

# Thinking about...

## Audience development

September 2010

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## Thinking about... Audience development

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### Contents

1	Introduction	3
2	Our aims	3
	2.1 Meeting our aims	3
3	What do we mean by audience development?	4
	3.1 Audiences	4
	3.2 Developing audiences	5
	3.3 Developing new and wider audiences	5
	3.4 The scope of your project	6
4	Why audience development is important	6
5	Taking part – who and why?	7
	5.1 Who takes part?	7
	5.2 Barriers to participation	7
	5.3 Factors which drive participation	8
6	The audience development process	9
7	Understanding your audience	11
	7.1 How many people?	11
	7.2 Who does and doesn't take part?	12
	7.3 What do people think of what you offer?	13
	7.4 How representative are you?	14
8	Setting priorities	14
9	Taking action	14
	9.1 Consult and involve people	16
	9.2 Make it relevant	16
	9.3 Improve design and amenities	17
	9.4 Take heritage to the audience	17
	9.5 Market what you have to offer	18
	9.6 Make people feel welcome	18
	9.7 Make it friendly and fun	18
	9.8 Encourage children and families	19
	9.9 Become more representative	19
10	Evaluation – seeing if it works	20
11	What we fund	20
12	Sources of advice and information	21
	12.1 Heritage and cultural agencies' websites	21
	12.2 Other useful websites	23
	<b>Appendix</b>	
	Our grant programmes	25
	<b>Our offices</b>	26

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## Thinking about... Audience development

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### 1 Introduction

The Heritage Lottery Fund (HLF) was set up in 1994 to distribute money raised by the National Lottery to heritage projects throughout the UK. In our first 12 years we awarded over £4billion in grants to over 26,000 projects, from multi-million-pound investments in well-known sites and buildings to small grants making a big difference to community groups. We have a range of grant programmes for projects of different types and sizes – see the Appendix for more information.

We have designed this guidance to help you think about audience development – that is how you can engage more people, and a wider range of people, with the heritage.

We can offer advice **before you apply**, but first please use our website [www.hlf.org.uk](http://www.hlf.org.uk) to:

- read the guidance in the application materials for the grant programme you are interested in;
- decide broadly what you want to do and roughly how much money you are likely to ask us for;
- fill in a pre-application enquiry form online or in hard copy; and
- send it through our website or send it to your country or regional HLF team who will then contact you to offer advice on your project.

### 2 Our aims

HLF gives grants to support a wide range of projects involving the local, regional and national heritage of the United Kingdom.

We have three main aims which relate to learning, conservation and participation.

To receive a grant your project must:

- help people to learn about their own and other people's heritage.

Your project must also do either or both of the following:

- conserve the UK's diverse heritage for present and future generations to experience and enjoy;
- help more people, and a wider range of people, to take an active part in and make decisions about heritage.

#### 2.1 Meeting our aims

There are a number of ways you can meet two of our aims that focus on people. We have described these below with a link to the guidance on each.

## Thinking about... Audience development

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Help people to learn about their own and other people's heritage

We call this our **Learning aim**. There are three main ways you can meet this aim:

- provide information about your heritage and interpret it for people – for further information see *Thinking about interpretation*;
- create opportunities for people to gain new or increased skills – for further information see *Thinking about training*; and
- hold events or activities to help the general public or particular groups of people learn about your heritage – for further information see *Thinking about learning*.

Your project might do one of these things or a combination of them depending on its size and scope.

Help more people, and a wider range of people, to take an active part in and make decisions about heritage

We call this our **Participation aim**. There are three main ways you can meet this aim:

- create opportunities for people to volunteer in your project – for further information see *Thinking about volunteering*;
- help your community to take an active part in your project, including helping people make decisions about heritage – for further information see *Thinking about community participation*; and
- develop new or wider audiences for your heritage – this guidance is about developing audiences.

Your project might do one of these things or a combination of them depending on its size and scope.

Although you do not have to meet our Participation aim if you are carrying out conservation work to your heritage, we encourage you to think about how the public can take an active part in your project, for example in the conservation itself.

## 3 What do we mean by audience development?

### 3.1 Audiences

We are using the term audiences here to describe all the people who might come into contact with your heritage through the project you are thinking about. This includes your current users and visitors and people attending events and taking part in activities. It also includes people who could become visitors, attendees and users in the future. All of the people in your local community and the wider community you serve form your potential audience.

## Thinking about... Audience development

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### 3.2 Developing audiences

Audience development is about ambition. It is a planned and managed process that involves taking proactive steps to develop audiences. This can involve:

- increasing the commitment of existing audiences, with a greater number of people engaging more frequently, or getting more actively involved;
- attracting new and wider audiences, engaging first-timers and people from under-represented groups; and
- developing more enriching experiences for all audiences.

Audience development is about taking action to put people centre-stage. It involves making an effort to understand what they want and presenting your heritage site, collection or activity in a way which is accessible, inviting and meaningful for them. It involves changing people's perceptions of heritage and building on-going relationships to encourage participation and support from as broad a range of people as possible for the long-term.

Audience development can encompass marketing, education, outreach and community development, and often works best when different approaches come together to engage people. Developing audiences requires organisations to make changes and try new things. It needs everyone's support and buy-in, including senior and front of house staff, staff that conserve, curate and maintain heritage sites and collections, and volunteers.

### 3.3 Developing new and wider audiences

Developing new and wider audiences will help you to meet our participation aim. By this we mean broadening the range of people that engage with heritage. For most organisations, this will involve building an audience that better reflects the diversity within your local community. This means engaging people from one or more groups that are under-represented in your audience profile, for example on the basis of social class, ethnicity, age, gender, sexual orientation, or disability. Some organisations will serve a wider region or country, or the whole of the UK. These organisations will often prioritise developing a relationship with nearby communities too.

While broadening audiences generally involves people in the places that you serve, it may sometimes make sense to target communities beyond your geographic area. The heritage that your project focuses on may be of particular interest to certain groups, for example connecting to the history of a site or the material in a collection. Developing a relationship with these people may be a good place to start if they are from groups that are not currently a substantial part of your audience.

We recognise that existing audiences are also very important, and that some audience development work will focus on increasing their engagement. All projects will have an audience and this guidance should help you to identify who they are and meet their needs whether they are new to your organisation or not.

## Thinking about... Audience development

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### 3.4 The scope of your project

The capacity and scope for audience development will vary from organisation to organisation and project to project. It is important to be realistic about what you can achieve with the resources you will have available.

The level of activity you are planning should be commensurate with the size of grant you are requesting: the greater the investment from us, the higher the level of activity and the greater the impact we expect to see from your project. The level and type of activity should also reflect the size and nature of your organisation: we expect more of you if you have a national remit or if you are supported by a much bigger organisation (for example, you are part of a local authority). We also expect more of you if you are experienced and have a successful track-record.

Audience development should be seen as a continuing process within your organisation, not a one-off exercise just for this project. Your project should be seen as an important step towards achieving your broader goals, and continue to make a difference beyond its duration. We hope that the project for which you are seeking our funding can help you realise your own long-term strategic ambition for engaging people with heritage.

## 4 Why audience development is important

- **Safeguarding the heritage.** Engaging more people with their heritage and developing a broad base of understanding and support will help ensure that our heritage is valued and protected in the future. Your heritage project has a part to play in this.
- **Being fair.** There is a moral obligation for organisations with public funding and public support to ensure that benefits are spread as widely as possible.
- **Maintaining appeal.** Audience development is vital if heritage attractions are to remain relevant and keep up numbers. This can be essential for generating income and building wider interest.
- **Cementing wider relationships.** Audience development can provide opportunities for organisations to develop partnerships with other agencies and organisations, contribute to wider community goals and improve their standing.
- **Building stronger organisations.** Audience development is about sound management. It is part and parcel of building confident, dynamic and sustainable organisations, which are looking to the future as well as safeguarding the past.

## Thinking about... Audience development

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### 5 Taking part – who and why?

#### 5.1 Who takes part?

Large numbers of people visit heritage sites including parks and the countryside, use museums and archives, and value their local and cultural heritage. See the Department of Culture, Media and Sport's *Taking Part* survey on participation in cultural activity in England for further information.

Nevertheless, participation is not evenly spread across the population. Different types of heritage attract different audiences and whilst all sectors of the population show some interest in heritage, research consistently reveals that some groups are less likely to participate than others.

Under-represented groups often include:

- older people;
- young people;
- families;
- people with lower educational attainment;
- people from black, Asian and minority ethnic communities;
- disabled people; and
- people in lower socio-economic groups and on low incomes.

To understand the needs of these groups and how best to attract their interest it is important to remember that they are not homogeneous or coherent. Differences within a group may be as marked as those between groups. There is also considerable overlap between groups – it is possible to be black and young and disabled. What influences participation in heritage is not always clear. One analysis commissioned by English Heritage found that: health was more important than age or disability; social class and education were more important than income; and one of the most important factors of all was access to transport.

#### 5.2 Barriers to participation

A range of barriers or factors can prevent or deter people from engaging with your heritage or having the best possible experience. We give some examples of different kinds of barriers below. Some will be specific to particular groups whilst others may have an impact right across the board. Identifying and verifying barriers to your heritage will help you focus on what needs to be addressed in your audience development work.



## Thinking about... Audience development

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### Examples of barriers to participation

#### Organisational

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Does your organisation come across as welcoming and inclusive? Are staff helpful and representative of the wider community? Are your opening hours restricting who can attend? Can people easily find out about you? Do you seek people's views to influence what you offer?

#### Physical

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How easy is it to reach your site or collection? Is it accessible by public transport and easy to find? Is it easy to move freely around the site and buildings? Are you providing the facilities that everybody needs?

#### Sensory

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How do you communicate with and provide for people with visual or hearing impairment? How many of their senses are people using to understand and appreciate your heritage?

#### Cultural

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Does what you offer reflect the interests and life experiences of people from a range of cultural backgrounds? Do you make an effort to relate your heritage to their interests and concerns?

#### Intellectual

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How easy is it for people to understand your heritage and its relevance? Do you cater for people with a limited background knowledge, children or people with learning disabilities?

#### Financial

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Does the cost of admission and/or travelling to your site or event deter some people? Are the catering and shop seen as expensive? Are you seen as providing value for money?

### 5.3 Factors which drive participation

Participation is not simply a matter of removing barriers. Whilst barriers may act to put people off or stop them coming back, some people may never think of taking part in the first place. Successful audience development taps into the underlying elements which motivate participation. A study commissioned by DCMS (*Culture on Demand, 2007*) highlighted the following six key drivers of participation.

- **Children and family networks.** The desire to educate and entertain children is a major motivation for family visits to heritage sites and museums. Such trips are valued as an opportunity to share experiences and create family time.



## Thinking about... Audience development

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- **Socialising and social networks.** The opportunity to socialise, meet friends and family, and support other people is a major stimulus for participation. This is particularly powerful for encouraging new audiences. Having a group or companions to go with also helps generate visits.
- **Identification and relevance.** People are more likely to visit if they feel that the event or site resonates with their own personal experience or has some relevance to their own culture.
- **Local interest.** Locally-based activity is easier to reach and local projects often have greater relevance and interest.
- **Positive experiences.** Good experiences tend to promote further visits and vice versa. Childhood exposure to culture can lead to greater participation in adult life.
- **Trust and confidence.** Recommendations from friends and family, and confidence that the visit, event or activity will be a comfortable and enjoyable experience, encourage participation.

## 6 The audience development process

This section outlines five steps that will help you to plan the audience development work in your project. We will expect you to go through these steps and show key things in your application: a clear and transparent thought process, supported by evidence; a realistic plan of action to achieve this; and a commitment to evaluating the work we fund. We expect larger projects and better-resourced organisations to produce more detailed and more ambitious plans and to show how these link to their overall audience development strategy. If you want to attract new and wider audiences and meet our participation aim in this way, you will need to show that your project will target a more diverse range of people.

If you are applying to our Heritage Grants programme you will need to collect and prepare the same kind of information for your activity plan, which is a requirement of your second-round application. See *Planning activities in heritage projects*.

Organisations with ongoing responsibility for heritage should see audience development as a continuing process. It should run through all your activities, influence the way in which you manage your heritage, and be a central feature of your overall strategy and vision for the future.

Everyone in your organisation needs to embrace audience development. You need to think about how different departments or functions within your organisation will contribute towards your audience development activities and make this clear in your planning. Don't forget to consider the training and support that your staff, managers or volunteers may need to develop audiences, especially when it requires them to try new ways of working. It may be helpful to give one person overall ownership and responsibility for this work, and ensure that it is championed at a senior level. There should always be good communication with the people responsible for any other parts of the project.

## Thinking about... Audience development

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### The five-step process

#### 1. Thinking about who you are and what you do

The starting point must be your heritage whether building, landscape, collection, local or oral history or anything else. Describe what you have to offer, its appeal and importance, and the aims and objectives of your organisation. Describe what you currently provide for the public. Identify what you are trying to achieve, where you want to be and how audience development fits into this. This is likely to require internal consultation and discussion with external stakeholders.

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#### 2. Understanding your audience

The next step is to set out what you know about your current audiences. How many people take part, who are they, where they come from, and what they think of the experience on offer. Are there barriers which get in the way of participation? Think also about the people who don't take part. Is your audience representative of the local or wider area that you serve, which groups are under-represented and why? Section 7 suggests some tools and techniques you can use.

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#### 3. Setting priorities

Given the nature of your heritage and the project you have in mind, what is the scope for widening or deepening participation? What groups does it make sense for you to focus on? This should take into account the needs and drivers of these groups, and what you can do to attract and retain their interest. Show how your aspirations relate to your overall aims, set out what you hope to achieve and how you will measure success. Section 8 discusses how to do this in more detail.

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#### 4. Taking action

Draw up an action plan detailing what you will do to encourage participation. You should set out clearly what you propose to do and who will be responsible; identify target audiences, activities, timescales, measures of success and the resources required (staff, money, facilities, and skills/knowledge). We provide some examples of the type of things you might do in Section 9.

Put your plan into action in your project.

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## Thinking about... Audience development

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### 5. Seeing if it works

Measure and evaluate what happens as you carry out the project. Have you developed your audiences? How do you know? Have numbers or satisfaction levels increased? Have you engaged new and wider audiences? Have you achieved what you expected? If not, why not? (See Section 10 on evaluation)

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## 7 Understanding your audience

Knowing your existing and potential audience, identifying their needs and motivations and understanding where things could be improved, is the first step in delivering a better experience and building participation.

We set out below the sort of questions you need to ask and how you might provide the answers. We expect large projects and better-resourced organisations to provide a more detailed picture and employ more sophisticated techniques than a small volunteer-run organisation, although we expect everyone to show some understanding of their audiences and their needs.

Involving staff and volunteers gets people thinking about who is or is not participating. It also gives them the expertise to repeat surveys in the future so you need not be reliant on external consultants. You will need to allocate time and money for consultation or market research, although the budget needed varies according to the method or level of information required. You can include these costs in your application to us.

### 7.1 How many people?

What you need to know

How many people are benefiting from your heritage, and how does use vary at different times?

How to get it

At buildings or sites you may have information from ticket desks, counters, turnstiles, or signing-in books, and numbers from events, education programmes, group bookings and car parking. Think about whether you can make fuller use of the information you do collect and how you can extend this. It is more difficult to collect information on open sites. People counters are available, or derive an overall estimate of numbers through occasional spot counts of people at key points.

If you are opening a new site or service, such as a newly acquired woodland or an archive, your business planning should include market research to estimate user numbers. Experience from similar projects elsewhere can be a helpful guide.

## Thinking about... Audience development

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### 7.2 Who does and doesn't take part?

#### What you need to know

Who benefits from your heritage? Once you know this, you can also identify the under-represented groups in your audience. Basic information you might want to collect covers: age, gender, socio-economic group, ethnic group, disability, place of residence, frequency of visit, and how they heard of your site.

#### How to get it

The most reliable way to find out about your current audience is through an on-site or exit survey. To gain reliable information, surveys need to be properly administered. You may want to use a professional company or experienced person to advise you. Visitors/users can also be given self-completion questionnaires (hard copy or on-line) or feedback forms, although a self-selecting sample is not necessarily a reliable guide to your audience profile.

To find out who is not participating, compare the results of surveys and other information with the characteristics of your local community. Census information on the internet provides information about the characteristics of people in your area. If you have a major heritage attraction you may want to consider getting a commercial company to produce detailed breakdowns of socio-economic indicators for catchment areas defined by distance or travel time. It can be useful to compare your results and audience profile with similar facilities elsewhere or with national surveys to identify gaps.

#### Grouping your audience

You will need to subdivide people into groups based on characteristics, such as age or ethnicity, to see how representative your audience is and identify who is missing. It can also be useful to identify discrete groups on other basis such as attitudes and behaviour (segmentation). This can help to target marketing and initiatives. For example, families may have different needs from pensioners; and you may need different publicity materials to reach local people and tourists.

There are many ways you can group audiences. It depends on what resources are available to you and what you want to use it for. Examples include:

- **Life stage** e.g. pre-family, families with dependent children, post-family/empty nesters, retired
- **Socio economic group** – this is defined by occupation and employment status. The NRS (National Readership Survey) social grades are often used in relation to heritage audiences, grouped into ABC1 and C2DE. The Office of National Statistics (ONS) has eight categories in its Socio-economic Classification.
- **Ethnic group** – you can use the ONS census definitions.

## Thinking about... Audience development

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- **Distance/time travelled to your site**, or differentiate between local residents, and day or overnight visitors travelling further.
- **Motivation** – why they have come to your site or engaged with your heritage; for example to enjoy a quiet and peaceful place, learn about the subject or meet new people.
- **‘Psychographic profiling’** which looks at behaviour and attitudes. If you have a major project at a heritage site you may want to work with a specialist and use a system which groups people into categories based on their lifestyles to predict behaviour and preferences.

### 7.3 What do people think of what you offer?

#### What you need to know

How do people use your site or heritage? What do they think about the experience? What are the barriers to enjoyment and participation? Why do some people not participate, and what would encourage them to engage with your heritage project?

#### How to get it

At buildings or sites you can get an idea of how people move around and what they do through simple observation. The more popular parts of your site will provide an indication of what interests people. You can get an idea of satisfaction levels and reactions from an exit survey, responses to feedback forms, and comment books although the latter are not necessarily representative. Staff and volunteers can also provide useful feedback on what people appear to like and dislike.

For more in-depth information on people’s attitudes and reactions undertake some qualitative research. This can take the form of longer interviews with people, focus groups with selected groups of people to discuss a specific topic, or more informal workshops or meetings with interest groups to explore ideas. Qualitative research is useful for probing motivations, understanding drivers of behaviour and testing new ideas. You may need help from a professional market researcher, but you could train your staff and/or volunteers in these techniques and do it yourselves.

To understand why people are not participating and how you can appeal to new audiences, you will need to ask them. Undertake surveys and focus groups with non-visitors, consult community groups and organisations or the local access forum, or set up an advisory panel to engage with new people. If you have not done this before, get advice from someone with more experience or work with an organisation that has strong links with the groups you want to target.

## Thinking about... Audience development

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### 7.4 How representative are you?

What you need to know

What are the characteristics of your organisation in terms of staffing, management, volunteers and friends? How representative of the local community or the national picture are you? This is important because research shows that audiences feel more comfortable and welcome if they can identify with the organisation.

How to get it

Most of this information is probably available in other parts of your organisation and it may be a matter of collating it. If not, systems should be put in place to collect demographic information about your staff, volunteers and trustees/board members. You could also seek advice from any staff groups within your organisation.

## 8 Setting priorities

This is a crucial step in the process where, in the light of the information collected, you decide on your strategic priorities for audience development and set targets. This will provide the framework for taking action and will influence the final form of your project.

We want our funding to increase people's engagement with heritage and we encourage organisations to be ambitious. Your plans, however, need to be realistic in terms of what you can achieve given the nature of the heritage and the resources you have. We expect larger projects and more sophisticated and experienced organisations to be more ambitious.

Setting priorities and deciding target audiences is not easy. Remember that more audiences isn't necessarily better. It may make sense to concentrate your audience development work on one or two audiences to make a real impact rather than spread resources too thinly. On the other hand, some changes to what you offer may hit several target audiences at once.

In thinking about priorities you should aim for a clear statement of:

- which audiences you are intending to target and why;
- what you are trying to achieve for each; and
- the broad approach you are intending to take to meeting the needs and interest of each.

## 9 Taking action

There are lots of things you can do to promote and extend participation among your target audiences and in this section we list some of the possibilities that we can fund.



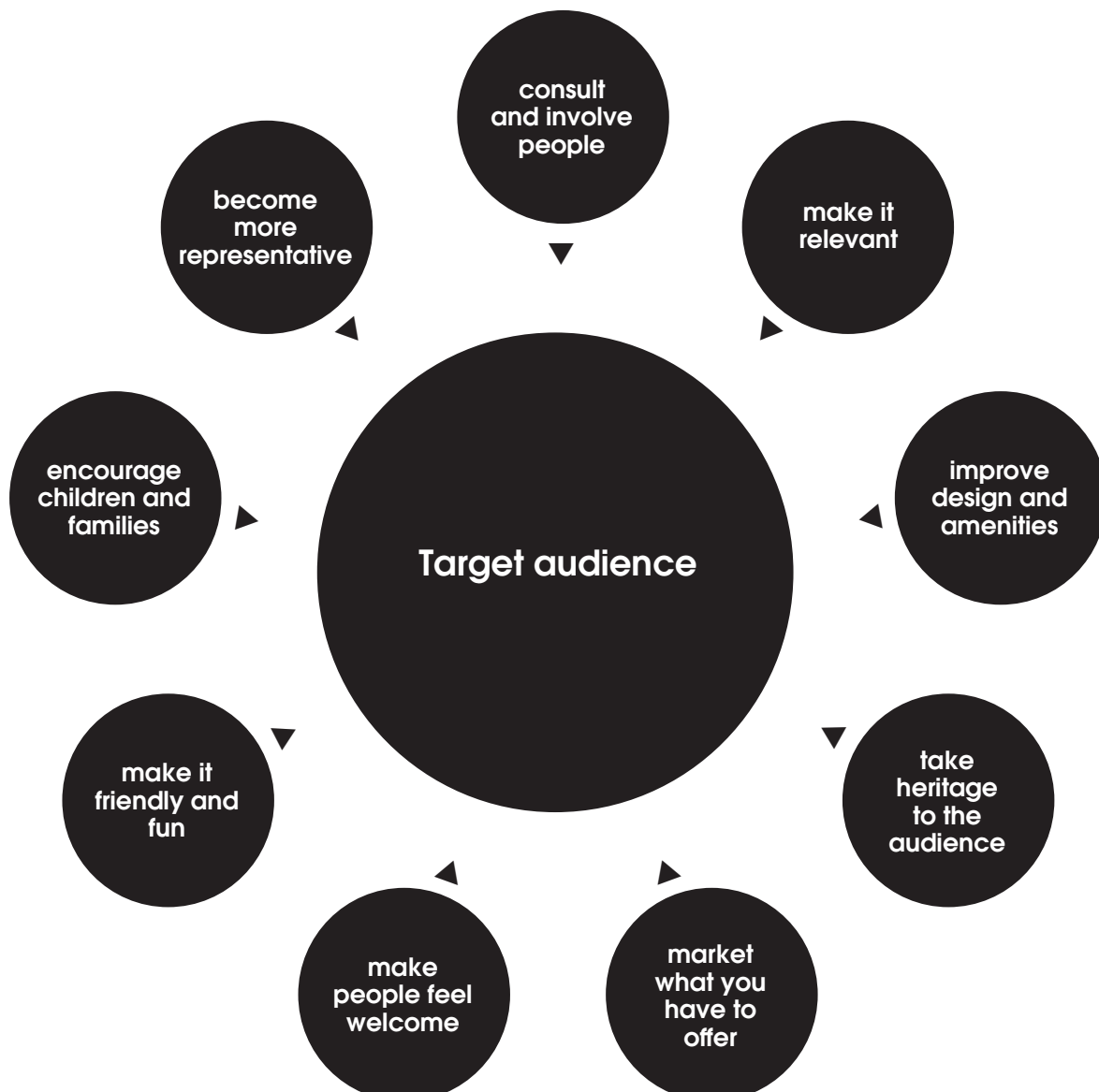
## Thinking about... Audience development

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The activities which you select should relate to the needs and concerns of the groups you have decided to target. Research shows that a single, one-off, activity is unlikely to yield results so we would expect to see a package of activity to address barriers and create positive drivers for your target audiences.

It is also important to think about your longer-term goals and how activities can make a difference beyond the project duration. They could build staff skills and confidence to engage with new audiences, develop better relationships and recognition within your local community, or identify new stories that reflect the experiences of a wider range of people. If you manage a heritage site or collection, you should consider the balance between one-off activities, like events or temporary exhibitions, and more permanent changes, such as new interpretation or a more welcoming entrance.

### Ways to attract and retain your target audiences





## Thinking about... Audience development

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### 9.1 Consult and involve people

Consultation with your local community and stakeholders is crucial to audience development, and is especially important when seeking to engage new audiences. Asking people's views and taking them seriously helps you to start your project with the right plans to attract your target groups.

Examples include:

- a questionnaire asking what would interest people, e.g. at a large local event or in a public space;
- consulting local people and organisations about your plans through workshops, focus groups or meetings e.g. of a community forum or residents association; or
- opportunities for target audiences to test ideas for new interpretation or a new website.

It can be even more effective to involve communities in a more in-depth and active way. Consider whether you can involve people from your target audience in making decisions and delivering activities. This is what HLF calls community participation and will also help you to meet our participation aim.

Examples include:

- bringing local people onto an advisory group or steering group that informs the direction of your project or makes decisions about particular activities;
- recruiting individuals to form a new group and help you to create an exhibition or new interpretation; or
- supporting young people to develop and lead an initiative to engage other young people and the wider community with heritage.

For more information read *Thinking about community participation*.

### 9.2 Make it relevant

Look for new ways to present your heritage. Find different stories to tell which will strike a chord with new audiences and stimulate existing audiences to visit again.

Examples include:

- special exhibitions and activities which pick up on topics of current or local interest (e.g. Olympics or climate change);
- working with a group of people to research and interpret the relevance of your collection, building or green space e.g. with the Indian community in your area or disabled people;
- building your collections to better represent local communities;

## Thinking about... Audience development

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- changing permanent displays to include objects, images or stories that show greater diversity;
- providing resources and support for local communities to display and interpret their own heritage or stage their own events; or
- opportunities for people to explore their identities through a local history project e.g. looking at the past experiences of people in a local industry or housing estate.

### 9.3 Improve design and amenities

If you have a heritage site, make sure that it is accessible, with facilities that meet people's needs and make the experience enjoyable.

Examples include:

- getting disabled people to carry out an access audit and recommend improvements;
- new entrances, clearer signage and orientation which invites people in and gives them confidence to explore;
- improving information and interpretation to ensure it is accessible to wider audiences and meets specific needs;
- providing facilities required by particular groups e.g. seats, baby-changing room, cloakroom and toilets for school groups; or
- creating access to parts of the site not previously available to the public.

### 9.4 Take heritage to the audience

Taking heritage out of its normal context enables you to raise awareness and reach new audiences. This is often called outreach.

Examples include:

- displays and activities off-site e.g. in community centres, hospitals, shopping centres, libraries or workplaces;
- taking collections out e.g. touring in a bus or in heritage loan boxes for schools and community groups;
- working with schools, workplaces, care homes or prisons over an extended period of time on programmes of visits, activities and workshops;
- developing 'heritage ambassadors' who can carry your message into the community and provide a way in to new audiences; or
- oral history and reminiscence projects with groups in the community.

## Thinking about... Audience development

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### 9.5 Market what you have to offer

Think about the image you are projecting and look for new and innovative ways to reach people. Promotion and publicity needs to support and be a part of all of your audience development activities, and help to encourage new audiences.

Examples include:

- seeking advice from target groups on the images, messages and language of your promotional material and where it is distributed;
- making use of new technology and social networking, e.g. podcasts and twitter;
- developing links with community organisations;
- promotion through local newspapers and radio stations, and community media, websites and email bulletins that cater to particular groups;
- taking advantage of nationwide initiatives such as Heritage Open Days or Volunteer Week to reach a broader audience; or
- putting your site/project forward for an award (e.g. for child friendly museums or Green Flag) to raise your profile.

### 9.6 Make people feel welcome

Aim for an atmosphere in which everyone feels comfortable, safe and at ease.

Examples include:

- changing your opening hours to meet the needs of your audience;
- training staff and volunteers in customer care and the needs and expectations of different groups;
- changing the role of security staff into guides, greeters and interpreters;
- providing information and interpretation in the languages of your target audiences e.g. putting on tours for local groups;
- adopting a charging/pricing structure which doesn't exclude certain groups; or
- encouraging visitors and users to provide feedback via comment forms, or visitor books.

### 9.7 Make it friendly and fun

Make your site a place where people can meet their friends, socialise and have fun. You could also open up your site as a venue for community meetings and events.

## Thinking about... Audience development

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Examples include:

- providing social facilities, e.g. a café, seating areas, internet access, crèche;
- making your spaces available for community use at hours that suit the community; or
- staging events and performances (e.g. music, theatre, dance) which can bring in people who would not otherwise come.

### 9.8 Encourage children and families

Children are a key audience for heritage attractions. They often visit with schools and provide a major stimulus for family visits.

Examples include:

- creating an informal environment which makes children welcome with child-friendly facilities, hands-on activities and affordable catering;
- displaying children's work on site;
- running activities in the school holidays and at weekends;
- working with teachers and local authority staff to develop schools programmes; or
- giving children on school visits incentives to encourage family visits (e.g. free tickets).

### 9.9 Become more representative

Look for ways to make your organisation and project more representative of the audience you are seeking to attract.

Examples include:

- encouraging local people to apply for jobs;
- offering work experience opportunities for young people;
- encouraging people to join your Friends group or become volunteers;
- encouraging wider representation on your governing body;
- setting up advisory groups to represent stakeholders and community interests; or
- making sure that the images you use in marketing or information are representative of the wider community.

## Thinking about... Audience development

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### 10 Evaluation – seeing if it works

Evaluation shows whether your audience development initiatives have achieved what you hoped for. It involves measuring the success of your work and using evidence to demonstrate the benefits and impact of your project. Evaluation also helps you to focus time and resources on initiatives that work.

It is important to build evaluation in from the beginning and to make it an integral part of the project because without a 'before' measurement it is difficult to establish whether there has been an improvement. Looking at feedback and monitoring numbers can also help you to improve your audience development work during your project, making it even more likely you will achieve your objectives.

Measures of success might include:

- changes in numbers of people taking part, using or visiting your heritage;
- changes in the profile of your audiences, measured by surveys;
- levels of satisfaction and enjoyment;
- more positive attitudes towards heritage, e.g. participants feeling that heritage is more relevant to their lives; or
- increased awareness and recognition of your site.

You can read more about how to evaluate your project and what we expect you to do during and after your project in *Evaluating your HLF project*.

### 11 What we fund

We will fund the types of activities described in Section 9 within a heritage project where one of your aims is to develop new and/or wider audiences for your heritage. The activities must be on top of the everyday work of your organisation and must be specific to the project for which you are seeking funding.

If your project involves more than activities, for example you are undertaking capital works or conservation work to a heritage item, the costs of your activities must still be a good proportion of the total cost of the project.

The costs can include:

- staff to develop, manage and deliver the activities e.g. Project Manager, Audience Development Officer or Community Outreach Officer;
- freelance staff and professional fees necessary to create or deliver activities;
- equipment and materials;
- training for staff and volunteers;
- publicity and promotional material; and

## Thinking about... Audience development

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- evaluating your activities.

If you are applying for a Heritage Grant you will need to give us an idea of what you want to do in your project and what it will cost in your first-round application. If you are given a first round pass you will then work this up in detail during the development period and submit an activity plan with your second-round application. Refer to *Planning activities in heritage projects*.

You can ask us to contribute to the costs of developing your project between the first and second rounds. This includes specialist help with

- carrying out audience research;
- analysing audience data;
- training staff and volunteers to carry out research;
- producing material for consultation; and
- holding focus groups.

We cannot give a grant towards existing staff costs, but we can fund short-term contracts or extensions to part-time hours for the purpose of developing your project. You may move existing members of staff into a position that has been created for a project but you must justify, in your application, that they are the most suitable person for the post. In this situation we can only contribute to the costs of filling the position then left empty.

## 12 Sources of advice and information

There is a huge range of websites, publications and guides available on all aspects of audience development. We list a few below to provide a starting point if you want further information.

You may also find our other guidance and examples of HLF-funded projects helpful; [www.hlf.org.uk](http://www.hlf.org.uk).

### 12.1 Heritage and cultural agencies' websites

These websites are a useful source of information and have lists of publications and research, some of which are relevant to audience development. Many of these reports can be downloaded.

Department for Culture Media and Sport (England)

[www.dcms.gov.uk](http://www.dcms.gov.uk)

Information can be downloaded from *Taking Part: The National Survey of Culture, Leisure and Sport*, as well as the publication *Culture on Demand* by Fresh Minds for DCMS 2007. This in depth study explored the factors driving engagement in cultural activities.

## Thinking about... Audience development

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The Scottish Government (Arts and Culture)

[www.scotland.gov.uk/Topics/ArtsCulture](http://www.scotland.gov.uk/Topics/ArtsCulture)

Arts Council England

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

Arts Council England's Taking Part in the Arts website includes facts and figures, case studies of current practice, and guidance and advice on audience development.

Arts Council of Northern Ireland

[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

Scottish Arts Council

[www.sac.org.uk](http://www.sac.org.uk)

Arts Council of Wales/Cyngor Celfyddydau Cymru

[www.celfcymru.org.uk](http://www.celfcymru.org.uk)

Museums, Libraries and Archives Council

[www.mla.gov.uk](http://www.mla.gov.uk)

You can download *How to write an audience development plan* by MLA East Midlands 2006, a step-by-step guide from [www.mla.gov.uk/about/region/East\\_Midlands](http://www.mla.gov.uk/about/region/East_Midlands)

[www.inspiringlearningforall.org.uk](http://www.inspiringlearningforall.org.uk)

MLA's guidance on how to develop and measure learning and social outcomes in museums and galleries.

Northern Ireland Museums Council

[www.nimc.co.uk](http://www.nimc.co.uk)

Museums Galleries Scotland

[www.museumsgalleriesscotland.org.uk](http://www.museumsgalleriesscotland.org.uk)

CyMAL (Museums Archives and Libraries Wales)

[www.wales.gov.uk/topics/cultureandsport/museumsarchiveslibraries/cymal](http://www.wales.gov.uk/topics/cultureandsport/museumsarchiveslibraries/cymal)



## Thinking about... Audience development

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English Heritage

[www.english-heritage.org.uk](http://www.english-heritage.org.uk)

You can download *Attending Heritage Sites* by CEBR for English Heritage 2007, an analysis of the data from Taking Part identifying which factors are most instrumental in influencing attendance.

[www.ourplacenetwork.org.uk](http://www.ourplacenetwork.org.uk)

English Heritage's online space for people who work in broadening access to heritage includes resources, and opportunities for networking and sharing experiences.

The Commission for Architecture and the Built Environment

[www.cabe.org.uk](http://www.cabe.org.uk)

Department of the Environment (Northern Ireland)

[www.doeni.gov.uk](http://www.doeni.gov.uk)

Historic Scotland

[www.historic-scotland.gov.uk](http://www.historic-scotland.gov.uk)

Cadw

[www.cadw.wales.gov.uk](http://www.cadw.wales.gov.uk)

Natural England

[www.naturalengland.org.uk](http://www.naturalengland.org.uk)

You can download *By all reasonable means; inclusive access to the outdoors for disabled people*, a guide to help open space and countryside managers improve accessibility.

Scottish Natural Heritage

[www.snh.org.uk](http://www.snh.org.uk)

### 12.2 Other useful websites

Office for National Statistics (UK-wide)

[www.statistics.gov.uk](http://www.statistics.gov.uk)

Free access to data produced by the Office for National Statistics, government departments and devolved administrations including census data.

## Thinking about... Audience development

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### Black Environment Network

**[www.ben-network.org.uk](http://www.ben-network.org.uk)**

Extensive advice on needs of ethnic groups and how to engage with them. You can download publications *Engaging Ethnic Communities in Natural and Built Heritage* and *Ethnic Communities and Green Spaces*.

### Audiences UK

**[www.audiencesuk.org/](http://www.audiencesuk.org/)**

National network of audience development agencies.

### Arts Marketing Association

**[www.a-m-a.org.uk](http://www.a-m-a.org.uk)**

Resources include: *Thinking BIG!*, Stephen Cashman, 2003, an introduction to marketing concepts with worksheets on topics such as market segmentation; and, *Commissioning Market Research*, Liz Hill, 2000.

### Countryside Recreation Network

**[www.countrysiderecreation.org.uk](http://www.countrysiderecreation.org.uk)**

### National Youth Agency

**[www.nya.org.uk](http://www.nya.org.uk)**

### Sensory Trust

**[www.sensorytrust.org.uk](http://www.sensorytrust.org.uk)**

Promoting access to green space. You can download the publication *Making connections – A Guide to Accessible Greenspace*, which details ways to open up green space to a wider audience.

### Visit Britain and the national tourist organisations

**[www.visitbritain.com](http://www.visitbritain.com); [www.nitb.com](http://www.nitb.com)  
[www.visitscotland.org/research](http://www.visitscotland.org/research)  
<http://new.wales.gov.uk/topics/tourism>**

Comprehensive analysis of visitor trends plus visits data for individual attractions.

### Visitor Studies Group

**<http://www.visitors.org.uk/node/18>**

## Appendix

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### Our grant programmes

#### General programmes

##### **Heritage Grants (above £50,000)**

This is our main programme for grants over £50,000 for all kinds of heritage, and is open to all not-for-profit organisations. All applications go through two rounds (unless you are unsuccessful at the first round) and you can apply for development funding to help develop your project to the second round. Assessment takes three months at each round and the outcome of your application will then be decided at the next available decision meeting.

##### **Your Heritage (£3000–£50,000)**

This is our general small-grants programme for all types of heritage project. It is a flexible programme, open to all not-for-profit organisations, but is particularly designed for voluntary and community groups and first-time applicants, with a much simpler application process and a shorter assessment timetable (10 weeks).

#### Targeted programmes

##### **Young Roots (£3000–£25,000)**

Young Roots is a targeted programme for 13–25-year-olds who want to explore their heritage and develop skills. Young Roots projects stem directly from young people's interests and ideas, harnessing their creativity and energy, building their confidence and helping them work with others.

##### **Parks for People (£250,000–£5million)**

Parks for People supports the regeneration of existing public parks, garden squares, walks and promenades across the UK.

##### **Townscape Heritage Initiative (£500,000–£2million)**

Through our Townscape Heritage Initiative we make grants to help communities regenerate the historic parts of their towns and cities. The programme is designed for areas of particular social and economic need throughout the UK. Partnerships are funded to carry out repairs and other works to a number of historic properties within a defined area, some of which may be in private ownership, and improve the quality of life for all those who live, work or visit there.

## Appendix

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### **Landscape Partnerships (£250,000–£2million)**

Landscape Partnerships is our primary vehicle for promoting heritage conservation as an integral part of rural regeneration, delivered by partnerships representing a range of heritage and community interests to tackle the needs of landscape areas that may be in different ownerships. Each scheme is based round a portfolio of smaller projects, which together provide a varied package of benefits to an area, its communities and visitors.

### **Repair Grants for Places of Worship (£10,000 upwards)**

Through this programme we help conserve and sustain heritage at risk through urgent repairs to places of worship. The UK-wide scheme is delivered through four programmes in England, Northern Ireland, Scotland and Wales. Repair Grants for Places of Worship in England and Scotland are awarded up to £250,000 and in Northern Ireland and Wales up to £100,000.

You can get more information by:

- downloading application materials from **[www.hlf.org.uk](http://www.hlf.org.uk)**;
- emailing **[enquire@hlf.org.uk](mailto:enquire@hlf.org.uk)**;
- phoning our helpline on **020 7591 6042**;
- contacting us by textphone on **020 7591 6255**; or
- using Text Direct **18001 020 7591 6042**.

## Our offices

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Fax: 020 7591 6001

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Fax: 028 9031 0121

### Scotland

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