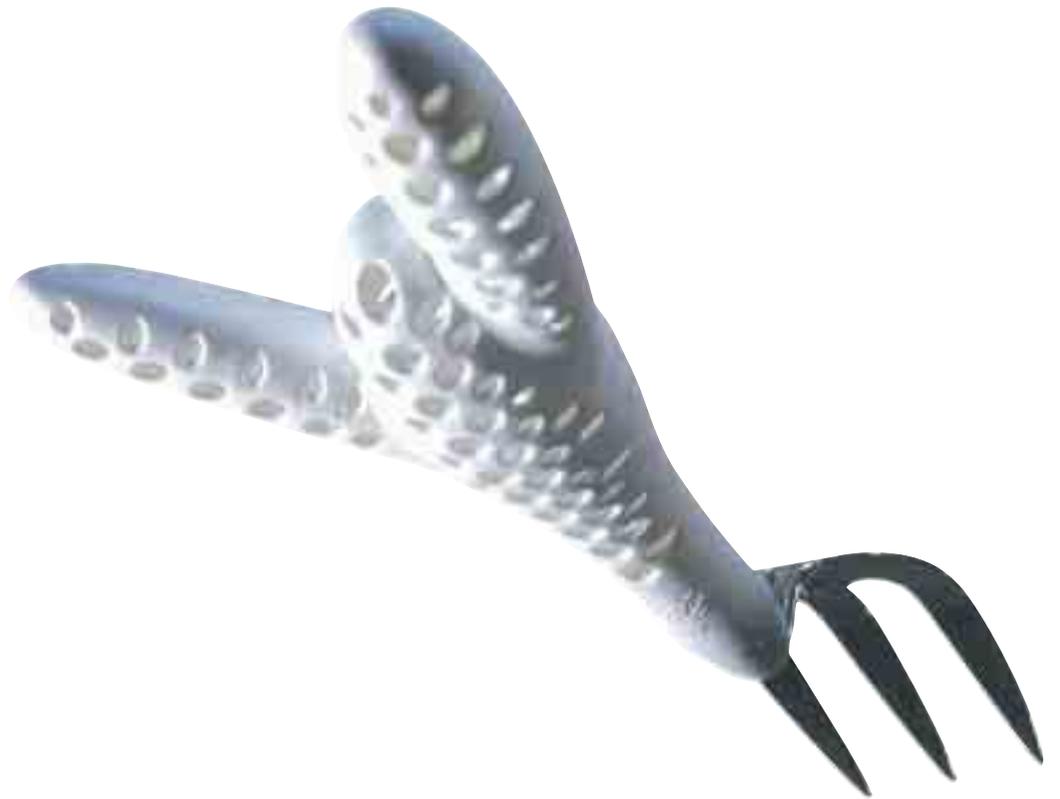
- 67% of attenders said that the convenient timing appealed to them
- over 25% were first time visitors to that gallery
- 56% thought evening openings would encourage them to try new galleries

**At Home With Art** explored whether the chance to purchase artworks from a major retail store might encourage a new audience for contemporary art. Nine leading artists, including Antony Gormley and

Anish Kapoor, were commissioned to make objects designed for home display. The objects were mass-produced and sold at Homebase. Audience awareness of the project was created through:

- displays at 100 Homebase stores over an 18-month period
- an exhibition at the Tate which subsequently toured to 10 regional venues
- A BBC2 documentary *Home Is Where the Art Is*

Shoppers welcomed the At Home With Art display in Homebase. Around 37,000 art objects were sold. A purchaser of Tony Cragg's pieces said, 'I just go in every day and look at it and there's a little chink of light in my brain.'

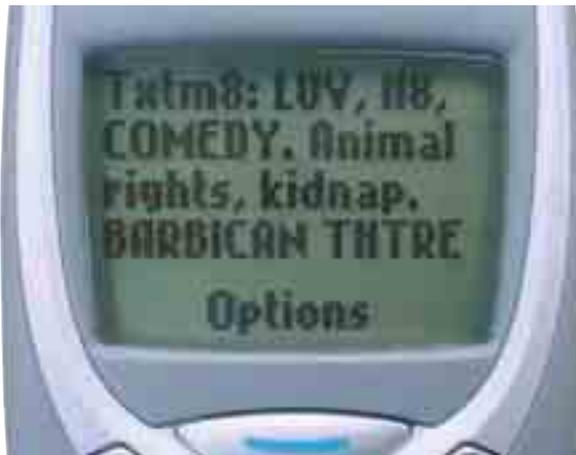


At Home With Art,  
garden fork and trowel  
Artist: Tony Cragg

# New Audiences: encouraging lifelong participation in the arts

## New Audiences and young people

£5 million went to around 400 projects – which reached audiences of 1.5 million young people – from children under 5 through to adults in their late 20s. Many projects used young people as advisors, consulting them closely about arts promotion and presentation. Arts organisations worked with young people in schools and out-of-school settings to encourage participation and creativity. For Music on Your Doorstep orchestras, composers and choreographers devised creative scenarios as a way of involving school children throughout England the chance to make and enjoy classical music.



Photograph: Ruth Staple

South West Arts Marketing's Ttxtm8 project used SMS text messaging to attract 18–24 year olds living in and around Plymouth to arts events. A database of mobile phone numbers was created using information from 20,000 recruitment cards distributed in clubs, shops, arts venues and education centres. 824 people signed up, far surpassing the original target of 300. Utilising texting abbreviations used by young people, 55 different SMS messages promoting 31 events were sent out.

£300,000 went to funding ground-breaking research by Sheffield Theatres for the How Much? project. This looked at the motivations of young people aged 16–24 to attending arts events. It proved that price is not the main barrier to attendance – programming and presentation are also important. As a result:

- 32,000 tickets were sold to young people, 29% of them to first time attenders
- the proportion of young people at these events rose from 7% to 49%
- 93% felt 'encouraged to return to Sheffield Theatres'

'No hoper, you thought I was a no hoper,  
well this no hoper is jumping out of the  
hopeless box,'

Jay, a 19 year old of Sri Lankan and Irish parentage, described himself in one of his poems.

He joined the Creative Neighbourhoods project in Lambeth to learn more about photography, costume, printing and music – skills he thought were relevant to his chosen profession. The Royal Academy of Dramatic Arts later accepted him as a student.



**Creative Neighbourhoods** gave participants a 'voice' by offering an inspiring range of arts projects for young people from deprived London neighbourhoods. Large local audiences came to celebratory events to enjoy the talents of the younger generation, and to see their communities presented in a positive light. © Photofusion

# New Audiences: encouraging lifelong participation in the arts

## New Audiences and older people

Over £250,000 went to projects targeting older people. Projects designed for older people addressed barriers such as lack of transport, price and having no one to go with.

Over 1,400 older people were involved in creating Oxfordshire Touring Theatre Company's *Brief Journey*. Reminiscence sessions brought together school children and members of an over 60s club. Some of the reminiscences were built into a performance. *Brief Journey* was toured to nursing homes and day centres in Hampshire, Oxfordshire and Wiltshire.

Tyneside Cinema, Age Concern, University of the Third Age and Proctor and Gamble's Retired Staff Association teamed up to encourage retired people to attend cultural cinema. Silverscreen was a membership club for older people. It attracted 1,000 members, five times the original target. As a result of a programme designed to respond to suggestions from the audience, nearly 1,800 people were encouraged to attend Silverscreen films over the course of a year.

Equal Arts, an organisation specialising in work with older people, set up Getting There. This was a subsidised taxi service to enable Gateshead residents over 60 to travel to arts venues. Its 53 members made nearly 400 trips to venues such as the BALTIC international centre for contemporary art and Newcastle Theatre Royal.

In the East Midlands, the Time Out project aimed to increase attendance in the over 50s after research showed that many stopped visiting theatre performances due to illness or bereavement. Buxton Opera House, Phoenix Arts, Leicester and Nottingham Playhouses offered a choice of theatre, dance, opera performances and films. Almost 350 people attended 15 events.

Opposite: An early Roots project in the East Midlands.  
Photographer: Chris Beech



# New Audiences and families

Families were a priority, with 40 projects totalling £1.3 million. Making the arts more family friendly is an important challenge for the arts as it requires a philosophy and ethos that is family focused; putting the physical resources in place to make a family visit to an arts venue an enjoyable and stress-free experience.

Projects helped arts venues become more family focused. Some invested in research or training which would help them to understand and work better with families. Others tried out new approaches to programming, marketing and education work. Building partnerships with non-arts agencies was often an important first step.



The Oakengates Theatre, Telford worked with the Sure Start scheme in Lawley, an area of high deprivation, to set up family activities and develop its presence in the local community. Partnership working enabled arts activities to be provided at familiar venues in the community. Families were offered high quality, child friendly arts events at places which were local and convenient.

The National Centre for Early Music in York staged the first ever Chinese New Year Festival in the city, to conclude its New Audiences research.

Photographer: Kippa Matthews

The Barbican Beacon project tested ways to attract families from neighbouring boroughs to London's Barbican Centre. Opportunities were created to involve them with the venue outside school hours. Festivals promoted via local schools encouraged children and parents to take part in activities together. There were workshops, education events and high quality performances in a number of art forms. The project created a cultural shift within the Barbican. A family orientated approach has been integrated across the centre's activities and family friendly work is now a key part of its artistic mix.

'It gave us the impetus to talk to lots of families and pull together ideas for how to build a long-term family programme to meet their needs, but also one that would sit comfortably next to our programme of world class orchestras and exhibitions.'

Jillian Barker, Barbican Centre

Some New Audiences' projects looked at the whole experience of attending an event together as a family. Britain's First Bollywood Drive-in was one of the first examples. The new media agency Navrang, in partnership with Leicester Promotions, staged the drive-in at Abbey Park, Leicester in 1999. This was aimed at South Asian audiences. 86% of the audience came to the event with their family.



Belgrave Mela. Photographer: Chris Beech

# New Audiences and diversity

Over £4 million of the New Audiences Programme, representing over one fifth of total spend, was allocated to projects aiming to develop audiences for culturally diverse work.

New Audiences aimed to meet the needs of people who do not currently engage with the arts, particularly those from Black and minority ethnic communities. Projects aimed to:

- develop culturally diverse audiences for the arts
- attract new audiences to culturally diverse work
- increase the profile of culturally diverse arts work

Some arts organisations feel their audiences are not representative of the local communities. Many organisations reported that New Audiences funding allowed them to take positive steps to change this.

New Audiences enabled a greater understanding of how relationships can be built. It supported venues in developing partnerships and making close and sustained contact with Black and minority ethnic communities.

Arts ambassadors are community networkers who help to access specific target audiences. Audiences Central used ambassadors highly effectively for The Networking Project. This created relationships between arts organisations and Black minority ethnic

communities in Birmingham, and advised on issues such as marketing, programming and employment practice. The project involved over 200 individual community volunteers and encouraged people to attend over 100 arts events.

Arts Council England, East set up a special Diversity Programme to support small-scale and emerging Black minority ethnic organisations. A flourishing network of 200 organisations and individuals is now on the programme's database. As a result, individuals such as Ho Law, a visual artist, curated his first touring exhibition. Also, organisations like Performance II and Osaygyefo were able to extend their touring and educational work and then successfully apply for funding to further develop their organisations.

Carnival on de Road partnered regional carnival clubs with leading London-based carnival organisations to explore the traditions of African-Caribbean style carnival and the English town carnival. It led to greater cultural understanding and increased skills and audiences. In 2003, as part of a week of live carnival events, New Audiences funded an international conference, On Route.

The Refugees and the Arts Initiative supported the culture of London's refugee communities and raised the profile of refugee artists. Large numbers of asylum seekers and refugees celebrated aspects of their culture and identity. Refugee artists showed their art, talents and skills, sometimes for the first time since their arrival in the UK. Showcase performances were held in mainstream venues, attracting large and diverse audiences.

*Self-Portrait UK* invited people across the UK to create their own self-image. 8,000 people took up the challenge. It culminated in 12 short films, broadcast on Channel 4, featuring 12 members of the public. The self-portraits produced toured UK galleries during 2003/04. The project won a Royal Television Society award.



Photograph: Baljit Balrow, © Media 19

# New Audiences and disability

New Audiences awarded nearly £2 million to projects whose primary focus was disability – encouraging disabled people to engage with the arts and bringing disability arts to a wider audience.

Arts organisations were supported to find new ways of addressing the barriers to attendance by disabled people. They were able to train staff and to improve access and customer care. Arts and disability-led organisations formed new partnerships.



Talking Images was led by VocalEyes, in partnership with the Royal National Institute for the Blind and other organisations. Research was undertaken to identify barriers faced by visually impaired people in museums, galleries and heritage sites in order to improve access to these cultural venues. Photograph: RNIB

New Audiences also helped to promote disability arts and the work of disabled artists. In London we supported new work by disabled and deaf artists and encouraged arts venues to programme the work. In May 2003, Programming Innovations, a one-day event at Sadlers Wells, promoted the work of 11 disabled artists to programming staff from London venues. Practical advice and information was available to assist venues wanting to work with the deaf and disability arts sector.

Promotional methods and materials were reviewed and re-designed as a result of New Audiences funded user feedback from disability organisations. The Includo project in Yorkshire helped theatres to understand the barriers encountered by audiences with learning disabilities. Research into the views and experiences of both learning disabled people

and their carers resulted in the cd-rom training package, *Never Again*. This was distributed to venues across the UK with the aim of improving their service to learning disabled visitors.

For Hands Up!, an audience development worker specialising in British Sign Language was employed to create a network between Derby's deaf community and arts organisations in the city. Derby is home to three times more deaf people than the national average. This led to a greater understanding of deaf people's motivations and needs.

'It was an opportunity for us to try to improve access – in this case for visually impaired people. We have maintained the links established during the project, and we now have an access and inclusion officer, and an access and learning strategy,'

Lisa Watson, Harris Museum and Art Gallery.

*The arts and disabled people programme in the North West invested £100,000 into projects that widened access to disabled people. Image: Drake Music Project. Photograph: Rachel Joseph*



# Rural change

Supporting rural communities' access to the arts was an important focus of the programme with over 150 projects worth close to £1 million supporting arts and audiences in rural areas.

New Audiences coincided with a period of accelerating change in the English countryside. Rural communities turned increasingly to the arts to communicate their point of view to city-based audiences and politicians. The programme supported developmental work with rural audiences. It also funded arts projects which dealt with issues affecting rural communities.

In the North East, the emphasis was on outreach. Activities developed by urban-based arts companies were introduced to rural audiences in their own settings. The West Midlands made supporting rurally-based projects a priority. Community based organisations were encouraged to develop arts activities, in partnership with artists and arts organisations, to fit their local circumstances.

'The Grass Roots grant is invaluable in enabling creative projects to get off the ground. These projects provide far more than the opportunity to work with artists (which is very good in itself). The projects also create community activities that are therapy for many. They are vital.'

Jim Ridout, Unity Garden, Hereford

Funding to the Littoral arts trust in 2001 enabled farming communities across England to document their experiences of the foot and mouth crisis. Based in the North West, an area badly affected by the epidemic, Littoral recognised an urgent need to express what had happened. New Audiences funded visual artists, writers, poets, photographers and film makers to work alongside farmers and others affected by this terrible event to produce *Cultural documents of the foot and mouth crisis*.

Opposite: Photograph: © Alex More



# New Audiences – giving people a voice

£1.5 million went to supporting research and development into projects addressing social inclusion. Many diverse and rural community-based organisations received funding, some for the first time.

New Audiences gave a voice to people who may not have previously been involved with the arts. It supported partnerships between arts organisations and non-arts agencies to reach those with limited access to the arts, such as homeless people, and people in the criminal justice system and health care environments. And artists were encouraged to find new ways of working in community settings. Confidence, self-esteem and the pride that people gained were a recurring outcome of projects.

Recognising that there is a shortage of artists with the skills and experience to work in the area of criminal justice, New Audiences funded the Unit for the Arts and Offenders to train artists.

'The opportunity to support artists who were champing at the bit to provide new opportunities for people to experience and participate in the arts was something we had been looking for.'

Angus McLewin, Unit for the Arts and Offenders

Momentum Arts and Mercury Theatre Colchester worked with young offenders in Channings Wood prison to develop ideas for a new performance.

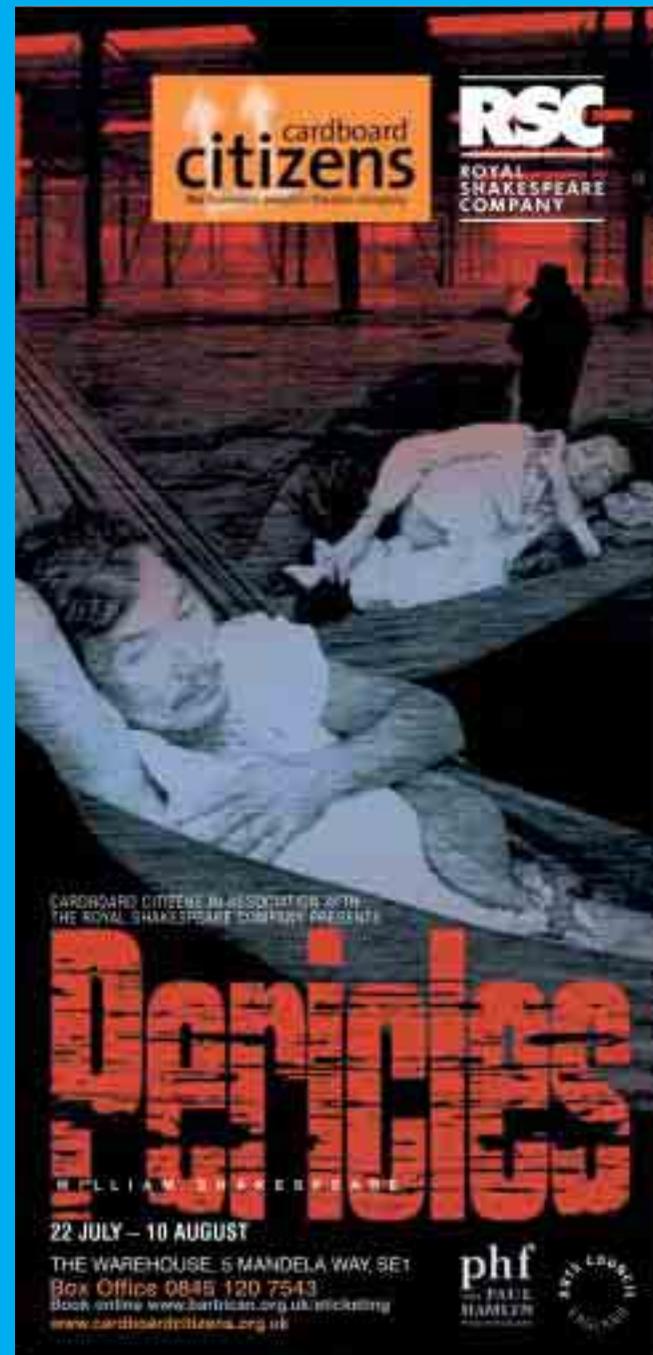
'I used to slouch lots. It got up my confidence a lot, I think that was the main thing. It wasn't a full blown play but at the end of the day it was a play at the Mercury Theatre and I thought "wow".'

Participant in Momentum Arts Mercury Theatre project

Cardboard Citizens, the UK's only homeless people's theatre company, worked with the Royal Shakespeare Company on a new version of *Pericles*, a play about exile, loss and reunion. Homeless people, refugees and asylum seekers shared stories with Cardboard Citizens about their journeys of endurance and hardship. This culminated in a production in a disused warehouse in south east London, 2003. *Pericles* attracted a broad audience, which included homeless and ex-homeless people, refugees and asylum-seekers.

'The challenges have been far outweighed by the benefits. In turn the RSC has gained an insight into the work of a company with invaluable expertise in the area of social inclusion.'

Richard Oyarzabal, director of Cardboard Citizens



## In their own words

The key to New Audiences' success was the enthusiasm with which arts organisations embraced the programme. One of the strengths of the programme has been a willingness to share what has worked and what hasn't.

From the onset, New Audiences had a strong commitment to documenting and disseminating evidence of what had been achieved. The findings – reports from organisations and from independent researchers – are an important resource. They can be found on the New Audiences website at [www.artscouncil.org.uk/newaudiences](http://www.artscouncil.org.uk/newaudiences)

Partnerships with *MaiLOUT* and *ArtsProfessional* culminated in:

- Two special issues in *MaiLOUT* that looked at excluded communities and new audiences for participatory work
- *Essential Audiences*, a monthly series of articles, analysing the impact of projects in *ArtsProfessional*

Projects funded by New Audiences were the subject of over 30 seminars and conferences that took place regionally, nationally and internationally.

Research reports and overview evaluations of projects and programme strands included audits into family friendly arts policies, the impact of folk festivals on

local economies, and the impact of opening times and gallery attendance.

A series of toolkits designed to support arts organisations have been produced. These include a 'live' poetry promoter toolkit 2002, a guide to arts ambassadors, and various disability access guides – all based on examples of good practice supported by the programme.

[New Audiences website](http://www.artscouncil.org.uk/newaudiences)  
[www.artscouncil.org.uk/newaudiences](http://www.artscouncil.org.uk/newaudiences) includes a searchable database of projects funded, downloadable evaluation research reports and analysis.

'The New Audiences project proved it was possible to engage with audiences that everyone thinks of as difficult. With enough money and effort, it is possible to get good relationships going. We're encouraged to do more.'

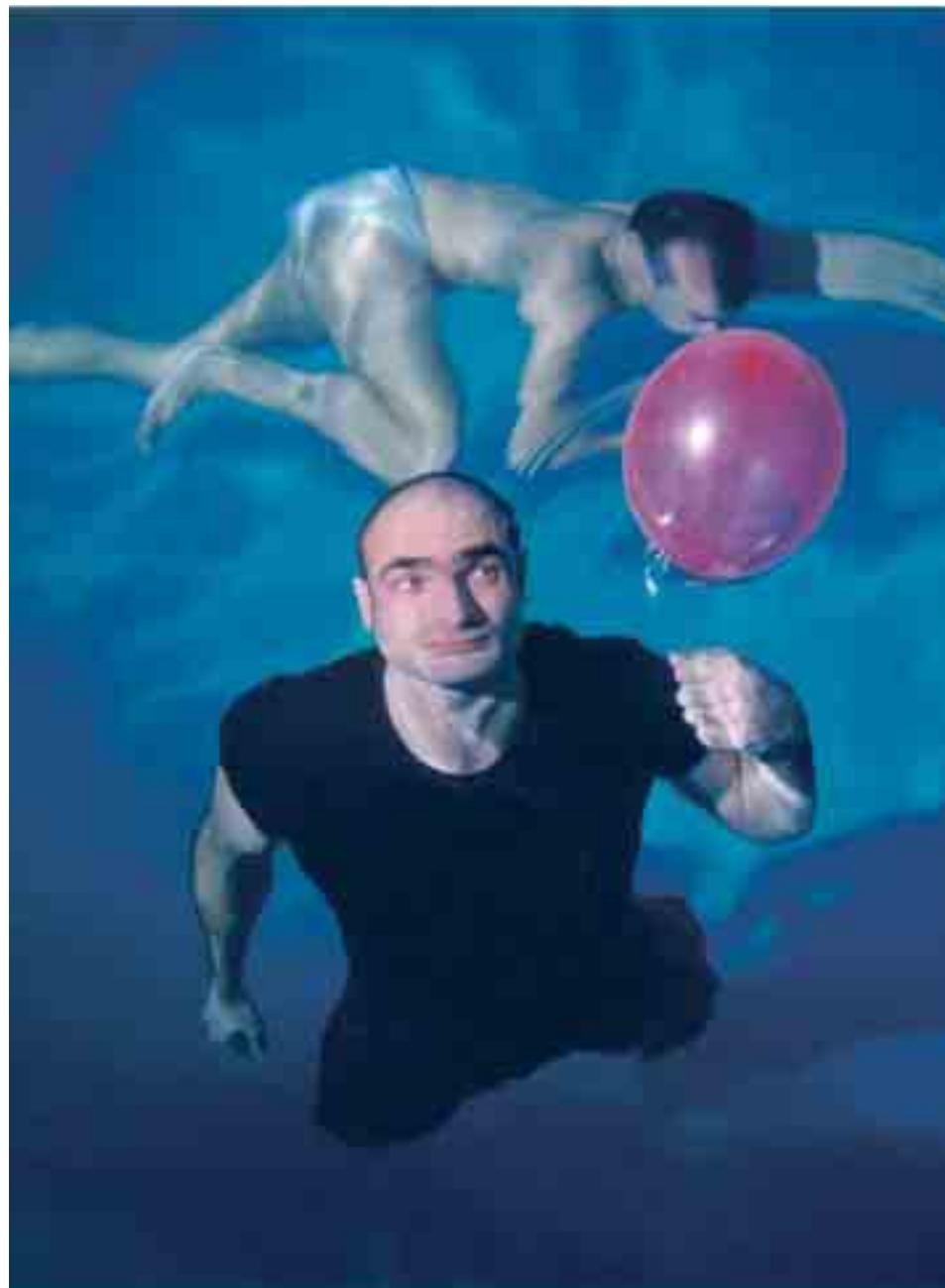
**Laing Art Gallery, Tyne & Wear Museums**

'It's great that Arts Council England has a programme where organisations can be creative within a very wide brief. That is the greatest gift that a funding organisation can give you.'

**Brighton Festival**

'The three programmes we piloted with the money have continued to expand and develop... We now run 12 programmes... Each year we take about 2,400 secondary school age children to the theatre.'

**The Mousetrap Foundation, London**



*The Happiest Days of My Life* was a project carried out by DV8 Physical Theatre Company, to develop audiences in their tour of three UK venues. A tailored marketing campaign was used to promote the shows. Photograph: DV8

# New audiences – success factors

Beyond the immediate successes of individual projects, the New Audiences Programme has produced many valuable outcomes that will benefit individual organisations and the wider arts sector.



Creating a Splash ran workshops in a range of artforms, including music and visual arts, with families who regularly use swimming pools. Video artists and a composer worked with families to create a piece of work that was performed at swimming pools, and as an installation piece part of the Cambridge Family Festival and the Bedford River Festival. Photographer: Stuart Collinson

- Training has allowed organisations to develop their skills and understanding so that they can continue to build audiences in the longer term
- Research has produced important evidence about who audiences are and what they want. It also points to models of good practice, which the arts as a whole can learn from
- A large number of the new audience development posts funded through the programme are now permanently integrated into organisations
- Measures and mechanisms are in place to help to increase audiences in the longer term. Websites, for example, will allow organisations to continue to market their activities online

# New audiences for the future

In the 21st century, more than ever, arts organisations will need to understand audiences and the communities in which they are based. Audience development is a process that takes time. It involves risk and innovation and must therefore be part of a longer term strategy.

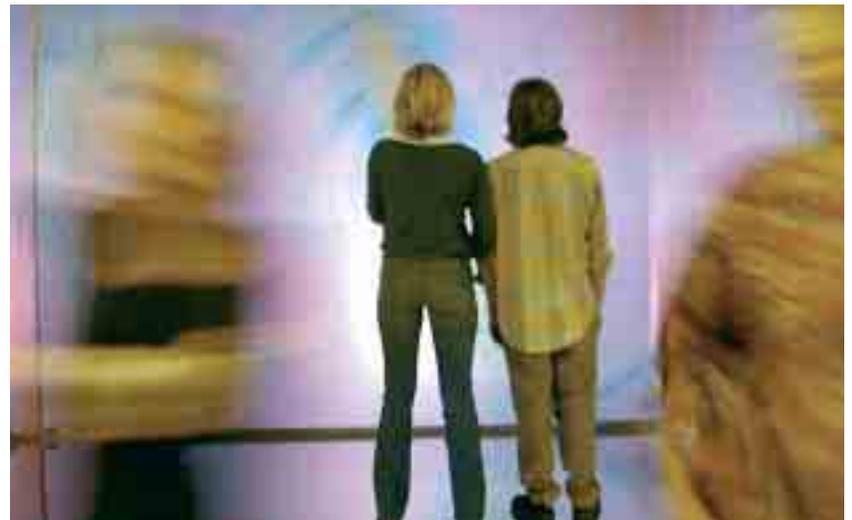
New Audiences supported many organisations to make significant changes – through the realisation that audience development is a key component of their work.

We are now building the lessons learnt through New Audiences into our funding programme Grants for the arts, in our work with organisations, and with the audience development sector.

The full New Audiences Programme report, which details findings, case studies, facts and figures, is available to download: [www.artscouncil.org.uk/newaudiences](http://www.artscouncil.org.uk/newaudiences)

If you would like to find out more about developing audiences look up:

- New Audiences website at [www.artscouncil.org.uk/newaudiences](http://www.artscouncil.org.uk/newaudiences)
- Arts Council England [www.artscouncil.org.uk](http://www.artscouncil.org.uk)
- Arts Marketing Association [www.a-m-a.co.uk](http://www.a-m-a.co.uk)
- Networking and audience development agencies [www.audiencedevelopment.org](http://www.audiencedevelopment.org)



*Open studios: a gem worth polishing*, is a report on the value of open studios on the local economy, and the case is made for investing in similar artist-led events.

Photograph: Richard Sercombe

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Front cover: *Me, Myself and I* digital art exhibition consisted  
of self-portraits by pupils from two schools in Liverpool,  
displayed at the Museum of Liverpool Life as part of Black  
History Month. The project was a collaboration between Roots  
Merseyside, BBC Open Learning Centre and the National  
Museums of Liverpool.

Photograph: Tahani Baggash, St Silas Church of England  
Primary School