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## Transcript of Family Arts Conference St George's Bristol, 15 March 2017



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## Welcome

**SUZANNE ROLT:** Good morning, everyone. I'm Suzanne Rolt; I'm Chief Executive here at St George's. I'm just here to send an enormous welcome to everyone. I hadn't realised there would be quite so many people here today. It's fantastic! I'm really proud that you're here in Bristol and that you've chosen St George's for this conference today. I know a lot of you have travelled a long, long way. There will be some bleary eyes I suspect in the audience. I woke up this morning to my Twitter feed to lots of smiling faces, and fantastic celebrations at the awards last night. If you were there, it was literally fantastic. I had to be here for a concert but my colleagues Catherine and Laura were there. I'd like to say big congratulations to everyone who was there, who was nominated or who won an award. It's such an important part of all of our work. We, at St George's, got two awards -yeah! High five! One was for a Family Friendly Welcome. I was thinking this morning how I could extend that really friendly warm welcome from St George's to you. I feel I should be hurling chocolates and flowers and everything at you! In the absence of that, I hope you did manage to brave the queues and get yourself a coffee downstairs.

We're really, really proud of what we do here, to extend a welcome to all people, and particularly over the past few years, to families. It's not always easy for any of us, but I think everyone here who works in the arts, we're very good at being creative with very little. We're warm hearted people and I think we do extend really warm welcomes to people. Here, the logistics of trying to do that can be very difficult. You'll have seen we have a whole 600 people downstairs. Well, frankly we wouldn't be an arts venue, would we, unless there were queues for the loos and the bar and all of those things we have come to expect! However, we're going to put that right.

When I talk about being proud of what I do with our family programme, I'm really, really excited and just wanted to tell you a little bit. You will have seen the big muddy pit outside. Come next March, there's going to be a two-storey extension that will have risen up alongside the existing building. It's going to be important for us on all kinds of levels. But one of the big drivers for this is, again, comes back to visitors and families. We're not a very easy building to get to but we want to be more accessible. This new extension will give us that for the first time. It's not easy for people to get in. But it's really important that we think about what we can do in terms of making things just easier for everyone. So we're going to be doing our part in addressing all of those things.

So, again, welcome to St George's. If there are any problems during the day, come and find me or one of my team who's around here. I hope you have a fantastic day. I'm looking forward to hearing more about the debates that come through, particularly something I saw yesterday on Twitter about the question of older people as well, not just younger people, but people who are isolated and how venues and arts organisations, like ourselves, can play an important role in helping to do some positive things and work around that. So I'm very pleased to have our Deputy Mayor from Bristol here today, Estella Tincknell. Now, I would like to welcome on stage Michael Eakin, who will be chairing this conference. Thank you very much.

**MICHAEL:** Thank you very much for that welcome. It's wonderful to be in this city and in this fantastic Auditorium.

I'm Michael Eakin. My day job is Chief Executive of the Royal Liverpool Philharmonic. I'm also member of the board of Association of British Orchestras. I'm the chair of the Family Arts Campaign's project board. I'm delighted to be chairing and MC'ing today's conference today.

I would like to say thank you to all of you for coming. It is wonderful to see not just such a great number of people here, but such a breadth of arts organisations represented, of expertise and perspective in the room. I think that's going to make the debate and the discussion through the day really fruitful and really interesting. Thanks also to those of you who were at the event last night and may be bleary eyed this morning. Well done for being here! Can I extend, on behalf of the board, our congratulations to all of the festival winners, the Bristol Family Arts network, Big Fish Little Fish, Orchestras Live, Arts Depot, and the venue here, St George's and Tutti Frutti. I thought the awards gave a real sense of, again, the breadth of quality of work that's going on around the country. Can I thank our conference sponsors Spektrix, who are welcoming delegates to say hello in their hangout downstairs. Also Super Cool Design. Thanks to the Theatre Development Trust which is the charitable arm of Society of London Theatres, who have kindly sponsored today's breakout sessions. Thanks to Stagertext who are providing live captioning in the Auditorium today. Thanks again to our venues and the warm welcome we have had at St George's Bristol and we will have for the breakout groups later on.

So Family Arts Campaign. As I'm sure most of you know it's a large scale collaborative programme which aims to increase levels of arts engagement by families, in particular by increasing the amount and range of high quality content available and increasing the quality of the experience and improving the marketing. One of its real strengths, I think, is it is an initiative that brings together ten partners across the performing and visual arts, professional, voluntary arts, marketing and audience development agencies and, of course, The Albany who are now running the programme. And it's had great support from Arts Council England and Arts Council of Wales.

It's come a long way since its beginnings in 2012. Over 3,000 arts organisations have participated in the four annual Family Arts Festivals. Listings of 17,000 events have reached 2.2 million family members. Somebody said last night and it's true, I think it was Phil Cave from Arts Council England, there is an obvious business case in terms of the number of people we can reach. Almost 500 organisations have signed up to the Family Arts Standards. Over 200 organisations are members of the local Family Arts Network and following today's conference, almost 2,500 arts professionals will attend family arts training and learning events. So this is giving a real focus on this very important aspect of all of our work. This biennial conference is a chance for all of us to learn and share from our peers. We've got together a line up today of expert practitioners, but I always say the value of an event like this comes from the expertise and the discussion in the room. Make your views heard and put in opinions and let's have some great conversations. I'd like to welcome Councillor Estella Tincknell, who is the Deputy Mayor of Bristol. She leads on culture as part of her portfolio. We're absolutely delighted for you to be here in the city and I'd like to invite Estella Tincknell to welcome us to the host city for today's conference.

**ESTELLA TINCKNELL:** Well thank you very much for that. Welcome to Bristol. I am the Deputy Mayor, I have a special portfolio in Arts and Culture, in my other life I also teach at the University of the West of England, a dream job for me- culture is my life. I am delighted

to be here to welcome you to Bristol. Also to this wonderful venue of St Georges-it is one of my favourite venues, to listen to classical music, to jazz, it epitomises what it does: classical quirky, welcoming. It is difficult to get to. We are excited that it is being supported by the City Council, I am looking forward to the new transformed St Georges in about a year's time, when we have the atrium that is going to be built here.

Bristol is a City of creators, writers, artists, musicians, a strong cultural and media centre. Engineers are also part of our creative sector. Brunel is one of our Bristol heroes, and it has an extraordinary reputation for cultural activity, not only throughout the UK but internationally.

Only recently, Lonely Planet, guide, voted Bristol in its top 10 of places to visit in the world -- of course I would endorse that.

We have world class venues -- Old Vic, Watershed Media Centre, one of the first in its kind to specialise in media, the Royal West of England Academy and we have a whole host of other places and venues which I can't mention now. We have extraordinary mix of creative people working here that is what makes it such a special place for arts and culture.

But Bristol is a City of great contradictions of course; standing here in a Georgian Venue. You will see beautiful houses including the Georgian House, opposite on the lower part of the slopes lower down from here, which is owned by Bristol Museums and Art Galleries that is wonderful, worth visiting if you have the opportunity. Of course, it is built on slavery, sugar, tobacco, that is what built Bristol's wealth. Bristol is struggling to come to terms with it at the moment. So, it is something which is built for the wealth and the glory of the city, also something that Bristol has to face up to, to deal with, and then perhaps to move on in a more open and generous way.

I think those contradictions then also go to the heart of what we find in Bristol, both heritage and radicalism, so we have a history of slavery, beautiful houses, Bristol riots as well. Early example of protest, all of that is the fabric of Bristol.

Also very well known for its youth art, street art, and that is something that I am working on at the moment. I want to see a City of Murals, not tagging, or graffiti, something that is community orientated. It is important that we don't prioritise youth at the expense of other social groups. So, as part of my work at UWE, part of the group called WAM. 'Women Ageing Media', an academic group working with other women to pressurise media to rethink the way in which older women are represented. Older women are part of a family, and a kind of intergenerational structure, that is something that I think is really important.

So what are the things I am going to be doing for arts and culture? Working on a new strategy. Bristol has a fantastic reputation, as I outlined as a creative city but a bit of a Tale of Two Cities, a lot of challenges in Bristol. For example, Bristol West Constituency, which we are in at the moment, has the highest number of PhD's in one constituency in the country. Bristol South has the lowest take up of higher education of any city in the country. Now that is a really stark contrast. Those challenges then are about how we bring arts and culture to the whole city. I don't want our cultural offer only to benefit those with a PhD. I want those in Bristol south to see what we have in this city. One of the things I set myself the task of doing is to challenge that, to challenge the increasing polarisations in culture and wealth, part of the radical shake up of what we are doing, in terms of the cultural offer.

Many people from the South and North West don't come into the City Centre to the venues, and don't come to Watershed or St George's. It is partly to do with lack of social capital. I know that all of the cultural organisations in the city want to change that and want to challenge it.

So, art and culture is one of the wonderful ways in which we can change and challenge and renew social cohesion. We know there is a fantastic culture of promoting wellbeing, happiness, employment, and families are absolutely key to that.

Let's acknowledge the extent to which leisure and culture is extremely generationally segregated. You guys in Bristol on a Saturday night, lots of young people out and about- you won't find many older people or families. I want to challenge some of that and to change it, I think intergenerational culture, speaks to, for, and about, a whole range of groups of people and is, in many ways much more important than a segregated form of culture.

So we have some challenges in Bristol. Our cultural strategy will address those, we will have equality, diversity and inclusivity, and for me, recognising the value of intergenerational relationships is at the heart of that and it is something we are going to be addressing over the next couple of years.

So, being family friendly is absolutely vital to our city. It isn't always the case at the moment. I hope it will be in the future- things like managing alcohol consumption at festivals, making sure there is buggy access, making sure that the programme that our wonderful venues offer always include items which speak to a whole range of interests and concerns.

So building the family orientated activities as part of Bristol's cultural offer is part of what we do.

So to conclude, once again I welcome you to the city, I am sure you are going to have a fascinating time. The line-up looks wonderful I am looking forward to hearing some of the speeches today and enjoy your time here at Bristol and welcome.

**MICHAEL EAKIN:** Thank you very much Estella and coming as I do from another great town called Liverpool, I recognise many of both the wonderful strengths but also the very real challenges that you are facing here in Bristol. But I also recognise and know from my own experience, as Estella said, how profoundly we in the arts can be at the centre in addressing some of those challenges and certainly, thinking about how we reach families from hard to reach communities, is something we have been working on in Liverpool. Perhaps we will talk more of that later.

## Diversity & inclusion at the heart of Bristol Family Arts Network

**MICHAEL EAKIN:** Back to Bristol - Bristol Family Arts Network, a winner in the Awards last night, will talk about how the collaboration of some of Bristol's major cultural organisations work together to ensure that diversity and inclusion lie in the heart of cultural provision. So, I will invite to present to us now, Clare Karslake from Arnolfini, Roseanna Dias from Watershed and Amy Harrison from the Architecture Centre. The Bristol Family Arts Network.

**AMY HARRISON:** So we'd like to highlight, first of all, that we're very much still on a journey with this work. We've still got a long way to go. We're not claiming to be the experts. We acknowledge that it's an iterative, evolving process. But we're exploring together as a Network. So today we'd like to share with you some of our reflections and some of our successes and some of our challenges. A bit of background on the Bristol Family Arts Festival Network.

So I want to pause on a quote here from the Mayor of Bristol, which I think underpins some of the things we're talking about today. Yes, a little bit of background and context on the Network. So the Bristol Family Arts Festival Network is a collective of organisations, including ourselves and our hosts here today, St George's, the Bristol Old Vic Theatre, Bristol Children's Scrapstore, Brunel's SS Great Britain, Churches Conservation Trust, Tyntesfield (National Trust), Tobacco Factory Theatre, Bristol Museums and Archives, to name but a few, who came together four years ago to collectively plan, deliver, market and evaluate a joint family arts offer across the city.

The creation of the network came out of research being undertaken in 2013 by Arnolfini on Family Audiences, as part of the Bristol Cultural Education Partnership. So members of the emerging network back in 2013 took part in training and evaluation programmes with the Family Arts Festival and this helped us to begin to define our practice in relation to family audiences. The Festival has become a vehicle for us (as a collaboration of cultural organisations) to grow, develop and improve our family offer, and our family audiences, using the Family Arts Standards as a tool. Over the last four years, through sharing resources, skills, expertise and data, by having a common goal and a lead organisation, we have been able to build momentum and grow the festival.

In, Bristol, which is a city renowned for being the city of festivals, the Family Arts Festival is the only festival programmed specifically for families. The impact of the Festival in terms of audience numbers, reach and diversity and marketing means it is far greater than the sum of its parts. This is an effective tool in achieving wider organisational buy in, right up to board level, which in turn has led to a shift in wider programming, year-round event programming, gallery activities, marketing strategies, front of house welcome. And after all, organisations who are welcoming, accessible and engaging to families are more likely to be good for everyone.

The Family Arts Festival now includes over 60 events, over half of which are free. In 2015, we reached about 3,500 participants and last year we managed to top 5,000 and we're hoping to grow that. Now we feel we have mastered the basics of engaging with family organisations and starting to raise the profile of families as a key audience within our organisations, we are starting to focus on specific families and specific communities.

**CLARE KARSLAKE:** Bristol has changed dramatically over the last few decades. While the demographics can give a one-dimensional picture, they make the case for why families are such an important audience group for us and why we need to work with communities to develop our family arts provision in a way that stays accessible and appealing to all families in Bristol. So Bristol is an increasingly young city, between 2005 and 2015, the number of children and young people living in Bristol increased by 11,700 and represents a 16% growth which compares to a 6% growth in the rest of the country. That growth is especially high in numbers of under-fives, where there's been a 35% growth. It's also an increasingly diverse city with at least 50 countries of birth represented amongst Bristol residents. The age profile of the BAME population is much younger than the age profile of the population as a whole. The proportion of children who belong to a BAME group stand at 28% compared to 16% of the total Bristol population identifying as BAME.

It's a city of inequality. In 2015, the Indices of Deprivation report reinforce previously identified patterns of deprivation across the city. Some of the most deprived areas in the country are adjacent to some of the least deprived areas of the country. 28% of children in Bristol are living in poverty and in some areas, it is as high as 49.8%.

Finally, in a report by the Centre on Dynamics of Ethnicity and the race equality think tank Runnymede Trust, which was picked up this year, Bristol ranked the 7th worst area in terms of race inequality. It is to give you a backdrop on how we arrange our family programming.

**ROSEANNA DIAS:** So through the Festival, it is the Network's aim that all children and young people and families in Bristol have the opportunity to access a good quality cultural and creative offer. We acknowledge there are challenges. This need to address inclusivity extends wider than the Bristol ecology and applies to the arts and culture sector as a whole. Our work is underpinned by research such as the Arts Council England's 'Creative Case for Diversity' and the 'Quality Principles' for working with children and young people. So how does the Network's approach help us to meet this wider objective? Simply by coming together to work on a common goal we are able to deliver something that is bigger than the sum of its parts. Some may call this doing it "Bristol Fashion", but really, it's the collaboration and partnership at the heart of everything that we do which enables us to deliver this varied cultural programme for families during the Festival. So we aim to make sure that the programme is as inclusive as possible. We want to welcome audiences from all ethnic, socio economic backgrounds, all genders and identities and include those with specific access needs. We're able to offer many different types of activity for audiences looking for different things and at different entry points. An adult can browse through all events online, via the website or the Facebook group, and they can find things that suit them and their family's needs. So one organisation may offer an outdoor event for under-fives, another a ticketed relaxed performance for children, another organisation a free music and dance performance for all families. The families have a choice of art forms and there are many venues and locations. There are more physical entry points for them to get involved in the festival and the arts in general in the city. We like to signpost and support each other's activities, using collaborative marketing materials- so that's the logo, social media cards, suggested tweets and Facebook posts, which we share, which are particularly helpful for smaller organisations in our network. This helps us to widen the reach of all of our events and all of the work that we do. So, together, we are able to provide such a diverse programme in hopefully what is an accessible way, something that just would not be possible in our organisations working in isolation. So over the years, through having this

common goal, through sharing our resources, our skills, data and having a shared evaluation strategy that we implement right at the start of planning every festival, and with Arnolfini and the leading organisation, it is co ordinating and keeping us in the loop and we're able to go some way to increase family participation in the arts in Bristol.

**AMY:** We talked a little bit about the Festival's wider aims- so how have we gone about trying to achieve these aims? Well, we'd like to share some specific highlights and reflections with you today of the Festival programming over the previous few years. So, first of all, our community outreach programme. So my organisation, Architecture Centre, along with those of my colleagues, is committed to taking the cultural offer out of the city centre to reach families and communities experiencing multiple deprivations and also a more ethnically diverse audience. In 2014, with funding from The Audience Agency's 'Test Drive' programme, we delivered outreach events across the city at Lawrence Weston Community Farm, Knowle West Media Centre, Room 13, Hartcliffe and Junction 3 Library in Easton. Building relationships with these organisations who are at the heart of the communities that they represent is really key. So from our experience over the few years of community outreach work with families we just wanted to share a few things we thought had worked well.

So, first of all, having an accessible and relevant theme for the programming that you're doing. So at the Architecture Centre, for example, our art form is "place". Whilst architecture can seem rather elitist, places are all around you wherever you are and everyone is an expert on your own place. We used this in our community outreach events. We used the theme of child friendly cities, model making activities. The result was that no one felt daunted and people of all ages were creatively engaged and also began to open up and have wider conversations about their neighbourhoods.

Next, is being inclusive and welcoming. We tried to make the events and communities ideally free, so that they're as accessible as possible in new communities and in new neighbourhoods and because we're trying to reach and attract new audiences. Of course, this is subject to funding. And having an informal and friendly drop-in style events with good quality and a good range of materials, simple refreshments, if possible, and briefing volunteers to help create a welcoming environment are all really key, as is having a host venue organisation that's familiar, popular or respected within the local community and one that has inclusive facilities.

Thirdly, working in partnership. So not only in partnership with the community venues or organisations that we're working with to put the events on, but also co-programming as a collective of organisations. For example, the Architecture Centre, Watershed and the Children's Scrapstore have delivered a joint event with Junction 3 Library for the last three years. This extends our capacity and our impact and makes our resources go further. But together we can provide a greater range of art forms and activities and it helps attract families initially and encourages them to participate and stay for longer. So those are some of the practical lessons that we've learnt from the outreach programme.

We'd like just to share a few more holistic reflections on this work. So, first of all, we're really thinking about a different type of impact. So when you are doing this kind of community outreach, be prepared for lower numbers, a slower or a different pace than you might expect if you are working in your city centre venue. That's okay. Be willing to justify that that's okay

to funders. Developing new audiences takes time and different approaches. We shouldn't be apologetic about that. There is an upside that we've come across. Often in these scenarios people stay for much longer, have wider conversations and there's deeper engagement and relationships start to develop.

The next reflection is around respect and reciprocity. When we apply for funding, we quite rightly have to have a narrative describing how we will target our work at specific communities who are facing certain inequalities. When we're interacting with families on the ground we've got to approach it in an 'everybody-is-equal' principle. We're not the virtuous arts organisations coming to do this great cultural enrichment of the poor deserving masses! We, as cultural organisations, can gain great insights into audiences and programming. We should demonstrate or appreciation in the way we interact with our audiences in communities.

It leads me on to my final reflection, which is around empathy and value. Empathy is about being in somebody else's shoes. So me, myself, as a resident, a mother and a school governor living in the most diverse and also the most deprived electoral ward in the whole of the South West, if I attended an event where I got a whiff of the fact that the organisation was trying to do me and my family a favour by putting on an event in my community, I'd feel pretty patronised and less inclined to engage. I'm a reasonably well-educated, white cultural professional so there are many other barriers I don't have to face. So when working with families in communities, it's essentially to be both authentic in your motives and empathetic in your approach. Take time to listen to what people think, what they need, what they want, what frustrates them and what barriers they might face. We want our new audiences and communities to feel valued. We can achieve this by listening and by practical things, such as trying to provide the very best materials and the best activities and even the best quality cake we possibly can! If people feel respected and valued, they're far more likely to be willing to develop a relationship with your organisation and engage positively with events in the future.

**CLARE:** We've also been considering the accessibility of our offer as a network and how we can learn as a network in order to improve the whole of our provision. One of the really successful examples of this has been the relaxed performances that have been piloted here at St George's. Piloting relaxed performances is an approach which demonstrated the benefits of responding to a specific need and working closely with the group to find out what works for them. In the spring of last year, local charity the Special Friends Club brought a group to families with children with additional needs to an event at St George's. Out of a conversation, St George's looked at how they could develop their offer for those families. So they began piloting relaxed performances in April 2016, adding in additional performances to existing shows and inviting families from the Special Friends Club along. Relaxed performances are open to everyone but the environment has been specifically tailored in order to be accessible for children with autistic spectrum conditions, individuals with sensory and communication disorders, those with learning disabilities and anyone who would just benefit from a more relaxed environment. Laura Tanner described them as: "Aiming to create an atmosphere that is open, accepting and friendly. Everyone in the team at St George's buys into this and attitude is everything. If you present a consistently welcoming model, people can relax and have a good time and want to come back. We are taking the learning from this and looking at how we can spread this across the network in general." Laura is very clear she's not an expert but having worked closely with those families, they

have built a model that works with that group, looking at others of specialist provision that others are doing, in order to build up a programme for families across Bristol.

**ROSEANNA DIAS:** So, yes, Watershed. I thought I would talk to you a bit about how we try and make aspects of our programme as inclusive as possible. One of the ways we do that is by trying to have an offer for audiences as part of current conversations and trends going on in the UK today. So last autumn the British Film Institute's, big blockbuster season was 'Black Star', a celebration of the power and the versatility of black actors on screen. We had dancing, we had DJ's, we are playing funk, soul and disco. We transformed the Cafe Bar into a Bristol/Oz mash-up. This was seeing how we could use different models to attract audiences thinking of how to use different spaces in our building to increase the accessibility and visibility of our offer for families rather than containing activities somewhere else and hidden away in the depth of the building.

We worked in partnership with groups like the All-Black collective 'Come the Revolution', to produce the Black Star season as a whole. Having a family offer, as part of the Black Star season, and then being able to cross-promote this as part of the Arts Festival, was important for us not just for the organisation but for the Network as a whole. Also for us to develop interest in specialised film but also across art form activity again as a Network.

So we did great, sold out a hundred seats for the film. It is probably long and quite difficult for families to access, but they came along and the music party at the end was well-attended- 30% new viewers came to the film. 46% of those surveyed identified as BAME, this was reflected in the staff helping out on the day as well. So in all, it pays to take a risk. Where you work in partnership, and if you can connect to programmes and conversations going on at a local and national level, tap into as many networks and focal points as you can. We felt this is an example of how you can offer things that are special and helpful for Bristol families.

**NEW SPEAKER:** Finally the finale event, we were pleased to win the award last night, bringing together 4 of the key partners, all working in different disciplines so it is an opportunity to put on a very cross disciplinary offer. As a culmination of the festival as a whole, we invite all people taking part in the festival to come along. For a lot of people, it may be the first time they come to a city entre arts venue. The welcoming approach to our events is completely extended into these events as well.

So there is a real emphasis on a whole-building welcome and being really clear where the entrance is, this is the event you are looking for, with billboards and balloons outside the door, with staff to welcome all families in, so everyone knows they are welcome within the building. Clear signage to take you to the event so there is no confusion- generally thinking about every aspect to make sure people feel comfortable. Refreshments within the event, parking, soft play, book shop, a real emphasis, if this is a first time you visit, it is going to be a positive experience and you are going to feel welcome and it is a safe place for you.

**CLARE KARSLAKE:** So we heard some of the highlights of the festival, what is next in 2017? First of all, we are keen to integrate the festival within wider city areas, such as making Bristol a Child Friendly City, the City Council's resilience strategy that Estella mentioned earlier, with the ambition to tackle inequality, both within arts and culture and other areas of life.

Inequality is everybody's responsibility and we want to play our part in bringing about positive change.

We also want to build on the partnerships we have already created. Developed through the outreach strand. For example, our 3 organisations will be working with east Bristol libraries, to develop a longer-term programme outside of the Festival. With the aim of reaching new audiences, and also building long-term sustainable relationships with neighbourhood libraries. After all, their organisations share our aims and vision and are cultural hubs at the centre of the communities that they serve.

We would also like of course to open out a warm invitation to any organisations or individuals here today, who might be willing or able to collaborate with us as part of the festival.

We are also doing much more joined-up year-round marketing of our collective family programmes, using the ever growing Facebook group, shared marketing panels... More and more families are starting to know, recognise and trust, developing a year around programme. We're pooling all of our family events to make sure they are promoted and as accessible as possible to families across the city.

Finally, we are trying to strengthen our Network, so, we talked about peer learning, about how we share expertise between Network partners, so that we can all develop our skills and expertise, how we further develop that shared values and common goals that will underpin our work. Of course by collaborating we try and access more funding.

We hope that by doing all of these things, that the Festival can carry on-going from strength to strength and be ever more inclusive.

**ROSEANNA DIAS:** Great so, on that note, we want to wrap up and hand it back to you really to think about what you could do to help develop a collaborative family offer in your area of the city. So, in your delegate pack you will find a Red Card with 'ask' and 'offer' written on it.

So the idea is that we would like each of you to write down 'ask' you would make and one 'offer' you can make as an individual or organisation, in a bid to come together to develop a collaborative way forward for family arts in your area.

So, for example, as an organisation I would ask for a partner who has a venue and wants to develop wider access for families. But, I could also offer screenings or activities or social media expertise, and that desire to bring arts provision out to local communities. The offer and the need maybe reciprocal, but I ... maybe it won't, that is okay, that is what this is about. If you can write on to your card what, just briefly, you would ask for, what you need and what you could offer. Then just turn to the person next to you and just discuss what you have written and why you have written that.

Who knows who you will meet? So we will leave you with that before we go to the break. Hope you have enjoyed our presentation, we will be around for the rest of the day, thank you very much.

## Inclusion for older generations

**CHARLOTTE JONES:** My name is Charlotte Jones. I'm Chief Executive of the ITC. We are part of the Family Arts Campaign. This session is all about inclusion for older generations. I have to start with an apology because very sadly our first speaker was in Berlin and is still in Berlin and there's been an airport strike. So she has pulled together a film for you to watch of her. It's about 20 minutes, we think. Then I will pass it over to Kate Organ. And then we'll open it up to discussion. Obviously, because Heidi Wiley, who is your first speaker, will not be here, the discussion will not be a Q&A, it will be much more of a comments from the floor and thoughts and reflections. So while you're watching her film and while you're listening to Kate, if you could be thinking about what you might like to say about this topic and then we can open it up to conversation when the film is finished. Without any ado... we have a short kind of film first before Heidi Wiley's film. Let's see what happens.

[Short film]

**HEIDI:** Good morning, I'm Heidi Wiley; I'm General Secretary of the European Theatre Convention. I was supposed to be with you this morning in Bristol, but I'm not. I'm here in Berlin, in my office, because planes at the airport wouldn't leave. I really wanted to be with you. We were thinking together with Jenny Daly, who invited me to come to the conference, about how we can still make this possible. We came up with this improvisation. I hope this technical experiment is going to work well for both of us and that you will take some new insights back with you after this session. I hope that it is also going to be a little bit of an inspiration to you.

You've just seen a little glimpse of what we call the 'Art of Ageing' project. It's my pleasure now to take you along to a little journey for 15 minutes or so, to tell you a little bit more about it. We call it the 'Art of Ageing' -we figured and identified it as one of the crucial targets that Europe, and also worldwide, we have to face in looking at the demographic challenges and the issue of ageing in society. We wanted to look at the implications that this is going to have in bringing in artistic contribution to the ongoing debates and discourses.

The Art of Ageing was the attempt to create contemporary theatre that can raise an international awareness on ageing. We developed, over a period of two years, together with eight partners, eight theatres, in four countries, and 250 theatre makers and artists, four new plays and five new theatre productions that developed new formats and new stories about ageing. We thought that they would be suitable to explore the vast topic of demographic challenges from a sociological, an historical, philosophical and political perspective, using the creative art of theatre.

I know that sounds like a lot but let me show you and illustrate how we were going to do this. In my explanations now, I will show you, through our project how innovative art creations and theatre co-productions can bring this issue back to an international audience and create awareness on a European level. I will show you also what were the tools and instruments that we used with the leading art institutions to stimulate a public debate about ageing in Europe. Last, but not least, one of our goals was how to position the artistic research and

the discourse between European artists, scientists and audiences. By the end of my talk, I hope that you will have gained some new insights and also possibly can take home some ideas for your own work in how to create a genuinely new and multi lingual theatre piece in dealing with demographic changes in Europe and how, in the end, promote theatre as a means of better understanding each other and the world, as a stimulus to imagination and a powerful context for intergenerational lifelong learning.

We've been asked often what our inspiration is or why are we dealing with this and why it was making us take this choice. Here she is, Etel Adnan- some of you might know her. We met her back in 2011 at one of our theatre conferences and we were simply inspired by her, inspired as she embodies not just the art of ageing, but she was creating artist still in the later stages of her life. She is teaching and has worked as a playwright. She's a lyricist and essayist and a visual artist who still organising plenty of exhibitions across Europe amongst many other occupations. She's was born in the Middle East and grew up in Greece and Turkey, spending lots of her life in Paris and California where she is still living today. Etel said very wisely, "The need for human company is, and shall continue to be, essential and theatre can play a significant role in this area." It was also what was guiding us throughout our journey.

This picture, we've probably all have seen this plenty of times. It is a picture that shows a generally very typical audience, the generation of grey haired, 60 plus people, which in most of our theatres is the strongest audience goer. Now, as in many parts of society and in cultural organisations, theatre is also faced in the daily life to nurture the audiences of tomorrow and dedicate an important part of their life to develop theatre for young people. That's what we did as well. Back in 2008, we initiated a very special programme called Young Europe. And when we met with Etel Adnan, also in view of the upcoming European year of active ageing in 2012, we felt that there was a need to focus and shift our work on the other end of human's life span and hence we developed the Art of Ageing project.

Theatre as an art form, as you know, has always been traditionally working with artists of all generations. Senior actors are still an important part and essential for every ensemble of actors across Europe. Acting and representing characters of each age is necessary to reflect and depict society's issues on stage. However, you will probably agree, this has so far not led, as in many sectors, to innovative concepts to target the prime target group of agers, as often the focus shifts to the investment and development of younger audiences, as I described earlier. With the Art of Ageing project, we want to address this specific issue for the first time publicly. Let me describe what the Art of Ageing project consists of and how we tackle the demographic shift of our societies with theatre performances.

What did we do? As I said we created and commissioned 4 plays which eventually were produced in 5 international performances reflecting and positioning the art of ageing.

I will come to each performance and play in a little moment but let me just tell you so much, they all couldn't be more diverse and different from each other, yet they all share, a few common elements. Each team of each production of each play consisted of 2 European Theatres and artistic teams behind them. They were all dealing with ageing as the central theme. They were all multilingual. They were all based on investigative research and they all have been produced in a collaborative cross border way of theatre making throughout Europe.

Creative research has been an essential approach. Each team developed a very different rate of research process however, adjusting the set topic of each story to meet the artistic questions we wanted to explore, formulating questions of demographic change and its consequences using documentary forms of theatre to place individual stories from the edge of European society into theatre making. Putting them into relation to developments happening on our doorsteps.

The story that we discovered and transformed for this stage should not only help people age in Europe but also our lives and the conditions for growing older, are intertwined as part of our global economic and shared political system.

The Clock is Ticking:

On this collaboration between the German State Theatre and the Romanian State Theatre, the team decided to work on the political implications of active ageing as a theme to explore the imbalances that we have been facing. 3 years ago, with this performance, the assumption was that Germany's ageing population would have the most voting control in the country, as Romania's youth are eager to have their voices heard through the political mechanisms soon have to be handed over to the ageing powers that were in control before. So what it felt like at the time, was in the EU, 2 counter movements, versus the senior citizen.

During 60 minutes only, the audience were then asked to decide democratically the content of each scene by answering questions about ageing. The clock is ticking... Sixty minutes older- that is how much we will age together during this performance. Thus everyone in the room will be having a chance to age better for the next 60 minutes.

The second co-production that I am going present to you, is entitled Strawberry Orphans, which was a journey to redundant generation. The German Theatre and the Romanian National Theatre, again coming together, they conducted research on Romanian families on the growing famine of labour immigration from Romania to Western European countries. Picking strawberries, cleaning, taking care of the elderly and children are common jobs that are carried out by those men and women, while in the meantime back in Romania, the children are left alone, being taken care of by the grandparents.

It has been the joint production of collaboration between both theatres using both ensembles, reflecting also the stories of both perspectives.

The Fen Fires was a play based on a text that was permissioned to a Georgian-German playwright in a collaboration with the Slovak National Theatre. It was about a story of 2 women, with different life stories, trying to manage their daily routines, but caught up by the memories and forced to face up to the shells of the past.

The play was staged with senior actress as I mentioned earlier, both part of the ensemble of both theatres.

Our final collaboration a co-production between the German Theatre and Orchestra and the Theatre in Croatia. It was a collaboration about memory as part of our lives, framed by the present, the use and the abuse of it. It was finally staged in two different versions- one by

the ensemble of the Croatian theatre and one by the ensemble of the German Theatre and every time it was a director from the other country directing it.

As I said earlier, we wanted to raise awareness on a European level about ageing, how can we sum this up? How did we manage to create? As I said over 250 professional theatre makers were involved from 8 different theatres and 4 countries. Five performances were staged over a hundred times. Productions toured to at least 3 different cities and at least once they even crossed borders.

They all were presented at an International Theatre Festival which you saw in the trailer earlier, where it was shown to a professional audience that came from 15 different countries. In total, more than 8,000 people have seen performances altogether. So more than 100 people in all different places were part of the creation process were part of the investigative research and their ages varied from 16 to 96 years old.

Pre-and post-show discussions were held with artists and dramaturgs. Matinees with invited experts and other organisations helped spread the word to the larger community.

There was media coverage with over 350 articles that appeared in Germany, ... Switzerland, Poland.... We created an on-line multi-media platform for the Art of Ageing, documenting the project. It is accessible still on [www.artofageing.eu](http://www.artofageing.eu)- I very much invite you to have a look at this.

There is also a creative research documentary that was produced, contextualising the project in the wider social framework and ensuring that the legacy of the project can be developed. As I am unfortunately not with you to bring it to you, I invite you take a look on-line, on the multimedia platform where you can read through the document.

Last but not least, inter-disciplinary collaborations are also an important part of what we have achieved throughout the project. All work was only possible because of interdisciplinary explorations. There was a strong network that enabled international media outreach and the documentary approach of the project. It helped to reach international audiences and helped to raise the public awareness of the ageing process.

As it is something that everybody, really everybody is involved in, we also tried to offer throughout our project a positive attitude to what is a topic that is still often dealt with a lot of clichés and considered to be a taboo. Last but not least I think we can say that the productions show how close we are. Not only economically linked and dependent, but how strong and enthused the relationship between generations are and we recognise this as a very valuable content.

To conclude, I invite you to check all further information about the project on the website. Let me say a few final concluding lines.

In our Festival that we initiated as part of the project it became very clear for us that an important mind shift has to take place. In the coming years, the majority of society will be 60 years and older instead of being 50 years and younger. A general change of attitude needs to happen when working with, and involving older people. It is not about them; it is about us. We believe more theatre work needs to be developed for a more intergenerational theatre

audience, bringing together younger, middle and older generations alike and creating a better understanding.

We believe art can help to overcome this segmentation and theatre is a place to form a community of being inclusive and participatory, and the place not to be lonely; a place for the art of ageing. Thank you.

**CHARLOTTE:** I will ask Kate to talk to you now, a real human in the room with us!

**KATE:** Whilst I get myself comfortable at the microphone, I'm going to ask you to do something. Just talk to your partner and decide between what you think an older person's age is! How old do you have to be to be an older person? Your time's up! I'd like you to raise your hand now if you think it's over 50. Do you think you have to be over 60 to be called an older person? That's me there! Over 70? Eighty? Ninety? Shall I tell you the answer? It's anybody who is ten years older than you are!

It's an absolute privilege to be here. As a born and bred Bristolian, this is my first speech ever in St George's. I'm very proud to be here. I'm very nervous to talk to all of these illustrious practitioners, because basically I have spent the past ten years just watching your work and commenting on it, which is terribly privileged and a fantastic thing to learn from. I do always feel a bit of a fraud because I don't really do what you do. Thank you for all of the inspiration you have given me in your work. So I'm going to talk about this thing and about how we do now operate in an ageing society.

What I'm going to do is bang on about Japan because I've been to Japan twice and it is the sort of mecca of dealing with an ageing society. And also, it's a great privilege to get to do that because my children only let me mention it once a week! Then I'm going to try, as I've been asked by the conference organisers, to summarise an overview of what is happening in the UK but I'm not really going to do that. Finally, I will probably make some sweeping statements!

So, I'm going to start by saying that two years ago (I think there are a couple of people in the hall who were with me) I went on a coach to Saitama, a City in the North West of Tokyo. You think of it as a suburb but there are 1.2 million people in the city alone. We went to the local theatre, which was then run by the Artistic Director...I will say this slowly because I'm feeling sorry for the people doing the audio description -was run by Yukio Ninagawa.

ALL: Yay!

CAPTIONER: Thanks!

KATE: That's brilliant. So he took them over.... Honestly I will never stick to 20 minutes if you laugh this much at my gags! I'm so nervous. Ninagawa had taken over ten years before as the Artistic Director, a big venue, a big convert hall with a big dance hall and it makes its own work and promotes its own work. It's a bit like the Southbank but in a suburb of Tokyo.

When he took over he was 70 years old. He's an amazingly world-renowned theatre director. He is sort of Japan's Peter Brooke. I hope you know who Peter Brooke is! He decided early on that he was going to recruit a company of people who were a bit his age. So he made a call out to Japan's elderly people, said he wanted to form a company and

literally thousands of people applied to be in his company. He auditioned them and he formed a company of people with the average age of 70, like him, and he trained them for a year. There were 48 of them. Some of them left their husbands, their families in other parts of Japan, came to live in Tokyo, to work with him. And we heard about this and those of us on the trip said to the British Council that we're not leaving Japan until we have seen the production that they're doing. So we saw a production of Richard II involving 48 older people and the other company he formed at the same time, which was called the Next Theatre, and they were all under 25. So we went to this show and it was three hours of Shakespeare in Japanese, no subtitles and it was one of the most riveting experiences of my quite now-long life. It had exquisite acting, stunning design, and new insight into a play that I sort of knew but now know differently, and it was really a powerful reflection of the universal issues of young and old, and power and political change.

Last year, I went back and I went to watch a rehearsal of their latest show which was called 10,000 People. Now, Ninagawa sadly died last May but he left behind a project for his Gold Theatre Troupe, (none of whom in the ten years by the way had left the company or died), so their average age was now over 75 and the eldest was about 93. He had continued to work with them in those ten years and this new project was an adaptation of Romeo and Juliet and I went to see 500 members of a cast of 1600 people rehearse last October, for a show that was eventually performed at the Saitama Super Arena. This is one scene from it. Now, I'm talking about this because the emphasis of Ninagawa's work was on creating stunning theatre. He was, for instance, notoriously for how demanding he was with actors. Apparently, when he started working with these elders he had to stop throwing things at them if they forgot their lines! He had to adjust his way of working because he had to realise that these older people were not necessarily going to be able to remember text as he had expected his actors to do. But what he was about was making art that mattered, that mattered here, now and in this place. And he said he wanted to create work with the experience of these elders. He wasn't interested in their acting experience. In fact, he didn't really want them to have been trained at all as actors, but in their actual lived knowledge. So to create great theatre, why here, why now, why this, in Japan with its ageing population he drew young and old together, to find new relationships and understandings and this cast, for instance, if you have any chance, I think next year they're going to tour Richard II in Paris. It's as easy to get to Paris as it is to get to London, so go and see it if you can. So to create great theatre he wanted to communicate something important to audiences. Not to elicit any 'ahhh factor', poor dears, aren't they marvellous, but to communicate truths and complexities of humanity, a bit like Heidi was saying on that video. In Japan today that means living with a growing and ageing population. Still quite phenomenal in Japan but what I'm trying to say here is that this is the future for all of us.

So one in three people in Japan are over 60, my age and over. It's about 17.5% in Britain today. But the trajectory of our population curve, it's not quite the same as Japan, there are some fundamental demographic differences, but nevertheless we will get there. In about 25 years' time, the proportion of older people will have grown to maybe one in three by some measure or other, even though we've just heard that Bristol's population is a youthening one, in Birmingham where I come from, the population is youthening, but for Britain as a whole it isn't, nor is it in most places of what one might call a developed world. So Ninagawa's view was, by harnessing the energy of people with a lot of life experience, he thought we could create experimental works that pushed the boundaries of what a performance could be.

Since his death in May, the Section Chief (I love their job titles in Japan) of the drama department of Saitama Theatre has committed to continuing this legacy and his arts manager said we want to create a stir in existing theatre. I'm just putting that story out there because this is not about outreach; this is not about the core of arts providers and venues feeding some extremities of diverse populations with the sort of dregs on the outside. This is about a change that will come about and is coming about in our country about what is core and what's it for.

Now I'm going to talk about a bit about what is happening here. I've had this role as the arts adviser to the Baring Foundation who started about five or six years ago, to look at a theme which we loosely called arts and older people. In the first year, we focused on participation and partly because that had been a tradition of the Baring Foundation to support participatory arts and also because the participatory arts sector, if you can call it that, had a long tradition of working with older people and that's another Ninagawa shot, oh that's another one! So these are just a couple of pictures from my past actually, so in the seventies, the one on the left is when the world was in black and white, that was a pub theatre show. In '76 social services in West Bromwich, some bright young social worker saw it in his local club and he booked it for the luncheon clubs. Can you remember luncheon clubs? In those days when women were able to retire on a full pension at 60! I always remember that show because it was not meant to be a medical intervention but I remember this woman saying (I might have to ask someone from the audience with a genuine Black Country accent to try this)... Ooh I was going to go to the doctor's this afternoon but I shall not bother now. On the right, in the eighties, there was a big phenomenon of community plays. This is one that I did and it was an intergenerational cast. We didn't call it that. We didn't think of it as being dealing with an ageing society. It was just a way of enabling people to engage in the arts in a community. Just referencing the discussion this afternoon about whether the arts are a family friendly profession, the only way I could do such a thing was to cast my own child as an urchin! So that little boy on right with the little fringe, that's my boy! It was only how I could have done the job. He's an actor now, available! That's the trouble of involving them in the arts too early!

Okay. So if we just look back a little bit, for decades, somebody else said this earlier, the arts funding system in Britain and the vast majority of trusts and foundations funding the arts have had active priorities to support young people's engagement in arts as audiences, as practitioners, and I think this is a good idea but it did have an inadvertent effect, I believe, and certainly in my experience when I worked for the arts funding system, because it made the attendance of older people at arts venues a sign of failure. I mean I remember when I was dealing with arts funding at the Arts Council and we had advisers who would go and see show reports and produce show reports for us and I had one very memorable one from an assessor who wrote his report and where it said "describe the audience", he had written, "This was an event largely attended by older people accompanied by their parents." And this was... it did make me laugh! But it also has stayed with me and haunted me, really, because I think it showed, over years, a real hatred -I'm going to say that- it was a sort of apathy, denial, fear and hatred for old age. And that is not acceptable as a by-product of focusing on the very important needs and futures of younger people. It cannot be the case that we divide the world into those factions. Because if we are lucky, we will experience old age and if we're luckier still, that experience will not exclude us from all of the things we have

been and all of the things we have loved and all of the things we still might want to look forward to.

So we were focusing on participation and by working, seeing the work of artists working collaboratively with older people we saw as funders, and as policy influencers I suppose, that that really is the way of understanding what matters. Not just for people in old age to be perfectly honest but in all sorts of other spheres, for instance, at the same time I was working with practitioners who were working with young people and we created this report about their work, the company is Little Earthquake. They created a project where young people, how old were they? Nine, 10, they became producers and made all kinds of decisions about how to make a piece of professional theatre for children and, the director, the writer is here in the room. Yes, there you go- I think you would say that that experience changed what you wanted to make as a piece of theatre didn't it?

So I am kind of making this case that participation and collaboration is absolutely critical to making something that matters. So the Baring's 8 year programme, emphasised participation at the beginning but quickly began to broaden to encompass issues around ageing arts and society. We supported initiatives to make venues more dementia friendly, produced several publications. Some of them are down here which you can grab at the end if you want to. We did things that would enable people to expand older people as audiences, as makers, and importantly as commissioners and decision makers in terms of culture as collaborators-yes and often as the subject of the art that was made.

One of the programmes we had was something called late style commissions. There might be some people here as well who undertake a late style commission. This was to encourage artists, artists who were established and well known and at the top of their game but over 70 and or even over 80 and I think the eldest was 90, to make new professional works, they could do anything they liked but had to explore the theme of age. But it was very interesting how people responded to that.

One of the projects was the commissioning of a collection of poetry by the Poetry Library in Scotland. There is a National Scottish Poetry Library. These 3 poets were at first apparently really unsure about being commissioned because of their age, they did it and honestly I think still this is a collection of poetry about old age that is more powerful and less stereotypical than any collection I have come across or any of the most obvious poems we have about old age. So I can't give this one away, but you can still buy them off the Poetry Library's website in Scotland.

These are just a couple of pictures, this was marvellous piece of Dance Theatre done by West Yorkshire Playhouse, the man at the back was Namron, first black principal dancer with Rambert in the 60's, he came out of dancing retirement, to perform for the first time for decades in a very powerful piece about old age it was called anniversary, that is what it was called.

This was a beautiful multimedia dance installation at the blue coat in Liverpool. This is Wishaka Scarka, it was a beautiful poem.

We have had partnerships with the non-arts sector as well as the arts sector and all 4 Arts Councils are having a partnership with the Baring Foundation and I think some of the Arts Council colleagues will be around-Phil and Helen from Arts Council England and I think Ella

from Wales? Here anyway. In Scotland, we encouraged Arts Council Scotland (but they are not called that anymore- Creative Scotland) to co-fund a Festival of Creative Ageing and Luminate Festival has been incredibly successful all across Scotland and as a festival it is also encouraging a lot more applications from arts organisations wanting to recognise their role within ageing society; recognise the creativity of people and there has been a real shift in that sense that, it is important really and has really flourished.

Very recently the Baring Foundation and Arts Council England have had an Arts Scheme only just announced. I won't go through the applications that were successful but you can read them on the Arts Council website. I will mention The Albany, who are effectively hosts, The Albany in Deptford who have a widely-explained partnership to do with making The Albany a really family friendly venue in respect of being able to bring older relatives or be older and feel at home at The Albany. They are going to be taking some of that experience and expanding it out to sheltered housing and other housing providers in the area.

We also have here the New Vic Theatre- Jill is here, I think you are speaking this afternoon because, they have had an extraordinary journey of work which is, explained more fully in -- oh that picture wasn't supposed to be there -- in a book, a little booklet I wrote, there are a few copies of the book on the stage there. Which is about older peoples' involvement in theatre and drama and the New Vic example was an exceptional one. You can hear more about it from Jill and read about it in this publication.

So in conclusion, these examples that I have mentioned, and many, many more, they do tend to spread and connect. The notion of participation and professional production or exhibition. They tend to work in partnership with non-arts partners. They accept that the product might need to be bespoke and changed and altered to meet the needs of this ageing society.

They definitely acknowledged these successful applications to this programme and others, that without active consultation and genuine participation, this aim of engagement won't work. It has to be not done to people, but done with people.

So it will never just be about how to cope with the shifts of markets. It will be about how to make our venues and activities viable for people who are older and their relatives.

Social isolation is in fact the biggest issue for both those with age-related limiting conditions and those who care for them.

Because this isn't just about somebody getting older; it is about the people who care for them having to go along that journey with them and be part of their new world.

So I see that in the future, this new definition that is really great to be embraced here at this conference and a new definition of what is family is, we still have that idea don't we? That is family is a bit like a Janet and John book, a mum, dad, the issues of getting the buggy into the venue. It is going to be in the future about seeing a wider sense of what a family is and to be honest, the children issue is going to be, if we are not careful, slightly overwhelmed by the older people issue. It is interesting going back to the Saitama Theatre, they are dealing with an incredibly ageing society. One of the things, there was a crèche for every performance, when you booked a ticket, extraordinary- there aren't enough children to keep the schools open! They are also having to -- we will have to do this too -- they are having to

encourage people to have babies. They are not having babies in Japan, not enough of them are over child bearing age to have babies. I am trying to be perky about old age but there are some really unbelievable issues and we will face them.

So we need to be equipped for them.

So I see that in the future, an arts event or a venue that can boast that it is frequented by older people accompanied by their parents will be what we are all looking for. I finish by saying I do think that participation is absolutely key. You see when I was young, when the world was in black and white, we used to watch this thing on the telly which was Jacques Cousteau, we marvelled at the man scuba diving. I know what I am going to do, I will try and be a scuba diver; by the time I got around to it; everybody has done it. We have lived in a world now when we don't watch in awe at other people doing something; we all want to join in. I think those of us who started our careers in this arts business, through the Youth Theatre Movement or the drama in schools move -- well I am sorry to have to tell you, we don't want to stop. We want to carry on joining in and we want to carry on joining in. I am going to join in for another 20 years at least, probably 30. Okay you are warned! Thank you, that's it!

**CHARLOTTE JONES:** Thank you very much Kate for a brilliant provocation. Does anybody have specific questions for Kate first and secondly, if you don't, any particular reflections to share with the rest of the audience? So specific questions for Kate first?

**FROM THE FLOOR:** My name is Rose, I was just wondering when you mentioned the word family, it may, you know, bring up images... if you have found any other language to, or other words that describe it better maybe?

**KATE ORGAN:** No (LAUGHTER).

**FROM THE FLOOR:** Just seems like a potential obstacle, if people don't identify with that word or it's too emotive or exclusionary, how do we get around that?

**KATE ORGAN:** To be honest I hadn't really thought about that until invited to speak at a Family Arts Conference. Knowing what I know about this Campaign, I myself had always thought of it as encouraging children to come to the theatre with mum and dad and granny. I don't have the answer, I think it was just an observation really, that I think, as it goes forward, we will stop thinking exclusively of families being parents to children. It will be parents to grandparents to great grandparents.

**FROM THE FLOOR:** Or carers to children.

**KATE ORGAN:** Exactly. Yes.

**CHARLOTTE JONES:** Thank you very much for that.

**FLOOR:** Hello, Susan Langford from Magic Me- we're an intergenerational arts organisation, working with young people and older people altogether through the arts. I'm like you, Kate, thinking about family. When people ask you that question, "Do you have a family?" I say I don't have any children, but I have a brother, sister and a dad, et cetera. What I looked up before coming to this conference is the average age of becoming a grandparent in the UK and I thought of Kate's thought about how old are you when you're

considered an older person, we sometimes tangle up older people being grandparents, so any guesses?

**CHARLOTTE:** Any guesses at becoming the average age of becoming a grandparent?

**FLOOR:** 45.

**CHARLOTTE:** 45, 60. Any advances?

**FLOOR:** Higher, higher!

**CHARLOTTE:** I was just thinking that, I'm on a chair of governors at a school and I was on a disciplinary panel where the grandparent was in her 30s, which is quite interesting.

**FLOOR:** It was 49 in 2016 and that's the age of becoming a grandparent and you can stay a grandparent for the next 60 years. It is important not to think of all of the grandparents as older people who have retired and are sitting around waiting to get involved because a lot of them are at work and are busy doing other things.

**CHARLOTTE:** Right.

**FLOOR:** There's still a tendency when people talk about arts and older people to start thinking about, oh, we could do a bit of Vera Lynn or, you know, something that helps them remember the war but actually I'm thinking Mick Jagger! But those are our older people now. Those are the people who want to come out and do stuff. And they don't really want Vera Lynn, do they?

**CHARLOTTE:** Thank you very much. Any other contributions?

**FLOOR:** Could you talk a little bit about what makes a venue dementia friendly, please?

**CHARLOTTE:** So what makes a venue dementia friendly?

**KATE:** Have we got Nikki Taylor here? No. In the last few years, banks and supermarkets have done quite a lot of training to enable them, as important customer service points, to be dementia friendly. In that respect, it's about their staff understanding what might be the signs of dementia and the needs for customers with dementia. Now, dementia is not a thing. It's a very diverse thing. There are lots of different types of dementias. In order to answer that question better I would thoroughly advise that you look up at least West Yorkshire Playhouse-they're not the only theatre to have done it but they're very advanced in it. They have done extensive training of their staff so that people with dementia can comfortably and confidently come into the theatre and know they will be welcome and safe and have a lovely time. Again, I go back to this is about if I have to look after somebody every day with one of those conditions, I still want to be able to get out but I want to be able to get out with them. In Japan, they have a thing called Dementia Champions where literally millions of people have been trained in how to understand and work with and be with people with dementias. So these are some of the big ideas that have swept Japan and which we really need to learn from. But the West Yorkshire Playhouse has also pioneered some work on how to put on dementia friendly performances. So I'm not an expert on it, I just know it has happened and I know they're very good at it. I'm sure there are other venues. I know the museums sector

has done a lot of work on it, too. There's stuff out there to learn what those measures are and how they work. Is that all right?

**CHARLOTTE:** Thank you. Deepa, and then you...

**FLOOR:** I can talk about dementia.

**CHARLOTTE:** A quick comment from Deepa.

**DEEPA:** I wanted to ask when you were talking earlier about age limiting conditions that affect people's access. I'd be interested to know which you think is the largest population in terms of conditions and how venues can improve it for people with an age limiting condition in terms of their participatory arts offer.

**CHARLOTTE:** Thank you. I will take the next question and then you can deal with both of those.

**FLOOR:** Mine wasn't a question. It was more of an observation. We have signed up to Dementia Friendly Alliance within the borough. We're in the Kingston borough in London and Stay Well and Age Concern are organising that. It is to train our staff, particularly front of house staff, to be aware of what extra activity you have to look out for. But I was following on from the lady who talked about carers and one of the most important thing is how you work with carers and how you give them respite and an opportunity to enjoy culture and arts, as well as the people who are at many different stages of dementia and I would recommend everybody to look at Turtle Hearts as well, who do a programme called the Turtle Song, which is with all stages of dementia onset and across the country there's three or four projects, so I think it is a hugely growing challenge for our society, and there are lots of activities we should all be embracing to make it as inclusive as possible for people with dementia, but also their carers.

**KATE:** I will just go back to the previous question which was about 'what's the most prevalent of those age related and limiting conditions?' I don't know the stats on that. My knowledge is entirely anecdotal but I do remember when I was dealing with Lottery Capital in its heyday where it was the first time that... well the first time there had been enough money to replenish the arts stock, if you like, in the country, the first time since the seventies and it introduced disability access rules around the building or re-building of buildings. It was slightly before the DDA, so it was trying to get ready for that. I remember looking at that and having an awareness about the ageing curve and thinking that this is simply inadequate because to say that we have to be a minimum of two wheelchair spaces per X hundred... I was thinking back in the late nineties that this is going to be bonkers because by the time I'm 75 we will need way more than two wheelchair spaces. I feel as if I have spent my whole life with everybody just being a bit behind reality here. So, yeah, there are physical disability issues, there are cognitive issues, there are all, what do you call it -audio and aural issues, there are not enough loos, and I mean the thing is endless. It's why, at the moment, where people are actually actively trying to directly engage with older people, let's say, there has been a realisation that getting more people into your venue in a major city is probably not necessarily the issue. Because the vast majority of people don't live near one of the ten major cities. They live in a small town, they live in a rural area and the age demographics, urban versus rural, are a completely different issue. So a lot of practitioners have focused in these last few years in trying to get a cultural experience and creative experiences into the

places where people actually live. And some of that will be care homes. I'm sorry; it is a really rambling answer. I don't have the stats. But I think it's back to what Heidi was saying about beginning to look at not as a big problem but as a big set of issues and empathise with what it is you're going to want, what is it you're going to want when your mother needs you as a companion, and most importantly, what it is I want when I can't drive into Birmingham and cope with all of the hustle and bustle. There was some work, some research done within a European network that showed that there is a massive decline over a certain age of people going out in the evening. Now is that because people actually decided they've done all of their going out in the evening and they don't need to do that anymore and they'd rather watch Cash in the Attic. I do also notice the flourishing of matinee performances, they're great! And the whole thinking around what is our society, it should have happened 20 years ago. It needs to happen now. We don't want to wait until we get to Japan's curve, really.

**CHARLOTTE:** Thank you very much, Kate. Hands are flying up but I'm very conscious that we've gone a few minutes over. We have a session after lunch, which Kate I think is facilitating. Hopefully it is an opportunity to explore this further. I think this has been a really exciting discussion. Thank you very much. A brilliant session.

**MICHAEL:** Thank you very much. Thanks to Charlotte and to Kate and indeed to Heidi for introducing a really, really important topic into our discussion.

## Engaging a broader range of families

Hi everyone, my name is Susan, I am Director of Mousetrap Theatre Projects I am delighted to be here, sounds like it has been a really good one and I hope this session will be as good as we expect.

We will keep it really quick, as you can see, 6 speakers so I am not going to do long introductions, they are in your programme book. We will get off to a start right now.

I will just introduce the Panel. Rachel from the North West Media Centre.

Next the right is my colleague, Elaine Grant from Mousetrap Theatre Projects. Next to her, Victoria Grant from the Manchester Museum.

Vicky from Easton Creates, Liz O'Neill from Z-Arts. Emma Spencer from Yorkshire Sculpture Park.

RACHEL: Good afternoon everyone. My name is Rachel Clarke, I am the Communications & Press Officer for Knowle West Media Centre, we are an arts organisation, charity based in Bristol, in the south of the city and last year, we celebrated our 20th anniversary, so that means we have been on the go since 1996.

From our sustainable building which you can see pictured behind me, we deliver a range of projects and initiatives. From the very beginning our work has been about helping people of all ages to make positive changes in their lives and communities.

That can be anything from moving forward in work, to progressing in education, setting up a campaign in their community, creating their own art work. The reason we are a Media Centre is because we use technology and the arts in order to make these things happen. Knowle West Media Centre began as a photography project working with young people, exploring issues of health and wellbeing in a creative way, our activities expanded to take in youth groups after school, where you can learn coding, graphic design, animation. We have a range of exhibitions, talks and an extensive training programme.

Now we work with people of all ages and one of our main focuses is bringing people of different ages and backgrounds together, people who wouldn't necessarily have another reason to meet.

Here behind me is a picture of Knowle West, it is an area of 5 and a half thousand households dating back to the 20's, recently experienced significant changes and challenges in health, education, employment, ranks highly in indices of multiple deprivation, but also a strong community spirited place, has a proven commitment to social activism and has abundance of amazing green spaces. I will speak to you about our work around inclusion and diversity, that is today, specifically, is about those who are least likely to engage in culture and arts activity.

We know that many people in Knowle West are at risk of being socially excluded from the quality of life survey, only 14% of residents felt they could influence the decisions that would affect them. In the last Taking Part survey on people's participation in arts and culture, only 12% of people said they had taken part in activities in the last 12 months, and looking at Audience Finder, the segments that are used in the segmentation profiles, 1 in 2 homes in

our post code area is a *Facebook Family*, they are described as being young, strapped for cash and the least likely to think of themselves as arty, or believing that the arts are important.

Now the Facebook families structure is broad. It is vital to look beneath the surface and build relationships with people, to collaborate, to shape work that is exciting and relevant and this will have an impact, we do this in a number of ways, we understand their interests, needs and priorities, so we can respond to them in a creative way.

We want to work together to design a project where everybody's knowledge and experience is valued from the established artist to the local resident who has never even conceived of art being for them before. We do a lot of work about creating spaces where new and exciting stuff can happen. Not be prescriptive about what that stuff can be.

We want to enliven unusual sites and places and take art out to people. Not expecting them to come to us.

So what does working in the socially engaged way look like?

We often see people coming together who wouldn't otherwise know each other, people can explore creativity at their own pace. It is important to say, sometimes people don't see what they are doing as art or culture. But nevertheless, they are doing something really valuable.

We also see people develop new skills and confidence through their participation. Just to finish I have got an image of a circus project.. This was the kitchen circus, brought people together with musicians and artists to go on a tour to do performances along the way and look at big ideas of what it means to be at home. The kitchen circus shows our work in action, took the art to the streets, high proportion of residents who don't usually engage in arts. We had artists and residents working together to decide what the performance looked like, it provided alternative narrative of the area, a place where some people think, there is nothing to see there, why bother? Finally people of all ages took part, from a personal community area from the first time, to families pushing buggies around on a walk. For us following the approaches and developing a meaningful relationship is crucial. It help us to bring a diversity of voices and perspectives that we can learn from, the people, they aren't just audience members, they are collaborators not just consumers of our content, they are our participants, together we can hopefully make work that is much more relevant and inclusive and much more exciting for everybody. Thank you.

ELAINE GRANT: Hi everyone I am Elaine Grant I am the Head of Access Programmes at Mousetrap Theatre Projects. I have worked for the organisation and the charity for 10 years, it is a theatre education charity dedicated to bringing the magic of theatre into the lives of young people. Family first nights is just one of our 20 access creative learning and audience development programmes. Family first nights is an annual 5 week summer theatre access programme, gives low income and disadvantaged families the opportunity to attend a theatre performance for only £6 a ticket. The programme started in 1999 and we started off working with partnership with the Peabody Housing Association, now work with over 700 diverse agencies, charities, community organisations, Housing Associations, and supplementary schools who act as partner ambassadors and refer and target specific families to take part in the programme. So far taken over 10,000 socio-economic calendar and culturally diverse families to the theatre as part of the programme.

For a few years now we have been working on a longitudinal study which you should have all of you should have in your delegate packs, this is what I will speak about today.

Having run a first family night since 1999 we wanted to understand the impact of the programme has had on families and their subsequent interests, access and take up of theatre and the arts.

In 2013 to 14 Mouse Trap commissioned a longitudinal study employing on-line questionnaires, focus groups and in-depth telephone conversations with families who participated in the family in 2003, 2006, 2008, 2010 and 2012.

What resulted was in-depth report of the value of the family first nights which we have condensed to highlight the key findings of the research.

Some of the key findings from the questionnaires was that family first nights had an immediate impact on family and theatre going. 50% of the families in the 12 months after the first family first nights visit attended the theatre regularly or occasionally with the same family group.

93% said that the low ticket price encouraged them to try theatre going. Theatre and pantomime were the most popular choices for the families. A large number of the families also used the offers to try other arts genre's such as Dance and Opera. 53% of families said they tried new kind of performances or using the Mouse Trap offers for young people after the offers.

Families containing 2 parents were the most likely to continue as regular or occasional theatre goers.

Most people would recommend family first nights warmly to other families citing affordability, the chance to inspire children and the value of the family bonding experience.

Some of the highlighted points from the focus group, that the theatre visits make individuals feel valued and special.

They also helped to boost overall confidence in both the adults and the young people in the families. Not only in attending more theatre but by trying other art forms.

Some of the families were inspired by the visits to become independent theatre goers and even became more involved in choosing the arts in further or higher education and out of school activities. There's been a bonding experience... felt less isolated in the results of attending a performance of family first nights, some families benefited from the continued support and help from the Mousetrap Theatre team. When organising the family outings.

And the cost of the tickets was still a major barrier for some people regular attending the theatre. The focus group fulfil most of the barriers to nonattenders after the family night visit. We wanted to understand the families, who didn't increase the attendance after attending the programme. As you can imagine, was difficult to organise a focus group with these types of families but the research held in-depth telephone conversation with about 30 of the families.

What we learned that, that was although many of these families were interested in theatre going, generally, a combination of pressures both short term and long term contributed to the decision not to attend.

A lot of families with dealing with multiple complications in their lives such as access needs, ill health, larger families, and uncertainty about transport.

So overall, the study was extremely useful as it helped us the Mouse Trap Team to gain a clearer strategies for improvement and development for the future.

We really hope that you will take the time to have a look at our study, so it may benefit and support your work and help you the engage with more diverse families. Thank you.

VICTORIA: Good afternoon, everyone. I'm Victoria Grant, I'm from Manchester Museum. I'm the Family Co-ordinator at the Museum. My role in a nutshell is co-ordinating, developing and evaluating our core family programme of activities and also working with targeted audiences. I'm delighted to be here today to talk about our autism friendly work. I'm going to be talking about why we're doing it, what the autism friendly sessions entail, how they've been received and what next. This is a picture of Manchester Museum, if you've not been to see it before. This is where it is based.

So why early openings? According to the National Autistic Society, 700,000 people are on the autistic spectrum. We launched our autism friendly early openings in November 2014 in response to a survey that we did in partnership with the National Autistic Society and Manchester Art Gallery. There are several key findings to this survey of which were the wants for families of understanding of staff and volunteers and visitors. The need for a quiet room, to know there is a space to go to if needed, and being able to access the cultural venues at a quieter time. Now, the quieter time could have been any time, there were differing comments whether it would be in the mornings, day or the evenings. The quiet room for some people was quite a sensory space, quite a sensory room, and for others it was a room that was very calm and tranquil. There are differences in opinion there.

So what happens at our early openings? Our early openings, we decided, as an organisation, to pilot early openings so openings in the morning. We ran them from 9.15 to 10.30. We deliberately chose to straddle the museum's core opening times with the aim that our visitors will feel more comfortable and would want to access the rest of the museum's offer. They happen on the second Saturday of every month and currently they're for 5 to 16 year olds, quite a broad age range. There's a range of activities that take place, supporting different needs, learning styles and activities and drop ins, so people are able to have a choice to dip in and to choose and to linger at certain stages or move on, if you want to. So we also have the activities that entail object handling and we have a resource of objects in the museum. We have lots of participatory engagement tools, such as torches and magnifiers and digital Polaroid cameras that are well received, with the idea of taking pictures around the gallery and with the idea to support the visit. We also work with creative practitioners, so we have an offer we changes each months. We have had clay activities and print making activities and lots more. One museum gallery is open each month and we rotate the galleries around the quarterly. This is taking place in a live animal's gallery. We've chosen galleries that have limited audio or sound activities and we generally turn those off.

So we have a rolling programme. In response to the survey and what is key has been our rolling programme of autism awareness training for staff and volunteers during the sessions. One of the comments from one of our staff is, "I feel better equipped to talk and communicate with children with autism now, and particularly their parents. I feel more comfortable now and realise that everyone is different anyway." A key learning from the training is that subtle changes we could make would really make the museum more accessible, not only to families and children with autism, but an even broader audience. If we think about how we communicate and use different language I won't go into much detail because I've been told there's four minutes to go.

So how have the sessions been received? Here are some of the comments we've been having from families. I will just pull out some key things. One key thing was our visitors were saying to us about the importance of being able to access the sessions as a whole family. So when we first started them, we got lots of phone calls asking whether it was just for the children with autism or could they bring the siblings too, the fact that the whole family could access the schedule has been well received. We've had lots of first time visitors coming to the sessions and accessing the rest of the museum's sessions. A key finding is the support that parents have been valuing from each other for these sessions and finding out and learning from each other. The quiet room has never actually been used and one of our colleagues from the National Autistic Society has a theory that is because knowing that there is one available, people feel immediately more comfortable and that's translated to the children.

How am I for time? Okay. Just to say in going further forward, we will consult with families, continuing to consult with families to develop the sessions and also working in partnership with schools. We have had school liaison officers supporting families to visit. Thank you very much for your time.

NIKKI: My name is Nikki Locke from East Durham Creates. I'm here to talk to you very quickly about how we have made art a part of everyday life for our families in East Durham. It is about what we have tested and learnt so far.

So, just a bit of context. East Durham Creates is one of 21 creative people and places projects. Have you heard of Creative People and Places? Excellent! Most people in the room. I don't have to go into too much of detail because that would take up a lot of time. It is a fantastic project, supported by Arts Council England, which is all about increasing engagement in the arts and creative activity in the places which are deemed as the less engaged in England. There are 21 of us, as I said, and the focus areas for CPP are people shaping the arts, partnerships and action learning. So if you want more information on that, there's a slide at the end and you can go on to the CPP website, which has fantastic resources and you can find out about the rest of our wonderful projects.

So East Durham Creates, we're a programme set up to get people involved in the arts and we are working together to learn what works and what doesn't work. Just to give you a bit of a context about East Durham, it's great to hear the venues talking about what they do, however where we are there is no cultural venues at all. We have got community centres; we've got fantastic shopping centres and all different things but no cultural venues. We've got a population of around 96,000 and 73% of them are deemed in the fourth bottom

segments of the least engaged according to the audience engagement segments. This is a grim tale but it gets better! Stick with me.

There are a lot of challenges: deprivation, people haven't got any disposable income, it's very rural, there is actually a food bank in the office next to mine, food poverty is huge, and people are focusing on surviving rather than thriving. Has anybody seen Daniel Blake? Yeah, that's our area. And when the mines kind of left the area, nothing really replaced it, so it's a sad tale.

And just before I go into my presentation, I have a disclaimer. I'm not assuming that all of you don't know how to do what I'm just about to talk about, or that you don't do it already. This is just our learning from our first three years. So I hope you can take something away from it or just it re emphasises that, yay, we're all on the same team!

So number one is don't make assumptions. This is my favourite one. Marion is in my team and she's heard this a million times! Don't make assumptions when you're working with people who are not engaged in the arts at all or just generally in life it's a really good rule, isn't it? When we started in 2014, our area was the fifth lowest area of least engagement. Everybody said in our area there's never anything to do, so one would assume that build it and they will come. We learnt very early that that is not the case. Even if you put activities in familiar venues, all that kind of stuff, we tried lots of different things and people kind of weren't really interested and we were like, oh, we thought everybody was sat at home watching X Factor and they wanted an art gallery and they would come there instead! We learned that! It gave us an insight into those who don't engage. The truth is they don't engage in anything because life is such a big deal and life gets in the way, where's the next meal coming from and all of the worries that people are genuinely thinking about in this area, it takes priority over anything seen as being nice, I guess. So people's experiences of art was maybe from school; it's posh, not for me, and again life challenges, where is the next meal coming from rather than going and doing anything nice as a family.

What we did after our first little test, we reviewed our programme and in 2014, 27% of our audiences were from the Facebook group of the Audience Agency. In 2016, it rose to 41%. Our average over the last three years of working with Creative People and Places, our reach to Facebook families is near on the same as our population, which is about 35%. The next slide.

The next lesson is getting to know who you're trying to reach before you try to reach them. I think kind of once we decide what we're going to do and work with families and it's going to be great, quite a lot of the time we just think, well, we have seen this in another place or we have seen this works in another venue so we'll do that. What we were really, really clear we didn't feel like we understood who we were trying to reach so what we did is kind of, as a team and different people in our partnerships, we found out about our families and where they are. So we attended things like normal family fun days that were happening in the community. We went as ourselves. We didn't go with our East Durham Creates organisation's T shirts. We went and took part in activities that families were doing, we sat in the cafe and went as ourselves so people could get to know us and we could experience the norm. We also joined lots of Facebook groups. So there are lots of different things like Peterlee Have Your Say and everybody rants and rages about things they're really disgruntled about. It enabled us to understand the issues and what people care about and

how we can enhance their lives and hook people in. We attended community events but we volunteered so at our local community centre they might have been having a bingo night, so we volunteered and talked to people. We went to different community groups and coffee mornings. We also put some consultation trees in centres and asked people what they thought about the arts and that gave us a really good understanding that people don't really tend to engage in something that they don't understand or their confidence in answering questions about the arts was really lacking.

Once we had built up these relationships as ourselves, we were then able to go back to these groups, back to these people and back to these centres, take artists there and take partners and start with the agenda of the arts. I can't even begin to tell you how much time it saved us in the long term. I told you I would go over, I'm sorry.

The other thing, very briefly, is to start off small. Don't try to do everything at once. We tried lots of different things, very small things to teach us lots of lessons. We took people to cultural venues. We put theatre performances in community venues. We did sort of an outdoor event where we tried to bring families together.

Families worked with extra activities, we held Vintage Tea Parties, they are big things but really they were small things and we were just testing them out. It is really important that you fit into people's lives, don't segregate people if they haven't got money because they feel humiliated about it. If you want to get like people bring their own packed lunches tell them or put them in a nice place rather than a classroom, so they feel part of the normal society.

Yes, encourage social activities, give people a clear picture of what you are putting on. I think a lot of the time it is wonderful to have the enchanted language of arts activities and these lovely pictures but people, if they are not familiar with the arts, they don't understand. Are they the people who are doing the activities or taking part in it? Give people as much information as possible if they are not used to the arts it is a good thing to do.

The next thing to say, making commitment to action learning. I really apply Arts Council for this being an action learning project because we just learn every second of everyday and then we invest and re-put that time and skills and the lessons learned into everything we do in the future. This is the next project, we brought together all of our learning, intergenerational things and the Chair of the Youth and Community Centre said, this has brought us together like nothing I have seen, young and old; we feel like one big family. I would never thought that art and creativity would do this. Now I would, we want it as an everyday part of our life.

We must face up to the fact that we can't give people more money or make more jobs, or money to spend on theatre tickets but as a sector we have got something we can really offer people and we can enable them to thrive in other ways that, will help us create a better society.

These people may seem hard to reach behind closed doors, please, try and get out there. Use the learning we are doing everyday, talk to us, find out what we have done and use it and take it on yourselves if you want to. Once you start reaching the people, it is the absolute stuff that dreams are made of. Thank you very much, sorry for going over time.

LIZ O'NEILL: I am Liz, I am the Chief Executive and Executive Director at Z-Arts. I want to talk about the Imaginations Network which I set up and chair. Big Imagination network of 15 venues over the North West, touring theatre into theatre and regions, ranging from Village Halls to grand auditoriums and everything in between.

But what we are in, in October this year we are holding a Festival of Children's Theatre across the entire region. Every piece of work that programmed in that festival will be culturally diverse, the images are images from each of the plays we are putting on as part of the festival.

So I wanted to explain a bit about why we are doing that. What we want is to make a step change in theatre programming for children to make, I think children's theatre come on a long way over the last few years but there is a lot of it that feels little bit stuck in the 50's, got all very white middle class, 2.2 middle class families. We are trying to celebrate and applaud, and to promote it much widely that these changes are happening at this fantastic family theatre are now available.

We want to reflect our audiences, heard a lot about demographics and we are in very, I am in Moss Side, which is the end of the fourth lowest area of deprivation in certainly in Manchester and then beyond that. So, within the Big Imaginations Network, there is engagement. It means diversity means different things to different people. We are trying to widen the programme, so people can see themselves reflected not just on stage but also in the venues on the staff team, in the creative teams, running the tech all that kind of thing.

So there is some brilliant work commissioned, programmed but then we are also commissioning work ourselves so we have 3 new pieces of work that are all made by cultural diverse artists that we are highlighting programming during the festival.

We have had interesting conversations about marketing, so we are telling the sector, telling the people like you this is what we are doing. We are not telling our audiences, so with the general marketing for the festival will be that it is a festival of brilliant children's theatre and then we will do some specific marketed marketing to certain communities to try and reach those and bring new diverse communities into the different venue that is we are programming.

We have been one of the reasons that we have done this, asked by programmers all around the country actually who ring me up. "oh Liz, Liz, I have got to programme a bit of cultural diverse children's theatre, do you know what work is available?" got sick of asking all the questions, we are going to put a festival on. I am telling you now, if you want to see it and you are a programmer of children's theatre, we will give you free tickets. We want to make a complete change of how people programme.

So, then also to connect with the diverse audiences that we are trying to reach, we will be employing ambassadors in each of the regions that is in Greater Manchester, Merseyside and Cheshire. They will be from their own cultural communities and working with them, we don't know what they will say yet, but they will help tell us what we need to do in order to engage audiences more.

That is linked in with another project we are doing as part of TYA, theatre for Young Audiences Network, we have been given funding by the Arts Council for a project called the

Equality of Difference, research project that we are doing across the UK well across, yes, across the UK to identify where we are with the diversity within children's theatre and within BAME and disability initially. Then hopefully do other forms of diversity and kind of research and investigate that at a later date.

We are looking at what we, as a sector are already doing, what individuals across the country are doing to try and improve diversity within our practice, so we can join that up together.

Also have a research trip to Capetown which is the International Theatre Children's Congress in May, taking 6 diverse artists with us to Capetown to explore diversity and bring that back. By the end of the year, we will have made a step change in diversity in children's theatre.

I want to finish with 2 dates to give you, one is that at the end of the Equality of Difference, there is going to be a symposium in Birmingham. One year on, 11th July in your diaries to talk about the creative case of diversity in children's theatre and then much later on in probably about this time next year, at Big Imaginations we are holding a symposium, which will reflect on how successful we have been in achieving our aims with the festival. Thank you.

EMMA SPENCER: Hello my name is Emma Spencer, I look after family learning at the Sculpture Park. It is a privilege to talk about the families. I am funded by the Paul Hamlyn Foundation.

So part of my job is made change through listening to families and that as you can imagine, a huge thing to do in a huge place as the Sculpture Park, I have been making significant changes for 3 years now. The changes all come through the families, within the wider programme of the park, activities for families to do, we have traditional family leaflet but the activities on the leaflet have come from our families using their language and ideas. Produced something called the talking together card aimed at everybody because we are all part of the family regardless of whether we have small children with us or not. So we have taken the word family off of that. Today I am here to talk about particular group of families I feel passionate; I am their advocate.

I don't think many of you have been to the park but it is an incredible place. We have got 500-acres of rolling landscape, truly beautiful and it is a privilege to work somewhere like that, full of sculpture and galleries. 5 minutes up the road, there is a different community. Community featured on the programme Benefits Street. I don't imagine you watched it in this room but I am sure you heard about it, that programme the people that I am talking about today.

I discovered this community lived very close to the park, obviously not engaged in the park, they would come under the troubled families agenda and they would be described themselves as complex needs, just leaving the house could be an achievement for families, they are at risk of having the children removed. Every family I work with have had children removed or in care. Also someone in the family who was pregnant and expecting another child.

To work with the families takes trust and it is one of the hardest things to do. I learned how to do my job on the streets of Peckham. It is interesting to go back to the community and reminds me of the first job I had.

Before we started to work with them, I did a test day, I had to build trust with their support systems. They weren't sure whether it was the right place for these families because we can't get it wrong.

These families need no more mistakes in their lives. It has to work for them. They came to the park and spent a day with me; I looked after them. I do what I do with any kind of group; I make them welcome. That is the most you can do for working with any group, make them welcome.

Listen to them. Really listen to them. Take on board what they are telling you and action that and change your plans, be responsive, just listen, be welcome, friendly and be yourself. That day the early help coordinator wrote a dossier on the impact; it was this big! I couldn't believe the one day could have such a impact on the families lives, less police call outs because of that day.

I questioned that, I can't believe that, (INAUDIBLE) because of that, we worked with councils for a longer period of time. It is an honour, some of the families feature in the slides.

So we have been working with an artist who I know really well that is really important. Because you are going to work with groups that are hard, harder to engage with, everybody needs to know where they are, I trust this artist and she trusts me. At points she would look at me and I know she didn't know what to do, it was complex what was happening in the space; I could step in. Shared learning; we brought the families together.

On the first meeting one child, the word "no", only word she used for anything. We made a pact, we wouldn't use that word. We managed to work with children under 5 and young adults over a period of a few months and we didn't use the word, no at all ever. A little girl last week said yes to me, it feels like a personal triumph.

We work with children who didn't speak but hadn't been noted that that child didn't speak. We put scaffolding in place.

My job working at the park, I can't just put on events for the sake of it. I wouldn't be allowed to do that. I have to help families and everybody, to make connections to art and land. That is my job, I have to find a route in, so we were looking at the sculpture by ... called The Family of Man.

Inside the sculptures is as important as the inside. I'm translating that to a family audience. We had to use hoola hoops. There was no point in me spending a lot of money because I didn't have a lot of money. It had to be something where we were not saying if you have this, your life will be like this. It has to be something they would recognise. They did not recognise the hoola hoop. They had never seen a hula hoop before, even when the behaviour was modelled, from me, the artist and the volunteer and the early help artist. Because we were saying let's get rid of the hula hoop, we had other activities. We had ten spare things we could do on a session because we knew that not everything would work. Some children would like one thing and other children would move to another thing.

We had lots of things planned. We didn't just work in the Sculpture Park. I know not all of you has an outside venue, but everyone will be able to work with a park. When we worked with different groups, we went to the local parks and due to that more people are using the parks. We have a space for children under five. The families have given it a name. We have got an activity which is titled From the Families. We are using their language to communicate back with the families. We work with the families every week. That's the thing that I'm working probably the most on for the families is I raise their profile within the Yorkshire Sculpture Park at every single opportunity that I can. Jackie Kay will write a poem about these families. It's things like that. Everywhere you can, you need to sort of stand up for different families and bring them into the audience and they're part of who you are as an organisation. Thank you.

SUSAN: We don't have a lot of time so I'm going to take questions from the floor now. Does anyone have any burning questions?

FLOOR: Hi. Dee from British Museums' family engagement. Nikki, that was useful, you and others talked about how to actually market these fantastic activities that everyone's doing and it's about how to actually reach those and you said about going into the communities. Is there anything else that anyone has to add about that?

VICTORIA: In terms of our autism friendly work, I would say that the partnership has been key in raising the awareness of the sessions to people out there. So the partnership with the National Autistic Society and they've been promoting it. Twitter has been really helpful. And schools particularly have feeds that go out to families straightaway. It's on the museum website. It's on all core things like that but I would say most of the families are hearing about it from word of mouth and through Twitter and the schools.

EMMA: For the families I was working with, none of that would have worked because they wouldn't be using those services. So I had to door knock every week. It's something I had to do, I had to walk the streets and talk my talk. It's something you have to be prepared to do because nothing else would have worked. So I think there are different ways of communicating. It's also about your language. The language is really important. We did make flyers but it is the language you use in the flyers and the images that you used. We would use images from that community to talk to that community, rather than images of other families they wouldn't recognise. We communicated with images of them back to them. We were putting them into a positive light and that really worked. I think that's really critical. If you look at an image, particularly if families that I'm talking about in this talk, they know how people view them. They're not ignorant people. It's really important that we talk to them in I don't know what the right word is in a more positive way.

LIZ: The collaboration for me is the main thing, that's why we are working with cultural ambassadors and working with people from within the communities who can talk to those communities for us because I'm not them. I'm only going to have a limited amount of success. So those collaborations and partnerships are absolutely key.

SUSAN: Any other questions? I have a question. I'd like some of you to tell me some real challenges. You talked about a lot of good things. Can you speak a little bit about the challenges, please?

RACHEL: I've been given a microphone so I will speak! We have already alluded to it but I think one of the big challenges is people thinking oh this is not for me, I don't have time for this, this is for you, over there. I think it is about whether you see yourself in that space and is that literature, are those images representative of you. I think we've been based in our community for 20 years and we wouldn't be here without our community. For us, it hinges on the relationships, those genuine human relationships and opening with questions and being prepared to hear things you don't like or don't expect. Otherwise, you will just be in a position where you're pushing something at somebody. Besides the point that won't be very successful, surely that's not the kind of art that we all want to be creating. So I think that is a challenge because people think it isn't for them. It is about opening up the conversation to say, "Why not? What do you think art is? What does it mean for you?" That's our perspective.

ELAINE: I think one of the challenges for us as an organisation and a charity is that we work with so many different stakeholders within the programme, Family First Alliance. But I say crucially our partner ambassadors and the organisations that refer the families are critical and they are the people who are in direct contact with the families so we really have to trust their judgement that they're going to select specific families for the programme because we don't have that initial direct contact with the families. So, you know, we have built up lots of relationships with them and, you know, we want to sustain their relationship with us so they select the families and that they keep coming back. You know, we have worked with organisations I've been working with the charity for ten years and there's been organisations that have stayed with us for ten years and keep referring new families to this programme. So it is quite crucial. I think another thing also is that once the families take part in the programme, we give them some kind of ownership and we have things, like you were saying, representation, and the leaflets and the front of the study, those are families. Each of those pictures are families that have taken part in the programme. The lady on the front with her daughter, she's taken part and she's also part of our family forum group. We really involve them, not only just coming to see theatre with us but they help us to shape and develop and improve the programme.

VICTORIA: One of the challenges for our autism friendly early openings, because it's an offer of an open time and balancing that when it's a drop in session. We have had anecdotal stories from parents saying, "I'm not going to tell anybody about this." In particular, we had a performance as part of the sessions so it's balancing that and really monitoring it and making sure that we are building in enough provision. So added to that, I guess, we know at the moment that for some of our parents early openings are great. We've had people visiting and one gentleman came all of the way from Birmingham for the first time the other week for an early opening session and I was speaking to him about the timings and asking is this timing okay for him. For his son, it was perfect. We know we're not providing we know there are other families out there and the timing is not appropriate. It's looking at how we can do more and how it becomes part of our broader programming or whether we offer something in the summer holidays and have later as well, and how we can build into that.

NIKKI: I think our challenge now is that we work with the community trust and our chief executive officer has the favourite phrase which is "we have taken people to the sweet shop window" now over the past three years. So people have got excited and engaged with the arts, what happens next? We're a strategic project so by 2020 we have got enough three years of continuation funding, but we want people to run, deliver and own their own arts

provision in East Durham because all of the venues, all different organisations they can come and work in that area but we want to be supporting talent and growing talent from these diverse backgrounds. So we know that obviously there's Creative Case and talent development push at the moment and part of our journey in the next three years is working out how we encourage talent, regardless of people's backgrounds, really, in the places where we live, and where people wouldn't even think of going to university and that kind of thing. That's our next learning point, I think.

LIZ: My little phrase is you can't please all of the people all of the time. We live in Hume, and we work and live in a very diverse community. By that, I don't mean it's monocultural, it's a very diverse community and there are lots and lots of different pockets of communities, all around the area. If we reach out and run a project and focus on one, then we're seen to be disengaging with another. Years ago now, I was told that's just a black organisation, that's not for me, and then on this very same day, you used to do lots of things for black people, but you don't now... I can't please all of the people all of the time. I stopped beating myself up on that one. We are doing as many projects as we can to reach as many communities as we can. You can't reach them all, all of the time.

EMMA: Because I'm making organisational change in a rather large organisation, so that includes the visitor experience team, so I'm leading some training on that and how to engage with families. I talk to the catering team and the marketing team and to the curatorial team and to the grounds team, so my job is more than just bringing in families. I can do that and put on a really diverse family for programmes but it has to be more than that. We are across a really large site, so it's just a lot harder and there's a lot more people for me to turn around, really. But it's happening so that's really good!

SUSAN: Some more questions from the audience.

FLOOR: Hello. My name is Amy. I'm from Tobacco Factory Theatres. I'm talking about the Family First nights and how I could have an explore on Google but how does it work with the venues that you partner up with? You offer cheap tickets what is the relationship between the venue and the charity? Has been the venue been able to continue the engagement with those families who come to the shows or is it done through the charity?

ELAINE: We work with the theatres. Not primarily, but a lot of the West End commercial theatres. So over the years, we've had to build up really good relationships with producers, the marketers, and especially the box office staff. We have a really sort of tight relationship with them because they are the people that are dealing with our families. The feedback that we get from the actual venues and the theatres are very, very good. A lot of our families have never been to the theatre as a family group and, you know, we liaise with the box office staff and we tell them in advance that our families are coming. They're prepared and ready for them. It does take up a lot of time but we invest that time. Every year after the programme finishes, it is a little thing, but they do appreciate it. Around Christmas time, we go around to every theatre that we've worked with and last year we had over 40 different theatre productions and we give them a box of chocolates. You know, it has been sponsored by a well known supermarket but before that we used to take it out of our budget to say a little thank you. They're so surprised and they really appreciate that. But it does take time to build up those relationships with all of those different levels of people within those venues.

FROM THE FLOOR: Thanks, ... from The Architecture Centre in Bristol. Emma you talked about the special moment with the little girl. I wondered if people had a special moment or something they are particularly proud of, in the programmes you have been working on?

RACHEL: Yes we did work around social isolation, we did a biannual festival in Bristol. We reached out to schools, deliberately tried to find people what didn't go anywhere but school, we did night walks with teenagers they did a walk around the community, pop up music and performances, we reached out to 3 young people, all self-identified as being socially isolated now one of them is a volunteer for us. Another one is on a music programme and just that small opportunity to be part of something helped them to blossom into these incredible young people who are now able and more confident to go out and do the things they have wanted to do but previously didn't feel able to. That is one small example but I think when you see stories like that of how the participation in an arts activity can really shape the person that someone becomes is really incredible.

ELAINE: There is one that comes to mind, we have got a parent who is a foster carer and been working with us for a few years, on our family forum group. Her daughter, her real daughter not a foster daughter, has come to see a show obviously with her family, with her mum and foster sister. She is now, she came and volunteered us at Mousetrap last summer, we also had a big recruitment event recently, we wanted to recruit new organisations, just happened to be around. She came with her mum to that, her mum was speaking on our behalf to talk about her experiences.

About a week ago she sent me an e-mail to say, now doing an animation course. She would like to come and she would like to create an animation for the programme to just promote the programme and how the families apply and she is going to come to work with us and discuss how we want it to be done. So it is lovely that young people, even though they come and see theatre with us. So many different path ways and opportunities that we can possibly help them with and so lovely to see that from just a young person coming to see a theatre show with us, going on to animation course and wants to constantly give something back to our charity.

VICTORIA GRANT: Thank you, because I was running out of time before, I didn't actually mention or refer to the comments on screen behind me. I am a favourite one of all of those was the ability, it wasn't the ability, but what people are enjoying about the session, somebody wrote just being able to be ourselves. So, it is not one special moment but it is knowing that people are feeling very relaxed in their space and this through the training and our staff understanding now that they are feeling welcome in that space.

Other highlights have been we have been introducing an experiment in the different elements the sessions so we can work with musicians recently to do, to change the atmosphere in the space and so on. So we have seen lots of dancing and all sorts.

NIKKI LOCKE: When I first started back in 2014 we had a group of people from the community who were kind of part of a Panel and our Chief Executive he pulled together a tough crowd. I remember one day sitting there and people just wouldn't really look me in the eye or talk about different arts and all churl things they weren't interested. I went home feeling dejected knowing it was a hard job. I set my sights high, I want the group to demand that arts and culture are part of their lives.

When we put in the funding, the toughest person on that table to engage rang me and said, we are all behind you kid!

Yeah! That for me, it is perfect moment.

LIZ O'NEILL: Like everyone else lots of moments, if I be specific to the Big Imaginations festival I presented about. I am reminded of a show from South Africa, called Tree, last year, or maybe the year before. The entire company were black South Africans including the tech and the Stage Manager. We had a black family audience and the mum came and as she was coming out. Thank you so much for programming that. It means so much for me and my children. To see ourselves not just on stage but you know, walking past them and doing them tech. Her daughter is now signed up for one of our technical training open days. So those small but very significant changes you can make.

EMMA SPENCER: Relating to the point that I was talking about, one of the nurseries I worked with. Decided every week they will have a day outside. Go outside no matter what the weather is, which is quite unusual in this country. I am glad of that, done it as a rolling day, it isn't the same children that access that provision, I have asked her directly, a direct impact of the project. Now further, letting babies sleep outside. We know this happens in other countries and places, this wasn't happening in Castleford and Wakefield, I am pleased about that.

SUSAN WHIDDINGTON: Unless there is a burning question, I think we have to close because it is time for tea, great presentations and thoughtful reflective answers and for being a wonderful audience.

## Approaches to Access

MICHAEL: First of all, we've got a panel here who are going to talk about the very important subject that we've touched on already in the discussions, around what approaches we can take to make sure that our offer is inclusive and accessible for families with particular and complex needs. To discuss that we've got here Chris Proctor, who is programme manager of Birmingham Town Hall; Karen Townsend who is Head of Learning and Access at the ATG group; Kirsty Hoyle from Include Arts; Deepa Shastri who is the programme talks manager from Stagertext, and chairing is Rowan Hoban, from Wild Rumpus CIC and Just So Festival.

ROWAN: My name is Rowan, and we organise outdoor events for families in natural landscapes mainly. It's been really lovely to see how many access and inclusion has been a part of every session and every discussion that we've had, so it feels front and centre in a way that it perhaps hasn't been in a way with family work. I will hand over to the panel and give everyone five minutes to talk about their work and then hopefully we will open it up to the floor and have a good discussion. I will start at this end with Kirsty.

KIRSTY: Can you hear me? Thank you, Rowan. I'm Kirsty Hoyle; I'm the Director of Include Arts. We're an organisation that works with other organisations in the arts to improve their offer for everybody, really. We use the umbrella terms of access and inclusion. So we're here to talk about approaches to access. Our approach is to try and encourage organisations to think about their patrons, visitors and audience as a group of neurodiverse people because I've been in-house before and have worked at the Unicorn Theatre as their access manager for a while, and what we tend to do is build our programme for most and then think about how we're going to sort it out for the rest of the people, right. So a big part of what we do is to try and change that, which is a big cultural shift. Access is often something that's at the end of a budget and you just stick a few bits on, but it has to be a cultural shift in the bellies of the individuals in that organisation for it to really change, in our experience.

We have a three tier approach where we work with organisations. We try and organise sessions which are intended to inspire I don't mean we're particularly inspiring! we curate sessions that give people first person voices about why access to culture is important for everybody because, again, we want people to feel it in their guts. You know, they've got to feel why it's important and why we care before anything can change.

The second level is that we make sure that we work with people on having the knowledge and facts that they need to understand how to adapt or build their programme to be accessible for people with varying needs, so that might be people with anxiety, it might be people with multi sensory impairment, it might be somebody who doesn't identify as having any needs at all. So we try and make sure that we do focus on impairment in order that people understand it and they can cater for it and, therefore, try and move on from it, if that makes sense.

The third element of our approach is that once we have hopefully made people care and that we've given them the facts and the knowledge to feel confidence about something, we help them to practically apply both of those things, and provide actual tools that people can use in organisations. The idea being to create everyday access so we lesson the need for visitors to declare impairment. So you don't always have to call a special number. We have

organised our organisation in a way that you are more implicated for more of the time. We work at specialist events so when everyday access is not enough, there is still something for them. Yeah, I'm happy to wrap that up there if that's all right.

ROWAN: Perfectly timed. In fact, under timed, well done! So we will hand straight handover to Chris and hear about his work.

CHRIS: Thank you. Kirsty says she's not inspiring but that's a lie! I went to a performance and conference in 2013 which was a summarisation of the project that Kirsty and her partners were involved with, with had a very theatre focused approach. And having two concert halls under our remit, we wanted to challenge ourselves and the theatre are leading in this and why can't we translate it to a concert hall. I don't know how many of you I assume a lot of have been to a concert but there is an etiquette there, coughing is frowned upon and there is generally a very elitist model and concert halls can be stuffy situations. We took the ethos and we took three phrases we used internally as part of our ambassadors and was from the board level to the guys delivering the event. One is that we were prepared to get involved so we went for it for the first time and we working with Kenny Wax who produced our children's stores and we had a go at a relaxed performance and did it on a Friday afternoon in January and we sold eight tickets to the first one. We gave away 250 tickets to try and get an audience in. We invited Autism West Midlands along in. We said no holds barred, we bruise easily but we will take it. We don't mind. As a result of that, they instigated an ongoing relationship with us so that the semantics that a promoter comes to now as a programmer, it's a small change but it makes such a big difference. I'm now being asked when is the relaxed performance not if. It's a tiny, tiny difference but it makes such an impact. From our perspective, we didn't have that audience so we had to go and find that audience and we found that the best way was to go via a charity that knew what they were doing and had a reputable status in the region because we thought if we start locally and then try and grow as and when the products developed. So we went towards West Midlands and said we've got an orchestra, a Town Hall, what do you want to do? They said to me, the first thing they said to me is we have got this ventriloquist... Well, thanks, that's really helpful! But, actually, we said, okay, so we asked James who has autism and was open about it and he said, "I really want do a concert with an orchestra, my puppet is Little Jim and we want to come to our first concert." I walked out of the door and said, "Job done. It's your idea. Let's run with it." We gave it to Autism West Midlands, you post it on Facebook that we've got James and the orchestra and we've got the Town Hall, but what do you want to hear that orchestra play. We got everything from Disney to Last Night at the Proms and all of the ideas came our way. From that, we created the product. So the kind of ethos that it was by people with autism, with people of autism, so it was a holistic approach. I will apologise to marketers in advance. I gave Autism West Midlands 200 tickets themselves to sell in their shop, I sacrificed that data to get that audience into our Auditorium first because they need to build trust with the venue, organisation and with the products. We have got a trust in the producers we work with and the orchestras and the performers so they can present a product that we want to kind of present, but we also need to work with Autism West Midlands to make sure our audience trust as a venue. As a result of that, we were awarded the autism alliances first ever charter award in 2015. Off the back of that Autism West Midlands worked with us to produce not only the visual story, which is a given with these kinds of performances, but we instigated a pre show meeting greet and we did a pre concert video and hijacked an orchestra's rehearsal and filmed it and sent that out to audiences. We got

funding do a Google Street View of inside the auditoriums themselves and it was patched into the external Google stream. If you come down Broad Street in Birmingham, you turn left and go into the ICC building and you have the ability to go into the hall if you wish, or to go into the Town Hall. We embed that on our accessibility page so people can come in on their own time and explore it, literally seeing the seats and seeing it in that respect. I guess the main reason why we sacrificed the data is once we get that loyalty from that group and they're in the building, they know that we have a core of about 100 to 200 bookers that will look for the word "relaxed" and book irrespective, because we know what we're going to present in a certain way has a style to it and we will do it in a sensitive manner.

I guess to finish off from my perspective, our chair Anita said to me, "You do realise you're celebrating ability and not disability." It got me thinking. It was only a small passing comment but it got me to think. We were thinking that we're celebrating the ability of the audience to actually get to the venue, it is an achievement in the first place. The ability that they came into the Auditorium and they listened to the concert for 45 minutes uninterrupted was an achievement. The ability for our producers to be sensitive to us and be open to our suggestions was an achievement. The ability for our staff to do this, we might get it wrong but we're prepared to learn. And the ability for the audience to just come and have a really good time. Every single relaxed performance we do, I go on stage beforehand and I welcome everybody to the hall as a representative of the venue, not necessarily of the show. One thing that always gets me is the first time you say to parents this is your time, chill out, relax, let the kids run around if you want, there's literally no restrictions whatsoever, and the entire audiences' shoulders just drop and that's exactly what we are after.

SUSAN: I have tonnes already but I will hand over to Deepa, already.

DEEPA: My name is Deepa. I work for Stagertext. I will be signing and Freya is my interpreter, she will be voicing over. Hopefully, it will be clear. I'm not representing BSL users. I'm representing text based access for people with a hearing impairment and deaf people, as you're seeing here at the top of the screen. So it's captioning or live subtitling. If I could just talk to you about the four main things we do at Stagertext. The first one is captioning for theatre and that's scripted events, so everything is actually programmed so nobody's there live as we have today, everything is programmed, the actors' names, the sound effects and so on. We will also have live subtitling at museums and talks and post show discussions. We have digital provision, so videos, trailers and national theatre live that goes into cinemas, live streaming for conferences and so on. We also do deaf awareness training. One more to add, we do marketing, a lot of marketing, targeting audiences specifically.

So those are the five crucial areas of our work. It allows us to be very flexible and to respond to the different needs and the different events that we can work with to make sure that we have a real holistic experience for our users, whoever is accessing that service is actually getting full access from the beginning right the way through the whole journey from starting to look at the website. If you watch a film and there's no subtitles or you're hard of hearing or deaf and you don't have any access, so then automatically you have lost interest. You have lost that part of your audience. I know a lot of theatres and museums and galleries have plenty of accessible events, plenty. Theatres, for example, have captioned shows or talks with subtitles. But unfortunately, they don't know where their audience is. It might only be because the website is not accessible and there's not enough

information there, and they're not promoting themselves appropriately, or there is no information about subtitles. We need to think about the audience as well. People don't realise how many people have a hearing loss of some kind or another. There's 11 million people within the UK who have a hearing loss.

So, if you are thinking that that is then only 1% of that 11 million can sign, sign language users, the rest don't. It is very important to remember that the average age of people going to the theatre, or accessing museums is 52. That is the average age of the theatre goer. So if you also know think of people over 50. 40% of those over 50 have a hearing loss of some kind. So if you increase that to the, people of aged 70. 70% of people have a hearing loss, makes you think, people needing access, it is a huge number. It is people who are everywhere, in all our communities, it is one in six people in the population, in terms of venues, they are thinking it is a marginalised group, it is something, web page, something hidden out the way, or a special mailing list for people who have the access needs but really it needs to be part of the normalised service, people say we are proud we can offer this accessible option.

For example, good practice models one is the new Wolsey Theatre in Ipswich. They are proud of the access provision, our logo is on the advertising materials, when you walk into the theatre, there is a poster there with advertising everywhere you go, in all their brochures the logos are there and on their website, poster campaigns so not something additional or hidden, but something that is at the front. You have to think, you have to be proud and not have a stigma around hearing loss or accessibility.

The welcome collection, another organisation, it just makes sense to tell people, to say we are accessible because everybody has the potential to have an acquired disability later. This happens to most people as they get older, if we don't talk about it. If access is not included, you know, you are sort of saying, you don't belong here, that is what you are saying to people. Whether you are covert, you are saying, you don't belong here. What Kirsty was saying, one of those things as an add on, it needs to be a priority, a lot of people think, how much do we need? We will do a guesstimate. Rather than contacting people who know have the knowledge, there is plenty of experts out there, who can provide support, please use us that is what we are there for, we are here to provide support and be that resource, doesn't matter if you make mistakes, just like Chris was saying, make everything as smooth as possible that is what we want to do, so people experience a welcome environment. So sorry, if I have gone over my 5 minutes.

ROWAN HOBAN: Only very just, I will hand over to Karen.

KAREN TOWNSEND: I am Head of Creative ... and Access for Ambassador Theatre Group. So I am kind of like the baddies in the room. I promise we are really, really friendly.

Now, my mantra is, or our mantra is, get them in and get them interested because what we find is that theatres can be really scary places. Okay? Rock up; 10:00 o'clock in the morning; it is dark; doors are shut; little hole with a box office; box office having a discussion, box office, what is a box office? It is somewhere you get your tickets, why doesn't it say that?

So our mantra is, get them in; get them interested. So our approach is a multi-layered approach.

We are commercial. But the staff are just as engaged as anywhere else in fact what I would say about our company is, our staff are brilliant. My job is to try and get the rest of the company up to speed with our staff.

So, in ATG we have got a successful network, we call them access champions I know some people hate that word but it works for us.

We are there for support; there is no script; there is no one size fits all. There is no solution to this. So what we have going is we have a really really tight network. We communicate with each other. We have got group e-mails going, conference calls; we get together. We learn from each other and actually, we also have, I am part of a large venues as well in the kind of London area as well. Again, we will ask each other, what do you do about signage? I have got a huge problem about my disabled loo, what do I do about it? We ask each other questions like that.

So what we do at the moment is, we are, what we are doing is we take all the brilliant work that other organisations are doing; I am not saying we don't invent it. Sometimes we do, but most of the time we don't. What we can do is, we can take the brilliant work, relax performances, like visual stories and we can make that self-sustaining. We can deliver it year on and year out. We don't deliver it with funding; we make sure it funds itself.

I know once I have a venue on board, especially for relax performances. If I have a venue on board and staff deliver one performance, they will continue to deliver performances. I don't have to do anymore selling. So that is another one on my list, get on to the next one.

I will agree, when you say you see all the shoulders relaxing like that, I called relaxed performances for my staff because first ten minutes they are like this, where is the complaint going to come from? Where the noise? Oh god, someone is going to complain, ask for their money back. Ten minutes in the staff realise, it is not happening, then suddenly a relaxed performance for them; this is great. Stand on stage door on the way out. Nobody knows who I am. Stand on stage door, when are we going to do another one of these? We are like yes, we have got some more on board.

So the other thing we do as well is, when we deliver a performances like that, what we try to do, is we have support there for everybody. We just started to deliver our symbols, we have got symbol, some symbols, a symbol project so those with sensory and cognitive disabilities can understand what is going on as well as the visual stories as well as the staff being very confident.

The other thing that we have just recently started and you are the first people to hear about this because we are really nervous about it because we are the big bad wolf we realise this. We have developed an Access Membership Scheme that is working for the west end venues and regional venues and really modern and old venues. We have got the Theatre Old Brighton, that is so old and difficult access wise. The reason we have done this, it is a customer focused scheme. What we want to hear from customers is what they want from us. It is no good us dictating to them what they want. We want to hear from the customers, I realise we didn't have data that we could market, with all the rumours going around about cross marketing for access performances. We don't know whether it works? What we are trying to do is to try find out whether it works.

So, as I said, we are about a third of the way, we have got about 10 venues and another 15 or 25 to go. Fifteen -- I don't know. That is what we are developing at the moment.

ROWAN HOBAN: Thank you very much Karen, I have got a couple of things I wanted to ask you for, before I open the floor for questions. One of them was about, what it is about a family audience in particular? I remember having a conversation with a family at a festival about who were accessing our specific additional support that we had and they were saying that actually, it was the child in that family that had additional needs and they were learning as a family to navigate their way through family life. They were trying to figure out as 35 year olds, thrust into a world where they were having to deal with things in a completely different way, I wondered if people had thoughts what it is specifically about a family audience as oppose to a ..., that makes it different.

KIRSTY HOYLE: Yes, that goes back to what is I was saying about neuro-diversity, I know we have all worked together and the focus has been on the experience of each of those members. So, as an example quite often, the person who is accessing the, you know, the specialist bit, be it the relaxed element of it; isn't the child necessarily. So we have had, you know, adult who is, have needed that relaxed environment to be in a place where their children. We have had people who have dementia come along with the family, none of whom have any other particular needs but because they feel it is a safe space.

I try to work on older audiences. We did a show called Tree at the Old Vic, a two hander with about 20 "fucks" in it. So everybody was nervous about whether that would work for a audience for who are deemed vulnerable and aren't necessarily. So they tend to be focused, the access tends to be focused on families but we are hoping to move away from that actually. It tends to be about children but isn't; it is about everybody. The person who maybe using the access is not necessarily the child. I didn't entirely answer the question sorry.

CHRIS PROCTOR: There was an interesting thing we learned as we were going along, we were told constantly by families, actually, there is 4 or 5 of us that book every time. It isn't just parent and child and person with additional need. If you make it easier to book, we will come as a group. We found over the last couple of years, our average booking size, gone from 2, to 4, to 9, almost 10 at times quite often purely because they want to have the experience together. Quite often there is an excellent offer for schools but there doesn't appear to be as often or as readily available an option for families to come together. Tied in with that was the timing of events as well. So Friday at 1:00 o'clock was useless because mum and dad were at work, parents were out and about. So moved it to a Sunday at 3:00 o'clock, allowed the families themselves get up, ready, into the day, realised it could take 2 hours, particularly if in the City Centre of Birmingham to get to the venue, we were conscious of making that happen.

DEEPA SHASTRI: I just like the add to your point and say about the programming. So important because if you get the right time that is one very important element. Also we are thinking about deaf children often it maybe the case well let's say that 90% of deaf children are born to hearing families, so no deaf parents. A lot of them are relying on the parent who is are hearing and then the children, or the other way around, deaf parents have hearing children. So often in the summer you have got a month of special theatre offers for people, what is it called?

Yes, kid's week, usually it is always a month or a week, that is often you know, there is no accessible shows there at all for deaf parents to take their hearing children, often deaf parents not being able to access, the children enjoyed the show or the other way around. Deaf parents go with the hearing children, can't understand what is going on, it is one or the other. So you have to think about the times maybe grandparents with a hearing loss, going to an event with grandchildren that can't access it. It is the pre-and post show events that are not accessible. The whole thing needs to be accessible. If things are in the dark with people can't see, you have to think of all the issues, the acoustics, visuals, museums can do great job at switching off sound to make it easy for families to access but there is the small thing that is can be done, don't cost much money. It is wise programming in terms of timing and all kinds of other things using weekends, captioned shows or events. Thinking when families as you say, can come together and experience and enjoy things as a family unit.

It works really well when you have somebody who you know, can be a sort of ambassador really from a community, a deaf ambassador who is trusted by the community, who can be a bridge between the venue and the organisation that they are trying to reach. At the moment there is not enough people bridging the gap that can solve a lot of issues, advise the venue and use the networks and contacts to get people coming in.

KAREN: It is one thing we have noticed and we've tried to solve, but we haven't solved it yet but we are determined to get there. The traditional way of marketing performances just isn't working. It's just not working for accessibility, particularly with families. Obviously, our venues go from Glasgow down to Torquay so we really do have a lot of data. We've got a lot of staff with a lot of experience. We talk to each other. Every single area seems to give us a different story. Now the one thing we do know is that actually going out into the community, making contact with the family support networks really, really works. But as we know, all of us here know how much time that takes. This is what we're working on at the moment. We're trying to see actually are there more contacts that we can make, like that, that will have a bigger effect. What we finding with our relaxed performances is that what tends to happen is that we're doing quite a lot now and when we have our first one there is quite a lot of interest and then it tends to dip in the second year. Don't panic! Then it really, really builds. Again, yes, it turns into is there going to be a next one.

We get producers interested in it as well because obviously what we need is that we need it happening regularly in theatre throughout the year. And also, we are not being precious with it as well. If there's a relaxed performance on down the road, we will tell people that it's on down the road. It doesn't mean that they're not going to come to our performances; they're going to go to both. That's what happens. So I think that the marketing and the way that we market is something that we really are going to have to learn from each other and change.

DEEPA: In relation to that point and talking about people sort of attracting audiences, we have to remember that, you know, there's limited numbers of audiences that we're targeting. You know, there's not a finite or an infinite number, we have to remember and have to think about people who have access issues or no access issues rather we have to think about we're going to pull people in to replace a different audience, and when you're thinking of impaired people or disabled people, there's 12 million of them but not all of them like theatre, necessarily. We have 25,000 people that go to the theatre annually on an annual basis. It is hard for everyone to try to target the same group. We're all trying to use the same people. We're always trying to attract other people in, but remember those people don't know about

what the offer is, what facilities are available, so we want new audiences but those new people don't know what is out there. We have to be really sort of assertive in our outreach when trying to reach new people and be open about it, really, and be proud of what we're prepared to offer.

ROWAN: Thank you. I think I'd like to open it out to the floor now, if there's any questions or comments from the floor.

FLOOR: Hello. My name is Beth. It's national Sign Language Week. I'm quite tall. I've got blonde hair with really bad roots. I'm got a long burgundy coat with a black scarf on and I'm from Cardiff. We have been speaking about getting audiences in and I just wondered about you spoke a little bit about it when you spoke about the gentleman who has autism and who is a ventriloquist. So we're starting to talk about it but we did some audience research a few years ago and one thing is gaining people's trust. Say you want to increase your number of deaf audience members, but consider casting a deaf actor in your piece, or a visually impaired actor, or lots of disabled actors. Because the best way, I think, of gaining trust of audience members is proving that it's not just something you're adding on at the end but it is actually what you want to do is create work that is accessible to everyone, it includes who is on stage. A lady earlier on talked about a theatre who came from South Africa and every member of the cast and crew were black and that meant something to the family they spoke to. It is really important for disabled, deaf, blind and visually impaired audiences to see that the work you're creating reflects that ethos and it is not something for the audiences. It is who we are as a society, so why are those people not on the stage and making the work as well. I'm blathering, sorry!

CHRIS: It was part of the reason why we opened ourselves up as a programmer to ask them what they wanted us to do. I'm supposed to book stuff and get it into the diary and let it go. But for me to go "what do you want to do", yes, we have got this great guy and we believe in him and he's there and he's incredible and he's completely inspired. He had you in stitches.

KIRSTY: Yes.

CHRIS: But it is that celebration of his ability. He might have autism, but he's a top class actor now. He went to university, he has had media training, we put him into professional development with the likes of Paul Zurcan and Nina Conti. Nina was saying he is one of the best ventriloquists naturally she has ever seen. Actually, I don't want to sound controversial but it is irrespective of whether they have a disability or not, they're a great person and I will continue to book him. As a result of that work that he did with the orchestra, it inspired the orchestra's live project which has been working over the last 18 months and that very concert they are playing down in Chelmsford this weekend with an audience that has never seen this work before. It is as a result of the work we did with Autism West Midlands and with the orchestra to then expand that offer.

KIRSTY: It's not on, is it? I wasn't really saying anything anyway! Translate that! I agree with you and I think it goes back to something broader and a lot of what we're try to do is talk about policy. It's really boring, but the way we work on policy with organisations and it is a live and exciting document phnar phnar that says internally and externally this is what we are and this is what we are and how we're going to do it, when we go through that process of

creating a policy with a venue in particular, it means that they can't wriggle away so we're talking about representation on stage and employment schemes and talking about diversity within the entire organisation, as Deepa said, thinking, oh God, we have to put a captioning show on and scrabbling the money together. It has to be you, as an organisation, and has to be thought seriously as policy and internal commitment rather than just special events. It is really important. We are trying to do that and broaden the scope. We do work on relaxed performances and things, but we're trying to make that the end of the process, rather than at the beginning, which goes into what you were saying, Beth. Thank you.

DEEPA: If I could just add, often venues will wait for a request for access from a potential audience member, but if they don't know what provision is available or what they can access, they don't know what to ask for. They just sort of think, oh no, I might be naughty and being bothersome and I don't want to be any trouble. If the venue is getting out there saying what they've got to offer, then that's going to make a difference and make people want to access things. Life is already difficult enough for people facing barriers on a day to day basis. It's exhausting quite frankly. So it's a really, really important to open up things for them so they can just access it in the way that anybody else would. So there's automatic provision there, without having to be requested. It's just there. And makes people think, okay, I can come and I can go here whenever I want to. They will become a regular client base rather than people who come on a one off basis and it goes again and that audience member is lost and lost and lost, rather than being built up as it could be. It is not an overnight solution. But it can be with time and commitment.

ROWAN: I wanted to add something about that, about programming work that was reflecting the entirety of your audience and that I think as a programmer sometimes it's hard to go out and see enough work anyway. I think we've talked quite a lot in our organisation about making that deliberate choice to get work by disabled artists and there's less of it, and as programmers we have a responsibility to hunt for the great work that's out there and is going to give the audience what they want.

CHRIS: That's true. It's really difficult because you get absolutely bombarded with product every day and you have to make that qualitative judgement. One thing I would say is that we have found that when we started doing relaxed performances, we then had members of our local charities coming over saying you're doing a great job but what about...? What have I just done? So we now work with Mencap and carers hub, and it was as a result of just a mother within the networks coming to a relaxed performance, this is great and it works, but what else? As an organisation, it is going, right, we can do relaxed performances and we roughly know what we're doing to a degree and we're still learning but what else and what else? There is a lack of funding, as we all know, out there. We have made the decision that within as many opportunities as possible that we will consciously take the hit financially in order for the future of the investment in that audience particularly.

KIRSTY: I think it's really important about the programming but it can be really expensive! For the many reasons you just touched upon. Something I would encourage all organisations to do is just do it. We're currently working a lot in America trying to take the relaxed performance model out there and it's a nightmare because of the litigious nature of the sector out there. We're so free here comparatively. We have been working in Canada and they're a bit more like us and it's easy to work there. Over here, you are unlikely to... sorry, that's my baby. Hi, darling. Very family friendly! Yeah not my husband, by the way,

my actual baby. You're unlikely to get sued if you give something a go and it goes terribly wrong. If you do a visual story, which is a document we created years ago, it isn't an actual thing. I made up the name based on social stories, so if you want to give them a go, give them a go and get advice from your audience. They're not... people are worried about doing things so perfectly and they don't do them. We live in a society and a sector where we can fail, as you said, and as you said. So I think it's important alongside wanting to do being things like programming diverse work, you've got to start with your everyday access because you could do that today.

DEEPA: I'd just like to add that a lot of people sort of think that, you know, one access provision will suit only one group. But sometimes there's crossovers. Very often there is. For example, in terms of visual stories, it is suitable for all kinds of people, people who have BSL users in the family, because it is so visual and it is using figures and it is something with visual information and there's Easy Read English that will help people who are young or people don't have great language skills. Subtitles as well, I have worked in museums where we have a talk with subtitles on the iPad or the tablet and somebody is speaking into a mobile phone to a remote speech to text reporter who is listening to the audio, typing the information on to a web page and people can access it remotely. A 12 year old boy was there and he had autism and he really liked the fact that he had a tablet. He wasn't deaf. He was hearing. But he liked being able to look at the information on a tablet, not having to engage with people, he could look at the exhibition and so on and felt very engaged with that piece of technology. Somebody else had a short attention span, also a hearing person, but really liked that focus of being able to look at the subtitles. It helps all kinds of hidden people you wouldn't know and people who have English as a second language and all kinds of things. Some people like to read as well as getting the audio information; it's a free additional bonus. There's crossover benefits for different groups. Myself, I have bad knees, I'm not disabled but I prefer to walk up the ramp than go up the stairs. So there can be universal design elements that help all kinds of people that aren't kind of marginalising in any way.

ROWAN: Brilliant. Thank you. I'm aware there is lots of questions from the audience. I will throw it out there again if that's okay.

FLOOR: Hello there. My name is Matthew Green. I'm a marketing and communications officer at the New Alexandra Theatre in Birmingham. Hi, Karen. Chris, I was frantically writing down whilst you were talking. We have done two relaxed performances in Birmingham so far for Birmingham stage company production, and the first one we had nobody come to it, which was a bit soul destroying and the second one we had eight people so it's going in the right direction! Last week, I'm in a fortunate position because my manager said to me, okay, we're going to do another one and you've got £500 to market this relaxed performance. Last week, we were the only ATG venue to have it but we have commissioned a 360 degree venue tour, similar to your Google street view, but my question is £500, what would you spend that on?

ALL: Ooh!

CHRIS: This sounds ridiculous. Forgive me for saying, but give free tickets. Give away as many particular as you can. Subsidise those tickets with the £500. The moment you get the audience in and trusting and learning... it's the experience. It's what you are saying about

the whole family. It's a new thing. Home life is kind of regimented and there is a particular pattern to the day this is different. If you remove the barriers of access, what we're trying to do is remove as many barriers of achievement, so whether it's with a performer, whether it's with a family saying we have made it to the theatre and we haven't had a meltdown and we're doing well here.

But at the same time we also found that talking, I know obviously, I sound like a broken record, talking to a charity that know their particular audience, we went locally, there was -- on a local level Birmingham was being missed on the touring map and we went, hey, we are here. So we worked with autism West Midlands and, I don't know whether you agree, but social media is strong for those communities particularly Facebook, they are quite local and will let you know what you do right and wrong.

KIRSTY HOYLE: Something that most people missing is direct marketing. So, we are trying to encourage organisations we work with, to stop writing flier that is only mum can access to Easyread fliers talking directly to people. Let's be realistic, if you, if you want to access a relaxed performance, it is probably very unlikely that you are able to book a ticket to one in the way that most of you make people book ticket that is why using partners charities, you do it for cheap, economic access, trust you, it is the way to do it.

CHRIS PROCTOR: Visual story. We had one at language Level 1 and 2. So you can sit as a family; I am a parent, here is what I need to know about -- here is what I need to know about the show. This is the children's guide as well. At the end of the performance, we don't do, it sounds controversial, we don't do e-questionnaires. Here you go, 4 questions one tell us what you thought about the concert. Tell what you thought about the Town Hall. Tell us what you felt about the piece of music, write down one word -- my favourite response to that particular question is strange!

How you interpret that; I don't network.

ROWAN HOBAN: We are out of time. We can keep talking about this topic for the rest of the afternoon.

KAREN TOWNSEND: Can I say, I think we will speak, you will speak to all of our colleagues get a conference going and we will speak to your colleagues in Sunderland, they are up there brilliant at marketing. The Lion King, everything, suddenly we can go from 0 to 250 so I think you need to speak to Sunderland.

ROWAN HOBAN: Thank you, that is brilliant. I hope you guys will be around later if you want to grab us later for a drink or something, thank you for your question guys.

## New Insights on Family Audiences & Participation

Our next session moves us on to what has been a lot of discussion in the sector about data, collection of data how we use it. Arts Council doing a lot of work on this audience agency and others, Jonathon Blackburn, and Leo Sharrock Director of Data Platforms at The Audience Agency. Jonathon is going to talk about new research on family and household based patterns of cultural participation, based on a large scale UK household survey, called Understanding Society and following this, Leo will use the data gathered to the Audience Finder Programme, to look at what we know about the types of people who engage with family work within 2016. I know within with my orchestral sector, they have done interesting work telling us about the audience, I am sure that is fascinating. Please welcome Jonathon Blackburn and Leo Sharrock.

JONATHON BLACKBURN: Thank you for the introduction Mike.

It is a pleasure to be here at what is now a very sunny and almost spring like Bristol. Thank you, there has been fantastic stimulated debate during the discussions in the break out sessions too. Very hard act to follow. One of my roles is to oversee our work on house surveys, the survey, population in England, helps us to ... patterns (INAUDIBLE) -- every 20 minutes I will try to talk about what we know how arts participation changes through peoples lives from being a child through being to elderly. So what the key moments, changes circumstances, that leads to changes in arts participation.

JONATHON BLACKBURN: So I will talk about a survey called Understanding Society. This so some of the findings I will present are exclusive area, never been presented before. I would welcome your reflections on these findings, catch me after or on the twitter as well.

So, the survey data set is called the UK Household Longitudinal Survey better known as Understanding Society. So this is the UK's flag ship survey, it is the same people surveyed at point in time, so looking at what factors influence how the behaviours change. Almost 80,000 individuals, data geeks like me are excited about that size of sample. You can link together behaviour with household behaviour, how the behaviour changes with who they live with.

So respondents surveyed from the age of 10 upwards, questions, every 3 to 4 years some of you may also be aware of some of the other large scale surveys, such as the DCMS taking part survey, been around since 2005. I will sprinkle in some findings from the DCMS taking part survey.

So I will do this based on key themes about the life course. So first I will talk about is, intergenerational transmission of cultural capital.

Firstly, seems an obvious point but we have proof that parents engagement with the arts influence their children's cultural participation, so on the screen, is a chart showing proportion of 10 to 15 year olds, actively participated in art forms, in the previous 12 month period, shows whether that 10 to 15 year olds lives with an adult and, as you can see, more likely to dance, eat, play music if the adult in the household does the same. It is nice to have it in evidence terms.

Similarly, that influence works the other way around, so parents cultural engagement is influencing by having children. We have proved this through analysis of the taking part survey, so adults tell us that one of the most frequently cited leavers for increasing arts engagement is having children, so having a child seems to be a motivator for people engaging with the arts.

We find that having a child aged 5 to 10 is significantly associated with increasing tendency with the arts.

So, I ... we have also shown through analysis of longitudinal data, parents experiencing the arts, if they go on to have children they are more likely to be cultural active, what adults do, children do it as well. So there is strong evidence that this exists. So hopefully this seems intuitive so far. I will move on to some findings that perhaps have been more challenging.

Just to say also, parents and guardians, those that encourage their children to do various things, it makes a difference, so what I have shown here is proportion of 10 to 15 year olds, participating in different art activities over the last 12 months, by whether the adult household guardian, usually the parents actually encourage them to use the activities, as an example. You can see reading, 10 to 15 year olds where the adult discussed the books with the child. Are far more likely to read themselves.

On the far right, we have got an example there of visits to visual arts galleries, children aged 10 to 15, far more likely to visit if their parents take them.

I will talk about starting and bringing up a family.

So, I talked about the age of the child making a difference, so, we have looked in-depth at the Understanding Society survey, what we find is having a child aged 0 to 4 leads to in a drop in arts ... of parents, perhaps no surprise having a young child, time intensive. I have given examples of music events and visual arts. So adults with a child under 5 are the kind of light purple colour, as you can see, lower rates of attendance in the arts. There is one exception; combined arts. So combined arts activity doesn't seem to be affected by having a child 0 to 4. Interesting earlier, the discussions about festivals and across art activity, the data suggest that is is really effective as reaching the younger children.

More positively, having a child aged 5 to 10 is associated with higher rates of attendance among adults so, two graphs have shown that theatre attendance among adults and combined arts attendance and the dark colour towards each chart shows adults with a child aged 5 to 10. As you can see, their attendance at theatre and the arts.

Children that become teenagers. So what happens then? As age increases, the data suggest that is the association between young peoples and parents behaviour decreases, that is no surprise, children making choices as they get older. I put adult encouragement of the children's cultural engagement. What we find, this declines as children get older. Looking at longitudinal sample of 10 to 11 year olds, surveyed 4 years later, adults far less likely to be discussing books, taking them to arts events seems like as teenagers, as a young people become teenagers adult seems to lesson.

Perhaps related to that, this is probably the most gloomy slide, this is a decline in arts attendance and -- so the graphs as an example of that, have shown the proportion of boys

visiting cultural sites once a year, by age. So, on the left hand side you have got 10 year olds, on the right hand side you have 15 year olds. So there is a clear pattern there that as children go to their teens, through arts attendance seems to be decreasing.

However, to be more positive, amongst those teenagers that are cultural engaged we have analysed how the arts participation relates to one of the ONS subjective wellbeing measures so a really positive story here, teenagers cultural engaged happier and healthy, so teenagers with the highest levels, you can see the teenagers participating in arts dance, music, they are more likely to report high happiness than those that don't. National Trust relationship exists with other factors, seems like cultural participation is a cause of teenage happiness which is great.

Changes in the household. We move house, we settle down, we perhaps relocate, so what do we know about how this affects art participation. Interestingly, when we looked at the longitudinal data set, we found people that moved house between 2011 and 2013 were more likely to take up the arts compared to those that didn't move house. It seems like moving house is a springboard to find out where your local cultural venues are or take up a local activity. There's lots of people in the room that know more about marketing than me and maybe you could tailor your marketing towards estate agents. Having a culturally engaged spouse makes a huge difference to your cultural engagement. This graph shows the proportion of people attending arts events by household type. In the middle, the 84%, so the highest rate of attendance, that's amongst individuals that live in a couple household but the other person participates. It is also the case where you live in a household where you don't have a partner but the other person participates. There is a peer relationship about people in the same house as you and participates is higher.

Moving on to caring. So some really actually positive findings on carers. So when we looked at the Understanding Society survey what we found is that those with moderate caring responsibilities and by that we mean less than 20 hours per week, have higher rates of both arts participates and attendance in the arts than non carers. That relationship holds when you control for other factors, like age, income and circumstances. So it perhaps suggests that arts attendance is an attractive proposition for those who care and some real opportunities here. Unsurprisingly, one individuals provide a high level of care, more than 20 hours a week, you find that arts attendance declines. It is unsurprising because caring is challenging. There is opportunities in this data that suggests that those providing moderate care find it harder to attend.

I want to talk about ageing and participation in the arts. It changes as people reach the age of 75, particularly, so the purple line on the screen shows the proportion of those aged 75 and over that have attended or participated in the arts at least once in the previous 12 months. The lines at the top, so the yellow is everyone aged 16 and over. And the green line is those aged 65 to 74. Clearly we see a drop in arts engagement in people over the age of 75. We are investing funding to try to tackle some of these trends with funds from the Arts Council England. Perhaps more encouragingly and positively when we look at the rates of participation amongst those 75 and over, we find that they do so more frequently than other groups, so, for example, amongst 75 year olds that engage with the arts, around 83% of them do so at least once a week. When you look at the younger age group like 16 to 24 year olds, only half of them do the arts at least once a week. So that suggests that 75 year olds, if you can get them engaged they're really actively engaged or it might suggest

that those that perhaps still have their health after aged 75 want to get out and about and they're passionate about getting involved with the arts. Some really encouraging trends here.

I'm almost finished. I didn't have a chance to talk about the different factors that affect arts engagement, like gender and ethnicity and backgrounds. There is a crossover with all of the facts I have just talked about. The Arts Council produced an evidence review through our young people's report. We published a report that looks at patterns across children and young people with the characteristics and explained the patterns of difference and what works in terms of inclusiveness and we have research reports on that topic if you are interested. I will end on a positive note. So I made the association earlier between young people that participate in the arts and high levels of happiness. That trend is also the case for those that attend the arts. So this shows 10 to 15 year olds in England and their level of happiness compared to showing that those participate and those that don't. There is a clear trend that young people that attend arts events are happier. There is a growing body of evidence around this topic. The Arts Council has been working a lot over the last year with a set of wellbeing and academy community to understand how regular engagement with the arts is related to health across the population. The positive message here is to do with your work of reaching different audiences, the more you get through the door means you are contributing to a happier population. There's more evidence to show that that is definitely the case through all of your work. Thank you. [Applause]

LEO: Thank you very much. Thank you Jonathon, that was really interesting. There was some new insights coming out of that which I thought were really interesting, especially the discovering your new habitat after you have moved house and the opportunities that might create with estate agents and so on. But also really, really incredibly useful study in terms of fleshing out some of those conversations that have been going on for a long time and it's really nice it start to be evidenced for the first time. I have found today incredibly inspiring and I feel it's been a privilege to be here, to listen to lots of people talk about their knowledge and expertise and experiences of using family work to deepen the breadth and impact with audiences through family work. What I hope to be able to do in this session is talk a little bit about how the Audience Agency programme can add to the knowledge about how we need to engage with family and what opportunities we can see in the work we do to think about the ways that we might engage with particular types of audiences and particular types of work. This is a first look at the data specifically for today. It's particularly the ticketing data that we have been looking at because it has been very quickened, relatively straightforward to analyse this large body of knowledge.

A little bit about the Audience Agency before I go further. We work with cultural organisations across the country, England and Wales, and beyond, to help them increase audiences and generate revenue. We offer research and consultancy services to understand their audiences and who they might be. We work with museums, heritage organisations and arts organisations across the piece. So as I said, principally, the analysis that I will find is drawn from Audience Finder. We have got more than 230 organisations contributing ticketing data into the largest data warehouse of its kind in the world. It's that data principally that I'm drawing on here. So we looked at children and family events taking place across 2015 and 2016. It accounted for more than 32,000 events taking place and more than 2.5 million people attending the events. I'm also going to refer in this analysis to a body of qualitative research that the Audience Finder has been building up over time

including some family work commissioned by Arts Connect in Wales that is funded by Arts Council Wales, which has shown the barriers for attending and for non attending families and especially in deprived areas. I will come back to that through the course of what I'm about to present. So the first question that we looked at the database for was to ask what kind of audiences attend children and family work and whether they're different. Well, overall, when we look at the data set, I think what we will see from what I'm going to show is that in broad terms there aren't huge changes between the types of people that engage overall with the arts and people who engage with children and family work that we see through the data. However, when we look at it more closely, we do tend to see that there are some notable differences and that family work does reach beyond the usual suspects and draw in a wider cross section of society in different places and points of touch. And that our work features the nature of those types of engagement that can affect how we go about targeting people for different types of children and family work.

Looking at the profile of people overall, I'm going to use our audience spectrum tool. For those of you who haven't come across this spectrum, it has been mentioned throughout the day, it is a segmentation of the population that breaks the population down into ten segments based on how they engage with the arts. It describes them as a lot engaged, a bit engaged or less engaged. The yellow ones in the middle are the bit engaged. Looking at the profiles of people who are engaging with family arts events. You can see the coloured bars in the graph here are kind of showing the people that are going to children and family events and the grey bars are showing the breakdown of these groups that are attending with arts events generally. And the overall pattern seems to be fairly similar at first glance. If you look more closely you can see that of the four biggest engaging groups so the groups that engage with the arts the most generally tend to be the same as the groups that engage with children and family events but they engage with children and family even more so than they do with arts events generally. This ties in with some of the things that Jonathon was talking about in terms of kind of intergenerational transfer of cultural activity and it also gives you a focus in terms of if your principle goal is to get the maximum return on investment on your marketing spend, this might be a good place where you would start off targeting new audiences. What about opportunities to broaden audiences and encourage people from just beyond the usual suspects? The data does suggest that there are opportunities to increase the diversity of the audiences. As we've been hearing throughout the day, to kind of engage with and penetrate parts of your community that you wouldn't do so necessarily in other ways. For example, just to look at Facebook Families, they have come up a couple of times in the presentations throughout the day. It's the only other group out of all of the ten which make up a greater proportion of children and family audiences than they do for events generally. Even though they are habitually one of the groups that are least disposed to arts engagement generally.

So what are they like, the Facebook Families? As the name suggests, they comprise largely of family households and the same is true as the four groups I looked at earlier on, the metro culturals and the dormitory dependables and days out trips, and they are likely to have young people in the house, and the same for the Facebook families. We see it coming out through the data. But what we know about Facebook Families is they don't consider themselves to be arty and yet they do engage with arts and cultural events but they probably don't call it that themselves. In some of the presentations we heard earlier, they said exactly these points. They're likely to be cash strapped. They do seek opportunities to get out and

enjoy activities with their children and to enjoy social time together and that tends to be the focus of what they're doing and why they're doing it. And some of these can be the hooks that we can use and we are hearing this throughout the day and it is what people are connecting with people from within these groups. On occasion, we have heard a lot about subsidising events or making them free, and I don't argue with anybody's experience in that realm but the evidence has also shown us that people from among these groups in certain situations are prepared to spend more than you might think they would. We can see this coming out in the analysis of the data, too. So what are the different things and what will people attend? So we looked at attendance across different genres among the children and family framework to see what the engagement opportunities might be for particular groups. This graphic shows the genres of children and family work that each of the audience spectrum groups are most disposed to attend with. So looking at our Facebook Families, you can see that there are particular engagement opportunities around community events, children and family brand events and creative workshops. Some of these preferences tie in with qualitative research we have done at the Audience Agency with less attending and non attending family groups. And also coming out of the work that we've just done with Arts Connect in Wales, there is a strong finding that things like fear of bad behaviour from your children or negative perceptions of other audience members can be real barriers and again we've heard this through some of the presentations throughout the day, and that stops people coming. The fact that these people are engaging with children and family branded events where there is a strong endorsement of what you can expect to see at these events and the types of behaviours you don't need to fear because we are making it possible for you to engage without fear and to get over the trust issues as well. Community events are also significant opportunity. In fact, for most of the harder to reach groups. We have seen this again through many of the projects that people have been talking about throughout the day, where there's much scope to use them successfully to encourage people to engage in audiences. Whether it gives you an opportunity to use them as a gateway to broaden the types of activity that people engage with remains to be seen. But it certainly does create opportunities for people to engage in cultural activity and bearing in mind the strength of the type of intergenerational transition Jonathon was talking about, all of these means that get people doing things no matter what they term it or what we term it are really important and that they are going to have good effect in the long term.

At the other end of the engagement spectrum, metro culturalists will attend more classical and cultural shows like plays and new writing.

Across many of the groups from across the engagement spectrum, increased attendance in creative workshops lots of our research suggests that everybody loves interactive opportunities. People can't seem to get enough of it. We have known this for a long time. Doesn't seem to have been exponential group for those opportunities to engage.

Through this analysis, seems there is at least, there is at least 1 opportunity across the genre's for everyone of the groups to engage.

Going back to my point about how much people are prepared to spend, average spend is obviously a lot lower for children and family events than it is for arts and cultural events it is about half the level. Influenced by the numbers of discounts applied across the range.

Ticketing was different across the range of genre's, lots of people from across the groups are engaging, throughout different ticketing prices. This ties in with previous work that looked at the engagement of either being a trip or a treat. A trip being locally which is around regular activity, sort of thing that happens at weekends or at half term particularly around maternity cover, activities for young children at that time or a trip celebrating a family occasion. There is price resistance around trips and functional things and free is a important factor there. But if it is a treat and you are celebrating people are prepared to spend a lot more, they perceive to be in competition with the West End and so on, prepared to spend on ancillary things, that comes out in the behaviours.

A couple more features of the behavioural analysis that is coming out of the data. One of them is around booking sizes and this is again a point come out during the day, in other guises. Whilst children and family groups do tend to be bigger in terms of the number of people attending they are not that much bigger, so present something around 3.4 people per booking as oppose to 2.8 across the arts generally. We need to understand that actually this is reflective of the fact we need to think about the way we understand what a family group is how it is composed and how we package up offers and communicate what is available and to keep that flexible in the way that we offer it to people to recognise the many sizes and shapes that family encompasses.

Another behavioural feature has come out. People seem to be, there is significantly larger proportions of people that book later closer to the event. This is again, this is reflective at previous family research that looked at the differences between the nature of the activities being either a trip or a treat. If it is those kind of trip things, what is happening is that people need those trips, they need to know that they are on regularly and they are programmed at a particular time and that they can kind of choose to opt into those things as and when suits them. Could be a really last minute decision for them to do so. That seems to be coming through strongly in the, in the behavioural analysis of the data.

So lastly, where would you find, where would you go to Gwanwyn Festival about finding the Facebook families or the other groups we are interested in targeting?

So this first look that we have done of the data has shown that the profile of family changes across the country, dictated principally by the make up of the local area population and the nature of the availability of the offer.

In the regions, Facebook families tend to make up big proportions of the audience in the east, and in the Midlands, (INAUDIBLE) dependable significantly more represented in all regions outside of London, trips and treats tend to be more of those in and around the northeast; there are differences across the range for each of the group. But what is clear is, wherever you are around the country, in order to target even the most effectively, you have to be mindful of who the audience profile is and the make up of your region or local catchment area is and what your audience aspirations are.

Contributing data through the Audience Finder Programme can give you a really good understanding of who the audiences are through these, if you are not contributing data you can access really good level and depth of information about each of the segments and use the mapping tools to understand where they are and where you might engage with them and anybody can do that, irrespective whether you put it into data or not.

Just to finish up. What we want to find out next? There are questions here on the board that are kind of straight forward ways we might want to address the data set we have got next, but would be interested to talk to people about the things that you don't know and we maybe not answering those questions but we are not asking those questions of the data set or just not asking if questions at all yet.

Do we need to change the nature of the inquiry, to change the knowledge gaps what we need about the audience is? We would encourage you the keep talking to us what you need to know about how you engage people with work. (APPLAUSE).

## Access to great arts and culture for all

MICHAEL EAKIN: Now to introduce our next speaker to deliver final keynote for the conference. Darren Henley, is Chief Executive of the Arts Council England as you have heard already, heard from Phil last night those who were at the Awards, this is an important area for Arts Council England. Darren is going to talk to us about the Arts Council perspective and his own perspective on engaging family in the arts, Darren Henley.

DARREN HENLEY: Thank you, it is great to be here in the coveted two slots before the trip to the pub presentation slots. Very, very good. Thank you for inviting me to be here, I will start by quoting the Proclaimers they said they would walk 500-miles, I have travelled 5,000-miles I flew back in from Austin Texas, was there talking about the intersection between arts and technology, arts tech innovation between artists and culture, artists show casing funding and investing a major show case happening in Austin for a little British Jazz Artist.

But to be honest it was something of a Herculean effort. I was due to fly back via New York, for the keen weather watchers, the winter storm Stella paid to that. I ended up, coming back via Austin Texas. I am a bit jet lagged; I am fuelled by caffeine. There is a risk with the last presentations of the day that the audience starts to fall to sleep. I think today is a risk that the real risk that the person giving the speech might nod off, Michael please prompt me if you feel I have just dozed off. I am pleased to be here, wrapping up, which I know has been a really brilliant conference with an extended family of fellow arts believers and collaborators.

As you know, this is the third conference organised by the Family Arts Campaign and this is something that we care passionately about it is a national initiative that does really good work and in the time I have been in the Arts Council it has been a pleasure to see the success of the Family Arts Campaign and the Family Arts Festival. That festival 3,000 organisations participating, promoting 17,000 events to 2.2 family members, active across the country. This is a brilliant achievement and it is really important work that we want to mark and to celebrate.

The idea of family has become an ever more important pillar of the work that the Arts Council does along with our many partners here right across the country. Working with the Family Arts Campaign we want to increase the amount of cultural provision for families we want them to have a better time and be better informed about what there is out there. The idea of family is to me, is to both powerful and profound. It is a word that has strong and differing meanings to so many different people, just like the word culture does. We can talk about the value of the arts in different ways, the value of public investment in arts and culture in terms of educational, creative, economic benefit that is it brings, finding a range of really good quality research and formed academic perspectives to substantiate our arguments. Jonathan has been sharing some of the information, showing the difference that early engagement with arts and culture can make. We think that is something that is really important. We have to stress that importance of early engagement in shaping habits and offering the best chances that arts and culture can bring, it is something that comes up not only with the arts but many other arts development as well. Educational challenge through which we are working with schools, local authorities and arts organisations to form cultural educational partnership with better joined up provision.

We know what art and culture does for the lives, health and wellbeing of young people, elderly people, the sick and vulnerable. We know that arts and culture is a good friend to people and it helps them find other good friends. It brings people together. It creates unexpected and unorthodox alliances and shared environments. It does remind us how important that idea of family actually is. Art and culture makes families. As I said, families is a powerful word for all of us. We have to have the definitions that we use on paper but in our own heads the word will conjure up different pictures. I suspect that very few of us these days will have a picture of the idealised nuclear family. We want to know what it means for people who live and work together and love and support each other. Families that span age and ability and are committed to each other and who love and are loved. It is not always hearts and flowers but that's family life for you and that's important for you. The particular use of the word to describe parents and children is actually relatively modern in its usage. It's also a strong sense of describing a shared space, a familiar space that we all recognise and in which we are secure and the original Latin going all of the way back to our Latin from which the word comes from is "famulus" meaning servant and "familiar" meant the domestic staff of the household. It came to describe a domestic space where trusting relationships of various sorts were formed. That sense of security and trust is really important.

Later on in English, the word was used in the past to describe those who shared a household, both masters and servants. One side may be wealthy and one were poor but they relied on each other and they were family. There is a sense of interdependence on it also. The word became to describe the idea of a family meaning parents and children or those closely related by blood. Today we have a really complex and extensive web of familial and social relationships. My point here is that whatever the shape of your family, the arts can provide it with happiness, with pleasure with things to do together, to create together, and to remember together. And although the spotlight naturally falls on its young, we are especially interested right now in what the arts can do for older people in the context of the family, how the arts can provide a focus for sustaining and building family bonds across generations. Art and culture can be that familiar place, that family in which people can find each other. And I'm very pleased to see how the theme has come very strongly through at this conference. As our society becomes more diverse, so the family focused work we offer takes on greater importance. Because it's engaging with people via the most important unit in their lives and often at their most needful times. So we want the work we do to support diversity within the family and to support diverse families. It was great to hear Nikki Locke from East Durham talking about her work working with diverse families. I have seen the brilliant work that Nikki and her team were doing in East Durham. She actually brought this for me; it was a plane I made in the session. I couldn't take it home with me because the paint hadn't dried! This is my piece of art I made in the last few weeks and I'm very proud of it! The Arts Council does have this idea of a family and we know that the work we do to support families and we know it will reach young people, vulnerable people and older people. It will be there for hard working ordinary families and for those who are less fortunate. In turn, I would say that the family instinct is an important part of how we all think. It probably informs us in many ways that we don't even realise. After all, we run businesses the way we run families. When you look at the five goals of the Arts Council's strategy, access, excellence, resilience, skills and diversity, children and young people, they also all have domestic equivalents and together they will make a pretty good plan for family survival.

So what is the Arts Council going to be doing that is of relevance to the family and enhancing that you in the room are already doing? One thing that has been on my mind recently is this idea of creating a 25 year creative talent plan we have been working on. Since I came to Arts Council England I have talked about my desire to see us all work together on this creative talent plan. Such a plan would cut across the usual funding cycles, running from birth to the first 25 years of life. It would draw together available opportunities, show clear progression routes and direct resources to break down barriers and fill gaps. I have often said that talent is everywhere but opportunity is not. And the opportunities that do exist don't reach many of those most affected by the economic restrictions of recent years. It isn't fair. It doesn't make strategic sense. Our creative industries are growing rapidly but our society faces unparalleled challenges that require new creative thinking. More than ever, we need to draw on all of our creative talent. I'm really pleased to say that we've now started to work on this plan. It's going to be a real collaborative partnership. Our plan has three faces. In the autumn we will establish a vision and this will lead to a three year pilot programme in Leicester, in which we will look at different approaches with different age groups for children and young people, from zero right the way through to 25. We will then look to see what we can learn from this and to adopt into a national plan which will then feed into Arts Council England's ten year strategy that we'll publish in the autumn 2019 which will in turn work into our strategy and it will live through to 2030. We have kicked off a series of conversations at our nine offices around the country, where we have invited stakeholders from the arts and cultural sectors to share their perspectives and ideas. Alongside this, we are conducting a literature review of best practice around the world and setting up an expert advisory group to challenge us along the way. The 25 year creative talent plan won't replace Arts Council England's plan on the cultural challenge. Instead it will work alongside this and reinforce us with a strong strategic focus in the coming years. In many ways, Arts Council England must rank amongst the biggest talent agency in the world. We help provide a huge range of opportunities along with our partners in the room, from cultural education, through to work at our institutions along with investment to start your own creative practice or business. Just imagine the power of a plan that pulled together these initiatives so that any young person could get the right help at the crucial points in their creative evolution? It would encompass our works with arts organisations, museums, libraries, schools, artists and universities. It will be transformative. Of course, a plan would offer young people to develop their creativity in different ways. Some might pursue a career in the arts or creative industries or apply their creativity to science and technology. Some might become cultural leaders. Others would simply enjoy a more fulfilling life, shared with those around them. So the family will be a really important part in engagement in this plan as we saw from some of the statistics and figures we've just looked at. It's going to be absolutely vital to get young people and their parents on board from the earliest stage and to find ways in which we can make the talent plan a familiar space for young and old to come together and enjoy together.

I'd like to finish with a few words about our new chair. He's the latest addition to the Arts Council family. As you know Nick Serota has done a huge amount in making family participation so integral to the brilliant things he's done at the last 29 years at Tate. I'm sure, in Nick, the Family Arts Campaign has a new friend at the Arts Council and I know you will see family focused arts and culture at the heart of what we do. Alongside an increasing explanation of what family means and its ever growing importance to us. The world needs families today more than ever. Thank you to all of you for all that you do for families up and

down the country. It really is important work and I know when do you it day in day out sometimes it's easy to forget that. It makes a huge difference and you achieve an enormous amount. It is a really important area for us at Arts Council England as we set our investment strategy going forward. Thank you for listening to me tonight.

## Family Arts Campaign

GAVIN: Hello, everybody. Just a few more minutes to go. I'm Gavin Barlow. I'm Chief Executive of the Albany.

JENNY: I'm Jenny Daly, the Campaign Manager for the Family Arts Campaign. We're just going to give you a very brief update on where we are today with the campaign and where we're looking at going forward in the next year. We hope you find today informative and thought provoking and that some of what you have learned and discussed will help you try something new in your organisations. We tried really hard to profile as many excellent speakers and ideas from different art forms up and down the country, but as ever with this type of event, we can only scratch the surface of brilliant arts practice that is going on throughout the UK. We hope that you will continue the debate. We know you will after today. You can help us keep families on our ever growing priority list and main a unified voice to advocate for the families. Now in our fifth active year, the Family Arts Campaign has come a long way and we're delighted to see so many arts professionals from so many different organisations here today at the third bi annual conference. Many of you know already we set out in 2012 with a focus on promoting high quality family work and encouraging its production and commissioning and secondly raising the quality of experience for families and ensuring their needs are considered and thirdly improving marketing to reach as many of those families as possible. Hopefully most of those areas we have or will touch on today. In 2015, we commissioned an independent report from Catherine Rose's office, which revealed a shift in attitudes from engaging families. Most notably that report and there are lots of resources around our website if it you have not read it already of the organisations we surveyed since 2011, 61% have reported an increase in earned income from family audiences, and 59% reported an increase in average attendance and participation overall. So what it tells us already at that point in 2015 we saw that attitudes and practices were shifting to recognise the impact that good family provision would have across the board.

GAVIN: We're hugely encouraged by the progress achieved by our sector and the incredible work that we have the privilege to be involved with. We have ambitious plans for the plan to continue playing a role in the future of family arts. We have seen new priorities emerge around engaging families, some of which we have discussed at today's conference.

So where are we now? What more can you expect from the Family Arts Campaign next year, over the next year and beyond? When the Albany became a partner and the accountable body of the Family Arts Campaign last year. In January this year, following the departure of former director David B, we took over the overall management of the campaign and for those of you that don't know, the Albany is an arts centre running through buildings in south east London. We are home to fun palaces, the international campaign for community ownership of the arts and of the Independent Theatre Council, among many others. We also co lead the future arts centre's national network. We're delighted it now host the Family Arts Campaign with which we share the long standing desire to support high quality work for families and create a welcoming environment for diverse family audiences.

So what are we working on at the moment? Well, we are continuing to promote the family arts standards, which we developed originally with the Family and Childcare Trust as a kite mark of quality family provision. I know many of you in this room represent organisations

who are already signed up and are part now of a critical mass of organisations making the standards visible and recognised by families. We urge those who are unfamiliar with the standards or who think they might not apply in their case, take a look at the simple 12 step guidelines we have provided in your delegate pack. Please get your organisation signed up. The standards codify idea practice in welcoming families. You need not have ticked all of the list to be eligible. They're designed to be flexible and suit your programme or project, whether you are building based or not. They are designed to help arts organisations to assess how they're doing for families and look critically at where improvements can be made over time. Once more, the quality assurance mark is valued by families with the strong correlation between organisations promoting the standards and those seeing an increase in family visitors. So those promoting the standards reported seeing being twice as likely to see an increase in family visitors than those who are not. Please drop us a line to find out more.

JENNY: To add to that, the coming year brings exciting opportunities to revisit our ever evolving perception of family and its definition and stretching our understanding of what intergenerational appeal means to us and the audiences we're reaching. We're often reminded of the negative aspects of our ageing society and I know there's been lots of discussion around this today and the challenges that it brings. But what we've also heard today is the immense potential for the arts community to respond positively to the lives of older generations. As you have heard, there are many organisations who have made great leaps already providing for older generations and there is a greater understanding of inclusive practice. The Family Arts Campaign aims to help support this important work. In 2017/18, we will be developing an enhanced set of standards in collaboration with leading experts in ageing inclusivity. Scheduled for launch in 2017, these new standards will guide and accredit arts organisations who improve their welcome to older audiences and visitors as part of their overall family experience they offer.

Continuing in our tradition, in peer learning and sharing, bringing arts organisations together to share their experiences, in sites and challenges and help disseminate the learnings of the projects. We hope to, family arts networks to have collaborative activity, helping people in their area further news we have talked about the Family Arts Festival, in 2016, is last festival, at the moment, we are working on moving from this October model to a focused year around effort. Marketing effort to champion the arts to families.

We are in the process of developing a new website for families, a year round listing facility, this will be the launch this spring, if everything runs to plan.

Over the course of the campaign we have seen the organisations engages with us improve and create offers to family, embedding family provision in the work throughout the year.

Our aim of the new service is to offer maximum exposure with one load, working on expanding B to C partnerships and event feeds seeing ..., facing challenges as well as the new website.

As with the festival your organisation will benefit from supporting press and marketing activity, school holiday periods the first being this half term at the end of May. So up load your events after next months website launch to benefit from the next campaign in May.

GAVIN BARLOW: We are also looking to make high quality work for families more visible, and accessible to those in programming positions, so developments, brokerage and mobility of artistic work designed for families is the priority for us including supporting touring of family work from outside of the UK. We currently looking at what the role of the campaign might be in facilitating this work. So if you are from a venue, you are interested in being part of a family arts touring network let us know.

Finally, we would like to extend our thanks to Michael Eakin, Chair of the project board, the campaign is steered by a dedicated project board, we would like to thank you all for your continued commitment and thank you also to the Arts Council England who supported the campaign since its beginning and the Arts Council of Wales who supported Welsh activity through our brilliant partners Fieldwork.

MICHAEL EAKIN: I think it has been a great day and, there is kind of 4 things that seem to me have come up in almost every session time and again, one and Darren just re-referred to this as well. We need a new definition of family, one that reflects the diversity of the country and the changing demographics that are going on, to think about family in a broader way that is traditionally the case. Secondly, through our thought on the session on inclusion we need to build our thinking about family audiences not as a kind of add on at the end of a process, but absolutely as integral and central to our core business of strategic thinking of programming, operate planning of marketing, training of customer service to have it there at the centre of everything that we do.

Thirdly, we heard this again throughout the day, but from the Bristol family arts network at the beginning, we are better together, the work we can do around engaging family around sharing owner and collaborating and working together, that collaboration point came up time and again.

Finally though, and perhaps most importantly, we heard from Councillor Tincknell and from Darren there, what we do can and does have a positive and profound impact on the families we engage as Darren said it is really important and often difficult, the office we hold on to that benefit and impact that we are achieving.

I would like to thank the many speakers we have had in the course of the day, for sharing their knowledge and experience. Thanks to Spektrix and Supercool design for sponsoring the conference, Theatre Trust for breakout sessions to the superb venues and hospitality we have had from Watershed and here at St George's Bristol, Stagertext for doing such a brilliant job on the captioning. And to Olivia and Thea who gave invaluable support to Jenny and the campaign team. Finally thank you to Gavin Barlow and the team at The Albany, and particular a small team, Jenny and Clair, who have done a fantastic job in pulling today together.

