

**Birmingham Museums
& Art Gallery**

**Audience
Development
Strategy
2009 - 2013**

BMAG Audience Development Strategy

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Executive Summary

The purpose of this strategy is to provide a framework for building and embedding audience development at Birmingham Museums & Art Gallery (BMAG). It states our aims and objectives for audience development from 2009-13, and what we will do to achieve these. The strategy focuses on developing BMAG's under-represented and excluded audiences, connecting activity across all BMAG sites and service areas, and places this work in the broader social and cultural context.

Audience development is about building active and sustainable communities, where local people participate in the issues affecting their lives. Underlying this work is the principle of engagement, involving communities in the development and delivery of BMAG services and activities.

Our overarching aims in audience development are:

- To work with our communities to engage them with and include them in our Vision.
- To reflect the full diversity of Birmingham in our regular audiences.
- To contribute to the cultural life and social well-being of Birmingham's communities.

Section 1: Introduction

Section one briefly describes the museum service before detailing the scope of this strategy in relation to BMAG. Over the last ten years Audience development activity at BMAG has moved from sporadic and temporary projects towards a more consistent, strategic and sustainable approach. Audience development is increasingly central to the development of our services, and in longer-term planning for mainstreaming target audiences and communities.

The audience development strategy has been developed through extensive staff consultation, and has benefited from partner organisation feedback.

Section 2: The Context

Section two places our work within a broader policy context, both in terms of internal policy and key Birmingham City Council policies. Audience Development at BMAG supports a range of cultural and social agendas, encompassing local, regional and national policy. In particular, this includes the Be Birmingham and the Local Area Agreement (LAA), Renaissance in the Regions and the national focus on Sustainable Communities.

Our visitor profile is explained in terms of core, under-represented and excluded audiences. Birmingham has a relatively young and ethnically diverse population, and is expected to become younger and more diverse over the life of this strategy. Compared to the demographics of the city, BMAG's current audiences still include a high proportion of white, highly educated people from socio

economic groups A,B,C1. This strategy prioritises BMAG's under-represented and excluded audiences:

Under-represented Audiences

- Black and Minority Ethnic (BME) groups – in particular Pakistani, Indian, Bangladeshi and African Caribbean communities
- Socio economic groups C2,D,E
- Disabled people or people with a long term illness

To reach these groups it is recommended to:

- Consult communities and analyse barriers to entry.
- Target under-represented groups through particular interests or points of identity e.g. culture, faith, or experience.
- Target C2,D,E audiences where they cross over with other key audiences such as BME groups, and through focusing on families.
- Prioritise the LAA's four priority constituencies as a means of reaching new audiences and maximising social impact.

Excluded Audiences

BMAG will help address social exclusion by targeting excluded groups e.g. refugees and asylum seekers, young people at risk.

Section 3: The Strategy

BMAG's principles of lifelong learning guide the approach to audience development and these are explained in section three. This strategy addresses audience development through five themes, which act as a checklist for developing audiences. Each theme sets out an objective and rationale, and suggests how we will move forward. The themes and objectives are:

1. Community Engagement

To build effective, positive and proactive relationships with local people and communities.

2. Access

To achieve the widest possible access to all of our buildings, collections, facilities and services.

3. Representation

To reflect the full diversity of society in our representation of art, history and culture.

4. Social Impact

To act as a catalyst for social change, contributing to the quality of people's

lives and the well being of local communities.

5. Organisational Development

To build our capacity as a pioneer in audience development, with consistently high quality, progressive and sustainable work.

Section three also summarises where we stand with each priority audience, the types of activity we have done to date, the impact these have had, the types of activities we are now looking for, and where we hope this relationship will be in 2013. This section will draw on a model of increasing levels of engagement, from initial information sharing to consultation and engagement projects.

This strategy will be implemented through a two year action plan. BMAG's Community Development Advisory Group will monitor progress of the plan and review the strategy.

Section 4: Appendices

The appendices include definitions of terms used throughout the strategy, and the Audience Development Action Plan. The Action Plan takes the form of a database of activities planned for general audience development work, under-represented and excluded audiences over the next two years. Activities are listed by key priority audience e.g. Older people, or African Caribbean people, and cross referenced by theme. This method helps staff to consider the breadth of the programme, fill any gaps, and move the relationships with communities forward.

1. Introduction

Birmingham Museums & Art Gallery (BMAG) is proud of the sustained excellence of its award-winning services and of its national reputation for learning and audience development provision across all areas: schools, family learning, community engagement and lifelong learning. BMAG has a strong commitment to engaging audiences, and a proven track record in delivering lifelong learning and audience development projects.

The purpose of this strategy is to provide a framework for building and embedding audience development work, with an emphasis on sustainability. It provides information and analysis about visitors and non-visitors, and states our aims and objectives for audience development for 2009-13, and what we will do to achieve these. The Audience Development Strategy has been developed simultaneously with BMAG's Lifelong Learning Strategy 2009-13, which focuses on strategies for core audiences and identifies overarching principles for both learning and audience development across the board at BMAG. Both strategies have been designed to dovetail so that BMAG provides a seamless and consistent learning service across the organisation.

The Audience Development Strategy describes our aspirations for the museum service's developing relationships with key audience groups over five years. It supports a range of cultural and social agendas, in particular Be Birmingham and Sustainable Communities, and Renaissance in the Regions. It covers all sites and service areas, connecting provision across BMAG. The accompanying Action Plan details implementation on a two year basis.

1.1 Definitions

Audience Development

Audience development describes the proactive ways in which BMAG seeks to attract and engage with new audiences from communities which are either under-represented in its visitor profile or who are socially excluded.

Communities

This strategy refers to communities as groups of people that share a common identity, experience or geographical area.

Community Cohesion

A cohesive community is one where: there is a common vision and a sense of belonging for all sectors of the community; the diversity of people's different backgrounds and circumstances is appreciated and positively valued; those from different backgrounds have similar life opportunities; and strong and positive relationships are developed between people from different backgrounds.

Diversity

By diversity we mean the full diversity that exists within society, whether in

relation to socio economic and educational background, disability, age, ethnic background, religious belief, country of origin, gender or sexual orientation.

Please see Appendix 1 for a full list of definitions of other relevant terminology used throughout this document.

1.2 Background

BMAG is the largest local authority museums service in England. BMAG is supported by around 200 staff and had 629,252 visits to all museum sites in 2007/08. BMAG holds one of the finest art, history and science collections in the UK. It encompasses eight sites:

- Birmingham Museum & Art Gallery
- Aston Hall
- Blakesley Hall
- The Museum of the Jewellery Quarter
- Sarehole Mill
- Soho House
- Weoley Castle
- The Museum Collections Centre

The variety of sites, buildings and collections are a great resource for engaging different audiences. All BMAG sites and services make a contribution to audience development. The services include:

- Preservation and development of heritage sites and buildings
- Care, research and development of collections
- Permanent gallery displays and interpretation
- Temporary exhibitions and events
- Education, learning and online resources
- Outreach and community projects
- Visitor and commercial services

1.3 Audience Development at BMAG

Audience development is about building active and sustainable communities, where people participate in the issues affecting their lives. Underlying this work is the principle of engagement, involving communities in the development and delivery of BMAG services and activities.

BMAG has a strong track record in working with communities and initiatives to attract non-traditional audiences, and audience development has become an essential part of BMAG's work. Recent investment from the Museums Libraries and Archives Council (MLA) through the Renaissance in the Regions programme, as well as the Heritage Lottery Fund and New Deal for Communities has supported growth in the number, range and quality of activities at BMAG.

In the last few years BMAG has developed a number of large, high profile programmes and exhibitions with a core audience development remit. These

have included Ask the Audience (2005-8), Art & Islam (2006), Image and Identity (2004-8), Black Victorians (2006), Equiano (2007), Guns Gangs and Knives (2008) and Hair (2008). We have targeted a wide range of audiences, with many projects focussed on Black (African Caribbean), Indian, Chinese, Muslim and Buddhist communities, as well as socio-economic groups C2,D,E, and young people.

Over the next four years community engagement is a central component of *Birmingham - A City in the Making*, the second phase of BMAG's 20 Year Plan. This major capital development project will see the creation of a series of new Birmingham history galleries at the central Museum & Art Gallery. This large scale project will be a dominant focus for audience development activity over the 2009-13 period. The launch of a new Community Gallery at BMAG in 2009, and those already in existence at BMAG's Community Museums emphasise community participation and extend our ability to deliver the priorities of the Audience Development Strategy. A recent organisational restructure saw all museum audience development staff integrated into one team with the creation of a new post of Interpretation and Audience Development Manager with strategic responsibility for audience development across the service.

Partnership work has been central to the success of much of BMAG's audience development work, and recent projects have aimed to empower communities to have increasing input into major activities. Community engagement is becoming a greater element in the development of our services more generally. Current and planned projects promise that this work will become even stronger.

While there have been significant developments in permanent displays, and dedicated training and workforce diversity programmes, this work has tended to focus on temporary exhibitions and events, or short-term projects. We want to embed a more consistent, strategic and sustainable approach to audience development. This should include longer-term planning for mainstreaming target audiences and communities. We also want to make a more direct social impact by focussing on the LAA's four priority neighbourhoods.

1.4 Process of Developing this Strategy

Museum Staff

This strategy has been developed in consultation with museum staff from across the service through a series of consultation forums. Staff had input into the type of information provided, and their knowledge and experience has been used throughout this document. On-going input from staff will be drawn from the Community Development Advisory Group, an internal BMAG working group, which will feed back on the strategy and review the Action Plan.

Other BCC Departments and Partner Organisations

This strategy has also been circulated to other BCC departments such as the Department of Equality and Diversity, as well as to other partner organisations for comment. The feedback from these groups has been used to shape the final plan. Public consultation for the Audience Development Strategy will take place at forums such as the museum service's Community Action Panel.

2. Context

2.1 The Birmingham Context

BMAG's Vision and Strategic Objectives

Audience development has an important role to play in realising Birmingham Museums and Art Gallery's overall vision to be:

World class museums at the cultural heart of Birmingham

BMAG has already been recognised both nationally and regionally within the museums and galleries sector for pioneering audience development work to date, with projects such as 'Ask the Audience' and its ongoing work with Muslim communities.

Of BMAG's six strategic objectives for 2009, audience development is particularly relevant to the following;

1. Our Visitors

- Deliver programmes which inspire and engage our audiences
- Develop our visitor base towards achieving 1 million visitors by 2012
- Develop our customer services to deliver an excellent visitor experience

2. Our Collections

- Identify key acquisitions that enhance current collections and use existing collections to attract a world wide audience

5. Our Communities

- Work with our communities to engage with them and include them in our vision

6. Our City

- Tell the story of Birmingham and its people in a ground-breaking and engaging way

Audience development assists the drive to increase visitor numbers, increase the quality of community engagement with BMAG's collections, diversify our audiences and have a social impact.

The Audience Development Strategy has been developed to both support and reflect other related BMAG Policies and Strategies including:

- Lifelong Learning Policy and Strategy 2009-13
- Exhibitions Policy 2009-13
- Collecting Policy 2009-13

- Customer Insight Strategy 2008-12
- Accessibility Audit 2005
- Workforce Diversity Action Plan 2008-11

Customer Service Excellence

BMAG has retained the Charter Mark, the government standard for excellence in public service, since 1998. The standard was re-launched in 2008 as Customer Service Excellence (CSE) and in 2009 BMAG was the first local authority museum and art gallery service to be awarded this testing standard. CSE is assessed on five drivers for customer satisfaction: Customer Insight, The Culture of the Organisation, Information and Access, Delivery and Timeliness, and Quality of Service.

BMAG Capital Development Projects

The Audience Development Strategy also supports key capital and gallery developments across BMAG, which provide opportunities to involve communities in shaping the museums' offer to more effectively meet audience needs. The strategy supports the 20 Year Plan, which sets out the long-term vision for both architectural and gallery display development at the central Museum & Art Gallery. This process will begin with the development of a new series of Birmingham History Galleries between 2009-12, and a major part of the Audience Development Action Plan will engage and meet the needs of key target audiences for this project. It is also relevant to the redevelopment of all other BMAG sites, including current and planned works.

Birmingham City Council Plan 2008-13

BMAG is part of Museums & Heritage Services, within the Leisure Sport and Culture Division of the Environment and Culture Directorate at Birmingham City Council.

The Audience Development Strategy must be seen within the context of the Birmingham City Council Plan 2008-13, in which it supports the following key areas:

Succeed Economically

- Contributes to developing skills in the community and supports formal and informal learning for people of all ages.

Be Healthy

- Developing inspiring audience development programmes that support a range of social, intellectual, emotional and spiritual needs.
- Developing programmes that encourage healthy living.

Enjoy a High Quality of Life

- Improving the city's cultural facilities through delivering programmes which

- attract and meet the needs of communities.
- Increasing participation in culture.

Make A Contribution

- Promoting community cohesion and encouraging greater understanding between communities, faiths and generations.

Achieving Excellence

- Through developing BMAG's programmes to equally reflect and represent the cultural identities, histories and interests of our diverse society.
- Through consulting with the public on the development of our service.

Birmingham Strategic Partnership

The Audience Development Strategy will support key aims of Be Birmingham, the Local Strategic Partnership for Birmingham. Be Birmingham's Sustainable Community Strategy entitled '*Birmingham 2026*' provides the context for audience development work through their stated objectives:

We will promote opportunities for people to enrich their understanding of Birmingham's heritage and of the heritage and cultures of Birmingham's many diverse communities. (CSL3)

BMAG's Audience Development Strategy will also support a key objective of The Local Area Agreement (LAA), through 'increasing numbers of people in priority constituencies using cultural facilities' by prioritising the four key local constituencies of lowest participation in the arts and culture, namely

- Hodge Hill
- Erdington
- Ladywood
- Perry Barr

Birmingham Cultural Strategy 2007-10

Within the Sustainable Community Strategy, Birmingham City Council has developed a Cultural Strategy and a Heritage Strategy.

The Birmingham Cultural Strategy 2007-2010 sets out the vision for the city:

Our vision is for Birmingham to be a continually surprising city where the vibrancy and diversity of its culture inspire the people who live, work in and visit the city, and bring economic success and international recognition.

The themes within the Cultural Strategy include:

- We will increase opportunities for you to enjoy cultural facilities and

- activities throughout Birmingham.
- We will support you to be involved in your community.
- We will make it easier for you to make the most out of your creative skills.

Birmingham City Council Heritage Strategy 2007-12

The Heritage Strategy provides a framework and context for how we preserve, manage, interpret and promote the Council's heritage assets, and how they are taken forward during the 21st Century. It acknowledges that the City Council's heritage provision needs to be accessible to all, and ensure that the range of heritage activities taking place reflect and engage with Birmingham's diverse communities.

The Audience Development Strategy supports the following strategic objectives of the Heritage Strategy 2007-12:

- *To highlight the wider contribution Heritage can play in the development and regeneration of the city*
- *To promote access to the City Council's heritage assets and extend the diversity of its heritage activity*

2.2 The Regional Context

Renaissance in the Regions

BMAG receives funding from the MLA via the Renaissance in the Regions (RinR) programme. As lead partner of the Renaissance in the Regions West Midlands Hub of museum services, BMAG plays a key role in the strategic planning and delivery of RinR programmes within the region. RinR has especially focussed on increasing and diversifying audiences, identifying young people, disabled people and people from BME and C2,D,E groups as specific target audiences. The RinR 2009-11 phase of funding places a strong emphasis on community engagement and the following priority outcomes:

- People are satisfied with their local area.
- People are participating in the local community.
- People perceive museums as places for the community.
- People perceive museums as places for inter-group dialogue and understanding.

2.3 National Context

This strategy reflects a number of broader cultural and social agendas. These include: sustainable communities, community cohesion, neighbourhood renewal, civil renewal, and social exclusion. Also relevant are equalities and related legislation, as well as policy and initiatives on learning, and children and young people - such as Every Child Matters.

Social policy and communities are increasingly important to cultural agencies, including specific engagement with the Sustainable Communities agenda. The

Department for Culture Media and Sport's five priorities include communities, and children and young people. The Museum Libraries and Archives Council's strategic aims include increasing and sustaining participation, and putting museums at the heart of local life. Arts Council England's six priorities include vibrant communities, taking part in the arts, children and young people, and celebrating diversity.

2.4 Visitor Research

The National Picture

In its 'Taking Stock' report of 2006, the MLA analysed the demographics of visitors to museums in Britain, which is helpful in understanding core audiences and in visualising a typical museum visitor. Demographically, regional museums and galleries still attract higher proportions of:

- Women 54%
- People aged 35-54
- People of A,B social classes
- People of white ethnic origin
- People educated up to degree level
- People without a disability

They also note that women of BME origin make up around three quarters of all BME visits, and that BME and C2,D,E groups are more likely to visit with children.

Research undertaken by the DCMS for their 'Taking Part Survey 2007' into museum attendance and non-attendance concluded:

- Adults with a higher disposable income visited more than those of low or no income. And more disposable income was a good indication of how much more inclined attendance would be.
- Where family life was a factor, attendance was also affected with lone parents attending significantly less than adults with no children; although families with two adults and children vs two adults attending showed little difference in attendance.
- Those educated to A Level standard had significantly higher level of attendance than all groups of attendance. Of those attending with no formal qualifications, attendance was significantly lower than all visiting groups.
- A breakdown of regional offices showed the West Midlands having the lowest attendance rates of all regions. This indicated that the West Midlands was a 'hard pressed' neighbourhood in comparison to London which has 'urban prosperity'.
- Those adults who had visited museums and galleries as children were

more likely to visit as an adult than those who had not been taken as a child.

In its 2008 report 'Arts Audiences Insight', the Arts Council England concludes that for those with limited financial means, low educational levels or families to take care of (i.e. the unengaged), community involvement, participation and enjoyment are key; along with keeping costs down and providing travel and activity during holidays.

The 2001 Census: Demographics of Birmingham and the West Midlands

Nearly 30% of Birmingham's residents are from Black and minority ethnic (BME) communities, and it is estimated that this will reach 50% by 2020. The largest BME populations in Birmingham and the West Midlands region are Pakistani, Indian, Bangladeshi and Black Caribbean.

Diversity within the BME population is also increasing, with people from Eastern Europe, the Middle East and North Africa forming the majority of new arrivals. Birmingham is estimated to be home to over 35,000 refugees and asylum seekers.

About one fifth (19.7%) of the Birmingham population are disabled or have a long-term limiting illness.

Birmingham is a young city, with 44% of the population aged under 30 years. The BME population in particular is young, making up nearly 50% of the pupils in Birmingham's schools. Less than 10% of elderly people (over 75 years) are BME.

Faith communities are important in Birmingham, where the proportion of the population who subscribe to a religious faith is above average. This Audience Development Strategy recognises that faith can be an important route to reaching key under-represented audiences.

A third of the city's population live in deprived areas where they face multiple problems, such as high unemployment, ill health and poor housing. A large number of people have few or no educational qualifications, and the proportion educated to degree level is below the national average. Rates of unemployment and economic inactivity are higher in Birmingham than in many other parts of the country. Projections suggest a widening socio-economic gap in the period up to 2015.

BMAG's Current Visitor Profile

The MLA conducts quarterly face-to-face surveys with a random sample of BMAG visitors. The following table is based on quarterly data collected between October 2007 and September 2008. The demographic data from the four quarters is used to give an average percentage for the year. This data can be compared with information about the population of Birmingham taken from the 2001 census to see how well the museum is representative of its local population.

Demographics	% BMAG (MLA exit survey Oct 07- Sept 08)	% Birmingham (2001 Census)	% West Mids (2001 Census)
Ethnic Origin:			
White British, white Irish, white other	89	70.3	80.1
Total BME	11	29.7	19.9
BME Breakdown:			
Indian	1.2	5.7	6.1
Pakistani	1.6	10.6	5.4
Bangladeshi	0.6	2.1	1.1
Other Asian	0.8	1	0.7
Black Caribbean	1.5	4.9	3
Mixed	3.2	2.8	2.1
Black African	0.2	0.6	0.4
Chinese	1.3	0.5	0.4
Other ethnic group	0.7	1.2	0.7
Gender:			
Female	57.8	-	
Male	42.2	-	
Socio-economic group:			
A,B,C1	77	43.4	
C2,D,E	23	56.6	
Disability/ Illness:			
Disabled/long-term illness	1.2	19.7	
Age:			
Young people (16-24)	21.4	13.2	-
Older people (60+)	14.2	16.1	-
Education Level:			
Educated to degree level	38.8	16.6	
Other Statistics:			
Parties including children	20		
Living in the LA area	30		

The MLA survey is only carried out at the central museum site and not at the Community Museums. This is a significant omission in data collection, which may mean that key audiences reached by BMAG's Community Museums are not being represented here. It is also important to note that only 30% of visitors to BMAG are from the local authority area and so there will always be a proportion of visitors from areas which differ in their ethnic make up. However if the museum seeks to serve and reflect the diversity of its local audience it is important to compare audience demographics with the local population. The Museum does not currently collect data about sexual orientation or faith.

2.5 BMAG's Under-represented, Excluded and Core Audiences

We can conclude from the data gathered the following categories of audiences for Birmingham Museum and Art Gallery:

Under-represented Audiences

BMAG aims to reflect the full diversity of Birmingham in its regular audiences. Under-represented communities are defined as those who visit BMAG proportionately less than others in relation to Birmingham's demographics.

In comparison to Birmingham's profile we can see that BMAG attracted a lower proportion of:

- Black and minority ethnic groups, especially from Pakistani, Indian, Bangladeshi and Black Caribbean communities
- C2,D,E socio economic groups
- Disabled people or people with a long term illness

Past BMAG projects such as Hair, How Art is Made, and Art and Islam have successfully targeted under-represented groups. These project demonstrate that under-represented groups are best targeted through particular interests or points of identity, for example a culture, faith, or experience. The following information provides details about which under-represented communities the museum service will prioritise over the next five year period 2009-2013:

Black and Minority Ethnic (BME)

29.7% BME in city profile (2001 and likely to increased to 50% by 2020), and only 11% in BMAG's current visitor profile.

Recommended specific BME targets:

- Pakistani (10.6% in city profile, 1.6% in visitor profile)
- Indian (5.7% in city profile, 1.2% in visitor profile)
- Bangladeshi (2.1% in city profile, 0.6% in visitor profile)
- Black Caribbean (4.9 % in city profile, 1.5% in visitor profile)

Lower Socio Economic Groups (C2,D,E)

BMAG attracted only 23% C2,D,E visitors in 2007/8 compared to a figure of 56.6% in the City profile.

It is recommended that BMAG should target C2,D,E audiences especially where they cross over with other key audiences such as BME groups. BMAG should build on its successes in attracting C2,D,E audiences by focusing on families (public programmes, popular temporary exhibitions, family-friendly permanent displays e.g. How Art is Made and In Touch).

BMAG will also prioritise the LAA's four priority constituencies when targeting C2,D,E audiences, i.e. Erdington, Ladywood, Perry Barr, Hodge Hill. These areas are defined as areas of least participation in the arts and culture and so are likely to cross over with the under-represented and excluded audiences BMAG wishes to develop. The museum will join forces with other partners to increase participation in culture and maximise social impact.

Disabled People/ People with Long Term Illnesses

Disabled people were 19.7% in city profile (2001), and only 1.2% in BMAG visitor profile (MLA exit survey 2007/8).

Recommended to target all disabled people including visually impaired, hearing impaired, mobility impaired, special educational needs, mental health and dementia. It is recognised that some people in this group may be very hard to reach due to the nature of their disability or illness, and outreach and partnerships are likely to be the key.

Excluded Audiences

Excluded audiences are audiences who are at risk from social exclusion. Social exclusion is the term used to describe what happens when people or areas are excluded from essential services or every day aspects of life that most people take for granted. Social exclusion refers to a combination of linked issues associated with employment, education, discrimination, health, housing and crime. Socially excluded people can become trapped in a cycle of related problems such as unemployment, poor skills, low incomes, poverty, poor housing, high crime, bad health and family breakdown.

Excluded audiences include elderly people, young people in care, prisoners, unemployed people, homeless people, substance abusers etc. Some of these audiences also cross-over with audiences that are under-represented in our visitor profile (e.g. BME, C,2,D,E, disabled). Disadvantaged or excluded communities are particularly relevant in relation to community and outreach projects with an emphasis on social outcomes. For example:

- Refugees and Asylum Seekers - smaller numbers but greater opportunity for social impact.
- Young people at risk – there is a great opportunity to make a social impact by targeting young people in care, or at risk of offending.

Core Audiences

Core audiences are audiences who are well represented in the museum's profile when compared to the city census information, and are essential to the continuing success of the service. However the following core audiences are not a priority for audience development programmes, and will be covered in detail in the Lifelong Learning strategy:

- Schools
- 16-24s – (21.4% of visitors)

- Families – (20% of visitors were visiting with children)
- A,B,C1s – (77% of visitors)
- Over 60s – (14.2% of visitors)
- Local people – (30% of visitors live in the LA area)

Local People

Roughly a third (30%) of BMAG’s visitors are from within the Local Authority area. Local communities are those located around BMAG sites, for example within the same ward or district. Local audiences will be slightly different at different museum sites, as each area will have different local communities and demographics.

However, where there are opportunities to grow our local core audience, the museum service will prioritise people from the Local Area Agreement’s four priority constituencies i.e. Erdington, Ladywood, Perry Barr, and Hodge Hill.

2.6 Barriers to Entry

In order to reach out to under-represented and excluded audiences, BMAG undertakes qualitative consultation to better understand why target audiences do not visit. The following table shows common barriers to entry for key target audiences and evidence of such barriers at BMAG taken from recent evaluation studies. Audience development programmes must consider ways to overcome such barriers and attract new audiences. Further research and consultation should be built into projects to find out which of these are the most significant barriers to the community in question. Some of the barriers may be more perceptible than physical, but they are still significant in determining whether or not people visit the museum.

Audience	Barrier	Evidence	Comments
BME People	Cultural Barriers	<p><i>“One of the factors that non-users cited when asked what would make them visit BMAG was an increased focus on ethnic groups.” (QA Research, 2005)</i></p> <p><i>“Black, Asian and Chinese communities were not interested in mainstream arts but still highly involved in arts related to their own cultural heritage. Mainstream arts did not relate to their</i></p>	<p>There is a mixed picture in relation to Cultural barriers – with generational differences, and class being significant cultural and social factors as well as ethnicity. BMAG has made progress in the last decade to overcome cultural barriers relating to ethnicity and religion by consulting communities and reflecting diversity. The community engagement programme will embed these activities in the History Gallery Redevelopment.</p>

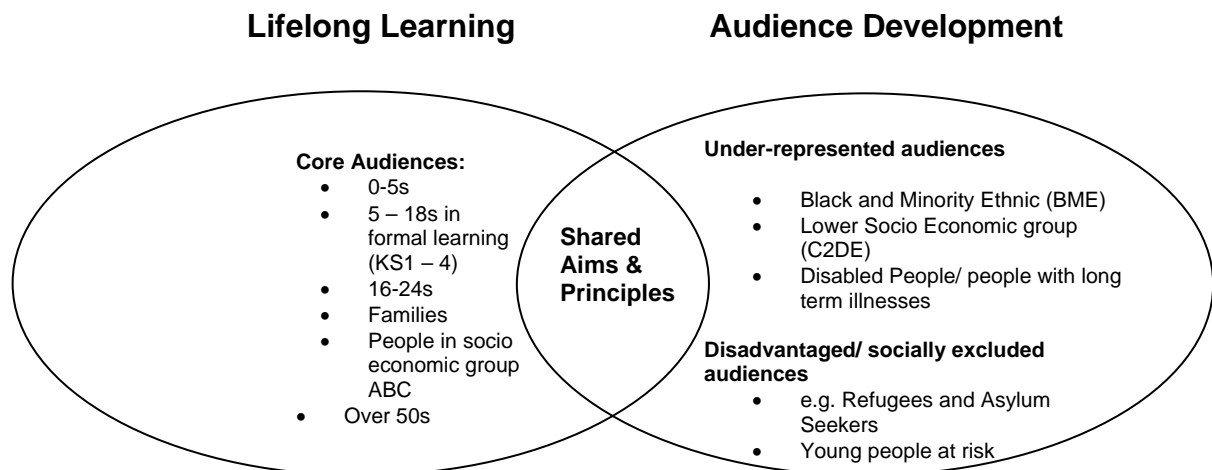
		<i>experiences.”</i> (Vector Research, 2007)	
C2,D,E People	Emotional/ Attitudinal barriers Attitudinal/ Organisational	<p><i>“Non-visitors were asked their reasons for non-usage – ‘No interest/ need’ 33.5% and ‘No time’ 25.1% were the most common. Also a sense of having been before (and by implication that there was nothing new to see).”</i> (Vector City Living 9, 2004)</p> <p><i>“Non-visitors had perceptions that BMAG would not be interesting or relevant, exhibits would be difficult to understand, and that it would not be welcoming.”</i> (QA Research, 2004)</p>	<p>‘Time’ can be overcome as a barrier by enabling visitors to select their own routes and clarifying options so that the visitor is in control of the pace and duration of a visit, and by reviewing opening times. Consultation and marketing can help with ‘no-interest’.</p> <p>In the case of Birmingham residents, the comparative lack of Birmingham history collections on display contributes to a sense of a lack of relevance, and the new galleries will address this. BMAG has refurbished its reception areas and provided training to improve the welcome.</p>
Disabled people/ Families	Physical, sensory and intellectual barriers	<i>“A perceived lack of ease of access and ability to accommodate children was a factor.”</i> (QA Research, 2004)	Physical and sensory barriers exist, especially in relation to lift access, access to balconies, a lack of accessible toilets on the 2 nd floor, and levels and formats of interpretation. BMAG’s Accessibility Audit 2005 assesses levels of access and sets out a plan to address any barriers. Intellectual barriers can be addressed by reviewing and applying accessible interpretation standards, and by providing multilayered interpretation which caters for a range of learning styles, including tactile exhibits and multi-sensory environments.
General audiences	Organisational	<i>“Some people think that art galleries are</i>	One of the barriers faced by the museum is its size and status as

3. The Strategy

3.1 Core Principles for Learning

Audience development forms part of the overall lifelong learning agenda. Audience development programmes seek to create learning opportunities for under-represented and excluded audiences. As such the Audience Development Strategy complements BMAG's Lifelong Learning Strategy. The Lifelong Learning Strategy provides information about the provision of 'formal and informal learning for all', and as such provides shared aims and approaches relating to museum learning. The Lifelong Learning Strategy will focus on core audiences (e.g. schools, families).

The following diagram shows the interconnection between Lifelong Learning and Audience Development Strategies at BMAG:



The following are the core principles for Audience Development and Lifelong Learning:

- Draw inspiration from the collections as a unique resource.
- Identify and overcome barriers to access through audience consultation and applying best practice.
- Develop learning opportunities which are creative, active and exploratory.
- Address key issues of personal identity and cultural belonging.
- Serve customers as individuals and acknowledge and meet their individual learning needs.
- Reach out to communities through principles of engagement, representation, access, social impact and organisational development.

We will achieve this by;

Working across the Organisation

- Ensuring the involvement of all museum staff in the development and

delivery of learning programmes.

- Ensuring the greatest possible coordination of formal and informal learning and learning and audience development provision across the service.

Working with Others

- Working in partnerships both internal and external, sharing best practice to develop the greatest level of access to our services and resources.
- Working creatively, exploring new approaches to arrive at the best outcomes.
- Influencing local, regional and national agendas in cultural learning.

Working Strategically

- Consulting closely with new and existing audiences.
- Continually monitoring and evaluating all our services and applying what is learnt to foster continual improvement.
- Setting learning aims and objectives which are clear, realistic and focused.
- Providing all our services and resources as efficiently as possible, seeking out additional resources where possible, including income generation.

Working Effectively

- Ensuring that all staff are well-informed and appropriately trained to deliver learning for all.
- Implementing the BEST framework to develop Belief, Excellence, Success and Trust in all that we do and promoting a culture of excellence in customer service.
- Leading the way and reinforcing the goals of Birmingham City Council as a 'learning organisation.'

3.2 Audience Development Aims

In addition to the core principles of learning, BMAG has three strategic aims for audience development:

- To work with our communities to engage them with and include them in our Vision.
- To reflect the full diversity of Birmingham in our regular audiences.
- To contribute to the cultural life and social well-being of Birmingham's communities.

To achieve our aims we need to be an organisation open to change, which is responsive to communities' needs and aspirations. We recognise that this impacts on all of our services, and requires us to put audiences and communities at the heart of decision making processes. We also realise that audience development can be a slow process, and that we cannot address everything at once. This strategy recognises the importance of building relationships and audiences in a sustained and cohesive way.

3.3 Themes and Objectives

This strategy addresses community development through five key themes, which cover the main issues and activities at BMAG and cut across service areas:

- Community engagement
- Access
- Representation
- Social impact
- Organisational development

The five themes covered in this strategy act as a checklist for developing audiences and working with communities. We need to consider how we address each of these themes in relation to specific target audiences, as well as how we will target them over a period of time. This should help us to maintain new audiences and build on our work in a more sustainable way. This concept will be taken up in section 3.4 Community Relationships where we consider provision for key audiences in each of these five areas in order to judge how comprehensive our approach has been, and what areas need more work.

Community Engagement

To build effective, positive and proactive relationships with local people and communities

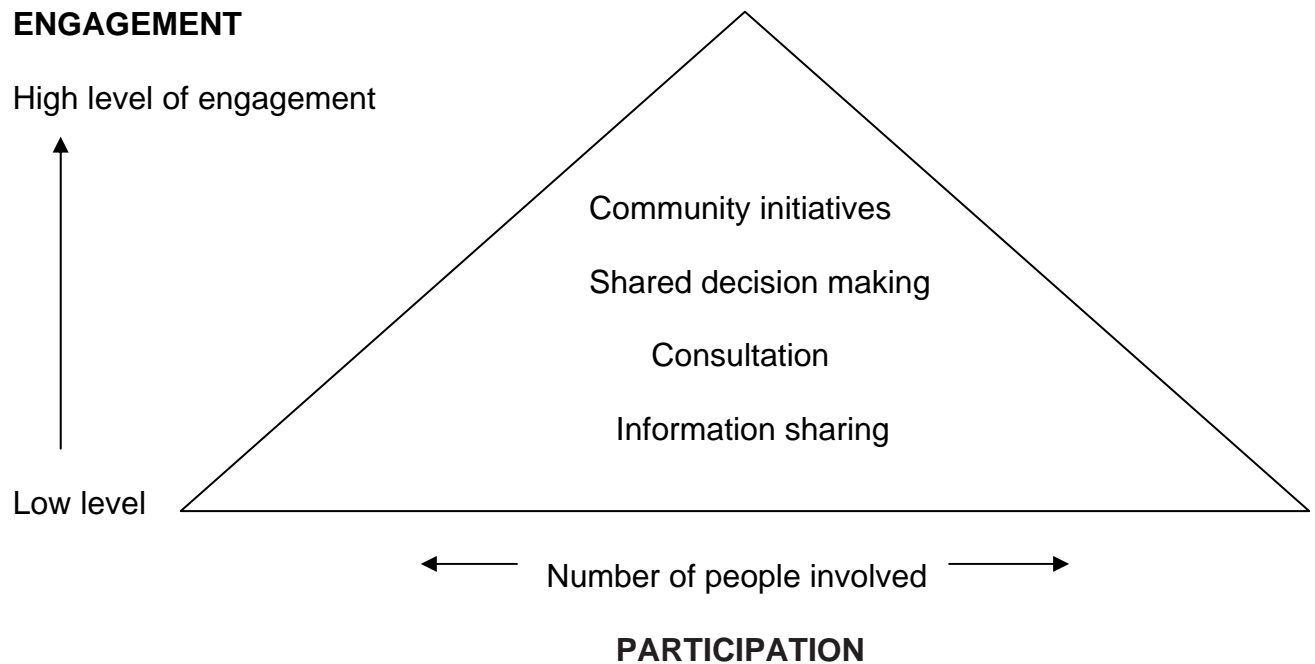
Effective community engagement increases awareness and appreciation of BMAG and what we offer, and our understanding and ability to respond to audience needs and expectations. These benefits have been proportionate with the level of participation and influence given to others. Partnerships with communities bring trust, an enhanced profile and networks, and additional resources. Consultation with community and public organisations found that they too saw a many benefits in working with BMAG. Community engagement also reflects our role as a custodian of public buildings and collections.

Community engagement necessitates involving new and existing audiences as much as possible in the development and delivery of Museum activities. How we involve them is particularly important. Best practice demands the most appropriate level of engagement and participation, and there are several levels at which community engagement takes place:

- Information – telling a community about our programmes e.g. marketing
- Consultation – asking communities what they think about our programmes e.g. focus groups, questionnaires
- Shared decision making and action – setting up projects or working groups with members of the community to develop programmes e.g. Community Action Panel
- Supporting independent community initiatives – museum responds to ideas and initiatives brought forward by the community and helps to support them e.g. Ulfah Arts events for Muslim women

All of these levels of communication and engagement are valid and appropriate at certain times, and often a project will involve several levels e.g. an in-depth working group may help to create an appropriate information leaflet. Where possible, BMAG will develop programmes which actively involve communities at a variety of levels.

Diagram: Different levels of community engagement



This approach allows a very wide range of people to be involved, a proportion of whom can be involved at a high level of engagement. It also enables the museum to develop relationships with certain community groups and partners into deeper and deeper levels of engagement over time. BMAG successfully piloted this sustainable approach in the HLF-funded 'Ask the Audience' project.

What we will do:

1. Marketing and publicity: We will develop strategies tailored towards specific audiences, including content and style of marketing material and publicity in diverse and community press and media. We will promote our broader offer to all target audiences. We will develop knowledge to support this.
2. Consultation: We will undertake consultation to determine audience needs and expectations as per the Customer Insight Strategy. Consultation should: occur at various stages of planning and delivery; include both new and existing audiences; be resourced; be inclusive; and, as much as possible be acted upon. Participants should receive feedback.
3. Collaborative working: We recognise that strong community relationships are based on ownership and empowerment. We will enable communities and community organisations to take a robust role in decision-making and delivery wherever possible.

4. Community initiatives: We will support selected projects initiated by communities or designed primarily to meet community needs and interests. All work with communities should have a strong emphasis on the benefit to participants. For example, participation is a key criterion in selecting exhibitions for the community gallery.
5. Partnerships: We will seek to maintain existing partnerships and build new ones to support relationships with a broader range of communities. We recognise that partnerships require a lot of time and care, ensuring effective communication, trust, commitment and mutual benefit. We need to consider how BMAG can be more flexible and responsive to community partners, and how we can build the capacity of some partners to enable full participation.
6. Local forums: All BMAG sites should develop links with neighbourhood forums and other local area and representative groups. This will be key for projects related to the LAA's four priority constituencies.

Access

To achieve the widest possible access to all of our buildings, collections, facilities and services

This involves actively removing the barriers to access experienced by new and existing audiences (see section 2.6). Barriers come in many forms including: physical and sensory; intellectual; emotional; cultural; and financial barriers. Organisational barriers also exist, creating further constraints to addressing access issues.

Addressing barriers to access is fundamental to broadening audiences and ensuring everyone is able to visit the Museum, and make the most of their visit. Barriers are experienced by both visitors and non-visitors. The main barriers identified by non-visitors are largely emotional: lack of time, and lack of interest or perceived relevance. Physical, sensory, and intellectual barriers are experienced by a range of audiences and have a profound impact on visitors' experience.

What we will do

1. Identifying barriers: We will identify barriers for specific audiences through consultation, and use this to form audience development plans for target groups.
2. Physical and sensory barriers: We will look at disability access at all sites, and implement existing action plans for physical and sensory access. We will improve orientation and signage, and provide information in alternatives formats where possible. We will ensure that the website and online resources are accessible and provide some alternatives for those unable to visit.
3. Intellectual barriers: We will provide information that is comprehensible for the majority of visitors. We will cater to a range of learning styles and provide

multiple ways of engaging. We will review in-house interpretation guidelines to ensure standards of interpretation are high and consistent across the service.

4. Emotional barriers: We will make it clear that the Museum caters for diverse communities. This information must be available to non-visitors. We will ensure that everyone receives a warm welcome and appropriate assistance from staff.
5. Outreach: Outreach and subsequent in-reach activities can help to address many barriers. We will continue to undertake outreach as a means of attracting new audiences and extending access. This includes introductory sessions, longer-term participatory projects and exhibitions in community and other public venues.
6. Cultural barriers: We need to be aware of specific cultural needs, and provide suitable facilities and services. This may include catering that complements a range of dietary requirements, prayer areas, or female only areas. In particular, this needs to be considered in relation to capital developments and cultural events.
7. Financial barriers: We will continue to keep the majority of our resources and activities free of charge. We will seek to achieve a balance between initiatives aimed at increasing income, and those allowing the widest access to our services. We will ensure some low cost shop items, note catering cost issues, and designate spaces for visitor packed lunch areas.
8. Organisational barriers: We will consider how to mitigate organisational barriers, such as lack of resources, set priorities and targets, and the overall Museum ethos. We will deliver training in audience development to museum staff in order to build confidence and awareness.

Representation

To reflect the full diversity of society in our representation of art, history and culture

This involves representing the experience, history and artistic practice of a wide range of people and communities. This should encompass socio-economic background, disability, age, ethnic background, religious belief, country of origin, gender and sexual orientation. It should apply to all activities, including collections, permanent displays, interpretation, learning resources, exhibitions and events.

Diverse representation has three key benefits: attracting new target audiences; providing personal relevance for visitors and a positive reinforcement of identity; and, promoting cross cultural understanding and community cohesion. Also important to note is our broader obligation to reflect the diversity of Birmingham, and the contribution diversity makes to an interesting and challenging audience experience.

What we will do

1. Overarching audience development plans: We need longer-term planning for mainstreaming audiences that ensures complementary activity in representation throughout the service and across temporary and permanent activities.
2. Temporary exhibitions: We will continue to represent diverse cultures and audiences in temporary exhibitions. This should encompass all exhibition venues. We should encourage community input into exhibitions where possible, including development of content. Community exhibition spaces will help to achieve this.
3. Events: We will provide a varied events programme which includes diverse content in relation to our regular events. It will also include large cultural events developed in partnership with communities.
4. Collections: Collecting is required to reflect the diversity of local communities, particularly in relation to social history. We also need to consider collecting work by artists from diverse communities, and related arts movements. We will undertake research to identify hidden histories within our collections.
5. Permanent displays: We will pursue a dual approach to diversity in permanent displays, including both galleries that focus on a diverse culture and references to diversity within more general galleries. Not every zone, gallery or display needs to cover every aspect of diversity, but taken as a whole, BMAG should aim to reflect the full diversity of society.
6. Interpretation: We will highlight stories and connections regarding diversity in permanent galleries through specific initiatives e.g. trails and guides. We will give communities a voice, and reinterpret collections to create relevance to contemporary society. We will explore revisionist histories and sensitive issues through interpretation.
7. Learning and online resources: Learning resources will include diverse subjects and content (see Lifelong Learning Strategy 2009-13).
8. Sensitivity: We will be sensitive in the storage, display and interpretation of objects and artworks related to diversity, and treat all such items with respect. We will work with communities to ensure this happens.

Social impact

To act as a catalyst for social change, contributing to the quality of people's lives and the well being of local communities

This involves playing an active role in art, history and cultural initiatives that aid and promote sustainable communities, social inclusion, community cohesion and regeneration. It encompasses work that helps to address the issues faced by disadvantaged communities and others in relation to employment, education, health, housing and crime. It also looks at our role in encouraging understanding

between communities. A major part of this work involves measuring its impact and advocating for our role alongside other sectors. We also recognise the value of BMAG facilities and services as a community resource.

Contributing to social change will build our prominence and value in the community, making BMAG more central to Birmingham people's lives. Evaluation shows museums help people to acquire new skills and knowledge, increase confidence and self-esteem, and challenge attitudes. They can promote a positive reinforcement of identity and cross-cultural understanding. Museums can also have a significant impact on broader social agendas, and BMAG will focus efforts to make a social impact on the four Local Area Agreement neighbourhoods.

The Community Gallery spaces at BMAG and the community museums are good examples of social impact, as they help museums to be more relevant to communities, they celebrate achievement on a local level with a regional audience, they contribute to better understanding and social cohesion, and have a strong emphasis on building the skills and confidence of participants.

What we will do

1. Social impact: We will consider potential social outcomes at the planning stage for activities and seek to incorporate this in projects as appropriate.
2. Community resource: We will continue to work with communities as a venue for cultural activities and events. We will provide designated space for activities with community groups. We will provide space to exhibit community arts and history projects, and where possible offer meeting facilities to community partners.
3. Social exclusion: We will develop projects and programmes that aim to address social exclusion issues - employment, education, health, housing and crime. We will expand formal learning to address adult skills, and provide work placement and volunteering opportunities. We will continue to work on health, and crime and safety initiatives, for example with hospitals and young people at risk.
4. Community cohesion: We will seek to encourage a positive sense of identity and cross-cultural understanding through Museum activities. We will work with communities (including those that are new to the city) to achieve this.
5. Regeneration: BMAG's redevelopment activities will promote regeneration and renewal and have an environmental, economic and social impact. We want renewal of the Museum and capital redevelopments to have a high public profile, and be widely perceived as a sign of vibrancy and change.
6. Evaluation: BMAG will evaluate the social impact of its work, using Inspiring Learning For All. Generic Learning Outcomes and Generic Social Outcomes will be used to set targets and evaluate our social impact.

Organisational development

To build our capacity as a pioneer in audience development work, with consistently high quality, progressive and sustainable work

In order to achieve consistently high quality, progressive and sustained work in this area, BMAG needs a strong organisational foundation. This foundation requires leadership, dedicated staffing, skills development, and knowledge based on audience research, experience and evaluation. Workforce diversity is also vital. To gain recognition and respect for audience development, BMAG needs to actively disseminate the results of this work.

Organisational development is fundamental to enabling us to build new audiences and engage with communities. Staff involved in audience development identified leadership as the primary vehicle for achieving our aims. This work needs to be embedded, resourced, recognised and seen within a broader sustained strategy. Staff consultation also identified the need for skills development, co-ordination of activity across BMAG, and information sharing.

What we will do

1. Leadership: BMAG's Senior Management Team have an important role to play in supporting and leading organisational development. Training for managers should include community engagement and new audiences. The Community Development Advisory Group also has a strong role to play in ensuring this work is focussed and acknowledged.
2. Workforce diversity: We will continue offering training opportunities for people under-represented within the UK museums profession. We will seek to develop work placement and voluntary opportunities for disadvantaged communities. Job vacancies will be written and advertised to best reach diverse candidates.
3. Staffing and structure: Provision would benefit from core-funded, permanent staff responsible for community and audience development. Audience development must be understood to be an essential part of the role of all staff, at every level in the museum.
4. Training and skills development: We will provide staff training in all areas of Audience Development work, including community engagement, diversity and welcoming new audiences. We will ensure ongoing support for staff working with communities through informal mentoring and team working. Informal training and internal networks also have a role in supporting staff.
5. Knowledge: We need to develop a more accurate profile of our audiences, including all priority groups. We will maintain and use the audience development database and evaluation to inform our work. We need to capture better feedback and make evaluation more consistent. More resources are required to support this. We need to share information within BMAG, and with museum, community and voluntary networks.

6. Reputation and profile: We will communicate the depth and range of our work to the cultural sector, disseminating results and contributing to best practice. We will let the public and voluntary sector know about the social impact of our work, and make communities and community leaders aware of what we do.

3.4 Community Relationships 2009-13

This section provides a summary of where we stand with each priority audience, the types of projects we have done to date, the impact these have had, the types of project we are now looking for, and where we hope this relationship will be in 2013. It uses the five themes of audience development described in section 3.3 to assess the breadth of provision to date, and areas we need to develop. This section will support staff planning programmes by outlining which audiences we need to engage, and what types of projects and programmes will add to a sustained approach to target audiences.

BME

Black Caribbean Communities

Current position:

Black Caribbean communities made up 4.9% of Birmingham's population on the 2001 census. In 2007/8 Black Caribbean people were particularly under-represented within museum visitors at only 1.5%.

- Summary: There has been substantial work relating to Black Caribbean communities over the last decade
- Community engagement: Large number of outreach/ engagement projects including Blackdrop (2004), Vibes (2005), Heirlooms (2005), Equiano (2007) and Hair (2008). Many of these have had a project outcome that formed part of an exhibition. Some consultation with Black Caribbean communities including consultation for new permanent galleries (Non-Visitor Research in Ladywood 2004) and for the Hair exhibition (2008).
- Representation and access: Number of large Gas Hall and Waterhall exhibitions including True Stories (2004), Black Victorians (2006), Black British Style (2006), Batabu (2007) and Equiano (2007). Permanent displays including 'Vibes' in Gallery 33, Equiano gallery and the Birmingham Black History website. Some examples of advertising exhibitions in specific target audience settings (e.g. Black hair salons). Lack of objects representing African-Caribbean communities in collections.
- Social impact: Social impact of exhibitions largely focused on community cohesion by portraying Black peoples' lives and cultures.
- Organisational development: Membership of the Community Action Panel (from 2005). Positive Action Traineeships (2001-8) open to Black

Caribbean communities.

Desired position by 2013:

- Summary: More projects which have a longer term outcome e.g. permanent galleries/ collecting, and more projects which have a social impact.
- Community engagement: Continued engagement with Black Caribbean audiences through consultation and outreach projects (see Customer Insight Strategy). Engagement at a range of levels including participation in outreach advocacy sessions, to consultation focus group sessions and community projects.
- Future work should in particular seek out community groups and individuals that the museum has not worked with before, and focus on the LAA's four priority constituencies.
- Development of more projects with longer-term and more permanent outcomes that will also impact on areas such as access and representation, including contemporary collecting and oral history projects.
- Social impact: Prioritisation of projects which support social outcomes such as improving health, reducing crime, encouraging regeneration and promoting social cohesion.
- Representation and access: Emphasis on representation within permanent (not just temporary) displays, such as the new Birmingham History Galleries. Priority collecting of objects from Black Caribbean community to help diversify collection (see Collecting Policy).
- Organisational development: Stronger emphasis on organisational development including cultural awareness training for staff and more volunteering/ work placement/ trainee opportunities for Black Caribbean communities.

Asian Communities - Indian, Pakistani and Bangladeshi

Current position:

Asian communities made up 19.5% of Birmingham's population on the 2001 census. 10.6% was Pakistani, 5.7% Indian and 2.1% Bangladeshi. In terms of our visitors in 2007/8, 1.6% were Pakistani, 1.2% were Indian and 0.6% were Bangladeshi. The Pakistani community in particular is very under-represented in BMAG's visitor profile.

- Summary: Lots of temporary exhibitions mainly targeting the Indian community. Less work to date with Asian communities than Black Caribbean communities (though Asian communities are more under-represented in the visitor profile).

- Community engagement: some outreach projects with Asian communities such as jewellery workshops at Birmingham's Children's Hospital (2005), the Stores on Tour project (2005) and Visual Dialogues (2007). There are also ongoing Asian Women's groups at Aston Hall and Soho House.
- Some strong partnership work with Ulfah Arts including events organised and delivered by the community in the museum.
- Lack of consultation work with Asian communities to date.
- Representation and access: Number of large Gas Hall and community museum shows. Some focused on culture including Shamiana: Mughal Textiles (2002), Cinema India: The Art of Bollywood (2005), Mirror Bead and Thread (2006), Bombay to Birmingham (2007). These have largely been about Indian communities with the exception of the Mirpur (Pakistani) exhibition (1997). Some focused on Muslim faith and so helped target the Pakistani community such as 'Illuminating Faith' (2005) and 'Art and Islam' (2006-7). A more permanent project is the Journeys the Islamic trail (2009). Other faith projects include the permanent Buddha gallery (2004) and the Sikh banners exhibition (2003).
- Social impact: Social impact of exhibitions largely focused on community cohesion by portraying Black peoples' lives and cultures.
- Organisational development: Membership of the still running Community Action Panel (from 2005). Positive Action Traineeships (2001-8) open to Asian communities.

Desired position by 2013:

- Summary: Concentration on Pakistani community as the largest and most under-represented BME group. More consultation and projects with longer term or social outcomes are required.
- Prioritisation of work related to Pakistani communities (most under-represented Asian audience in visitor profile compared with city profile)
- Community engagement: Continued engagement with Asian audiences through consultation and outreach projects. Engagement at a range of levels including participation in outreach advocacy sessions, to consultation focus group sessions and community projects.
- Emphasis on consultation as this has been a weaker area to date and we need to find out more about what Asian audiences want from the museum.
- Development of projects with longer-term and more permanent outcomes, that will also impact on areas such as access and representation, including contemporary collecting and oral history projects.

- **Social impact:** Prioritisation of projects which support social outcomes such as improving health, reducing crime, encouraging regeneration and promoting social cohesion. This has been one of the weaker areas of past work with this audience, with any social outcome usually focusing on community cohesion only.
- **Representation and access:** Emphasis on representation within permanent (not just temporary) displays, such as the new Birmingham History Galleries. Diversification of the collection through pro-active collecting of objects and oral histories from this community.
- **Organisational development:** Stronger emphasis on organisational development including cultural and faith awareness training for staff and more volunteering/work placement/trainee opportunities for Asian communities. This has been the weakest of the five audience development areas in past years.

Chinese Community

Current position:

Chinese communities made up 0.5% of Birmingham's population on the 2001 census, and 1.3% of the museum's visitor profile in 2007/8. They are no longer under-represented in the museum visitor profile, although future initiatives must ensure that the museum provides displays and activities that are relevant to this audience.

- **Community engagement:** A number of community outreach projects with Chinese community groups related to specific exhibitions, or delivered independently including Black History Month Chinese project (2004), Picture Me (2005) and Moving Here (2006).
- **Representation and access:** Lots of work ranging from temporary exhibitions including Made in China (2005), Chinese Woodcuts (2005), From Canton to Guangzhou (2008) and Beijing Map Games (2008), to a permanent display of Chinese ceramics in the Bridge gallery (from 2007).

Desired position by 2013:

- Chinese community no longer under-represented in visitor profile
- Future audience development work will prioritise under-represented and excluded audiences.

Other BME Communities

Current position:

Although we do not have detailed statistics for other BME communities, it is likely that the museum reflects the national picture of BME under-representation.

- Community engagement: a handful of one-off projects with other BME communities such as the Singers Hall Synagogue display (2006) and the Jewish Faith handling box (2007).
- Representation and access: a handful of events/ exhibitions such as the regular St Patrick's Events Day about the Irish community.

Desired position by 2013:

- The Museum should aim to do more work targeted at other BME communities. Focussing on specific other BME communities will support the aim of diversifying BMAG's contacts and representation.

Disabled People

Current position:

Disability includes learning difficulties, visual impairment, hearing impairment, mobility impairment and mental health. In 2001, there were 17% disabled people in the city profile, and yet in 2007/8, there were only 1.2% disabled people in the museum's visitor profile.

- Summary: Strong links with certain disabled groups. Recent access audit and training sessions have raised staff awareness.
- Community engagement: Number of engagement projects including Bling Bling at Blakesley Hall (2003), Connecting Threads at Sarehole Mill (2000) and the Millennium Window project at BMAG (2000). There is also some ongoing work, such as the Asian Women's Textiles Group.
- Consultation limited to work with the Elwood group (mobility impairment). Also visually impaired group consulted for In Touch (2006).
- Representation and access: Small number of exhibitions on disability themes including Art Works in Mental Health (2004) and a disability art exhibition at Blakesley Hall (2003). These have involved both community engagement and representation of disability in displays. The recent 'Talking About...Disability and Art' project (2008) involved community engagement and representation but created a more permanent intervention in the museum's art galleries. Apart from this, there is little representation of disability within the permanent museum galleries.
- Regular tours for specific disabled groups including the Birmingham Blind History Group and the Elwood Day Care Centre to improve access for disabled people.
- Accessibility Audit (2005) was commissioned and recommended actions drawn up. Progress has been made but there is more to be done to meet the recommendations.

- Various techniques for improving access in interpretation of displays and exhibitions including wheel-chair height, appropriate interactives, audio handsets in the Round Room and large print versions of text and audio in the galleries.
- Organisational development: Museum is part of the super-numeracy scheme which provides work placement opportunities for people with disabilities. A number of disability awareness training sessions were organised for staff in 2007-8.

Desired position by 2013:

- Summary: Wider consultation is required through new partnerships. Address the lack of representation in the permanent galleries and temporary exhibitions. Audits are carried out and access improved.
- Community engagement: Continued engagement projects with disabled people, particularly focusing on representation, access and re-interpretation in the museum. It is fundamental that partnerships are created with local disabled groups and organisations and that disabled people are consulted with about the work of the museum.
- Access and representation: More emphasis on representation both within exhibition displays (such as the Birmingham Open) and more permanently within the museum galleries. It is important that the museum works with disabled people in these areas to enable disabled people to represent and interpret their own lives and histories.
- Although the museum collection includes various objects related to disability, many of these relate to the medical rather than the social model of disability. The museum needs to prioritise new collecting in this area, for example the collecting of Disability Art.
- The Museum needs to implement the recommended actions of the Access Audit. It must also arrange for a new access audit that covers the office/behind the scenes areas of the Museum.
- Access for disabled visitors needs to be improved. This includes better lift access, subtitles on films, audio guides, BSL tours, touch tours etc.
- Museum provision must be marketed to disabled people in an appropriate and pro-active way.
- Organisational development: The Museum should consider setting up an Access Advisory Panel to enable long-term and sustained consultation/feed-back on access issues with disabled people. All staff should be trained in disability awareness and more employment, work placement, volunteering and training opportunities should be made available to disabled people.

Socio-Economic Group C2,D,E

Current position:

BMAG's visitor profile shows that the C2,D,E socio-economic group is 56.6% of Birmingham's population, and only 23% of visitors to BMAG.

- **Community engagement:** Recent consultation into C2,D,E non-users in Ladywood (2004-5) and for the Birmingham History Galleries (2008) has provided insight into motivations and barrier for this group.
- **Representation:** Permanent galleries have been developed in recent years in response to non-user consultation (How art is made, In Touch, The Bull Ring) and these have proved successful in attracting C2,D,E audiences.
- **Access:** New hands on facilities and children's events and workshops have proved successful in attracting C2,D,E families.

Desired position over next 5 years:

- Consultation has shown that residents in the four LAA priority constituencies are not accessing cultural institutions. BMAG will prioritise work with C2,D,E people from Ladywood, Erdington, Perry Barr and Hodge Hill.
- The Birmingham History Galleries will provide a rich opportunity to engage with C2,D,E people from these areas in terms of consultation, membership of the community advisory panels and community projects. Existing schemes – such as the Community Action Panel – should pro-actively seek to involve C2,D,E people from these areas.
- We need to ensure that our work with BME communities includes particular work with C2,D,E groups. One of the best ways to attract C2,D,E groups is to focus on provision for families.

Newly Arrived Communities

Current position:

There are a number of rapidly growing, newly arrived communities in Birmingham. They include refugees and asylum seekers as well as economic migrants, particularly from new EU countries such as Poland. Birmingham is estimated to be home to over 35,000 refugees and asylum seekers.

These groups may experience exclusion because they are new to the country, because they do not speak English or because of prejudice etc.

- **Community engagement:** Most work to date has been community engagement. This has included Soho Science Club (2005), Moving Here (2006), consultation for the Hair exhibition (2007) and Cultural Roots

project for Hair exhibition (2008).

- Representation and access: Some of these projects have represented aspects of refugees' lives, as have three temporary displays/exhibitions, Refugee Artists (2004-5), Making Sense: a Rwandan Story (2005) and George Grenfell's Congo (2006).
- ESOL (English for Speakers of Other Languages) resources have also been produced for three museum sites to help make BMAG more accessible to newly arrived communities

Desired position by 2013:

- This is an expanding community and work in this area should be continued and prioritised.
- Community engagement: BMAG should look to establishing partnerships with people who work with these communities and find out the best ways of marketing and promoting the museum to these groups
- Representation, access and social impact: There should be a particular focus on representation of life for newly arrived communities. BMAG should be promoted as a safe environment, where people can make friends and networks by taking part in engagement projects. Inaccurate representations of asylum seekers and refugees can be addressed through projects that promote community cohesion.
- Organisational development: Opportunities to develop BMAG's workforce in relation to newly arrived communities – for example through volunteering opportunities, further Positive Action Traineeships or Refugee Awareness training - should be prioritised. This has been the weakest of the five audience development areas in the past.

Young People at Risk

Current position:

In general, BMAG is performing well with young people aged 16-24. However, young people at risk/ in care are more likely to be socially excluded. This includes BME and C2,D,E young people, as well as young people in care, young people in hospital, young carers, young people not in education, employment or training (NEET), young offenders, young refugees etc.

- Community engagement: Recent engagement projects that have particularly targeted young people at risk of exclusion include Visual Dialogues (2004-9), Image and Identity (2004-9), the Equiano Culture Clubs projects (2007) and community projects for the Hair exhibition (2008). Participants have included BME young people, young offenders and young people in care.

- There has been some limited consultation with young people through the Ladywood non-visitors research (2004) and consultation for the Hair exhibition (2008)

Desired position by 2013:

- The Museum needs to focus more of its work on young people at risk of exclusion and make contact with existing organisations working in this area (e.g. youth offending team, young carers groups).
- There should be a youth forum for the museum to enable young people to have their say.

Older People

Current position:

Older people may experience social exclusion due to frailty, fear, low self esteem, poor mobility etc.

- Community engagement: The Museum has engaged with older people from a range of cultures through community projects including the Fircone at Blakesley Hall (2005-6), Heirlooms at MJQ (2005) Moving Here (2006) and Ask the Audience outreach programme (2006-8). The Museum has also provided limited outreach to day centres/ hospitals through the Ask the Audience sessions.

Desired position by 2013:

- There is scope for projects that have a social impact to address factors such as fear of crime/ young people. For example, the Museum could do more intergenerational projects that encourage younger and older people to work together, share experiences and understand each other better.

Other Excluded Audiences

Current position:

There has been little or no work with other excluded (or potentially excluded) audiences including:

Gay/Lesbian/Bisexual/Transgender (GLBT)

No specific representation or community engagement work to date

Prisoners/ ex Prisoners

No specific representation or community engagement work to date, apart from projects with the youth offending team (2007). No outreach to prisons.

Homeless People

No specific representation or community engagement work to date.

Travellers

No specific representation or community engagement work to date.

NEETs (not in education, employment or training)

Little work in this area apart from Ask the Audience outreach/ inreach sessions (2006-8).

Substance abusers / recovering substance abusers

No specific representation or community engagement work to date.

Desired position by 2013:

- The Museum needs to identify a range of ways to engage with certain socially excluded audiences. This could include community engagement projects, consultation work or work experience opportunities. It is also important that excluded people's lives are represented in the museum's galleries through artworks, personal stories etc.
- The Birmingham History Galleries re-development will provide an opportunity to work with/ represent some of these groups/individuals.

See Appendix 2 for the two year Action Plan acting as a database of projects planned over the next 2 years.

3.5 Review, Evaluation & Dissemination of Work

The Audience Development Strategy and Action Plan 2009-13 will be monitored and reviewed by museum staff in the Community Development Advisory Group. The action plan will be monitored and reviewed every 6 months. A new action plan will be developed every 2 years. The strategy will be reviewed annually.

The work of staff and public consultation is on-going and will feed into and inform future strategy. More pioneering and experimental audience development projects will be disseminated as widely as possible via talks, presentations, conference papers and reports.

4. Appendices

Action Plan 2009-2011

The Action Plan details planned activities that will contribute to the realisation of the Audience Development Strategy. It covers the two year period from April 2009 to March 2011. The Action Plan will be monitored and reviewed every six months by the Museum's Audience Development Advisory Group. Towards the end of this period, a new Action Plan will be created for April 2011- March 2013.

For each activity, the action plan provides a short description; whether it is an idea, in development or confirmed; the site where it is taking place; the audience(s) that are targeted, the timescale; the funding and the activity's outputs/measures of success.

The Action Plan appendices take the form of three separate tables of information covering:

Appendix 4.1 Action Plan: General Audience Development

This section includes activities which are not audience-specific.

Appendix 4.2 Action Plan: Under-represented Audiences

This section is organised by the following priority audiences:

- Black Caribbean
- Asian
- Other BME audiences
- C2DE
- Disabled

Appendix 4.3 Action Plan: Excluded Audiences

This section is organised by the following priority audiences:

- Newly arrived communities
- Young people at risk
- Older people
- Other excluded audience

4.1 General audience development activities (non audience specific)

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date (if applicable)	Funding/ other inputs	Outputs/ measures of success
Develop and Implement Collecting Policy 2009-13	Cross-site	To develop and implement the revised Collecting Policy 2009 - 13. One of its three strategic priorities is to diversify the collections and better represent cultural diversity.	Under-represented and excluded	Confirmed	01/01/2009	31/12/2013	Core	Collecting Policy revised, objects collected
Develop Community Gallery	BMAG	To develop the Community Gallery space and provide local, diverse communities with the opportunity to display a participatory arts project as part of a programme of thrice yearly exhibitions	Under-represented and excluded	Confirmed	01/04/2009	Ongoing	RinR	3 temporary exhibitions a year
Continue to develop Community Action Panel	BMAG	To continue to develop the Museum's Community Action Panel, made up of representatives from Birmingham's diverse communities	Under-represented and excluded	Confirmed	01/04/2009	Ongoing	RinR	CAP continued, monthly meetings held
Retain audience development and community outreach staff	Cross-site	To ensure continuation of posts dedicated to audience development and community outreach work	Under-represented and excluded	Confirmed	01/04/2009	Ongoing	RinR	Audience development/ outreach posts continued
Appoint Community Outreach officer	BMAG	To secure funding and appoint a community outreach officer	Under-represented and excluded	In development	01/01/2010	Ongoing	RinR	Community Outreach Officer recruited

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Appoint Assistant curator/audience development officer	BMAG	To secure funding and appoint a Project Assistant to support curatorial/audience development work for the Birmingham History Galleries project up to RIBA Stage D	Under-represented and excluded	Confirmed	15/04/2009	01/07/2009	HLF	Project Assistant recruited
Appoint Assistant curator/audience development officer	BMAG	To secure funding and appoint a Project Assistant to support curatorial/audience development work for Birmingham History Galleries project beyond RIBA stage D	Under-represented and excluded	In development	01/01/2010	01/01/2012	HLF	Project Assistant recruited
Deliver Outreach and inreach advocacy sessions	BMAG, Aston	To continue to provide outreach and inreach advocacy sessions, to introduce current non-visitors to the museum	Under-represented and excluded	Confirmed	01/09/2009	Ongoing	Core/RinR	Advocacy sessions delivered
Deliver five session Staff Audience Development Training	Cross-site	To develop a 5 session training programme for BMAG/Hub staff, each focusing on one of the 5 themes/objectives of audience development work - community engagement, access, representation, social impact and workforce development to improve staff skills and confidence in community work	Under-represented and excluded	Confirmed	31/10/2008	31/03/2009	RinR	Training sessions delivered
Deliver continued Staff Audience Development programme	Cross-site	To organise a minimum of 5 training sessions 2009-2011 to address skills gaps and build on previous audience development training organised 2008-9	Under-represented and excluded	Confirmed	01/09/2009	03/03/2011	RinR/HLF	Training sessions delivered
Implement Workforce Diversity Plan	Cross-site	To continue to implement the actions laid out in the Workforce Diversity Plan	Under-represented and excluded	In development	01/04/2009	Ongoing	Core	Actions implemented

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Complete and disseminate Audience Development Strategy 2009-2013	Cross-site	To complete and disseminate the Audience Development strategy 2009-13	Under-represented and excluded	Confirmed	01/04/2009	15/06/2009	Core	Strategy completed
Complete , disseminate and implement Birmingham History Galleries Redevelopment Activity Plan /Action Plan	BMAG	To write, disseminate and implement an Activity Plan / Action Plan for the HLF bid for the Birmingham History Galleries	Under-represented and excluded	Confirmed	11/10/2008	31/12/2008	Core	Activity Plan/Action Plan completed
Develop diverse exhibitions programme	Cross-site	To continue to develop and deliver an exhibitions programme that reflects and represents the diversity of society	Under-represented and excluded	Confirmed	01/01/2009	Ongoing	Core/RinR	Exhibitions displayed that reflect and represent diverse communities
Develop community section on website	Cross-site	To develop a 'community' section of the BMAG website which has information on recent/current community engagement projects at BMAG and resources for groups.	Under-represented and excluded	In development	01/08/2009	01/11/2009	Core	'Community' section developed on website
Develop and deliver INSET information/training sessions for community group leaders	BMAG	To develop a programme of INSET information/training sessions for community group leaders to upskill them in bringing a group on a self-guided visit to the museum	Under-represented and excluded	Confirmed	01/09/2009	01/09/2010	RinR	Sessions delivered
Develop and implement Corporate Equalities Action Plan	Cross-site	To develop and implement a Corporate Equalities Action Plan for BMAG to ensure gender, disability, race, religion, age equality across the service	Under-represented and excluded	Confirmed	01/06/2009	Ongoing	Core	Action Plan developed and implemented

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Develop and implement Birmingham History Galleries Redevelopment community volunteers programme	BMAG	To develop a community volunteers programme for the Birmingham History Galleries aimed at under-represented and excluded audiences	Under-represented and excluded	In development	01/09/2009	Ongoing	HLF/ RinR/ Core	Minimum of 4 volunteers recruited 09-11
Carry out consultation for Birmingham History Galleries Redevelopment	BMAG	To consult with priority audiences on the development of the new Birmingham History Galleries	Under-represented and excluded	In development	01/04/2009	Ongoing	HLF/ RinR/ Core	Consultation carried out
Attend community forums and festivals across city	Cross-site	To promote the museum at a diverse range of community forums and festivals across the city	Under-represented and excluded	Confirmed	01/04/2009	Ongoing	HLF/ RinR/ Core	Forums attended
Carry out external evaluation programme of community engagement activities for the Birmingham History Galleries Redevelopment	BMAG	To appoint an external evaluator and embark on a comprehensive evaluation programme for community engagement activities for the Birmingham History Galleries	Under-represented and excluded	In development	01/12/2009	Ongoing	HLF/ RinR/ Core	Evaluator appointed, evaluation activities carried out, reports in Dec 10 and 11
Re-develop and re-open Aston Hall	Aston	To complete the re-development of Aston Hall - to develop and open new galleries, a community space and education facilities to attract a wide range of local audiences	Under-represented and excluded	Confirmed	01/04/2009	31/07/2009	HLF	New facilities created, Aston Hall re-opened, facilities used by local audiences

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Promote museum services, events and activities in community press/media	Cross-site	To actively seek out opportunities to promote the museum using community press/media	Under-represented and excluded	In development	01/04/2009	Ongoing	RinR	Museum promoted in community press/media
Evaluate audience development activities using GLOs and GSOs	Cross-site	To evaluate audience development activities using Generic Learning Outcomes and Generic Social Outcomes	Under-represented and excluded	In development	01/06/2009	Ongoing	Core	GSOs and GLOs used to evaluate activities
Add consultation activities onto the BCC Be Heard database	Cross-site	To add details of past and future consultations onto the BCC Be Heard website	Under-represented and excluded	Confirmed	01/08/2009	Ongoing	Core	Activities added to database
Attend and feed into BCC Directorate Consultation and Engagement meetings	Cross-site	To attend and feed into BCC Directorate Consultation and Engagement meetings	Under-represented and excluded	Confirmed	01/04/2009	Ongoing	Core	Meetings attended
Feed into annual Customer Service Excellence assessment	Cross-site	To feed audience development activities into the annual Customer Service Excellence assessment	Under-represented and excluded	Confirmed	01/04/2009	Ongoing	Core	Activities fed in, CSE achieved
Ensure member of audience development team is on working group for any internally generated exhibition	Cross-site	To ensure a member of the audience development team is on the working group for any internally generated exhibition	Under-represented and excluded	In development	01/07/2009	Ongoing	Core	Member of AD team on working group

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Review in-house Interpretation Guidleines	Cross-site	To review in-house Interpretation Guidelines to promote intellectual access to display labels and interpretations	Under-represented and excluded	Confirmed	01/06/2009	01/07/2009	Core	Guidelines reviewed and implemented
Re-establish Community Deveopment Advisory Group	Cross-site	To re-establish the Museum's internal Communtiy Development Advisory Group to discuss audience development issues, review the Adience Development Action Plan etc	Under-represented and excluded	Confirmed	01/09/2009	Ongoing	Core	Advisory Group re-established, at least 3 meetings held per year
Disseminate depth and range of our audience development work to the cultural sector	Cross-site	To disemminate the depth and range of our audience development work to the cultural sector by speaking at sector seminars and conferences	Under-represented and excluded	Confirmed	01/04/2009	Ongoing	Core	Minimum of one conference/seminar a year

4.2 Under-represented - Black Caribbean

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Display The Supremes exhibition	BMAG	To display a touring exhibition focusing on the Black music group 'The Supremes'	Black Caribbean	Confirmed	01/02/2009	30/06/2009	Core, V&A partnership	Exhibition displayed in Waterhall
Implement Collecting Policy	Cross-site	To implement Collecting Policy 2009 - 13, which includes prioritising African-Caribbean collecting	Black Caribbean	Confirmed	01/01/2009	31/12/2013	Core	Collections policy revised, objects collected
Deliver Buttons and Bling project	MJQ	To develop an outreach project with four groups around Hockley and Newtown, focused on exploring local heritage.	Black Caribbean and other local communities	Confirmed	01/11/2008	31/03/2009	HLF	TBC
Deliver Visual Dialogues project	BMAG	To plan and deliver an interpretation project, working with local young people (including Black Caribbean) and Tate Britain, culminating in an animation piece that will be displayed in Gallery 37.	Black Caribbean and other local communities	Confirmed	01/03/2008	01/03/2009	Creative partnerships	Animation project displayed in gallery 37

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Display Hair Exhibition	BMAG	To continue to display the community-led exhibition project until April 09, focusing on the importance of hair and stories from Birmingham's communities including Black Caribbean, Muslim, Goths and Emos.	Black Caribbean and BME communities, young people	Confirmed	01/09/2007	15/04/2009	RinR, HLF	Exhibition displayed until April 09
Develop Birmingham Black History Website content	Cross-site	To continue to develop the content of the Birmingham Black History Website	Black Caribbean	Confirmed	TBC	Ongoing	Core staff	Website content developed
Deliver Outreach and inreach advocacy sessions	BMAG	To target African Caribbean communities for outreach and inreach advocacy sessions, to introduce current non-visitors to the museum	Black Caribbean and other priority audiences	Confirmed	01/09/2006	Ongoing	RinR	Sessions delivered
Continue Community Action Panel	BMAG	To continue to develop the Museum's Community Action Panel, made up of representatives from Birmingham's diverse communities	Black Caribbean and other local communities	Confirmed	01/11/2005	Ongoing	RinR	Monthly meetings held
Develop Positive Action Trainee Placement	Cross-site	To widen work placement opportunities for BME communities by developing a twelve week positive action trainee placement	Black Caribbean and BME communities	In development	TBC (subject to funding)	TBC (subject to funding)	TBC	Placement held

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Display West Midlands Open Art Show exhibition	BMAG	To develop and display the West Midlands Open Art Show, representing the work of Birmingham artists (including Black Caribbean)	Black Caribbean and other local communities	Confirmed	01/02/2010	31/04/2010	Core	Exhibition displayed in Gas Hall
Carry out consultation for Birmingham History Galleries	BMAG	To consult with Black Caribbean audiences on the development of the new Birmingham History Galleries	Black Caribbean and other local communities	In development	01/04/2009	Ongoing	HLF, RinR, Core	Consultation carried out
Develop a contemporary voices project about market traders in the city centre for new history galleries	BMAG	To develop a contemporary voices project for the pre 1700s Birmingham History Gallery Redevelopment which focuses on contemporary market traders	Black Caribbean and other market traders	In development	01/10/2009	01/04/2010	Core, RinR, HLF	Recordings made and edited, video vox-pops displayed in new history galleries
Develop a drama/role-play project about migration to Birmingham in the pre 1700s for Birmingham History Galleries	BMAG	To develop a drama/role-play project about migration to Birmingham to display in the pre 1700s Birmingham History Gallery Redevelopment	Black Caribbean and other BME communities	In development	01/01/2010	01/05/2010	Core, RinR, HLF	Project delivered, output displayed in new history galleries

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Develop oral history/collecting activities and project about Birmingham history for Birmingham History Galleries	BMAG	To involve Black Caribbean people in oral history/collecting activities and projects for the new Birmingham history galleries redevelopment	Black Caribbean and other communities	In development	01/01/2010	Ongoing	Core, RinR, HLF	Project delivered, outputs displayed in new history gallerie
Continue to display Equiano Gallery	BMAG	To continue to display the Equiano Gallery, commemorating the 200 year anniversary of the Abolition of the Slave Trade Act	Black Caribbean	Confirmed	01/01/2009	Ongoing	Core	Gallery still displayed

4.2.1 Under-represented - Asian communities (Indian, Pakistani, Bangladeshi)

Project or Area of Work	Outcomes	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Develop and launch Islamic Trail	BMAG	To develop, launch and promote the Islamic Trail booklet, exploring artworks connects to Islam in the permanent galleries	Pakistani and Bangladeshi (Muslim)	Confirmed	01/09/2009	01/04/2009	RinR	Trail launched and made available in museum
Hold Women's International Art Festival performance event	BMAG	To work in partnership with Muslim Arts Organisation, Ulfah Arts, on an evening performance event, showcasing Muslim women music makers	Pakistani and Bangladeshi (Muslim)	Confirmed	11/10/2008	14/05/2009	RinR, Core	Event held
Display Abbas: Islams exhibition	BMAG	To display the Abbas: Islams exhibition	Pakistani and Bangladeshi (Muslim)	Initial idea	23/07/2011	06/11/2011	Core	Exhibition displayed

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Develop English Language support work	Aston Hall	To work with the Aston Pride English Language Programme Manager on informal ESOL learning methods (e.g. use of oral history, coffee mornings), and to re-establish the ESOL Support sessions	Asian and other local communities	Initial idea	01/08/2009	Ongoing	Aston Pride	Informal learning activities delivered
Continue Asian Women's Textile Group	Soho House	To continue to run the Asian Women's Textiles Group, targeted at Asian women with mental health issues	Asian and other local communities	Confirmed	Ongoing	Ongoing	Core	Group continued
Continue Asian Women's Textile Group (2)	Aston Hall	To re-develop the Asian Women's Textile Group at Aston Hall, targeted at Asian women with mental health issues	Asian and other local communities	In development	Ongoing	Ongoing	Core	Group re-developed
Develop and display Birmingham Seen exhibition	BMAG	To develop an exhibition of Birmingham artists' work that show depictions of Birmingham, including work by Asian artists	Asian and other local communities	Confirmed	24/10/2009	17/01/2010	Core	Exhibition displayed in Gas Hall

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Deliver Visual Dialogues project	BMAG	To deliver an interpretation project, working with local young people (including African-Caribbean) and Tate Britain, culminating in an animation piece that will be displayed in Gallery 37.	Asian and other local communities	Confirmed	01/03/2008	01/03/2009	Creative Partnerships	Animation project displayed in gallery 37
Display Hair Exhibition	BMAG	To continue to display the community-led exhibition project until April 09, focusing on the importance of hair and stories from Birmingham's communities including African Caribbean, Muslim, Goths and Emos.	Pakistani and Bangladeshi (Muslim) and other BME communities, young people	Confirmed	01/09/2007	01/03/2009	RinR, HLF	Exhibition displayed until April 09
Continue to provide ESOL Resources	BMAG, Blakesley	To continue to provide ESOL resource packs for use by ESOL classes in the classroom and museum	Asian and other BME communities	Confirmed	01/07/2007	Ongoing	RinR	ESOL resources available and used by groups

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Deliver outreach and inreach advocacy sessions	BMAG	To target Asian communities for outreach and inreach advocacy sessions, to introduce current non-visitors to the museum	Asian and other priority audiences	Confirmed	01/09/2006	Ongoing	RinR	Sessions delivered
Continue Community Action Panel	Cross-site	To continue to develop the Museum's Community Action Panel, made up of representatives from Birmingham's diverse communities	Asian and other priority audiences	Confirmed	01/11/2005	Ongoing	RinR	Monthly meetings held
Develop Positive Action Trainee Placement	Cross-site	To widen work placement opportunities for BME communities by developing a twelve week positive action trainee placement	Asian and other BME communities	In development	TBC	TBC	Core	Placement held
Display Birmingham Open Art Show	BMAG	To develop and display the Birmingham Open Art Show, representing the work of Birmingham artists (including African-Caribbean)	Asian and other local communities	Confirmed	01/02/2010	31/04/2010	Core	Exhibition displayed in Gas Hall

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Hold Anglo-Sikh Heritage talk event	BMAG	To hold an illustrated talk with the Singh twins about their painting 1984	Indian (Sikh)	Confirmed	TBC	TBC	RinR	Talk held
Develop a prayer pack for Muslim visitors	BMAG	To develop a prayer pack for use by Muslim audiences including a prayer mat, compass and map to show suitable places for prayer.	Pakistani and Bangladeshi (Muslim)	In development	TBC	TBC	RinR	Prayer pack created
Carry out consultation for Birmingham History Galleries	BMAG	To consult with Asian (Pakistani, Bangladeshi, Indian) audiences on the development of the new Birmingham History Galleries	Asian and other local communities	In development	Ongoing	Ongoing	HLF/ RinR/ Core	Consultation carried out
Develop a contemporary voices project about market traders for Birmingham History Galleries	BMAG	To develop a contemporary voices project for the pre 1700s Birmingham History Gallery which focuses on contemporary market traders	Asian and other market traders	In development	01/10/2009	01/04/2010	Core/ RinR/ HLF	Recordings made and edited, video vox-pops displayed in new history galleries
Develop a drama/role-play project about migration to Birmingham in the pre 1700s for new history galleries	BMAG	To develop a drama/role-play project about migration to Birmingham to display in the Origins section of Birmingham History Gallery	Asian and other BME communities	In development	01/01/2010	01/05/2010	Core/RinR/ HLF	Project delivered, outcome displayed in new history galleries

AUDIENCE DEVELOPMENT STRATEGY 2009-13

<p>Develop a film project about Birmingham today with young adults</p>	<p>BMAG</p>	<p>To develop a film project about 'Birmingham Today' with young adults from Hodge Hill. This project will be displayed in the 'Birmingham Seen' exhibition at BM&AG from Oct 09 - Jan 10. It will later be displayed on the big community project screen in the 'Birmingham today' new history gallery.</p>	<p>Asian and other Hodge Hill communities</p>	<p>In development</p>	<p>01/08/2009</p>	<p>TBC</p>	<p>LAA</p>	<p>Film completed and displayed</p>
<p>Develop an inter-cultural poetry/ballads project for new history galleries</p>	<p>BMAG</p>	<p>To develop an inter-cultural poetry project that takes inspiration from the eighteenth century custom for the news/issues of the day to be made into ballads and sung to popular tunes of the day. The project will make links with oral traditions, stories, ballads and traditional songs experienced by older people from different cultures. The poetry created will be played in the reconstructed coffee house in the 1700-1830 new history gallery</p>	<p>Asian and white older people</p>	<p>In development</p>	<p>01/06/2010</p>	<p>01/10/2010</p>	<p>HLF/ RinR/ Core</p>	<p>Project delivered, poems created and recorded, displayed in gallery</p>

AUDIENCE DEVELOPMENT STRATEGY 2009-13

<p>Develop a contemporary voices project about campaigners and activists</p>	<p>BMAG</p>	<p>To develop a contemporary voices project for the 1830-1914 Birmingham History Gallery Redevelopment which focuses on campaigners and activists, including the Indian Worker's Association</p>	<p>Indian and other BME organisations</p>	<p>In development</p>	<p>01/04/2011</p>	<p>01/09/2011</p>	<p>HLF/RinR/Core</p>	<p>Recordings made and edited, video vox-pops displayed in new history galleries</p>
<p>Develop a news programme/speakers corner project that explores debates and issues relating to 1830-1914 Birmingham people's lives for new history galleries</p>	<p>BMAG</p>	<p>To develop a news programme/speakers corner project that explores issues that characterised Birmingham in the 1830-1914 period (e.g. water supply, votes for women, train travel). Participants will explore nineteenth century values and the arguments related to these issues, both at the time and in the present day. They will develop these into a news broadcast/speakers corner debate which will be transmitted on community radio and accessed on an interactive in the new history galleries.</p>	<p>Asian communities in Smallheath</p>	<p>In development</p>	<p>01/11/2010</p>	<p>01/04/2011</p>	<p>HLF/RinR/Core</p>	<p>Project delivered, output created, output transmitted on community radio, output displayed in gallery</p>

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Develop oral history/collecting activities and project about Birmingham history for new history galleries	BMAG	To involve Asian communities (Pakistani, Bangladeshi, Indian) in oral history/collecting activities and projects for the new Birmingham history galleries redevelopment	Asian and other communities	In development	01/01/2010	Ongoing	Core/RinR/HLF	Project delivered, outputs displayed in new history gallerie
Conduct research re: barriers to entry	Cross-site	To conduct more detailed research/consultation re: barriers to entry and what sian communities want from museum	Asian communities	In development	01/09/2009	Ongoing	Core/ RinR	Research/consultation conducted, report written
Develop a range of activities and events to tie in with community or faith festivals	Cross-site	To develop a range of activities and events to tie in with Asian community and faith festivals such as Diwali	Asian communities	In development	TBC	TBC	Core/ RinR	Range of events delivered

4.2.2 Under-represented - Other BME communities

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Continue to display Buddha Gallery	BMAG	To continue to display the Buddha Gallery	Buddhist	Confirmed	01/04/2009	Ongoing	Core	Buddha gallery still displayed
Hold annual Buddha Day	BMAG	To hold an annual Buddha Day including a Buddhist ceremony using the Sultanganj Buddha - one of the most important and rare objects in the collections.	Buddhist	Confirmed	TBC	TBC	TBC	Buddha day held each year
Develop Textiles of West Africa project	BMAG	To develop an engagement project with West African young people about West African textiles	West African	Confirmed	01/01/2009	Summer 2012 date tbc	Core	Engagement project displayed in museum

Carry out consultation for Birmingham History Galleries Redevelopment	BMAG	To consult with other BME audiences on the development of the new Birmingham History Galleries	Other BME and other local communities	In development	Ongoing	Ongoing	HLF/ RinR/ Core	Consultation carried out
Develop oral history/collecting activities and project about Birmingham history for new history galleries	BMAG	To involve other BME communities in oral history/collecting activities and projects for the new Birmingham history galleries redevelopment	Other BME and other communities	In development	01/01/2010	Ongoing	Core/ RinR/ HLF	Project delivered, outputs displayed in new history galleries

4.2.3 Under-represented - C2DE

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Develop a film project about Birmingham today with young adults	BMAG	To develop a film project about 'Birmingham Today' with young adults from Hodge Hill. This project will	C2DE and other Hodge Hill communities	In development	TBC	TBC	LAA	Film completed and displayed

AUDIENCE DEVELOPMENT STRATEGY 2009-13

		be displayed in the 'Birmingham Seen' exhibition at BMAG from Oct 09 - Jan 10. It will later be displayed on the big community project screen in the 'Birmingham today' new history gallery.						
Carry out consultation for Birmingham History Galleries Redevelopment	BMAG	To consult with C2DE audiences on the development of the new Birmingham History Galleries	C2DE and other local communities	In development	01/04/2009	Ongoing	HLF/ RinR/ Core	Consultation carried out
Develop oral history/collecting activities and project about Birmingham history for new history galleries	BMAG	To involve C2DE communities in oral history/collecting activities and projects for the new Birmingham history galleries redevelopment	C2DE and other communities	In development	01/01/2010	Ongoing	Core/ RinR/ HLF	Project delivered, outputs displayed in new history galleries

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Continue to display and maintain C2DE/family-friendly galleries including In Touch and How Art is Made	BMAG	To continue to maintain and display C2DE/family-friendly galleries including In Touch and How Art is Made	C2DE and other local communities	Confirmed	01/04/2009	Ongoing	Core	Galleries displayed
Develop and display Home of Metal exhibition	BMAG	To develop and display the 'Home of Metal' exhibition, principally with and for C2DE communities	C2DE and other local communities	Confirmed	01/07/2011	01/10/2011	HLF/ Arts Council	Exhibition displayed
Develop and display Colour Splash exhibition	BMAG	To develop and display the Colour Splash exhibition, a family-friendly exhibition which celebrates the use of colour in contemporary art	C2DE and other local communities	Confirmed	27/06/2009	27/09/2009	RinR	Exhibition displayed

4.2.4 Under-represented - Disability

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Undertake Equality Impact Needs Assessment	Cross-site	To carry out a yearly Equality Impact Needs Assessment for disabled audiences for all museum areas	Disabled	Confirmed	Ongoing	Ongoing	Core	Assessment carried out
Develop new public lift to 3rd floor	BMAG	To create a new public lift for access to the Community Gallery and 3rd Floor galleries	Disabled	Confirmed	01/01/2008	01/03/2009	RinR	Public lift completed
Deliver outreach and inreach advocacy sessions	BMAG	To provide outreach and inreach advocacy sessions for disabled groups, to introduce current non-visitors to the museum	Disabled and other priority audiences	Confirmed	01/09/2006	Ongoing	RinR	Sessions delivered

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Develop Community Action Panel	Cross-site	To continue to develop the Museum's Community Action Panel, made up of representatives from Birmingham's diverse communities	Disabled and other local communities	Confirmed	01/11/2005	Ongoing	RinR	Monthly meetings held
Develop and launch SignStory Deaf project	BMAG/ Hub	To develop a joint Hub project that works with the Deaf community and encourages Deaf people to engage with museums, through the production of a BSL/AV film.	Disabled (deaf)	Confirmed	01/04/2008	01/04/2009	RinR	Film produced, circulated and displayed
Develop and display Community Gallery: Mental Health project exhibition 'Standing on the Mirror's Edge'	BMAG	To develop a Community Gallery exhibition which addresses identity and mental health, in partnership with Full Potential Arts	Disabled (mental health)	Confirmed	01/03/2009	15/07/2009	RinR	Exhibition displayed
Continue to display Talking about...Disability and Art project	BMAG	To continue to display the AV units and paintings, exploring disability representation in art, in the museum's permanent galleries	Disabled	Confirmed	Ongoing	Ongoing	RinR	AV units continually displayed

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Develop Ability Plus programme	Cross-site	To develop a rolling programme of 9 month placements under 'Ability Plus', a training scheme for people with disabilities (formerly known as the Supernumerary scheme)	Disabled	In development	TBC	TBC	TBC	Programme developed and delivered
Recruit Disability/Visitor Services	Cross-site	To recruit 3 disabled people into Visitor Services roles	Disabled	In development	TBC	TBC	TBC	3 people recruited
Implement Access Audit	BMAG	To continue to implement the actions laid out in the Access Audit	Disabled	Confirmed	Ongoing	Ongoing	RinR	Recommendations implemented
Implement Collecting Policy	Cross-site	To implement the Collecting Policy 2009 - 13 to prioritise disability collecting especially Disability Art	Disabled and under-represented communities	Confirmed	01/01/2009	31/12/2012	Core staff	Policy revised, objects collected

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Expand on Astonoughts project	Aston	To continue and expand on work begun in providing activities for local disabled children/families and expand on this	Disabled	Initial idea	TBC	TBC	Core staff	TBC
Develop disabled access to refurbished Aston Hall	Aston	To improve disabled access/lighting at Aston Hall as part of the huge site re-development project	Disabled	Confirmed		15/07/2009		Aston Hall reopened July 09, disability access improved
Develop disabled access to Museum of the Jewellery Quarter new extension	MJQ	To make the new extension fully wheel-chair accessible	Disabled	Confirmed				New extension open and fully wheel-chair accessible
Develop disabled access to Weoley Castle community/ education building	Weoley Castle	To make the new community/education building fully wheel-chair accessible	Disabled	Confirmed				New building open and fully wheel-chair accessible

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Develop disabled access to Sarehole Mill pond and first floor	Sarehole Mill	To create ramp access at Sarehole Mill	Disabled	In development					New ramp created
Develop gallery tours for groups with disabilities	BMAG	To provide tours for groups with disabilities such as the Elwood day Care Centre and Birmingham Blind History Society	Disabled	Confirmed	Ongoing	Ongoing	RinR		Tours carried out
Carry out consultation for Birmingham History Galleries	BMAG	To consult with disabled audiences on the development of the new Birmingham History Galleries	Disabled and other local communities	In development	Ongoing	Ongoing	HLF/RinR/Core		Consultation carried out
Attend disability forums	Cross-site	To promote the museum at disability forums in the city	Disabled	Confirmed	Ongoing	Ongoing	HLF/RinR/Core		Forums attended
Continue Asian Women's Textile Group	Soho House	To continue to run the Asian Women's Textiles Group, targeted at Asian women with mental health issues	Disabled (mental health)	Confirmed	Ongoing	Ongoing	Core		Group continued

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Continue Asian Women's Textile Group (2)	Aston Hall	To re-develop the Asian Women's Textile Group at Aston Hall, targeted at Asian women with mental health issues	Disabled (mental health)	In development	Ongoing	Ongoing	Core	Group re-developed
Develop oral history/collecting activities and project about Birmingham history for Birmingham History Galleries	BMAG	To involve disabled communities in oral history/collecting activities and projects for the new Birmingham History Galleries	Disabled and other communities	In development	01/01/2010	Ongoing	Core/RinR/HLF	Project delivered, outputs displayed in new history galleries

4.3 Excluded - Newly arrived communities

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Hold Refugees Week events 2009	BMAG	To develop and deliver a programme of family activities to raise awareness of refugee lives and experiences for Refugees week 2009	Refugees and Asylum Seekers	Confirmed	15/06/2009	21/06/2009	RinR	Programme of family activities delivered
Hold Refugees Week events 2010	BMAG	To develop and deliver a programme of family activities to raise awareness of refugee lives and experiences for Refugees Week 2010	Refugees and Asylum Seekers	Initial idea	16/06/2010	22/06/2009	RinR	Programme of family activities delivered
Continue to provide ESOL Resources (BMAG and Blakesley Hall)	BMAG, Blakesley Hall	To continue to provide ESOL resource packs for use by ESOL classes in the classroom and museum	Newly arrived and other BME communities	Confirmed	01/01/2009	Ongoing	RinR	ESOL resources available and used by ESOL groups

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Develop English Language support work	Aston Hall	To work with the Aston Pride English Language Programme Manager on informal ESOL learning methods (e.g. use of oral history, coffee mornings), and to re-establish the ESOL Support sessions	Refugees and Asylum Seekers and other local communities	Initial idea	01/08/2009	Ongoing	Aston Pride	Informal learning activities delivered
Carry out consultation for Birmingham History Galleries Redevelopment	BMAG	To consult with newly arrived communities on the development of the new Birmingham History Galleries	Newly arrived and other local communities	In development	Ongoing	Ongoing	HLF/RinR/Core	Consultation carried out
Deliver Buttons and Bling project	MJQ	To develop an outreach project with four groups around Hockley and Newtown, focused on exploring local heritage.	Newly arrived communities and other local communities	Confirmed	01/11/2008	31/03/2009	HLF	TBC

AUDIENCE DEVELOPMENT STRATEGY 2009-13

<p>Develop oral history/collecting activities and project about Birmingham history for new history galleries</p>	<p>BMAG</p>	<p>To involve newly arrived communities in oral history/collecting activities and projects for the new Birmingham history galleries redevelopment</p>	<p>Newly arrived and other communities</p>	<p>In development</p>	<p>01/01/2010</p>	<p>Ongoing</p>	<p>Core/RinR/HLF</p>	<p>Project delivered, outputs displayed in new history galleries</p>
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4.3.1 Excluded - Young people at risk

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Extend Guns/Gangs/ Knives Project	Aston	To build on the previous pilot project and offer an extended range of activities targetting local children/young people at risk of involvement with guns/gangs/knife crime	Young People at risk (guns, gangs, knife crime)	Initial idea	TBC	TBC	Aston Pride	TBC
Develop NEETs project	Aston	To work with local Connexions on a project targetting local NEET young people	Young People at risk	Initial idea	TBC	TBC	Core	TBC
Develop Sarehole Youth Project	Sarehole Mill	To work on a project targetting local young people	Young People at risk	Initial idea	TBC	TBC	Core	TBC
Develop Weoley Teenage Mothers Project	Weoley	To run a storytelling project with local teenage mothers, developing storytelling skills and literacy, introducing the library	Young People at risk (teenage mothers)	Initial idea	TBC	TBC	Core	TBC

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Carry out consultation for Birmingham History Galleries	BMAG	To consult with young people at risk on the development of the new Birmingham History Galleries	Young people at risk and other local communities	In development	Ongoing	Ongoing	HLF/RinR/ Core	Consultation carried out
Develop oral history/collecting activities and project about Birmingham history for Birmingham History Galleries	BMAG	To involve young people at risk in oral history/collecting activities and projects for the new Birmingham history galleries	Young people at risk and other communities	In development	01/01/2010	Ongoing	Core/RinR/ HLF	Project delivered, outputs displayed in new history galleries

4.3.2 Excluded: Older people

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/ other inputs	Outputs/measures of success
Hold Monday Art Group	Blakesley Hall	To continue to run a Monday morning art group for Adult Education for the elderly	Older People	Confirmed	01/01/2009	Ongoing	Core	Art group sessions delivered
Develop an intercultural poetry/ballads project for new history galleries	BMAG	To develop an intercultural poetry project that takes inspiration from the eighteenth century custom for the news/issues of the day to be made into ballads and sung to popular tunes of the day. The project will make links with oral traditions, stories, ballads and traditional songs experienced by older people from different cultures. The poetry created will be played in the reconstructed coffee house in the 1700-1830 new history gallery	Older People	In development	01/06/2010	01/10/2010	HLF/RinR/ Core	Project delivered, poems created and recorded, displayed in gallery

AUDIENCE DEVELOPMENT STRATEGY 2009-13

<p>Develop a contemporary make-do-and-mend textile project for new history galleries</p>	<p>BMAG</p>	<p>To develop a make-do-and-mend textile project related to the Second World War. The project will involve young people and older women and will explore recycling and clothing. Some of the women will have experience of 'make do and mend' during/after the war; others may come from countries where they made new things from old clothes. The students will explore photographs shared by the older women, use their advice to create their own contemporary-style utilitarian clothing and accessories, and dress up for a fashion shoot. Some of the outfits and the photographs from the shoot will be displayed in the community and then in the gallery.</p>	<p>Older people working with young people</p>	<p>In development</p>	<p>01/04/2011</p>	<p>01/08/2011</p>	<p>HLF/RinR/Core</p>	<p>Project delivered, garments created, fashion shoot taken place, displayed in community, displayed in new history galleries</p>
<p>Carry out consultation for Birmingham History Galleries</p>	<p>BMAG</p>	<p>To consult with older people on the development of the new Birmingham History Galleries</p>	<p>Older people and other local communities</p>	<p>In development</p>	<p>Ongoing</p>	<p>Ongoing</p>	<p>HLF/RinR/Core</p>	<p>Consultation carried out</p>

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Develop oral history/collecting activities and project about Birmingham history for Birmingham History Galleries	BMAG	To involve older people in oral history/collecting activities and projects for the new Birmingham history galleries redevelopment	Older people and other communities	In development	01/01/2010	Ongoing	Core/RinR/HLF	Project delivered, outputs displayed in new history galleries
Deliver Buttons and Bling project	MJQ	To develop an outreach project with four groups around Hockley and Newtown, focused on exploring local heritage.	Older people and other local communities	Confirmed	01/11/2008	31/03/2009	HLF	TBC

4.3.3 Excluded: Other Excluded

Project or Area of Work	Site	Brief Description	Priority audience	Stage of Development	Start Date	End Date	Funding/other inputs	Outputs/ measures of success
Work with local homeless hostels	Aston	To work with local homeless hostels on a project to bring homeless people into the museum	Homeless	Initial idea	TBC	TBC	Core	TBC
Work with Women's Charity	Blakesley Hall	To continue to offer venue/access for confidential meetings with women in abusive relationships	Women in abusive relationships	Confirmed	01/04/2009	Ongoing	Core	Venue used for meetings
Offer Civic partnership ceremonies	Soho House/ Blakesley Hall	To continue to offer civic partnership ceremonies	GLBT	Confirmed	01/04/2009	Ongoing	Core	Civic partnerships held

AUDIENCE DEVELOPMENT STRATEGY 2009-13

Carry out consultation for Birmingham History Galleries	BMAG	To consult with other excluded people on the development of the new Birmingham History Galleries	Other excluded communities and other local communities	In development	01/04/2009	Ongoing	HLF/RinR/ Core	Consultation carried out
Develop oral history/collecting activities and project about Birmingham history for Birmingham History Galleries	BMAG	To involve other excluded communities in oral history/collecting activities and projects for the new Birmingham history galleries	Other excluded communities and other local communities	In development	01/01/2010	Ongoing	Core/RinR/ HLF	Project delivered, outputs displayed in new history galleries
Develop and display Community Gallery: project exhibition 'Home by Six'	BMAG	To develop a Community Gallery exhibition in partnership with Multistory which will involve work by local group, 'Women against Knives'	People who have been affected by knife crime	Confirmed	01/08/2009	07/02/2010	RinR	Exhibition displayed