Collaborative Report

A Study of the Audience Building Initiatives at Black Theatre Live with Focus on *Diary of a Hounslow Girl*.

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Toonika Guha studied an MA in Culture and Creative Industries at the Department of Culture, Media and Creative Industries, King’s College London. Prior to this, she studied a BA in English from Lady Shri Ram College, Delhi, India.
Acknowledgements

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I am also grateful to all those who allowed me to interview them for the purpose of this study. This includes Mr. Hardish Virk, Ms. Pooja Ghai, Ms. Ambreen Razia, Ms. Sophie Moniram, as well as all the audience members whom I interviewed.

A special vote of thanks to my colleagues, Zasha O’Brien, Alejandro Liberaro Cano and Yavanna Vanyari from KCL who chose to help me with the collection of survey data despite having to deal with their own dissertations, without whom this study would not have been possible.

Finally, I would also like to extend my thanks to my supervisor Dr. Red Chidgey, as well as Dr. Bridget Conor for their unwavering support over the last few months.
List of Acronyms

- ACE  Arts Council of England
- BAME  Black, Asian and Minority Ethnic
- BTL  Black Theatre Live
- CCD  Creative Case for Diversity
- MPM  Major Partner Museums
- NPO  National Portfolio Organisations
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1. Introduction

In recent years, ‘Diversity’ has become a buzzword that has been echoing within the halls of the Creative Industries\(^1\) in the UK (Cavendish, 2014). Prior to this, the Arts Council of England (ACE) had made several attempts to make the arts more accessible and inclusive. However, most of these plans were insufficiently structured and lacked check mechanisms to implement them (Hammonds and Bhandal, 2011). Moreover, definitions surrounding the idea of Diversity were limited and mostly explored areas like race and ethnicity. Over the years, attempts have been made by the ACE to change that. This attempt saw the creation of the Creative Case for Diversity (CCD) framework by the ACE, set up in 2014 (Arts Council of England, 2014). For the first time, funded arts organisations were held liable to losing funding if attention was not paid to the cause of diversifying, both in terms of workforce as well as audiences (Bazalgette, 2015; Brown, 2016).

The CCD framework lays down the definition of ‘Diversity’ as follows:

> Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from participating in and enjoying the arts. (ACE, 2009)

In order to diversify, the framework attempts to implement a better plan of action by taking measures such as

- Acquiring new Funding
- Examining Definitions
- Holding funded institutions accountable
- Sharing Data (ACE, 2015)

It is within this framework’s Strategic Touring fund that Black Theatre Live (BTL) operates as a touring consortium.

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\(^1\) According to the UK government’s definition, Cultural Industries are ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’ (Department of Culture, Media and Sports, 2015).
BTL is a theatre touring consortium consisting of 8 venues with Tara Arts at its helm. The consortium attempts to bring more racial and ethnic diversity to UK theatres, particularly through a greater involvement with Black, Asian and Ethnic Minority (BAME) groups. The greater aim here is to make theatre better representative of the multicultural fabric of the UK. In order to do this, it engages with an elaborate and multi faceted audience engagement programme.

This study will attempt to understand the workings of BTL’s audience engagement programmes in order to analyse the extent of its effectiveness in bringing in a more diverse audience base. It shall make comparisons between the audience base of a BTL venue and a non BTL venue in order to inspect if an extended audience engagement program results in a greater diversity in audiences. As has been discussed, while diversity may encompass several categories, here the focus will be upon those of race and ethnicity. Furthermore, this study shall focus on the production *Diary of a Hounslow Girl* for its purpose.

*Diary of a Hounslow Girl*, written and performed by Ambreen Razia is a coming of age tale about a young girl from a South Asian Islamic background, growing up in London amidst cross cultural currents.

In order to achieve the aim of the study, it shall be divided into 7 chapters. Chapter 2 will outline the methodology employed for the purpose of this study. Chapter 3 will give a background to BAME involvement in the arts. Chapter 4 will employ data from group discussions and interviews in order to identify the barriers to BAME participation in the arts. Chapter 5 will outline BTL’s efforts to eliminate these barriers. Chapter 6 will explore the audience composition of one BTL and one non BTL venue in order to measure if there is a correlation between an extended audience building framework and audience composition. Finally, Chapter 7 will summarise the findings of the study in the form of a conclusion.
2. **Methodology**

The overall method employed for this study is that of mixed methods. Thus, both quantitative and qualitative methods were employed. The quantitative method employed was that of surveys while the qualitative ones were of semi-structured interviews, group discussions and participant observation.

The surveys were undertaken at one BTL venue, Stratford Circus and one non BTL venue, Hounslow Arts Centre in order to understand the demographics of the audiences to see if the audience building programme undertaken by BTL does indeed help to diversify audiences. These two venues were selected, as according to the London Borough Profile database (Greater London Authority, 2015), these two areas are very racially diverse. At the BTL venue a, a total of 67 responses were recorded, whereas at the non BTL venue, a total of 33 responses were recorded.

The qualitative methods employed were designed to gain an understanding of the barriers to BAME participation in the arts, especially theatre. These methods, especially the participant observation, were also used to gain a wholesome understanding of BTL’s audience engagement strategies. In this context, the interviewees were, Hardish Virk; Ambreen Razia, the playwright and actor of the play; Sophie Moniram, the director of the play and Pooja Ghai, Associate Director at the Theatre Royal, Stratford East. These interviews were of 30-45 minutes in length each.

Small semi-structured interviews, of about 2 minutes each, were also conducted with audiences members, post the show at both venues. 18 responses were recorded at the Stratford Circus and 10 responses were recorded at the Hounslow Arts Centre.

In terms of the participant observation, I was part of the street teams that were deployed in the borough of Newham by the Stratford Circus. This team consisted of 4 members: Tom Newton, Stratford Circus’ Education officer, two female students who were recruited by the venue for this purpose, and me. The workings of this team will be discussed in more detail in Chapter 4 and 5.
3. **BAME and the Creative Industries**

Despite the increased focus on diversity within the Creative Industries in the UK, there is a glaring disparity in terms of participation between BAME people and their White counterparts. The following charts, prepared on the basis of data presented in reports by several sources helps to illustrate this point.

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAME</td>
<td>14%</td>
</tr>
<tr>
<td>Have a Disability</td>
<td>18%</td>
</tr>
<tr>
<td>Female</td>
<td>50%</td>
</tr>
</tbody>
</table>

Fig 1. (Arts Council of England, 2016)

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Jobs</th>
<th>Proportion</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>2,447,000</td>
<td>88.90%</td>
</tr>
<tr>
<td>Asian/Asian British</td>
<td>183,000</td>
<td>6.70%</td>
</tr>
<tr>
<td>Black/ African/ Caribbean/ Black British</td>
<td>38,000</td>
<td>1.40%</td>
</tr>
<tr>
<td>Mixed</td>
<td>36,000</td>
<td>1.30%</td>
</tr>
<tr>
<td>Other</td>
<td>47,000</td>
<td>1.70%</td>
</tr>
<tr>
<td>Total Creative Economy</td>
<td>2,754,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

Fig 2. (Department of Culture, Media and Sports, 2015)

To focus particularly on theatre, the following data gives an inkling of the situation.
The situation is even worse when BAME employment in theatre is inspected on the basis of positions. The following figures make it evident that even within the small percentage of BAME workers, an even smaller percentage are in decision-making positions.
This lack of BAME representation within cultural organisations has a wider effect upon the overall BAME participation in the arts. This can be seen in terms of ‘Homophily’, which according to Ibarra (1992) is a tendency to form networks with those alike to oneself. Within the Creative Industries, if majority of the positions, especially in decision-making positions are occupied by people from White middle class backgrounds, there is a tendency for them to recruit more people who are alike. This leads to a homogenisation in terms of positions occupied, especially those of leadership within the Cultural National Portfolio Organisations (NPO) - a group of 663 arts organizations across the UK that receive funding from the ACE (ACE, 2016).

Major Partner Museums (MPM) - A group of museums from across the country that receive funding from the ACE (ACE, 2016).
Industries. Such a homogenisation, in turn often has an effect upon the kind of work that gets funded or showcased, as well as how they are marketed to the audiences.

In the absence of a diverse composition in terms of administration, cultural organisations often find themselves ill-equipped to take on more diverse projects. They are also unable to market such works to wider audiences as the kind of discourses that is needed to spur such action is absent within homogenous administrative bodies. (For further discussion see Chapt 4). As cultural industries, especially theatre contribute to the creation of perception for the larger society (in this case in terms of race and ethnicity), for the betterment of the Creative Industries as a whole, diversification at the administrative level is fundamentally important.

4. **Barriers to BAME Participation**

Through the semi structured interviews as well as the group discussion, the following have been identified as barriers to BAME participation in theatres in the UK:

- **Financial Barriers**- Financial barriers are the very corporal barriers that determine who walks in to watch a piece of theatre (Virk, personal communication, 15th April 2016; Moniram, personal communication, 21st April 2016, Razia, personal communication, 21st April 2016). This is not to say that BAME audiences do not possess the spending power to invest in theatre. However, making the correlation between having the money to spend and actually choosing to spend it at the theatre is dependent on Cultural barriers.

- **Cultural Barriers**- The group discussion revealed that while theatres are spaces that are open to everyone in theory, they are largely seen as White middle class spaces. As Virk pointed out in his interview, there is a need for venues to attempt to build personal relationships with the audiences, in order to make them feel welcome. In the absence of this, theatre spaces remain unwelcoming spaces on a generational level for people who do not belong to the White middle class.
• **Institutional Barriers** - As has been already pointed out, on an institutional level, theatre organisations are still predominantly White. This not only affects the hiring capabilities of the intuition, as well as its marketing capabilities, which in turn affects the way audiences are attracted.

  When you have a theatre made up of people who are 99.9% from the same cultural background, of all the same colour, like attracts like. So the conversations don’t even happen, not because they are not trying to make them happen, but because there is nobody in the building challenging them to say that there is another way to do this…its not that people are being inherently racist, but people do not have those conversations coming into the building at all. (Ghai, personal communication, April 2016)

  Thus, in the absence of diverse organisation bases, find themselves ill equipped to attract diverse audiences.

5. **BTL’s Audience Building Strategy**

  BTL acknowledges the need to remove barriers to participation in theatres, particularly amongst the BAME community. In order to remove these barriers, one of its strategies is implemented through its extensive audience development programme. The following are the aspects of the same:

  • Outreach programmes
  • Providing training to venues to conduct outreach programmes
  • Creating avenues for data collection and dissemination of information.

  In the case of *Diary of a Hounslow Girl* at the Stratford Circus, the outreach programmes were in the form of workshops as well as street teams. The workshops were conducted by Razia, in association with the Stratford Circus and held at schools in East London which have a high concentration of students from BAME backgrounds. I was unable to use these workshops as a mode of data collection as they took place before I had received my ethics approval from my university. However, the education resource pack gives a valuable insight into BTL’s audience building strategy. The resource pack was specially designed to give educators and parents an understanding of how the play will be used in workshops in order to help young
people connect with theatre more. The different classroom activities outlined in the pack revolve around the themes of young people and relationships, London demographics (especially of areas as diverse as Hounslow), as well as cultural and racial stereotypes. The last theme especially helps to build upon BTL’s overarching aim of using theatre to make theatre a more welcoming space for all participants.

Another aspect of the outreach work is through the street teams that were deployed across areas of East London by the Stratford Circus. In his interview, Virk pointed out that in order to make theatre spaces more welcoming to the greater public, it is important to build a relationship between the physical spaces and the local audiences. This is what the street teams are aimed at achieving. By going into different areas within the borough of Newham, we, as members of the street teams interacted with potential audiences in order to invite them into the theatre space. This also served the purpose of collecting data about the level of audience engagement with theatre in the area, which was compiled into a report later. In order to make the street teams more effective, these teams were provided training by Virk, so that the venues may become self-sufficient in terms of audience building. In the first year of BTL (2015), the outreach work was done by Virk and his team. This year, there was a conscious effort made to train the venues so that they may carry on the work independently.

In accordance with the CCD framework’s tenant of data sharing, BTL also attempts to collect and disseminate data that will help venues and organisations to better manage Diversity. Within the ambit of this falls the Street team report drawn up by BTL and the Stratford Circus (see Appendix), as well as this report.

Although one of the significant barriers to cultural participation, as discussed in the previous section is financial barriers, BTL’s work cannot be investigated on the basis of removal of such a barrier as the onus of the ticket prices lies with the venues. Ticket prices vary from venue to venue, with most venues offering student discounts and concessions for seniors.
6. **Audience Study**

6.1. **Demographics**

Before viewing the actual audience base that this play drew, it is also important to acknowledge the ethnic diversity of the two boroughs within which the two venues are situated. Both Hounslow and Newham are known to be highly diverse areas with the evidence of high BAME populations. When considering the fact that financial barriers are a concern in terms of audience engagement, it must be remembered that according to the Index of Multiple Deprivation (IMD) 2007, Newham ranks 6\textsuperscript{th} and Hounslow ranks 118\textsuperscript{th} out of 326 boroughs, nationally, in terms of deprivation (London Borough of Hounslow, 2014; Newham London, 2010). However, when studying this in conjunction to the audience composition, it is also important to acknowledge that all audiences at a venue may not come from the area in which it is situated.

![Newham Ethnic Composition](image)

*Fig 7. (Newham London, 2010)*
It is clear from the graphs that while both Hounslow and Newham have a high percentage of BAME population, there is a greater BAME composition at Newham as opposed to Hounslow.

### 6.2. Audience Composition

Audience data collection, in the form of surveys, as outlined in the Methods Chapter facilitated in the creation of the following tables that helped gain an understanding of the audience bases that arose at both venues.
As is evident from the above charts, the BAME composition at the non BTL venue was greater than at the BTL venue. However, there was a greater diversity recorded within the BAME populous at the BTL venue than at its non BTL counterpart, as represented by the following charts.
It is also important to keep in mind that the street teams were deployed in Newham after most of the tickets at the Stratford Circus had already been sold.

### 6.3. Audience Perceptions

As one of the tenants of BTL is to change perceptions in order to develop a better understanding of all cultures and backgrounds within the multicultural fabric of the UK, it is important to study the impact of the play upon the perception of the audiences.
As has already been mentioned, the play centers upon the issue of multicultural identities through the exploration of the coming of age of a young Muslim girl from a South Asian background. Within the context of growing concerns of Islamophobia and racial stereotyping in the Western world, the play comes at a crucial time in world politics. Although the play’s concern is less political, it is interesting to inspect if it had any effect in terms of helping to dispel stereotypes. In order to inspect this, audiences were asked if the play changed their perception of young Muslim women in the UK as part of the survey. The following charts give the results:

**Fig 13.**

**Fig 14.**
To supplement this data, some responses from the semi-structured post show interviews will be studied now. Most of the respondents to the semi-structured post show interviews said that the show had either changed their perspective of young Muslim women in a positive way, or that it had reinforced their ideas of young Muslim women in a way that they saw it being true to life. However, there were some audiences, particularly at Stratford Circus, a majority of whom identified as being from South Asian backgrounds, who saw the representation as being incorrect or outdated. Some of the comments made by them are as follows:

I think it was recycled from the 1980s. Asians are not like that. They are trying to create the same lark. (Respondent 2, personal communication, May 2016)

I didn’t like the fact that it is just another play where an Asian person or an Asian girl is struggling with her identity or struggling with her background growing up in the UK. I went to school with 700 other people, and none of us struggled with our identity. (Respondent 3, personal communication, May 2016)

On the other hand, there were several young women between the ages of 18-19 from BAME backgrounds who came for the matinee performance, who said that they related to the narrative on a personal level. A young woman from a Black ethnic background said thus:

It made me feel like we are all the same. We have that stereotype within our community where there is the stereotype that Black girls don’t do so and so. But we are all the same. We face the same issues. (Respondent 4, personal communication, May 2016)

Therefore, it may be inferred that while the play did indeed have an effect upon the perceptions of the audiences, the overall effect was varied, and subject to the subject positions of each audience member.

6.4. Audience Awareness

In order to understand the level of engagement between the venue and the audiences, it is also important to examine the level of awareness amongst the locals of the area in terms of the venues. As an overt
ethnographic participant of the street team at Stratford Circus, I derived that a majority of the people in the borough of Newham were unaware of the venue. In fact, when we approached them to talk about the venue, many of them assumed that it was a venue for actual circus performance. This happened mostly in terms of shop assistants at mobile phone repair stores or restaurants and some pedestrians. Amongst those who were aware of the venue and recognized it were realtors and an optician shop owner. Therefore, it may be said levels of engagement were clearly classed while the same could not be said about race or ethnicity as the inability to recognize was across races and ethnicities. It may be added, that through the very act of their interaction with the street teams, the community was learning about the venue, even if they were unaware of it previously. Levels of awareness were even less for the Hounslow Arts Centre. This was observed when my colleague and I were making our way to the venue in order to conduct the survey. Although the centre is located inside a mall on Hounslow High Street, no one in the area knew about it, as none of the people we approached were aware that such a place even existed in the area. This lack of awareness was observed across classes and races. Thus, it may be concluded that community engagement and awareness is much more in terms of the BTL venue than the non BTL one.

7. Conclusion

Thus, from this study, it may be concluded that the relationship between audience building strategies and audience composition is not unilateral. Although the BTL venue implemented the audience building framework, in terms of broader categories, it had a greater participation from BAME communities, which in general have a lower rate of participation. However, overall, the audience base was more diverse at the BTL venue than at the non BTL venue. Yet, this data must be qualified along with a general understanding of the demographics of those areas, as has been outlined earlier.

On the other hand, a conscious effort from BTL to change perceptions seems to be achieving its aims in the sense that it is making conversations about diversity and identity accessible to the public, even if public opinion about the representation may be varied. Furthermore, the audience outreach in terms of street teams definitely adds to the project of diversification in the arts.
Thus, the audience building stratagem put in place by BTL may be seen as effective to a certain extent. However, the data gathered and analysed here is only for one production whereas BTL is a larger 3 year venture. Therefore, this report only acts as a sample study in order to contribute towards the understanding of the bigger picture.

In conclusion, it must be said that efforts to make the arts more inclusive are crucial. However, their results must be measured regularly, and plans must be made flexible so that they may adapt and change according to the changing needs of society.


Appendix 1:

Research Ethics Office
King’s College London
Rm 5.11 FWB (Waterloo Bridge Wing)
London
SE1 9NH

11 April 2016

TO: Toonika Guha

SUBJECT: Confirmation of Registration

Dear Guha,

Thank you for submitting your Research Ethics Minimal Risk Registration Form. This letter acknowledges the receipt of your registration; your Research Ethics Number is MR/15/16-298. You may begin collecting data immediately.

Be sure to keep a record your registration number and include it in any materials associated with this research. Registration is valid for one year from today’s date. Please note it is the responsibility of the researcher to ensure that any other permissions or approvals (i.e. R&D, gatekeepers, etc.) relevant to their research are in place, prior to conducting the research.

Record Keeping:
In addition, you are expected to keep records of your process of informed consent and the dates and relevant details of research covered by this application. For example, depending on the type of research that you are doing, you might keep:

- A record of the relevant details for public talks that you attend, the websites that visit, the interviews that you conduct
- The ‘script’ that you use to inform possible participants about what your research involves. This may include written information sheets, or the generic information you include in the emails you write to possible participants, or what you say to people when you approach them on the street for a survey, or the introductory material stated at the top of your on-line survey.
- Where appropriate, records of consent, e.g. copies of signed consent forms or emails where participants agree to be interviewed.

Audit:
You may be selected for an audit, to see how researchers are implementing this process. If audited, you will be expected to explain how your research abides by the general principles of ethical research. In particular, you will be expected to provide a
general summary of your review of the possible risks involved in your research, as well as to provide basic research records (as above in Record Keeping) and to describe the process by which participants agreed to participate in your research.

Remember that if you have any questions about the ethical conduct of your research at any point, you should contact your supervisor, the Research Ethics office, or a member of your Department’s Research Ethics Panel for advice.

**Feedback:**
If you wish to provide any feedback on the process you may do so by emailing crec-minrisk@kcl.ac.uk.

We wish you every success with this work.

With best wishes

Research Ethics Office
Appendix 2: Report Created on the Basis of Street Team Work by BTL in Collaboration with Stratford Circus

Outreach Distribution Campaign: Stratford Circus Arts Centre

Distribution Notes
Black Theatre Live presents Amreem Razia’s Diary of a Hounslow Girl
Distribution: 07.05.16

East London:
- Plaistow: Barking Road, E6, E13
- Forest Gate: Green Street, E7
- Stratford Broadway/market E15
- Manor Park: Romford Road, E12
- Manor Park: High Street North, E12

Notes by Tom Newton: 24/02/15
- 800 A5 leaflets
- 100 A3 posters
- We targeted independent and small businesses: restaurants, cafes, takeaways, arts and crafts, South Asian clothes, sarees and jewellers, newsagents, Indian music and film shops, convenient stores, supermarkets, accessories, Indian sweets, post offices, mobile phone shops, internet cafes, estate agents, travel agents, halal meat shops, barbers, beauty and hairdressers, weddings and party organisers, accountants, hardware shops, etc.
- Barking Road and Romford Road have a diverse ethnic population including South Asians, Africans, East European and Middle Eastern. High Street North is majority South Asian (with a significant South Indian demographic) and Green Street is majority South Asian (with a majority Pakistani and Bangladeshi demographic).

General Feedback
- We always introduced Stratford Circus Arts Centre in our opening line so that there was an immediate awareness of the area we are referring to. It was also important to state that it was an arts centre as some people were thinking that it’s a circus venue. So this information on the print including the postal address allowed individuals to immediately learn where the venue was located without having to go on-line as many people won’t. Giving as much information in the promotional material (e.g. ticket prices) makes the marketing, venue and production accessible from the outset.
- The location of Stratford Circus made it accessible in terms of distance and because many residents from these areas visit Stratford because of Westfield shopping centre.
- Of everyone that we spoke to, only 1 person knew about the show prior to the distribution.
- People on Barking Road had a familiarity with the venue but many had not visited.
- On Green Street there was a lot less familiarity with the venue.
- There is a new shopping mall that has opened up on Green Street called East Shopping Centre consisting of high end South Asian fashion stores. It is a brand new building attracting South Asians from across London and beyond. We left print with every store inside as well as displayed a poster at the main entrance.
Shops on Green Street had the most reluctance to engage in conversation or allow posters, they did allow flyers and the young women who worked in the shops were interested in the production. They were reluctant to have posters as their product was on display there, or they had their own promotional posters on display.

Shops which displayed local cultural events specifically for the Asian community (particularly religious events) were reluctant to display information about the show.

The image worked well in attracting people’s attention, when speaking to shop owner’s members of the public who saw the image would request a flyer.

Green Street Library were really happy to display our poster in their main window, usually reserved for library and council information, they were really happy to help after the training we had provided them in 2015 during the Library’s Project. Potential Distribution link?

A gentleman at Madubon Sweet Shop on Green Street thought that the concept and themes of the show was good for young people in the local area.

A lady in a Stratford Market shoe shop thought that the show would be great for learning for young people, she explained how she knew lots of young South Asian people who behave in one way in front of their family, but very differently when out of view.

A young woman in a Green Street shoe shop was very excited about the production and was eager to buy a ticket. She doesn’t normally attend the theatre.

Veronica from Newham book show was happy to display a poster but explained that she no longer booked her events at Stratford Circus because she did not feel we wanted her events.

A circus company had done a distribution recently and offered an exchange for vouchers. Some were quite disappointed that there was no free voucher in exchange and refused to let us conduct distribution in their store.

Restaurant owners on High Street were most responsive to poster and flyer distribution, and allowed both in most of their businesses. However, most workers at restaurants or owners had not heard of Stratford Circus Arts Centre.

Estate agents were very positive about distributing flyers. Many of them (on High Street) had heard of the Stratford Circus, and one said that his wife was coming to see the play, but at a different theatre (he did not know which).

One grocery shop owner (on High Street North) could relate to the name of the play as he lived in Hounslow before, and that piqued his interest about the show

Butcher shops and Polish shops were the least interested about the play and Stratford Circus. However, they did not hesitate to let us leave leaflets in their stores.

We spoke to the councillor of East Ham (North Ward) on East Ham High Street. His name is Cllr. D. Paul Sathianesan. He was very interested in the play and already knew about it. As someone of Sri Lankan descent, he was very interested in the project of diversity. He also knew about Black Theatre Live. He encouraged us to spread this play with the greater aim of starting more conversations about cultural diversity. He stressed that he is passionate about cultural and multi-faith interactions; he mentioned that we should get in touch with him and gave his card. He noted that it was important that we were out on the streets interacting with the local community. He mentioned that the local community does not always know about the arts or theatre and said it was really good that we were out and about talking about this play.
On Romford Road, we visited Manor Park Library. The librarians were familiar with the area near Stratford Circus Arts Centre but they had not visited the venue. They were happy to let us leave the leaflets in the library.

It was quite difficult to distribute inside the Stratford Centre as most of them are established chains, but it was quite easy to leave some within the Village Market area within the centre. The local shop owners were quite open to allowing posters being put up in their stores and already had several posters there already.

There was a greater awareness about the venue in Stratford area as opposed to Romford Road or East Ham High Street.

Opportunities:

- Councillor Paul Sathianesan was very interested in this project and gave us his card. The information on his card is as follows:

  Cllr. D. Paul Sathianesan
  Labour
  Councillor
  Telephone: 02085521860
  Mobile: 07944312806 Email: paul.sathianesan@newham.gov.uk
# Appendix 3: Sample Questionnaire used for Survey

**Date:** _____ / _____ / _____  
**Venue:** Hounslow Arts Centre

## Black Theatre Live Hounslow Arts Centre 2016 questionnaire

We are conducting a survey to understand perceptions of diverse theatre amongst audiences of *Diary of a Hounslow Girl*. The survey should take around five to ten minutes to complete and your answers will be kept confidential and will only be used for research purposes.

This is part of a research study being undertaken by Black Theatre Live in association with King’s College London and The Audience Agency.

### 1. Please indicate which Black Theatre Live performance(s) you have seen previously *(Tick one only)*

- [ ] Macbeth  
- [ ] She Called Me Mother  
- [ ] None

### 2a. How would you describe your knowledge of Black Theatre Live?

- [ ] Very good  
- [ ] Good  
- [ ] Neither good nor poor  
- [ ] Poor  
- [ ] Very poor

#### 2b. Please explain why you answered in this way:

... (space for explanation)

### 3a. Have you watched other BAME theatre in the last 2 years?  
*BAME = Black, Asian and Minority Ethnic*

- [ ] Yes  
- [ ] No  
- [ ] Not sure  
- [ ] Prefer not to say

#### 3b. If ‘Yes’, please describe what other BAME theatre you have seen in the last 2 years (where and when):

... (space for description)

### 4a. Has this show changed your perception of young Muslim women? *(Tick one only)*

- [ ] Yes, in a positive way  
- [ ] Yes, in a negative way  
- [ ] No  
- [ ] Not sure  
- [ ] Prefer not to say

#### 4b. If ‘Yes’, please describe why you answered in this way:

... (space for explanation)

### 5. Prior to today’s visit, have you visited the Hounslow Arts Centre before? *(Tick one only)*

- [ ] Yes, in the last 12 months  
- [ ] Yes, between three and five years ago  
- [ ] Yes, between one and two years ago  
- [ ] Yes, but more than five years ago  
- [ ] Yes, between two and three years ago  
- [ ] No, this is my first visit

### 6. (If yes in the last 12 months) Including today, how many times have you visited Hounslow Arts Centre in the last 12 months?

... (space for answer)
7a. Which of the following had you seen or heard before your visit today? (Tick all that apply)

7b. And which of these gave you the strongest encouragement to visit? (Circle one only)

Our communications (‘our’ refers to Hounslow Centre)

- Our leaflet/brochure/other print picked up
- Our leaflet/brochure/other print posted to me
- Our poster/outdoor advertising
- Our website/blog
- Our mobile app

Other communications

- Black Theatre Live website
- Other-website/blog
- Other-mobile app
- Newspaper/magazine
- Radio/television feature/review
- Email from another organisation
- From another person or organisation on Twitter
- From another person or organisation on Facebook
- Other
- Word of mouth
- Other

Other communications

- Our email
- Our Facebook
- Our Twitter
- Our other social media

8. Which of the following describe your reasons for visiting? (Tick all that apply)

9. And which of these was your main reason (Circle one only)

10. Which three words would you use to describe your experience of today’s visit?
11. Is there anything else you would like to say about your visit? *(Please describe below)*
About You

The last few questions are a little more personal, but are really useful to us - by answering these questions, you will help us make sure we’re serving everyone in our community. If there are any you’d rather not answer, please choose “Prefer not to say” or skip to the next question.

12. Are you... *(Tick one only)*
- Male
- Female
- Prefer not to say

13. Which of the following age groups do you belong to? *(Tick one only)*
- Under 16
- 25 - 34
- 45 - 54
- 65 or older
- 16 - 24
- 35 - 44
- 55 - 64
- Prefer not to say

14. What is your ethnic group? *(Tick one only)*
- White
- British
- Mixed
- White and Black Caribbean
- Indian
- White and Black African
- Pakistani
- Gypsy or Irish Traveller
- White and Asian
- Bangladeshi
- Other White background*
- Other Mixed/multiple ethnic background*
- Chinese
- Other Asian background*
- Other White background*
- Other Mixed/multiple ethnic background*
- Other Black/African/ Caribbean background*
- Other*
- African
- Arab
- Other
- Caribbean
- Long term sick or disabled
- Self-employed
- Retired
- Other

15. Which of the following best describes your current occupational status?
- Employed: Full-time
- Unemployed
- Looking after home or family
- Employed: Part-time
- Full time student
- Long term sick or disabled
- Self-employed
- Retired
- Other

16. Are your day-to-day activities limited because of a health problem or disability which has lasted, or is expected to last, at least 12 months? *(Tick one only)*
- Yes, limited a lot
- Yes, limited a little
- No
- Prefer not to say

17. Do you live in the UK? *(Tick one only)*
- Yes
- No

18a. If you live in the UK, what is your full postcode?

18b. If you live overseas, what is your country of residence?
Finally, we would like to speak to visitors about their experience in more detail. If you would like to be contacted for a follow-up interview, please enter your contact details below. 

*You will not be contacted for any purpose other than the follow-up interview.*

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BLACK THEATRE LIVE LATE: A SHORT DISCUSSION ON THEATRE AND IDENTITY

What is identity? Does theatre affect the way we see ourselves?

Join us after the Friday 20th May performance of The Diary of a Hounslow Girl by Ambreen Razia at Stratford Circus Arts Centre for a short discussion.

The session, hosted by Black Theatre Live and Kings College, London will be an informal group discussion focussed on exploring race, gender and identity within the context of theatre in the UK. Chaired by Kings College academic student Toonika Guha.

The discussion will be recorded for a larger study undertaken by Kings College with Black Theatre Live, supported by the Audience Agency.

Friday 20th May
Discussion up to 45 mins