

# Thinking about...

## Audience development

February 2009

You can get more copies of this guidance by:

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

If you require a copy of this guidance in an alternative format (large print, braille or audio version), or if your first language is not English, we can provide it in the appropriate format or language if you ask us. It is also available in Welsh.

---

## Thinking about... Audience development

---

### Contents

<b>1</b>	<b>Introduction</b>	<b>4</b>
<b>2</b>	<b>Our aims</b>	<b>4</b>
	2.1 Meeting our aims	5
<b>3</b>	<b>What do we mean by audience development?</b>	<b>5</b>
	3.1 Audiences	6
	3.2 The process of development	6
<b>4</b>	<b>Why audience development is important</b>	<b>7</b>
<b>5</b>	<b>Taking part – who and why?</b>	<b>7</b>
	5.1 Who takes part	7
	5.2 Barriers to participation	8
	5.3 Factors which drive participation	10
<b>6</b>	<b>The audience development process</b>	<b>10</b>
<b>7</b>	<b>Understanding your audience</b>	<b>13</b>
	7.1 How many people	14
	7.2 Who are they?	14
	7.3 What do they do and what do they think about the experience	15
	7.4 Who doesn't come and why	16
	7.5 How representative are we?	17
<b>8</b>	<b>Setting priorities</b>	<b>17</b>
<b>9</b>	<b>Taking action</b>	<b>18</b>
	9.1 Consult and involve people	20
	9.2 Look for new connections	20
	9.3 Improve design and amenities	21
	9.4 Take heritage to the audience	21
	9.5 Market what you have to offer	22
	9.6 Make people feel welcome	22
	9.7 Make it friendly and fun	22
	9.8 Encourage children and families	23
	9.9 Become more representative	23
<b>10</b>	<b>Evaluation – seeing if it works</b>	<b>24</b>
	10.1 What makes effective evaluation?	24
<b>11</b>	<b>What we fund</b>	<b>25</b>
<b>12</b>	<b>Summing up</b>	<b>26</b>
<b>13</b>	<b>Sources of advice and information</b>	<b>27</b>
	13.1 Heritage and cultural agencies' websites	28
	13.2 Other useful websites	29
	13.3 Research and audience participation, drivers and barriers	30
	13.4 Audience development general	31
	13.5 Market research and marketing	31
	13.6 Practical advice and ideas for engaging with audiences	32

## **Thinking about...** Audience development

---

### **Appendix**

#### **Our grant programmes**

**34**

#### **Our offices**

**36**

The Heritage Lottery Fund would like to thank Steve Beioley of The Tourism Company for his help in producing this guidance.

## Thinking about... Audience development

---

### 1 Introduction

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

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

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

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

### 2 Our aims

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

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

To receive a grant your project must:

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

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

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

## Thinking about... Audience development

---

### 2.1 Meeting our aims

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

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

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

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

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

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

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

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

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

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

## 3 What do we mean by audience development?

This guidance is designed to get you thinking about how you can best involve people with the heritage that is the focus of your proposed project. This is what we mean by 'audience development'.

## Thinking about... Audience development

---

### 3.1 Audiences

You may not be used to thinking in terms of audiences, a term more commonly used by arts organisations. We are using the term here to describe **all** the people who might be involved in, or come into contact, with your heritage through the project you are thinking about. This includes your current users and visitors, and people attending events and participating in activities, as well as people you would like to attract. It includes volunteers and members of Friends groups, your staff, and your trustees or board of management. All of these people form your potential audience.

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

Some organisations might describe this sort of activity as marketing: that is researching market needs, matching the product to markets, segmenting the market, and identifying ways to reach and satisfy consumers. Others might see it as education, outreach or community development. It doesn't matter what you call it: it is the process of engaging with people which is important.

### 3.2 The process of development

Audience development is clearly about ambition, seeking to develop new audiences and engaging with under-represented and hard-to-reach groups, but it can also be about strengthening and deepening relationships with existing audiences and developing more enriching experiences. For many organisations, an important first step is working harder to involve existing audiences more fully.

The capacity and scope for audience development will vary from organisation to organisation and project to project. It is important to be realistic about what you can achieve with the resources you have available. We understand this and are not asking you to embark on an unrealistic programme which will weaken your capacity to carry out your core responsibilities or aim for targets that can't be met.

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

Ideally, audience development should be seen as a continuing process within your organisation, not a one-off exercise just for this project. We hope that the project for which you are seeking our funding can help you realise your long-term ambitions for involving people with your heritage.

## Thinking about... Audience development

---

In your application we want you to be able to show that:

- you understand and embrace the principles of audience development;
- this is built into your project and that your project will make a difference; and
- you have in place practical and realistic steps to make this happen.

### 4 Why audience development is important

There are good reasons why everyone who cares about our heritage should be taking audience development seriously. They include:

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

Think of audience development as a positive process rather than an imposed burden or hurdle to get over. It is about sound management and part and parcel of building confident, dynamic and sustainable organisations, which are looking to the future as well as safeguarding the past.

### 5 Taking part – who and why?

A useful starting point is thinking about who is involved with heritage now and why, and what deters or prevents those who are not involved.

#### 5.1 Who takes part?

Heritage is not a minority interest. Surveys consistently show that large numbers of people visit heritage sites including parks and the countryside, use museums and archives, and value their local and cultural heritage. The Department of Culture, Media and Sport in England recently found that among people surveyed:

- 70% had visited a heritage site or town in the past year;
- 42% had visited a heritage site three times or more;

## Thinking about... Audience development

---

- 42% had visited a museum or gallery; and
- 71% said they were 'interested in the history of the place where I live'.

Source: *Taking Part* DCMS 2005/6. Cross section of adults in England.

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

'Under-represented groups' commonly include:

- older and younger age groups;
- families;
- people with lower educational attainment;
- people without cars;
- people from black and minority ethnic cultures;
- people with disabilities; and
- people in lower socio-economic groups and on low incomes.

Whilst classifying people into groups can be helpful as a way of targeting what you do, there are also pitfalls in this approach. These priority groups are not homogeneous or coherent. In fact, differences within a group may be as marked as those between groups. Targeting particular groups may not always be the most useful approach and in some circumstances can alienate people and be counterproductive.

There is also considerable overlap between these groups – it is possible to be black and disabled or to be young and not own a car. This can make it difficult to identify which factors are most important. A recent analysis of *Taking Part* (the English national survey of participation in cultural activity) commissioned by English Heritage attempted to unpick this and came up with some interesting findings about which factors had most impact on attendance at heritage sites. It found that: health was more important than age or disability; social class and education were more important than income; and one of the most important factors of all was access to a vehicle.

### 5.2 Barriers to participation

You can start by drawing up a checklist of barriers or factors that might be preventing or deterring different groups of people from being involved with your heritage. This can be done initially through discussion within your group or organisation, but it is worth cross-checking this through research and consultation with the kinds of people who are not currently involved. You may find our guidance *Thinking about community participation* useful for how to do this.

## Thinking about... Audience development

---

Audits by different groups of users (e.g. families, teenagers, disabled people) can provide a useful insight. Front line staff, in day-to-day contact with your audience, are often well placed to pick up people's concerns and their views are rarely sought. Involving frontline staff in this way is an effective use of resources and increases their engagement and interest.

Barriers to involvement can be defined and grouped in a number of different ways. We give an example below. There is no right or wrong way to do this; choose a set of headings which makes sense to you. The main thing is to think as widely as possible across all aspects of the users' experience. Some barriers will be specific to particular groups whilst others may have an impact right across the board.

Identifying and verifying barriers will help you focus on what needs to be addressed in your audience development work.

### Examples of barriers to participation

#### **Organisational**

---

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

#### **Physical**

---

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

#### **Sensory**

---

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

#### **Cultural**

---

Does what you offer reflect the interests and life experiences of people from a range of cultures? Do you make an effort to relate your heritage to their interests and concerns? Do you cater for different languages?

#### **Intellectual**

---

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

#### **Financial**

---

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

## Thinking about... Audience development

---

### 5.3 Factors which drive participation

Participation is not simply a matter of removing barriers. Whilst barriers may act to put people off or stop them coming back, some people may never think of taking part in the first place. People's interest in what you offer depends on a complex interaction of a range of social and cultural factors. Successful audience development taps into the underlying elements which motivate participation.

A study commissioned by DCMS (*Culture on Demand, 2007*) explored this in detail. It highlighted the following six key drivers of participation.

- **Children and family networks.** The desire to educate and entertain children is a major motivation for family visits to heritage sites and museums. Such trips are valued as an opportunity to share experiences and create family time.
- **Socialising and social networks.** The opportunity to socialise, meet friends and family, and support other people is a major stimulus for attendance. This is particularly powerful for encouraging excluded groups to get involved. Having a group or companions to go with also helps generate visits.
- **Identification and relevance.** People are more likely to visit if they feel that the event or site resonates with their own personal experience or has some relevance to their own cultural group. Local heritage projects can provide opportunities for people to express their own identities.
- **Local interest.** Locally-based activity is easier to reach and local projects often have greater relevance and interest. Because of this, the local community is a key audience for most projects. Volunteers are most likely to be locally based.
- **Positive experiences.** Good experiences tend to promote further visits and vice versa. Studies have identified that childhood exposure to culture through school trips or family visits leads to greater participation in adult life.
- **Trust and confidence.** Recommendations from friends and family, and confidence that the visit, event or activity will be a comfortable and enjoyable experience, encourage participation.

There is overlap between these drivers and the list may not be comprehensive, but it provides some useful hooks on which to hang action. Some examples of how you can capitalise on this are given in Section 9.

## 6 The audience development process

If you are an organisation with ongoing responsibility for heritage you should see audience development as a continuing process, not a one-off exercise. Ideally, it is an attitude of mind, an approach, which runs through all your activities and influences the way in which you manage your heritage.

Drawing up an audience development plan is a useful discipline. It helps to focus your thinking and brings together all the relevant information in one place; it can help communicate ideas to others and set out a course of action which you can monitor and evaluate. It also provides continuity if key people leave.

## Thinking about... Audience development

---

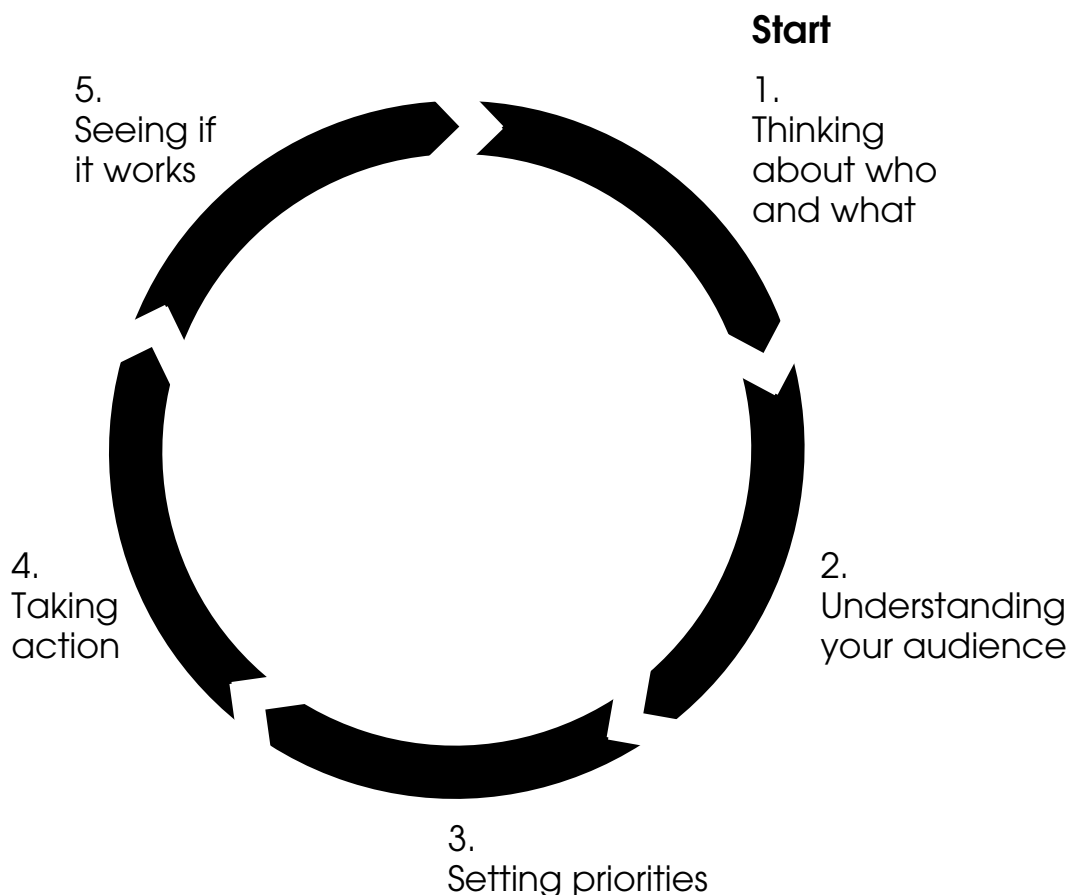
You do not need to create or submit an audience development plan for your HLF application, but if you are applying to Heritage Grants you may find it a helpful way of collecting and preparing information for your activity plan, which is a requirement of your second-round application. See *Planning activities in heritage projects*.

Whether you create an audience development plan or not, we are looking for key things in your application: a clear and transparent thought process, supported by evidence; a realistic plan of action to achieve this; and a commitment to evaluating the work we fund. We expect larger projects and better-resourced organisations to produce more detailed and more ambitious plans and to show how these link to their overall audience development strategy.

There is no standard format for an audience development plan. Every project is different and you are free to develop a structure which makes sense in terms of your own particular circumstances. However, we do expect to see evidence that you have gone through the five steps set out below.

Whilst everyone in your organisation needs to embrace audience development, it may be helpful to give one person ownership and responsibility for this work. There should always be good communication with the people responsible for other parts of the project if it involves more than just activities for the public .

### The five-step process



## Thinking about... Audience development

---

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

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

---



### 2. Understanding your audience

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

---



### 3. Setting priorities

Given the nature of your heritage and the project you have in mind, what is the scope for widening or deepening participation? What groups does it make sense for you to focus on? Be realistic in terms of the balance between consolidating existing audiences and reaching out to new or under-represented audiences. Show how your aspirations relate to your overall aims, set out what you hope to achieve and how you will measure success. (Section 8 discusses how to do this in more detail).

---



### 4. Taking action

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

Put your plan into action in your project.

---



## Thinking about... Audience development

---

### 5. Seeing if it works

Measure and evaluate what happens as you carry out the project. Have you developed your audiences? How do you know? Have numbers or satisfaction levels increased and have you achieved what you expected? In the light of experience is there a need to revise what you are doing and for whom? (See Section 10 on evaluation)

In the rest of this guidance we provide some more detail to inform steps 2–5 above.

## 7 Understanding your audience

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

Market research and consultation can be expensive and time-consuming. We set out below the sort of questions you need to ask and how you might provide the answers. Few organisations will have the resources or inclination to do all of this so pick out what is most vital to your needs and start there. Over time you can gradually build up a more detailed picture.

We expect large projects and better-resourced organisations to provide a more detailed picture and employ more sophisticated techniques than a small volunteer-run organisation, although we expect everyone to show some understanding of their audiences and their needs.

Involving staff and volunteers in this process is a useful way to get people thinking about who is or is not taking part now and enables them to develop expertise in this area. It also gives staff the techniques to repeat the surveys in the future so you need not be reliant on external help such as consultants.

It is more straightforward to collect information about people visiting heritage sites and attractions and people taking part in events or activities than it is to collect information about people involved with heritage in other ways. In this section we offer help with the most widely-applicable ways of collecting information and of understanding your audiences; Section 13 gives sources of further information.

### **Key questions about your audience you should be able to answer:**

---

- How many people are involved with your heritage now or are expected to be in the future?
  - Who are they? how can you group them?
  - What do you offer them and what do they think about what you offer?
  - Who is missing and why?
  - How representative is your organisation of the wider community?
-

## Thinking about... Audience development

---

### 7.1 How many people?

What you need to know

How many people are benefiting from your heritage, and how does use or involvement vary at different times of the week or year?

How to get it

At buildings or sites you may have information from ticket-desk till receipts, counters or turnstiles, signing-in books or other ways you record people's presence. You should collate any available information from colleagues who manage events, car parking, catering, retailing, volunteers, education programmes, and group bookings. Think about whether you are making fullest use of the information you do collect and how you can improve or extend this. It is more difficult to collect this information on open sites. People counters are available, but often the best that can be done is to organise occasional spot counts of people at key points to derive an overall estimate of numbers. Car parking figures can sometimes provide a clue to the number, patterns of demand and seasonality.

If you are setting up as new site or service such as an archive you will need to do market research to make an estimate of how many people you think will become involved in the various different ways; this should already be part of your business planning. Experience from similar projects elsewhere can be a helpful guide.

### 7.2 Who are they?

What you need to know

Who benefits from your heritage, what are their characteristics and how can you best subdivide (segment) them? Basic information you might want to collect covers: age, gender, socio-economic group, ethnic group; disability; place of residence, distance travelled; frequency and duration of visit, how they heard of your site, and satisfaction levels.

How to get it

The most reliable way to do this is through an on-site or exit survey. Guidance on sample sizes and confidence limits can be found in the references in Section 13. Surveys need to be properly administered by reliable and trained surveyors if the information is to be relied upon. There is an advantage in using a professional company or qualified person to advise you. Exit surveys are good on providing hard data and facts, but not so good for providing softer qualitative information. You can reduce costs by using staff and/or volunteers to do the surveys and analyse the results. You can give visitors/users self-completion questionnaires (hard copy or on-line) or hand out feedback forms. This is better than nothing, but a self-selecting sample is not necessarily a reliable guide to your audience profile.

## Thinking about... Audience development

---

### Grouping your audience

Because audiences are not homogeneous it can be useful to subdivide people into discrete groups sharing characteristics or behaviour (segmentation). This can be useful for marketing purposes, understanding differences of behaviour, and targeting initiatives e.g. special programmes. For example, families may have different needs from pensioners; and you may need to produce different publicity materials to reach local people and tourists.

There are many ways you can segment audiences. How you choose to do it depends on what resources are available to you and what you want to use it for. Examples include:

- **By life stage** e.g. pre-family, families with dependent children, post-family/empty nesters, retired
- **By socio economic group** – this is defined by occupation and employment status. Office of National Statistics (ONS) uses eight classes such as higher managerial/professional, intermediate occupations.
- **By ethnic group** – you can use the ONS census definitions.
- **Distance/time travelled to your site**, or differentiate between local residents, day visitors travelling further, tourists staying overnight in the area.
- **Motivation** – why they have come to your site or become involved with your heritage; for example because it is a quiet and peaceful place; because they want to learn about the subject; because they want to meet new people; because it offers a break from everyday life.
- **'Psychographic profiling'** which looks at behaviour and attitudes. If you have a major project at a heritage attraction you may want to employ a specialist and use a commercial system such as ARK Leisure segmentation (see page 30), which groups people into seven categories with titles such as 'High Streets', 'Cosmopolitans' and 'Style Hounds' to predict behaviour and preferences.

You can group your visitors or users by using surveys and questionnaires as described above. You can find out the characteristics of the people in your catchment area by using census information available on the internet. Tourist boards and local authorities can provide information about volumes of day visits and staying visitors.

### 7.3 What do they do and what do they think about the experience?

#### What you need to know

How do people use your site or heritage? What do they do? What do they think about the experience? What are the barriers to enjoyment and participation?

## Thinking about... Audience development

---

### How to get it

At buildings or sites you can get an idea of how people move around and what they do through simple observation by your staff or volunteers, although they may need some training first. Some parts of your site will be more popular than others which will provide an indication of what interests people.

You can get an idea of satisfaction levels and reactions from an exit survey, responses to feedback forms, and comment books although the latter are not necessarily representative and exit surveys can only provide limited information on quality issues. Staff and volunteers can also provide useful feedback on what people appear to like and dislike.

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

## 7.4 Who doesn't come and why?

### What you need to know

Who are the under-represented groups in your audience? What do they think about what you offer and what deters them from taking part?

### How to get it

Compare the results of surveys and other information with the characteristics of your local community to identify obvious gaps. If you have a major heritage attraction you may want to consider getting a commercial company to produce detailed breakdowns of socio-economic indicators for catchment areas defined by distance or drive time. It can be useful to compare your results and audience profile with similar facilities elsewhere or with national surveys to identify gaps.

Think about why people may not be participating and what is putting them off. Published research (e.g. the Taking Part survey in England) can often provide pointers as to possible barriers and attitudes; you can then cross-check or supplement this by going out and talking to organisations and groups in the community. You might want to work with the local access forum to involve disabled people or set up a youth panel to get the views of young people. Focus groups or workshops are helpful tools for engaging with any of these groups.

## Thinking about... Audience development

---

### 7.5 How representative are we?

What you need to know

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

How to get it

Most of this information is probably available in other parts of your organisation and it may be a matter of collating it. If not, systems should be put in place to collect demographic information about your staff, volunteers and trustees/board members. It may be helpful to hold some internal meetings and workshops to discuss how people feel about your organisation.

## 8 Setting priorities

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

We want our funding to increase people's involvement with heritage and we encourage organisations to be ambitious. However we also recognise that audience development work is time consuming, resource intensive and potentially risky. Your plans, therefore, need to be realistic in terms of what you can reasonably hope to achieve given the nature of the heritage and the resources you have.

Audience development can be about enhancing the experience for existing audiences as well as developing relationships with new people. You need to strike a balance between the two, although one doesn't preclude the other. We expect larger projects and more sophisticated and experienced organisations to be more ambitious.

Setting priorities is not easy and involves making trade-offs. You will need to judge whether resources are better spent improving the experience somewhat for a large number of people or making a big difference to a small but currently under-represented group. More audiences isn't necessarily better. It may make sense to concentrate your audience development work on one or two audiences to make a real impact rather than spread resources too thinly. On the other hand, some changes to what you offer may hit several target audiences at once. Think about our aims when you are doing this, however, as maintaining the status quo is not enough.

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

- which audiences you are intending to target and why;
- what you are trying to achieve for each; and

## Thinking about... Audience development

---

- the broad approach you are intending to take to meeting the needs and interest of each.

You may find it helpful to use the following checklist.

### Checklist for setting priorities

1. How does audience development relate to the overall aims of your project or organisation? This might suggest a focus on particular groups (e.g. local people, children).
2. Which audiences do you already attract or find it easy to engage with?
3. Are there other audiences e.g. under-represented groups that you are keen to attract? How realistic is this given the nature of your heritage and your project?
4. What does your research and consultation tell you about the needs of these groups and the barriers to their involvement?
5. To what extent will your project be able to meet these needs and expectations? If not, can it be easily adapted or changed?
6. In the light of the above analysis, which groups look to be the best options for audience development and what is the justification for targeting them?
7. What are you trying to achieve with each audience and over what timescale? How will you measure success? This means setting some targets for participation and satisfaction. If you are dealing with existing groups you need to think about how you will increase participation and what will be different.
8. How will you go about engaging these groups and is this achievable in the light of your resources? If the answer is no then you may need to revise your ambitions.

## 9 Taking action

There are lots of things you can do to promote and extend participation among your target audiences and in this section we list some of the possibilities. We have grouped these for convenience under nine headings (see figure on page 19), but there could be others and there is overlap between some of the headings.

All the activities are aimed at removing barriers and reinforcing positive drivers of behaviour. Further ideas and inspiration can be found in the large number of books and toolkits that have been produced, some of which are listed in Section 13.

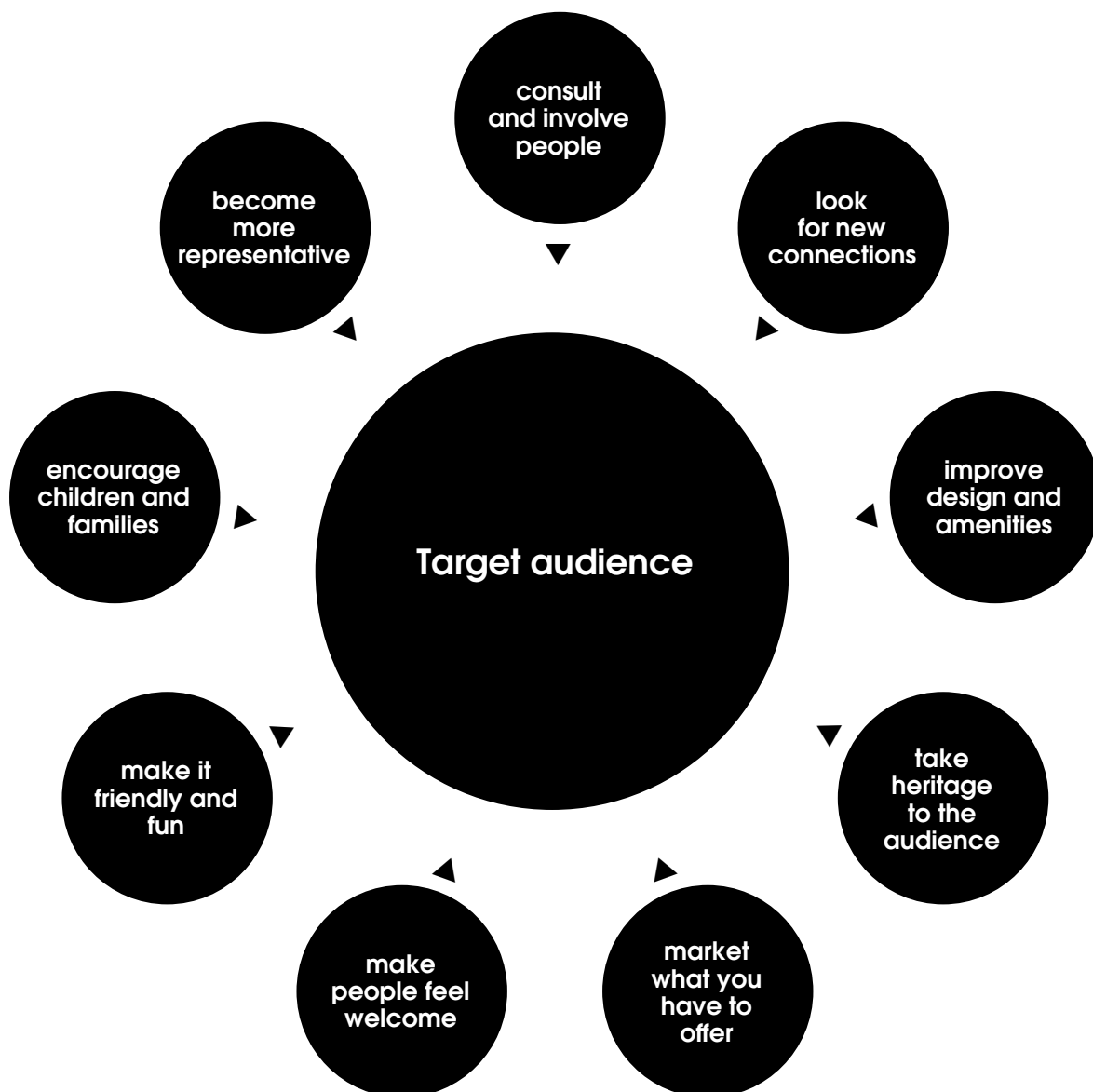
This list of activities is not meant to be comprehensive or prescriptive. We don't expect you to try all of these activities in your project. Treat the list as a menu of possibilities and ideas from which you can select those which are appropriate to your particular situation.

## Thinking about... Audience development

---

The activities which you select should relate to the needs and concerns of the groups you have decided to target. Research shows that a single, one-off, activity is unlikely to yield results so we would expect to see a package of activity as part of an integrated approach to engaging with your target audience or audiences.

### Ways to influence your target audiences



## Thinking about... Audience development

---

### 9.1 Consult and involve people

Consult with your local community and stakeholders, take their views seriously, involve them in your plans, and use community networks to encourage participation.

Examples include:

- consulting local organisations about your plans through workshops and events; involving them in developing facilities and programmes;
- involving users in audits of facilities and research; seeking feedback and acting on it;
- forming partnerships with other heritage organisations, local authorities and agencies, to do joint projects;
- providing resources and space for local people to display and interpret their own heritage or stage their own events;
- giving young people the chance to become actively involved through work experience placements.

For more information read *Thinking about community participation*.

### 9.2 Look for new connections

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

Examples include:

- mounting special exhibitions and activities which pick up on topics of current interest (e.g. Olympics) with local associations;
- taking advantage of the support of nationwide initiatives such as Heritage Open Days or Volunteer Week to do something new;
- working with volunteers from a specific cultural or social background to research and interpret the relevance of your collection e.g. to the Indian community in your area or to disabled people;
- introducing new thematic guided tours or audio tours to respond to different interests and provide a different view of a collection;
- using new technology to give a fresh edge to interpretation and make it more relevant e.g. to young people; or
- using first-person interpreters to bring historic events to life.

## Thinking about... Audience development

---

### 9.3 Improve design and amenities

If you have a heritage site, make sure that access to your site and the design of it don't deter people and that your facilities meet people's needs and make the experience enjoyable.

Examples include:

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

### 9.4 Take heritage to the audience

Instead of waiting for people to come to you, take your heritage to them to raise awareness and stimulate interest. Taking heritage out of its normal context can show it in a new light and enable you to reach new audiences.

Examples include:

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

## Thinking about... Audience development

---

### 9.5 Market what you have to offer

Tell people what you have to offer and how they can get involved. Think about the image you are projecting and look for new and innovative ways to reach people.

Examples include:

- seeking advice from target groups on the images, messages and language of your promotional material and changing what you do;
- making use of new technology such as mobile phones and i-pods to reach younger people;
- making use of social networks and community organisations; word of mouth recommendation is by far the most effective way of communication;
- developing good relationships with local newspapers and radio stations to widen coverage and keep in the public eye; or
- putting your site/project forward for an award (e.g. for child friendly museums or Green Flag) to raise your profile.

### 9.6 Make people feel welcome

Aim for an atmosphere in which people feel comfortable, safe and at ease. Create a sense of belonging and put over a message that all are welcome.

Examples include:

- changing your opening hours to meet the needs of your audience;
- training staff and volunteers in customer care and the needs and expectations of different groups;
- changing the role of security staff into guides, greeters and interpreters to give more human interaction with visitors;
- providing information and interpretation in the languages of your target audiences;
- adopting a charging/pricing structure which doesn't exclude certain groups. Consider free days or price reductions for target groups; or
- encouraging visitors and users to provide feedback via comment forms, visitor books or texting.

### 9.7 Make it friendly and fun

Make your site a place where people can meet their friends, socialise and have fun, not just a place for study and learning. Put on activities for groups as coming with familiar people provides a sense of security and gives a reason to visit.

## Thinking about... Audience development

---

Examples include:

- creating the right atmosphere to make your site a good place to socialise and meet friends;
- providing social facilities, e.g. a café, internet access, crèche;
- making your spaces available for community use at hours that suit the community; or
- staging events and performances (e.g. music, theatre, dance) which can bring in people who would not otherwise come.

### 9.8 Encourage children and families

Children are a key audience for heritage attractions. They form the bulk of formal education visits and provide a major stimulus for family visits. Visiting as a child also increases the likelihood of visiting as an adult.

Examples include:

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

### 9.9 Become more representative

Look for ways in which you can make your organisation and project more representative of the audience you are seeking to attract. Places that are more representative of their local communities and reflect their interests are more likely to win support and increase participation.

Examples include:

- encouraging local people to apply for jobs;
- offering work experience opportunities for young people;
- encouraging people to join your Friends group or become volunteers;
- offering your supporter organisations training and development to make sure they are inclusive and welcoming;

## Thinking about... Audience development

---

- encouraging wider representation on your governing body;
- setting up advisory groups to represent stakeholders and community interests; or
- making sure that the images you use in marketing or information are representative of the wider community.

### 10 Evaluation – seeing if it works

Evaluation is about finding out whether your audience development initiatives have achieved what you hoped for.

Measuring success is important because using evidence prevents you wasting valuable time and resources on initiatives that don't work. It is important to build evaluation in from the beginning and to make it an integral part of the project because without a 'before' measurement it is difficult to establish whether there has been an improvement.

When you apply to us we want to know that you have thought about how you will evaluate your project and once your project is complete we want to know that you have done what was intended and what difference our funding has made.

#### 10.1 What makes effective evaluation?

- Set clear objectives at the outset for what you hope to achieve.
- Identify targets, outcomes and measures of success; outcomes are what you want to see happen as a result of your project.
- Measure the situation before you start the project; otherwise you won't have anything against which to measure achievement.
- Keep a record of what happens during the course of the project.
- Pictures can be very helpful in terms of communicating what has happened.
- Measure outcomes and the situation at the end of the project.
- Or review what you did to see if you met your objectives and if not what lessons can be learned and shared with others.

You will probably need to collect both quantitative and qualitative information. However, it is important to keep a sense of proportion about this. Some things you do may prove difficult to evaluate and it doesn't make sense to spend more on monitoring and evaluation than the cost of the activities themselves.

Measures of success and evaluation techniques might include:

- changes in numbers of people taking part, using or visiting your heritage;
- changes in the profile of your audiences, measured by surveys;

## Thinking about... Audience development

---

- levels of satisfaction as measured by surveys and questionnaires, feedback forms and comment books;
- feedback from participants in activities; this will give you a qualitative feel of whether people have enjoyed or benefited from the experience;
- audits carried out by user groups to see if there has been an improvement over time;
- mystery shopper exercises to provide an objective view of what you offer or your customer care; this might take the form of telephone calls testing the accuracy or helpfulness of information, or inspections looking at the cleanliness of facilities;
- increased awareness and recognition of your site. This can be measured by surveys, or recording and measuring media coverage; or
- an increased number of hits on your website.

Don't be disheartened if an initiative hasn't produced the outcomes you hoped for. Sometimes there are valuable lessons to be learned which can lead to a better project in future.

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

## 11 What we fund

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

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

The costs can include:

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

If you are applying for a Heritage Grant you will need to give us an idea of what you want to do in your project and what it will cost in your first-round application; if

## Thinking about... Audience development

---

you are given a first round pass you will then work this up in detail during the development period and submit an activity plan with your second-round application. Refer to *Planning activities in heritage projects*.

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

- carrying out audience research;
- analysing audience data;
- designing and putting your research into action;
- training staff and volunteers to carry out research;
- holding focus groups and consultation sessions;
- producing material for consultation;
- translating materials into community languages; and
- hosting consultation sessions, for example, hiring a venue.

We cannot give a grant towards existing staff costs, but we can fund short-term contracts or extensions to part-time hours for the purpose of developing your project.

## 12 Summing up

This guidance has covered a lot of ground so here are the key messages to help you think about audience development:

- Audience development is about putting people centre-stage. It involves understanding what they want, presenting your heritage in a way that is accessible and inviting, and building relationships to encourage participation.
- It is about developing relationships with existing audiences as well as reaching out to new groups of people.
- Heritage projects vary enormously in their scope and scale and we do not lay down firm and fast rules for what you must do in terms of audience development. You need to work out what makes sense for your particular situation and your project.
- We want to see evidence that you understand and embrace the idea of audience development, that your project will enable you to raise your game and that you have a clear and well thought out plan to make this happen. We expect larger projects and better-resourced organisations to be more ambitious and have more sophisticated plans.
- We suggest you think about audience development as a process with five key steps.
  1. Thinking about who you are and what you do;

## Thinking about... Audience development

---

2. Understanding your audience;
3. Setting priorities;
4. Taking action; and
5. Seeing if it works.

### 13 Sources of advice and information

There is a huge and growing range of websites, publications and guides available on all aspects of audience development. We list a few of the recent ones below. This is not meant to be a comprehensive list but will provide a starting point for you if you want to take it further.

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

#### 13.1 Heritage and cultural agencies' websites

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

Department for Culture Media and Sport (England)

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

The Scottish Government (Arts and Culture)

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

Arts Council England

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

Arts Council of Northern Ireland

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

Scottish Arts Council

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

Arts Council of Wales/ Cyngor Celfyddydau Cymru

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

## **Thinking about...** Audience development

---

Museums, Libraries and Archives Council

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

Northern Ireland Museums Council

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

Museums Galleries Scotland

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

CyMAL (Museums Archives and Libraries Wales)

**[www.ecoliinquirywales.org/topics/cultureandsport/museumsarchiveslibraries/cymal4/?lang=en](http://www.ecoliinquirywales.org/topics/cultureandsport/museumsarchiveslibraries/cymal4/?lang=en)**

English Heritage

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

Department of the Environment (Northern Ireland)

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

Historic Scotland

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

CADW

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

Natural England

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

Scottish Natural Heritage

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

## Thinking about... Audience development

---

### 13.2 Other useful websites

Office for National Statistics (UK-wide)

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

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

New Audiences website

Arts Council for England

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

Resources from ACE's five year scheme which supported audience development initiatives across the country. Includes research, toolkits and the final project report.

Black Environment Network

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

Extensive advice on needs of ethnic groups and how to engage with them.

Arts Marketing Association

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

Countryside Recreation Network

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

National Youth Agency

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

Sensory Trust

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

Promoting access to green space.

Fieldfare Trust

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

Information on access to the countryside for disabled people.

## Thinking about... Audience development

---

Audience Development Network

[www.audiencedevelopment.org](http://www.audiencedevelopment.org)

Our Place

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

An online space for people who work in broadening access to heritage; resources, networking and sharing experiences.

Inspiring learning for all

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

Practical guidance on how to develop learning in museums and galleries.

ARK Leisure

[www.arkenford.co.uk/arkenford\\_tourism\\_using\\_arkleisure.php](http://www.arkenford.co.uk/arkenford_tourism_using_arkleisure.php)

Commercial audience profiling and segmentation.

### 13.3 Research on audience participation, drivers and barriers

Taking Part: The National Survey of Culture, Leisure and Sport

DCMS 2005 onwards

An annual survey measuring participation in heritage and other cultural sectors and barriers to involvement. Provides good quality trend data and a benchmark for evaluating the performance of your own project. Can be downloaded from [www.culture.gov.uk](http://www.culture.gov.uk)

Attending Heritage Sites

CEBR for English Heritage 2007

An interesting analysis of the data relating to visiting heritage sites from Taking Part identifying which factors are most instrumental in influencing attendance. Can be downloaded from [www.culture.gov.uk](http://www.culture.gov.uk)

Developing New Audiences for the Heritage

PLB for Heritage Lottery Fund 2001

Lengthy but thorough review of audiences for the heritage, barriers to involvement and good practice in audience development. Includes 17 case studies. Can be downloaded from [www.hlf.org.uk](http://www.hlf.org.uk)

## Thinking about... Audience development

---

### Culture on Demand

Fresh Minds for DCMS 2007

In depth research study exploring the factors that drive engagement in cultural activities and setting out how to achieve this. Focuses on the three priority groups and includes practical examples drawn from case studies. Can be downloaded from [www.culture.gov.uk](http://www.culture.gov.uk)

## 13.4 Audience development general

### A guide to Audience Development

Heather Maitland, 1998

A guide to developing and managing audience development projects. Arts based but useful lessons for heritage projects. Available in paperback from booksellers.

### How to write an audience development plan

MLA East Midlands 2006

Step-by-step, hand-holding guide to writing an audience development plan aimed at museums, libraries and archives with practical worked examples. Can be downloaded from [www.mla.gov.uk/about/region/East\\_Midlands](http://www.mla.gov.uk/about/region/East_Midlands)

## 13.5 Market research and marketing

### Commissioning Market Research

Liz Hill

Arts Marketing Association. 2000

Comprehensive guide to writing a research brief and commissioning outside research. See [www.a-m-a.org.uk/publications.asp](http://www.a-m-a.org.uk/publications.asp)

Prove it! A practical guide to market research for museums, galleries and visitor attractions.

Useful basic guide to the elements of market research written for a museum and heritage site audience. Available from Hertfordshire Museums Officer, County Hall, Hertford SG13 8EJ. Tel. 01992 556649.

## Thinking about... Audience development

---

### Thinking BIG!

Stephen Cashman.  
Arts Marketing Association 2003.

Introduction to marketing concepts with step by step guide and worksheets on topics such as market segmentation, SWOT and PEST analysis. Summary can be downloaded from [www.a-m-a.org.uk](http://www.a-m-a.org.uk)

### Visitor Attraction trends

Comprehensive analysis of visitor trends plus visits data for individual attractions from VisitBritain and the national tourist organisations.

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

## 13.6 Practical advice and ideas for engaging with audiences

### Engaging Ethnic Communities in Natural and Built Heritage and

#### Ethnic Communities and Green Spaces

Black Environment Network

Practical advice and ideas for engaging with ethnic groups. Can be downloaded from [www.ben-network.org.uk](http://www.ben-network.org.uk)

By all reasonable means; inclusive access to the outdoors for disabled people.

Countryside Agency. 2005

A guide to help open space and countryside managers improve accessibility. Looks at access through each stage of the visitor journey. Can be downloaded from [www.naturalengland.org.uk](http://www.naturalengland.org.uk)

### Family friendly toolkit

Arts Council for England 2006

Practical advice and proformas for taking action to encourage families to participate in the arts. Can be downloaded from [www.newaudiences.org.uk/resource.php?id=837](http://www.newaudiences.org.uk/resource.php?id=837)

## Thinking about... Audience development

---

I liked everything

Arts Council England North West

Lessons learned from 35 audience development projects in the arts in the North West. Focuses on ways to engage with disabled, culturally diverse groups, young people and the socially excluded. Can be downloaded from [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

What did you learn at the museum today?

RCMG for MLA 2003/5

Two studies evaluating the impact of the Renaissance Education Programme which provide insight into how to meet the needs of teachers and schoolchildren. Can be downloaded from [www.mla.gov.uk](http://www.mla.gov.uk)

Making connections – A Guide to Accessible Greenspace

Sensory Trust 2001

Details ways in which managers can open up green space to a wider audience. Examines what motivates people to visit open spaces. Available from Sensory Trust [www.sensorytrust.org.uk](http://www.sensorytrust.org.uk)

## Appendix

---

### Our grant programmes

#### General programmes

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

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

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

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

#### Targeted programmes

##### **Young Roots (£3000–£25,000)**

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

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

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

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

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

## Appendix

---

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

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

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

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

You can get more information by:

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

## Our offices

---

### East of England

Terrington House  
13–15 Hills Road  
Cambridge CB2 1NL  
Phone: 01223 224870  
Fax: 01223 224871

### East Midlands

Chiltern House  
St Nicholas Court  
25–27 Castle Gate  
Nottingham NG1 7AR  
Phone: 0115 934 9050  
Fax: 0115 934 9051

### London

7 Holbein Place  
London SW1W 8NR  
Phone: 020 7591 6000  
Fax: 020 7591 6001

### North East

St Nicholas Building  
St Nicholas Street  
Newcastle upon Tyne  
NE1 1RF  
Phone: 0191 255 7570  
Fax: 0191 255 7571

### North West

9th Floor  
82 King Street  
Manchester M2 2WQ  
Phone: 0161 831 0850  
Fax: 0161 831 0851

### Northern Ireland

51–53 Adelaide Street  
Belfast BT2 8FE  
Phone: 028 9031 0120  
Fax: 028 9031 0121

### Scotland

28 Thistle Street  
Edinburgh EH2 1EN  
Phone: 0131 225 9450  
Fax: 0131 225 9454

### South East England

7 Holbein Place  
London SW1W 8NR  
Phone: 020 7591 6000  
Fax: 020 7591 6001

### South West

Trinity Court  
Southernhay East  
Exeter EX1 1PG  
Phone: 01392 223950  
Fax: 01392 223951

### Wales

Hodge House  
Guildhall Place  
Cardiff CF10 1DY  
Phone: 029 2034 3413  
Fax: 029 2034 3427

### West Midlands

Bank House  
8 Cherry Street  
Birmingham B2 5AL  
Phone: 0121 616 6870  
Fax: 0121 616 6871

### Yorkshire and the Humber

4th floor  
Carlton Tower  
34 St Paul's Street  
Leeds LS1 2QB  
Phone: 0113 388 8030  
Fax: 0113 388 8031

### Head office

7 Holbein Place  
London SW1W 8NR  
Phone: 0207 591 6000  
Fax: 0207 591 6001

**Textphone:**  
**020 7591 6255**

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



Awarding funds from  
**The National Lottery**<sup>®</sup>