



Family Arts  
Campaign

# FAMILY AUDIENCES: WHAT MATTERS?

Photo: Theatre Royal Nottingham



APRIL 2014

INTERIM EVALUATION OF THE FAMILY ARTS CAMPAIGN

*"We're now working together to ensure that our offer across the whole organisation is family friendly."* **Hall for Cornwall**

# FAMILY ARTS EVALUATION: INTERIM REPORT

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Report Authors

## CATHERINE ROSE'S OFFICE

Catherine Rose, Catherine Sutton and Pam Jarvis  
Catherine Rose's Office  
Olney House, High Street, Olney Bucks MK46 4AN  
01234 714959  
info@catherineroseoffice.co.uk



# KEY ACHIEVEMENTS

## OF THE FAMILY ARTS CAMPAIGN

928 arts organisations across the UK took part in the first Family Arts Festival, the main strand of the Family Arts Campaign - 86% from outside London (Year 1 target = 500)

401,541 attendances were reported by 48% (441) of the participating organisations (or 65% of the hosting organisations)<sup>[1]</sup> (Year 1 target = 350,000)

2,295 events in the Family Arts Festival: 1,235 were charged and 1,060 free

188 organisations that registered events are NPOs (Year 1 target = 250 NPOs)

113 pieces of new or newly-commissioned work were shown during the Festival

60,000 hits on the website (www.familyartsfestival.com)

128 organisations received votes from their audiences through the Family Arts Awards

88% of organisations said their Family Arts Festival events were successful

60% of organisations say they will take part in the 2014 Family Arts Festival and a further 38% are considering their involvement.

95% of organisations believe that the Campaign should continue beyond its current funding period (March 2015)

110 organisations have signed up to the Family Arts Standards (as at April 2014)

453 arts professionals participated in specially devised training on family audiences. The first Family Arts Conference attracted 307 attenders

17 Local Family Arts Networks started up, involving 142 organisations and one individual artist

New 'Test Drive the Arts' For Families resource downloaded 292 times (as at April 2014)

70% of organisations said taking part in the Family Arts Campaign added to their knowledge and practice

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<sup>[1]</sup> "Extrapolating this figure to include all events is problematic but worthwhile. If the average number of 911 attendances per hosting organisation is taken, a total of 642, 225 attendances can be estimated. The breadth of type and size of event (which varied between single figures attending a workshop, to three-or four-figure numbers attending performances, to five-figure numbers experiencing public arts installations) make it difficult to generalise."

# INSIGHTS AND INNOVATIONS: HEADLINES IN THE STORY SO FAR

The Family Arts Campaign set out to shift attitudes and change practice in how arts organisations work with family audiences in order to increase participation by families. Organisations taking part in the Family Arts Campaign are deeply interested in the family audience and its further potential. So far many positive developments are emerging:

**New attitudes and new audiences:** organisations are rethinking ideas about their family offer and where families fit into their organisation and programming. They are seeing the value of the family market and that building loyalty and increasing frequency can lead to increased audience spend and organisational stability. The Campaign is starting to shift how arts organisations think about family audiences. Participation in the Festival is provoking new thinking, ideas and ambitions and organisations look forward to becoming more engaged in the 2014 Campaign in order to take this further

**Here today and here tomorrow: realising the importance of the family audience:** organisations are realising that if they attract family audiences now and give them positive experiences this will lead to lifelong interest and create a taste for the arts and a sustainable audience

**Price v value:** more understanding is emerging about how families differentiate between perception of value for money: quality of experience is a major motivation in influencing decisions - rather than just price

**New understanding is leading to new audiences:** organisations are thinking more carefully about the family market; some already identify new attenders as a result of the Festival. Organisations deriving most benefit are those at a less developed stage of family programming and who have engaged more deeply in the resources offered by the Campaign

*"It's highlighted that families are a constant growing demographic, and the term family is very broad. The word family can mean so much to so many people, so it depends on what ages you're looking to nurture and what you're willing to programme."*

New Wolsey Theatre Company

*"Increased knowledge and understanding of the needs of families and what encourages them to visit a venue like ours."*

New Art Exchange

*"We took the family audience for granted and felt that by simply putting the show on that was enough. We have implemented many changes front of house and to our pricing structures - 2014 will see our babe in arms tickets available to children up to the age of 2 years old - and possibly 2.5 years."*

The Woodville

Photo: Arnolfini





Photo: Theatre Royal Nottingham

**A national campaign is welcome:** organisations are enthused by a national campaign and there is a strong sense of wanting to belong to it. However, they feel that Campaign brand and PR needs a real boost to heighten its impact. Some organisations question the value that the Campaign has added, feeling that it was their own efforts that ensured success, but the Campaign's role in initiating this national focus on family audiences should not be underestimated.

*"It was great being part of a national initiative and I think this raised the profile of our venue as I noticed we attracted new audience from outside the area".* Horse and Bamboo

**The Family Arts Standards** are proving an invaluable tool for organisations to benchmark their provision and identify how they can improve.

*"Using the Family Arts Standards, we surveyed our family audiences and a lot was revealed about our venue - which although has ample provisions for families, is not always welcoming, comforting and lacks the extra value activities needed to attract families."* Action Transport Theatre

**A catalyst for new work being created and for organisations identifying capacity for growth in their programme for families:** the short lead-in time for the 2013 Festival meant that many organisations branded existing product: but many new products and events were created so much new work was included in the Festival

*"We have limited provision for Family audiences as part of the Company's main programme - an annual Xmas show is the main offer, so the Family Arts Festival has enabled me to prompt thinking in the organisation about extending this provision for families."* Royal Lyceum Theatre Company

*"Our 'There's a Rumble in the Jungle' programme would not have been composed if I hadn't heard about the Festival. For the Hallé this has helped us recognise that our new St Peter's rehearsal venue is just perfect for family audiences and we will now programme other family activities when the Orchestra's schedule allows."* Hallé Orchestra



**Collaboration and critical mass: new partnerships and networks are developing understanding about the value of a collaborative approach:** local impact has been much greater than anticipated, and it has become apparent that local networks and relationships lie at the heart of organisations' engagement with families

*"It has made us focus on hard to reach audiences that can be approached strategically by the consortium of local organisations."* Quad, Derby

**Driving organisational change: recognising that a successful offer for families requires a whole-organisation approach.**

*"We're now working together to ensure that our offer across the whole organisation is family friendly."* Hall for Cornwall

*"We are looking closely at the Standards and how we will improve our family offer post our major refurbishment. It has started conversations about cross-departmental working and how as an organisation we need to prioritise family working."* Royal Liverpool Philharmonic

**Validation:** the Campaign is recognised as an opportunity for the work of organisations which are already developing good family arts practice to be validated and disseminated

**An encouraging prospect:** there is positive feeling towards 2014, and 95% of organisations believe the Campaign should continue beyond this date. They identify more with the Festival than the other strands and talk about the Festival and the Campaign interchangeably; the wider benefits that could be derived from the other strands need to be reiterated and clarified.

In October 2013, 401,541<sup>[2]</sup> people attended family arts events presented by 928 organisations across the UK for the first Family Arts Festival. (Year 1 target = 350,000)

Sharing the experience of an arts event as a family can add a new dimension to family life bringing benefits to other family members as well as children. This first Festival set out to present quality arts experiences for families and engaging opportunities for them to connect to the arts.

# FAMILY ARTS CAMPAIGN: A POSITIVE START

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Many organisations put considerable effort into the Family Arts Festival. At the half-way point in the Campaign and following on from the first Family Arts Festival, this interim evaluation gathers what the sector is learning about family audiences. This major national campaign is enabled by considerable investment from Arts Council England as Strand 2 of Audience Focus, its new stream of investment in audiences for the arts. In talking to participating organisations we looked for insights, innovative practice and changes in attitude toward family audiences.

The Family Arts Festival is the main focus of this evaluation as it is the first public outcome of the Family Arts Campaign. This report summarises the context and background for the Family Arts Campaign, sets out its achievements and challenges, the lessons learned and opportunities to inform the next phase.

## **Background and context: why family audiences?**

The arts sector shares an ambition to raise the profile of the arts and broaden arts audiences. Despite many efforts there has been no significant shift in the profile of people who engage with the arts over several years. The targeting of traditional non-attender groups has not proved cost effective or sustainable and tends to over-simplify the complexities of these groups. Arts Council England research identified that a relatively small proportion of the population were highly engaged with the arts and they tended to be of higher social status<sup>[2]</sup>. Clearly new ways are needed to drive up engagement across a much wider public. Arts Council England commissioned Arts Insight, an arts-based segmentation that frames the English adult population in terms of their engagement with the arts into 13 arts consumer segments. Arts Insight aims to stimulate thinking about existing and potential arts audiences by providing new insights into arts consumption, lifestyles, and socio-demographic factors. This stimulated a rethink about priority target audiences and ways of engaging the 70% of the population with propensity to engage in the arts. The aim was to increase public demand for the arts in order to balance Arts Council England's strategic investment in the creation, production and 'supply' of the arts.

Arts Insight led Arts Council England to identify two of the 13 groups, Family and Community and Dinner and a Show that share common characteristics, the most significant being that they like to participate in shared activities. These constitute a sizable market of 13 million people and 70% of these groups say that they are on the brink of doing more. These groups offer the greatest potential for increasing engagement by new and existing mainstream audiences: they also offer potential for higher loyalty and are less resourceful to engage and to sustain - so there was "a sense of pushing against an open door".<sup>[3]</sup>

On the basis of Arts Insight, Arts Council England (ACE) initiated bringing the arts sector together in a major national public-facing campaign designed around these segments to increase arts engagement.

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<sup>[2]</sup>National Public Engagement Programme: Arts Council England, March 2010

<sup>[3]</sup>Interview with Phil Cave, Arts Council England

It was aware such a campaign would need to be delivered by an external source and would require substantial grassroots arts industry buy-in. The planned commission became Strand 2 of Audience Focus for collaborative activity to increase family and cross-generation attendance and participation in the arts. The commission was awarded to a consortium of arts membership organisations from across the visual and performing arts sectors, comprising UK Theatre (UKT), Association of British Orchestras (ABO), Society of London Theatre (SOLT), Independent Theatre Council (ITC), Visual Arts and Galleries Association (VAGA) and Dance UK. The consortium offered access to a critical mass of arts organisations and audiences.

## **Family Arts Campaign and Festivals: initial research that informed the programme**

Taking Part 2005/06 survey identified the link between attendance and participation as a child in arts events and participation as an adult<sup>[4]</sup>. Being taken to arts events and encouraged to participate in arts activities when growing up significantly increases the chances of adult attendance and participation, even when other factors such as age, gender, ethnicity, education, health, class, income and social status are taken into account. Many adults talk about an inspirational arts event they saw as a child. Engaging with the arts as a child provides familiarity with the arts experience - what it is, how to get involved, how to behave: concerns that can act as barriers to adult arts engagement. Early exposure can demystify the arts and make them an attractive leisure possibility. Parental endorsement of the arts also influences children, as parents tend to be key influencers in passing on culture, values and attitudes. For children who do not receive such encouragement and have fewer opportunities to experience them, the arts remain a more distant sphere.

To inform the Family Arts Campaign, the consortium commissioned research into the drivers and barriers for families' involvement in the arts<sup>[5]</sup>. This was presented at the Family Arts Conference on 15 April 2013. Research with focus groups of families market-tested the main concepts for the programme. The findings stressed the importance of free activities as a route to engagement; the value of social media as a source of recommendation; support for a one-stop-shop Family Arts What's On listings website; a family arts month and Family Arts Awards. The Project Board set the Festival in October/November to give more time for arts organisations to develop their Festival programmes.

The definition of 'family' is based on Arts Council England's thinking that within the rapidly changing relationships within the family the definition of the family unit should be broad and inclusive. For the Family Arts Campaign it is defined as an intergenerational group that includes both adults and children under 18.

The research findings and this thinking informed the approach taken by Festivals & Events International (FEI) the company commissioned to deliver Family Arts Festivals in 2013 and 2014 on behalf of the Project Board.

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<sup>[4]</sup>Oskala, A., Keaney, E, Chan, T.W. and Bunting, C (2009) Encourage children today to build audience for tomorrow: Evidence from the Taking Part survey on how childhood involvement in the arts affects arts engagement in adulthood. London: Arts Council England.

<sup>[5]</sup>The Audience Agency: Family Friendly Focus Groups Results and Analysis, October 2012

# THE INTERIM EVALUATION AND EVIDENCE FOR THIS REPORT

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The Family Arts Campaign and first Festival have been evaluated through the following sources of evidence:

## 1. THREE SURVEYS WITH PARTICIPATING ORGANISATIONS

- a. **Survey 1** Baseline (closed 18/10/13) 384 responses. Benchmarking study covered organisational reasons for participation, current status, attitudes to family audiences within their organisations and expectations of the Campaign
- b. **Survey 2** Statistical (closed 3/12/13) 423 responses. Festival attendance, scope and scale of programme and generated the baseline quantitative data cited in this report
- c. **Survey 3** (closed 16/12/13) 318 responses. Festival outcomes, audiences, programme, communications, attitudes and experiences of the Festival

## 2. ARTS CONSULTATION GROUPS

These groups of representatives from participating organisations in the North, Midlands, South West and the South East/London will meet throughout the Campaign to inform the evaluation

## 3. FAMILY ARTS NETWORKS

The Family Arts Campaign has set up 17 networks to support the Campaign delivery, share best practice and initiate collaborations to build audiences. A survey has given data on collaborative working and area-based initiatives.

## 4. DIRECT FEEDBACK FROM FAMILIES THROUGH ONLINE FORUM: FOCUS ON FAMILY ARTS

Our online Focus on Family Arts Forum, ning.com has 78 members who post blogs and hold discussions. Two surveys of forum members on factors affecting family attendance at arts events.

## 5. FEEDBACK FROM FAMILIES WHO ATTENDED THE FAMILY ARTS FESTIVAL

Survey feedback from family audiences: perceptions of their experience, its value and quality. This was sent out by participating organisations and to the families signed-up to receive the Festival E-Newsletter.

## 6. INTERVIEWS AND OTHER INFORMATION SOURCES: INTERVIEWS WITH:

- a. Family Arts Campaign Team: feedback on the Festival, critical success factors and lessons learned
- b. FEI: delivery of the Family Art Festival
- c. Phil Cave and Jane Beardsworth, Arts Council England: rationale for the Family Strand of Audience Focus, and expectations
- d. Consortium members of the six national organisations leading the programme
- e. Helen Ball, The Audience Agency: support for Networks
- f. Kate Crandon of the Family and Childcare Trust: Family Arts Standards

The Family Arts Campaign is at an early stage. The planning year (2012-13) saw the rapid set up of a Management Team and Board, the creation of the Family Arts Standards, Awards and Training Programme, the recruitment of programme partners and the organisations that delivered the first of the two Festivals. The level of engagement so far is encouraging - but change takes time and the results of the Campaign will emerge over a longer period. Early indications are that change is underway.

## NEXT STAGES IN EVALUATING THE FAMILY ARTS CAMPAIGN

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Whilst this interim report presents evidence from cultural organisations on their experience of the Family Arts Campaign, the next stage of the evaluation will supplement quantitative data with case studies on the extent of the Campaign's impact and what the sector is learning about family audiences as a result it will also reflect the voice of the audience in more depth.

Photo: Muse of Fire, Globe Education, Shakespeare's Globe: Harper Ray



# LOOKING FORWARD: RECOMMENDATIONS

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2013 shows a strong start to the Family Arts Campaign, with many targets met or exceeded. The challenge is to sustain and build on these positive outcomes and create a strong legacy. This Campaign has huge potential: organisations are deeply interested in developing family audiences and consider the Campaign has high relevance to their audience development plans.

The Festival is a good mechanism for focusing attention on families. The Campaign has an important strategic role in advocacy for family audiences, to respond to the voice of families and to support learning about the needs of family audiences. Effective dissemination through training events and online resources are seen as valuable and should be continued through the campaign.

These suggestions emerge from the Interim Evaluation Report to capitalise on progress so far and inform planning for the future.

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## **1. BUILD ON THE POSITIVE RESPONSE TO 2013 FAMILY ARTS FESTIVAL**

There is a positive feeling towards the 2013 Festival, and 95% of organisations believe that the Campaign should continue beyond this date. 60% of organisations say they will take part in the 2014 Festival and a further 38% are considering their involvement. Being part of a national campaign is clearly important to organisations, but some of their expectations will need to be better met.

This first Festival was put together very quickly so many organisations were unable to become as deeply involved as they would wish. In many cases they badged existing programmes. The longer lead-up to the 2014 Festival gives participants the opportunity to draw further value from the Campaign, especially if the benefits and the messaging are well advocated.

Reiterate the benefits of participation to participating organisations across all levels including CEOs: in several organisations decisions about participation are taken at top level, so it will be important to widely communicate the initial successes and benefits of the Campaign to sustain.

## **2. THE CAMPAIGN IS MORE THAN THE FESTIVAL: SHIFT THE THINKING ABOUT AUDIENCES**

The core purpose of the Campaign is to shift ideas and practice in how arts organisations engage with families and better meet their needs and expectations. Some organisations are identifying the Festival as the Campaign and not necessarily understanding this wider goal. Organisations are evaluating success in terms of Festival profile. The 2014 Campaign should focus on wider aspirations so that awareness of other aspects of the Campaign, especially the Family Arts Standards and training, is raised among participating organisations.

## **3. CAPITALISE ON A SENSE OF BELONGING BY ORGANISATIONS: RELATIONSHIPS MATTER**

Nearly 1,000 organisations are already signed up with potential for many more to join. A critical mass of organisations would greatly extend the Campaign in 2014. However it is important to emphasise the quality of relationships with organisations rather than simply increase numbers.

#### **4. HEARTS AND MINDS: RAISE THE PROFILE OF THE FAMILY ARTS CAMPAIGN**

Raising the profile and building brand visibility are priorities for the Family Arts Campaign and Festival. Some organisations feel that the national impact of the brand has not met their expectations so this needs urgent consideration in planning 2014. Ambassadors, champions, Project Board advocacy, committed media partners will all help to build profile. The Campaign team is addressing raising national profile and a national sponsor. Flagship events will build the Festival brand visibility through attracting national media attention.

#### **5. INVEST IN THE MOST EFFECTIVE COMMUNICATION CHANNELS**

The website and social media are the most effective communication tools. The priority for 2014 should be developing the content and maximising the effectiveness of these channels. Organisations hope that [www.familyartsfestival.com](http://www.familyartsfestival.com) becomes the 'go to' place for families and want to set clearer marketing goals for the campaign team. They want to see a strong national media profile for the site; a concise, good quality digital resource for audiences, with an efficient local search facility to enable audiences to access the full local offer, as well as easier upload mechanisms and navigation. Organisations would also like a secure online area they could access for specific information such as benchmarking data.

#### **6. MAKE THE MOST OF 'LOCAL'**

Local audience, local media and press, local marketing and communication channels, local networks, local funding. Organisations saw value in 'belonging' to a national campaign insofar as they were part of something they believed in and could draw ideas from, but this was distinct from the actual value added. Are families more local than any other kind of audience? This aspect needs to be reflected in planning next stages and in developing the Campaign's national brand.

#### **7. BOOST THE APPETITE FOR LEARNING**

The target for NPOs is not currently being met: possibly these organisations feel there is less value to be derived for them from the Campaign. However, many participating organisations have a strong appetite for learning - for research, for case studies and for sharing practice with peers. They benefit from feedback from families, acting on it and demonstrating impacts. The Campaign can provide organisations with the knowledge and tools to achieve this and harness the resources of those that are already knowledgeable, including NPOs and others with more advanced practice.

#### **8. SPREAD THE KNOWLEDGE**

Only a few participants are researching their family audiences, and those who do reap benefit from the knowledge they acquire. Family Arts Campaign and Networks could provide further training and online resources to help organisations to research their family audiences. Greater synergy with CultureHive could help achieve this. New knowledge is spurring a rethink about communicating with families, so that key messages align to what actually matters to them, leading to appropriate content and method of delivery.

#### **9. FIRST ENCOUNTERS: SHARE NEW IDEAS FOR ATTRACTING FIRST-TIME ATTENDERS**

The Test Drive online resources provided by The Audience Agency and Mousetrap Theatre Projects as a tool for increasing family audiences and reaching specific family groups are being downloaded. In addition, many new ideas and collaborative initiatives for engaging family audiences are evolving and, if shared, would be a valuable resource.

## **10. RECOGNISE THE NEEDS OF DIFFERENT SECTORS**

Museums and heritage organisations are keen to participate in the Campaign and many have extensive expertise in engaging family audiences. Although the Family Arts Campaign must continue to be clear that its funding should only be used to support arts activities, it needs to consider how to recognise the needs of, and communicate better with, different sectors such as heritage.

## **11. RECOGNISE THE NEEDS OF DIFFERENT ORGANISATIONS**

There needs to be greater appreciation of the range and size of organisations who are involved. Some are large, national NPOs, others are very small local bodies run with limited resources; many rely on volunteers. There is a wide range of experience. Lack of capacity or resource is influencing decisions about participation. Communication needs to be relevant to all and uncomplicated. Demands on administration need to be light.

## **12. SUPPORT THE FAMILY ARTS NETWORKS**

The Family Arts Networks are emerging as key players in creating awareness and raising the profile of the Festival through collaborative initiatives to inspire local audiences. Continued training and development opportunities for the Networks will benefit the 2014 Festival profile audience reach as well as creating an important legacy.

## **13. REVIEW THE FAMILY ARTS AWARDS**

Many small organisations did not ask their audience to vote as they felt they did not stand a chance. This needs to be addressed in order to get better participation.

## **14. REFOCUS THE FAMILY ARTS STANDARDS**

The Family Arts Standards offer the opportunity for learning through reflection and practical action. It is important that they are not overshadowed by the Festival.

## **15. MAKE USE OF THE RESOURCES OF CONSORTIUM PARTNERS**

The capacity of the consortium partners varies widely in resource levels and in priorities. This first phase has been valuable in building understanding about the partnership of consortium members and of how they work together.

A more bespoke approach to communication with the consortium partners that responds to their individual needs and resources will ensure that opportunities and resources are more productively harnessed and that the advocacy and ambassadorial role of the partners is strengthened.

# WHAT THE FAMILY ARTS CAMPAIGN AIMS TO DO

Increasing engagement of families in the arts transcends any category of art form, geography, organisational scale or model. In commissioning this Family Arts programme, Arts Council England sought an approach which could operate on a national scale, bringing together the interests and expertise of multiple arts sectors and making the work relevant to the widest possible constituency. For Arts Council England moving the focus of Family Friendly from a local and regional level to a national platform was of paramount importance.<sup>[7]</sup>

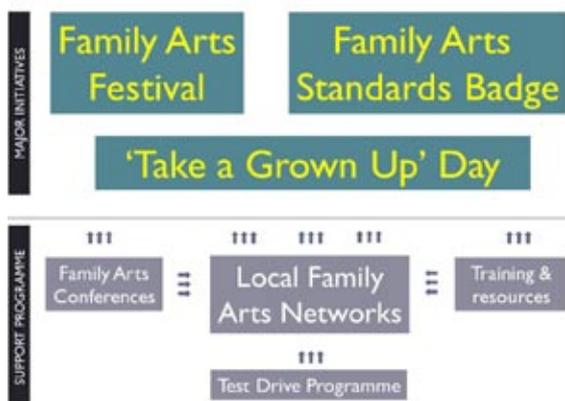
## THE FAMILY ARTS CAMPAIGN AIMED TO EXPAND ARTS ENGAGEMENT BY FAMILIES BY:



1. Increasing the amount and range of high quality content available (activities will include skills development programme; support for two major national Family Arts Festivals in 2013 and 2014)
2. Increasing the quality of family experience (Family Arts Standards; annual Family Arts Awards; annual conference; peer learning opportunities)
3. Improving marketing: major campaign including development of partnerships and digital engagement

## IT AIMED TO DO THIS THROUGH THE FOLLOWING MAIN STRANDS OF ACTIVITIES

The Campaign aimed to establish three strands:



1. The Family Arts Festival, contracted to FEI
2. The Family Arts Standards Badge, in collaboration with the Family and Childcare Trust
3. Take a Grown-Up Day, in collaboration with Kids in Museums (later redeveloped as Young-Person Led Activity)

The first two of these activities have been fully carried out with the third being dropped in the course of the planning stage. However the Project Board wish to continue with a young-people led strand now in development.

The three strands are supported by a range of activities:

1. Family Arts Conferences in 2013 and 2015 with a learning day in 2014
2. The Local Family Arts Networks
3. Training and resources, in collaboration with The Audience Agency
4. A Test Drive programme, including a downloadable resource, created by Mousetrap Theatre Projects and completed with the involvement of The Audience Agency

All these activities have been carried out successfully. A Learning Day (March 2014) enabled arts organisations to share practice and learn from the ongoing evaluation.

<sup>[7]</sup>Interview with Jane Beardsworth and Helen Featherstone 15th January 2014

# ASSESSING IF THE FAMILY ARTS CAMPAIGN IS MEETING ITS OBJECTIVES:

## KEY METRICS

### KEY OBJECTIVES

1. It will be easier for more people to get involved in arts events and activities that bring people of different ages together
2. Families will try new things together thanks to family-friendly quality of experience at arts events and spaces
3. A wider range of arts organisations will be involved in family focused activities
4. Challenging preconceptions held by the arts sector and by the public that family or child friendly implies art which may not be exciting or demanding
5. The arts will play a greater role in supporting intergenerational activities providing opportunities for the young and old to spend time together
6. An increase in numbers of people regularly engaging in the arts
7. A wider range of people attending or participating in the arts
8. A more informed arts sector
9. A new model for carrying out national campaigns

### KEY PERFORMANCE INDICATORS

Family Arts Festival (FAF)	500 arts organisations in FAF 2013 and 600 arts organisations in FAF 2014 (60% from outside London) 250 NPOs in FAF 2013 and 300 in FAF 2014 (60% from outside London) At least 350,000 Participants by March 2014 (60% from outside London)
'Take a Grown Up'	Targets will be set as activity develops
Family Arts Standards	200 venues with the award: (60% from outside London) 100 other organisations with the award: (60% from outside London)
Local Family Arts Networks	2013/14: 10 networks in place (80% from outside London) 2014/15: 20 networks in place (80% from outside London)
Test Drive	500 downloads of the Toolkit by March 2015 20 Test Drive Programmes as part of the Local Family Arts Networks (80% from outside London) 2,000 families supported by March 2015 (80% from outside London)
Conferences	A total of 500 delegates to the two conferences (70% from outside London) 80% will state that they would recommend attending to a colleague Training
Training	1,000 people attend family friendly related professional training before March 2015 (70% from outside London) £10,000 raised for bursaries

# HOW THE FAMILY ARTS CAMPAIGN IS DELIVERED

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## **A consortium model and its benefits**

A consortium bid from the Association of British Orchestras (ABO), UK Theatre (UKT), Society of London Theatre (SOLT), Independent Theatre Council (ITC), Visual Arts & Galleries Association (VAGA) and Dance UK offered three key benefits that led Arts Council England to commission this consortium to deliver the Family Arts Campaign:<sup>[8]</sup>

- As membership organisations they offer national reach across the arts industry
- Cross-sector reach: each consortium partner offered direct access to a range of arts organisations,
- Access to the knowledge and skills of the consortium organisations, and their collective membership totalling over 2,800 arts organisations and individuals

## **Why consortium members got involved in Family Arts Campaign**

Individual consortium members saw the value of involvement in a project that would enable their members and subsectors to develop the quality and reach of their family offer. The Campaign Delivery Plan (Jan 2013) states points of 'need' identified by the Consortium:

- Good practice is not being shared nationally within or between art forms
- The 'family friendly' welcome of venues is highly variable
- There is limited appropriate high quality product available
- Potential family customers are being barraged with a range of messages from different sources - there is no one place to go to find appropriate information

Consortium partners further emphasised issues of quality of work available to families and the need to provide opportunities for shared sector learning. Other areas in which their membership needed support and guidance and which prompted their involvement were:

- Increasing the visibility of a wider range of arts organisations and experiences to families
- Enabling organisations to work in new partnerships and networks
- Understanding 'quality' in the context of work for families
- Understanding the difference between product for children and product for families which has genuine intergenerational appeal

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<sup>[8]</sup> Ibid.

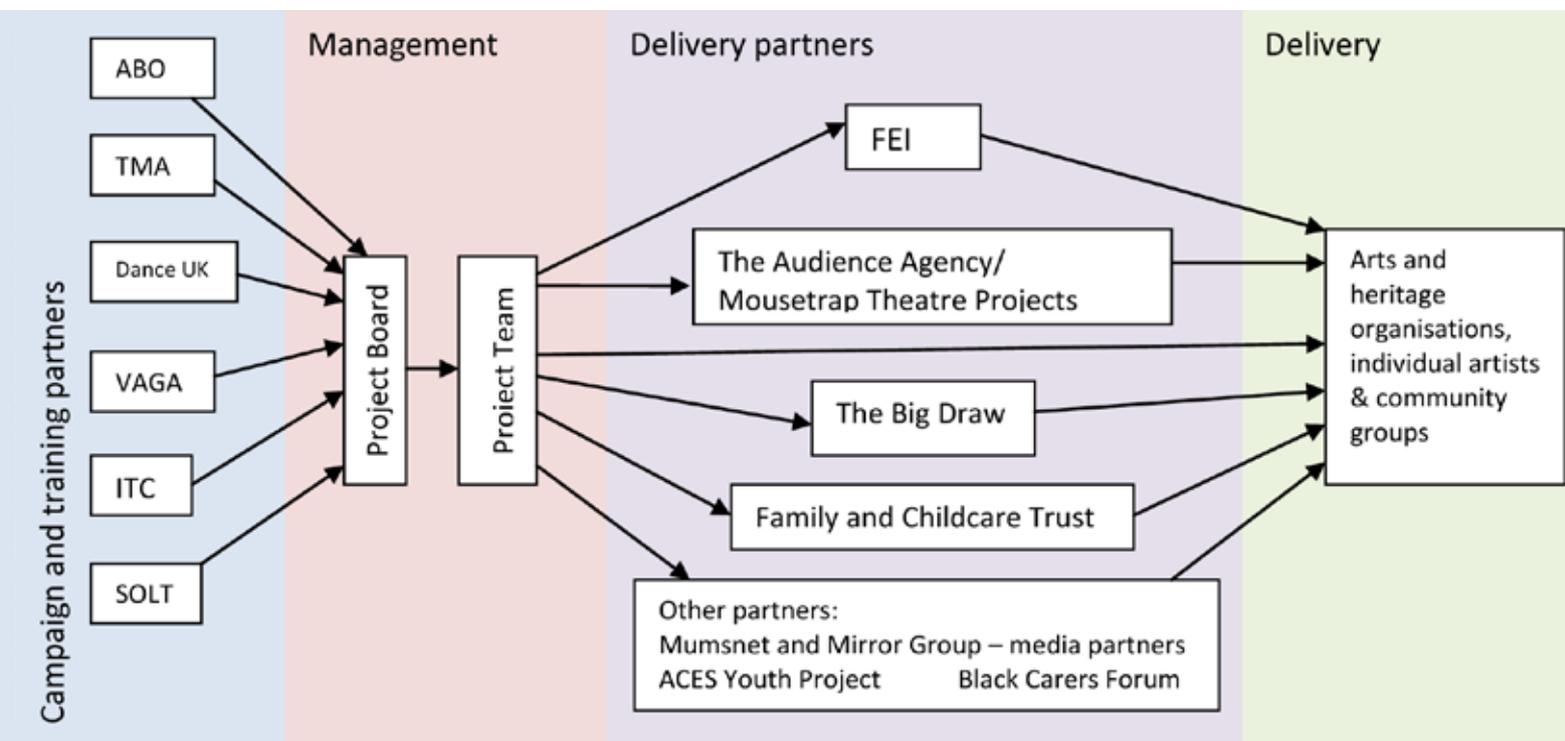
## Consortium roles and responsibilities

Consortium members took on responsibility for a specific area of Campaign activity<sup>[9]</sup>:

Family Arts Festival	SOLT/UK Theatre
Conferences	ITC
Management of Commissioning Funds	ABO
Training & Resources	VAGA

## Project management structure

This diagram represents the flow of roles and responsibilities of those involved in the Campaign:



The Campaign management emphasises partnership and drawing on sector expertise. This includes the consortium partners, the contracted partners (FEI UK and The Audience Agency) and strategic and voluntary partners such as organisations involved in Local Networks and the Standards Badge pilot group.

The Campaign Plan defines roles and responsibilities for the Project Board and the Campaign Partners (The Consortium).

<sup>[9]</sup>The role of the Project Board was defined separately in a document created in February 2012.

**The Project Board:** created from arts sector leaders, with each consortium member nominating two members to the Project Board to ensure that all art forms are represented. It oversees the development of the Campaign, acts as its Champions, supports the Campaign Director and Manager and ensures its lasting legacy (see Appendix 1 for the full list of Campaign Board and Management).

**The Campaign Partners** (ABO, UKT, SOLT, ITC, VAGA and Dance UK): “actively encourage Member organisations to take part in activities through specific communications”, such as regular bulletins, branding and Board briefings. Each partner is expected “to run or facilitate a keynote family-focused session as part of a major annual event during the campaign”.

In practice, the extent of each consortium member’s involvement varies relative to the nature of each responsibility and that organisation’s capacity. UKT has ongoing and detailed involvement in driving the Family Arts Festival. ABO’s financial administration has worked well. ITC were involved in the March 2013 conference but would welcome more utilisation of their skills in planning future conferences and training. VAGA, currently run by one part-time officer, is particularly limited in capacity but organised a survey of training needs attracting over 300 responses across the consortium membership.

Each consortium organisation undertakes to keep its membership informed of opportunities to participate in Campaign activities and has also programmed specific events or included the Campaign on the agenda at general meetings. For example ABO has included the Family Arts Campaign in network meetings for Marketing and Education staff, in the monthly newsletter and a session on Family Arts Campaign was programmed in the annual ABO conference. Therefore profile is regular and high.

**The Role of Arts Council England** The management team of the Campaign also place a great value on the role played to date by ACE beyond that of a traditional funder. The notion of a ‘commissioned grant’ was not something the arts sector is used to and it took some time to understand how a meaningful partnership would work in practice. Whilst ACE has never ceased to carry out its duty in ensuring public funding is effectively and appropriately spent, the Campaign team believe ACE’s further contribution at a national and regional level has been critical to the success to date. This contribution has manifested itself in a variety of ways including leadership and championing within the sector, strategic advice and guidance to the campaign team and at times practical support. The engagement has come from all levels of the organisation including the Deputy Chief Executive and Executive Directors who have attended and spoken at key events, helping position the Campaign prominently with leaders in the sector. Support from the national communications team has also been extremely useful. The significant time given by key national and regional leads for the campaign is also acknowledged by the campaign team who clearly value the straightforward and helpful approach of ACE officers.

# IS THE CONSORTIUM MODEL WORKING?

## The link between the consortium and its membership

A relatively low number of the consortium's membership have taken part in the Festival (265, 27.5%), and only 5% of members have signed up to the Family Arts Standards. This means that there are a large number of other trade associations and organisations in the cultural sector whose particular interests are not represented by the Board - for example, museums, heritage and libraries.

It also means that there are a large number of participating organisations who have no communication or other link to any of the consortium partners - so presumably they are hearing about the Campaign through other means, including The Big Draw.

	Festival 2013	Standards	Networks
ABO (115 members)	43 (37% of members)	9 (8%)	16 (14%)
UKT (323 members)	114 (35%)	24 (7%)	24 (7%)
SOLT (122 members)	13 (11%)	2 (2%)	1 (1%)
ITC (208 members)	44 (21%)	5 (2%)	7 (3%)
VAGA (89 members)	29 (33%)	6 (7%)	9 (10%)
Dance UK (313 members)	22 (7%)	5 (2%)	8 (3%)
<b>Totals (962 members)</b>	<b>265 (28%)</b>	<b>51 (5%)</b>	<b>65 (7%)</b>
Number taking part (% of consortium members)	928 (29%)	102(11%)*	145 (15%) **

\*As at 17.01.2014 \*\*Including one individual.

### Three inferences may be drawn from this:

- A large proportion of the consortium membership find the Family Arts Campaign inappropriate to them or irrelevant, due to organisation and programme type, or because some are individuals
- A very large number of organisations and individuals find the Campaign relevant, but they are not members of any of the consortium organisations
- Consortium members could perhaps be doing more to encourage their membership to take part. The reasons for this need to be further explored, to ensure that the consortium is motivating its members to increase engagement and boost participation.

## PRACTICAL ISSUES EMERGING

Many aspects of the consortium model are working well. It is a highly effective vehicle for communication about the Family Arts Campaign and is facilitating participation across a wide range of art forms, locations and types of organisation. However some areas, particularly communications, create challenges:

**Pace of communication.** Consortium members have different patterns of communication with their membership and rely on information from the Campaign management team to feed their communication. For the ABO, the flow of information from the Campaign management team phases well with their monthly e-bulletin and quarterly networking meetings. For ITC, more frequent updates would increase the profile of the Campaign with their members.

**Involvement in decision-making and updates on key developments.** As the consortium only meets every six months members rely on regular communication from the Campaign Management team to stay up to date. Consortium members noted that they did not have up to date information about the forthcoming Learning Day or about developments with the Youth-led element of the project. Some would welcome greater involvement in decision-making.

**Relationship with the Project Board.** The Project Board is welcomed by the consortium and felt to be effective. However relationships between the Board and the consortium differ from member to member. The ABO feels especially close to the Project Board as one of its members is Chair. ITC Board members, on the other hand, are not felt to represent the organisation. The respective decision-making roles of the Project Board and the consortium were questioned and would benefit from clarification.

One consortium member, the ITC, felt that its **skills and knowledge were underused** and noted that it would welcome more involvement in planning future events.

The Campaign Manager noted that the organisational model adds significantly to the **communications workload** as many organisations and individuals require information and there is limited capacity in the Campaign management team and, particularly in the Festival period, the pace of work was very fast. In this environment it would not be feasible for all stakeholders to be involved in all aspects of decision-making.

## OPPORTUNITIES FOR THE FUTURE

- There is clear enthusiasm for the project within the consortium partners, a desire to prioritise the Campaign and, for some, a willingness to become more practically involved. Much energy can be harnessed, as well as skills, knowledge and expertise
- A dialogue with consortium members about their information needs to effectively engage their membership would ensure that profile is maximised
- As detailed information and case studies about successful initiatives emerge, the consortium is well placed to share these with their membership, promoting valuable learning, information exchange and debate
- The consortium is well placed to identify innovative and successful practice and to highlight such work to the Campaign and evaluation teams

# WHY ARTS ORGANISATIONS GOT INVOLVED IN THE FAMILY ARTS CAMPAIGN

The front-line deliverers of the Family Arts Campaign are the arts organisations that directly engage with family audiences. 928 organisations took part in the 2013 Family Arts Festival, (KPI is 500). Others have registered and may take part in future Festivals or have registered to take part in the Campaign. These represent a good mix of art forms and spread of organisational scale and location.

188 of the organisations involved in the 2013 NPOs. This fell below the KPI target of 250 for NPO participation. However, of these 80% are from outside London, thus exceeding the 60% target).

Organisations signing up for the Family Arts Festival were asked about their motivation for participating (*Initial baseline survey summer 2013*):

## Why did organisations decide to participate in the Family Arts Campaign?

Motivation	Not at all important	Of little importance	Somewhat important	Quite important	Extremely important
To be part of a national initiative	2.4%	2.4%	15.1%	47.2%	32.9%
To increase understanding about families and their needs	1.5%	6.9%	13.5%	35.3%	42.8%
To improve the quality of offer for family audiences	0.9%	3.9%	12.3%	31.5%	51.3%
To increase the number of families in the audience base	0.3%	3%	9.2%	32.6%	4.9%
The opportunity to join new networks and form new partnerships	1%	0.6%	12.5%	46.3%	39.6%

*'Other' responses included: to generate publicity about the organisation (11), to try out new ideas (2), a way to join The Big Draw (3), felt to be linked to NPO status (2), may lead to unlocking future funding (3).*

## Why participating organisations think families are important

Responses (343) from organisations on why it was important for them to attract a family audience provide important insight into the relationship between organisations and family audiences, their rationale for working with families and how the work was positioned in the organisation.

Rationale for Engaging with Family Audience	% of respondents	No of times cited
To promote access and inclusion; engage with the widest audience	24.2%	84
Developing the Audience of the Future	22.5%	78
To foster a relationship with a specific (local) community	18.2%	63
Families are already a key segment of our audience	17.9%	62
The Arts are rewarding and/or fun for families	12.1%	42
Core Mission / Charitable Purpose	10.1%	35
Instrumental value - wider social, community benefits	10.1%	35
General desire to be accessible to all, but no specific mention of families	9.5%	34
Children and/or Families are the main focus of our organisation	7.2%	25
It is rewarding for us as an organisation	3.5%	12
To fulfil a funding requirement / attract funding	2.9%	10
Our organisation has something to offer families (artistic /other resource)	2.6%	9
For purposes of promotion / PR	1.2%	4
Other	10.0%	33

Responses reveal the extent to which the rationale for engaging with families lies within organisations' sense of public value and desire to be inclusive. Nine organisations (2.6%) refer to having product which they believe is attractive to families, but over 24.2% of respondents refer to the importance of reaching out to families and making their work accessible. 10.1% perceived the instrumental value of the arts in supporting wider social and community benefits and the benefits to families was closely linked to access. 9.5% mentioned access and inclusion but offered no specific rationale for engaging with families.

22.5% of respondents saw engaging with families as an investment in generating future audiences, though the majority referred to 'children' rather than 'families' and the rationale for reaching families in this context was not explicit. Libraries offered the most compelling narrative regarding how parents and children using the library service together would impact positively on a child's future engagement.

For 18.2% of respondents, engaging with families was an important aspect of their relationship with a local community. Families were regarded as being at the centre of communities and there was a sense that engaging with families fostered an authentic and meaningful connection with a local area.

The weighting of responses towards issues of access, public value and detailed relationships with the local community reflects that in 43% of organisations responsibility for family engagement lies within the Education Department.<sup>[10]</sup> Similarly, the Baseline Survey reveals that Local Authorities and Trusts & Foundations, whose interests lie in the same areas, are key sources of funding for work with families.

This demonstrates how the Campaign is challenging organisational thinking about families. While the rationale for many organisations is rooted in public value, the Campaign offers a perspective encompassing quality of product, communication with families, the perspective of the family as consumer and the value of families to the arts in economic terms. The Campaign aims and the rationale of public value are by no means mutually exclusive; each benefits and informs the other. For many organisations the Campaign is stimulating new ways of thinking about families and the nature of their engagement.

## **MUSEUMS, HERITAGE AND LEISURE ORGANISATIONS IN THE CAMPAIGN**

A large number of museums, libraries, heritage and leisure organisations took part in the 2013 Festival. (Some organisations are both galleries and museums.) 491 Big Draw events took place and many other organisations joined the Campaign through their own initiative. Arts Council England's funding does not cover many of these organisations, and they are not members of the consortium partner organisations.

In responding to the issue of 'Barriers to participation' in the baseline survey, several museums highlight the issues around communications and language and the fact that they don't feel they fit. A minority of participating organisations come from outside the arts and heritage sector (farms, zoos and other tourist attractions including the National Aquarium). The presence of these organisations raises a number of issues:

- They represent an opportunity - how can the heritage and leisure sectors work with the arts to improve access and opportunity for families?
- Museums and heritage organisations have undertaken extensive repositioning to develop their offer to family audiences and their experience can benefit the arts sector
- There may be an issue of quality and appropriateness. Should these organisations take part in the Festival? Are their activities artistic? The Campaign does not wish to create barriers to participation, but as it is an arts project some specific guidelines for the types of events to be included are needed in order to maintain the brand
- The way that the Campaign communicates with non-arts organisations and individuals which are participating in the Festivals may not always be appropriate or effective. In addition, the language used by the evaluators is not always appropriate or effective for this group

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<sup>[10]</sup> This figure is higher when taking into account organisations who classified their response to Q18 as 'Other' because they used different terminology e.g. 'Learning', 'Outreach'.

# THE FAMILY ARTS CAMPAIGN: MEETING ITS OBJECTIVES

Nine Key Objectives were identified by the consortium and Arts Council England, and refined as part of the Evaluation Framework. This section charts the extent to which they are being met. (See P14 for Key Performance Indicators and Key Outcomes.)

## 1. IT WILL BE EASIER FOR MORE PEOPLE TO GET INVOLVED IN ARTS EVENTS AND ACTIVITIES THAT BRING PEOPLE OF DIFFERENT AGES TOGETHER: KEY OUTCOME 1

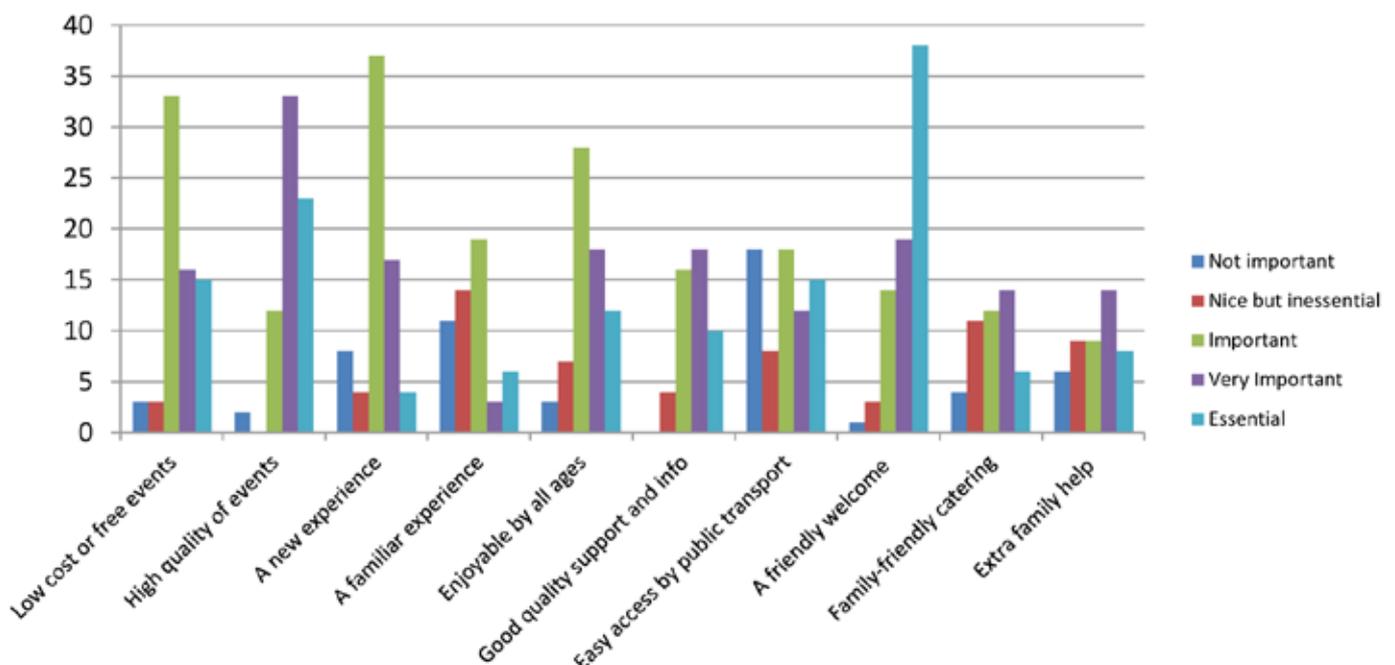
The following questions arise from data gathered:

- What attracts family audience to the arts-factors important to families and to arts organisations?
- How did the Festival assist participating organisations with their aims for audiences?
- What are the barriers to attendance? In particular, do we have evidence that price and communications are barriers?

### What attracts family audiences?

There is a contrast between what participating organisations think are the most important factors in attracting family audiences and what families say are their priorities. Audiences (parents or carers responsible for family events) rated what factors influenced decisions about attending arts events as a family and their responses to our family audience survey are conflated into the charts below.<sup>[11]</sup>

### Key factors in attracting family audiences by priorities



<sup>[11]</sup> This question was asked of the Focus on Family Arts online forum, answered by 27 respondents. The same question was asked of audiences from participating organisations, answered by 21 respondents. A version of this question, with only 3 rating levels and omitting options 6, 9 and 10, was used by two participating organisations: Jazz All Stars (5 respondents) and Cheshire West Museums (16 respondents). This makes a total of 69 respondents.

## Key factors in attracting family audiences by priorities

Families say what matters most...	Arts organisations say what matters most...
Price - preferably low cost	Programme (31.8%) accessibility, suitability, variety and frequency.
Quality of programmed events	Intergenerational Focus (17.2%) to engage all family members equally
A new experience	Marketing (16.9%)
Enjoyable by all ages	Price: work for families should be free or as low cost as possible. Value for money is essential
A family friendly welcome	Quality in relation to programme, venue or generic
	Understanding the needs of families and communicating directly to their needs.
	Developing relationships (29 organisations)
	Venue atmosphere and facilities
	profile/brand/reputation
	No single success factor: success lay in combining a number of factors.

A discussion of encouraging families to take on new experiences will be found below (p24). These issues also emerge in the feedback from organisations. Overwhelmingly, families talk about the excellence of the experience and the event as high points, with emphasis on enjoyment for their children.



Photo: Theatre Royal Nottingham

## DID THE FAMILY ARTS FESTIVAL MEET THE NEEDS AND EXPECTATIONS OF PARTICIPATING ORGANISATIONS?

### **An opportunity to present work they could not otherwise have offered**

29.2% (90 of 308 respondents) say the Festival succeeded in providing an opportunity to present work they might not otherwise have offered. The short lead-in time, coupled with the fact that many organisations signed on late to the Festival website, impacted on the outcomes of this aspect in Year 1.

### **Increasing understanding of family audiences:**

the Campaign enabled organisations to improve their understanding of family audience needs. 78.6% (242) felt that there had been an achievement here, while 17.9% (55) felt that the Festival's success was considerable or complete.

### **Improving the quality and quantity of their programme**

was a concern for many organisations. Despite the short time-scale of the Festival and the longer timescales of many arts organisations, it is highly encouraging that 40.3% (124 respondents) felt that the Festival had met their needs. However there is still work to do in order to meet the expectations of a greater number of organisations.

### **Increasing the number of families attending events**

78.9% (243 respondents) are seeing a limited effect, but it is clear from anecdotal evidence that many organisations joined the Campaign too late to make full use of the Festival's offer. It is encouraging that 45.8% (141) of respondents felt that the Festival had succeeded in this aspect. This gives the Festival much to build on for 2014.

### **Organisations' plans for the 2014 Festival.**

The difference between what the Festival achieved and what it has provoked in terms of thinking and learning for the future is explored under Key Outcome 8 (see p35).



Photo: Dance City

## WHAT ARE THE BARRIERS TO ATTENDANCE FOR FAMILY AUDIENCES?

Our Arts Consultation Groups identified barriers which families experience when attending arts events:

Cost	Cost of the event Cost of transport, parking etc. Cost of food, etc.
Communication	How does a family find out what is going on? What they are going to get out of it? Awareness of the venue (where applicable)
Time	Timing - time of day and length of event Families can be time-poor when it comes to doing things together There is a lot of competition for people's time Timing - time of day and length of event Families can be time-poor when it comes to doing things together There is a lot of competition for people's time
Perceptual barriers	Suspicion of / aversion to the arts Cultural barriers - "I wouldn't be seen dead doing this" Lack of celebrity endorsement, ambassadors and critical coverage of family work

They also raised issues about suitability for different age-ranges and the difficulty of catering to siblings of different ages. They also worry about 'teenage disappearance' - i.e., that from aged 14 onwards, young people are less willing to attend with their families, or indeed to become involved in activities generally.

## PRICE AS A BARRIER TO FAMILY AUDIENCES

Evidence on issues of price as a barrier to families' attendance and the issue of communication with audiences emerge from the surveys:

40.4% of respondents have evidence that price was an issue. A small number (2.1%) said they believed price was an issue but did not demonstrate the evidence on which this view was based.

8.1% of respondents said that their events were free and therefore they did not have evidence one way or another. This raises the question why they feel they must offer family events free of charge.

### Sources of evidence on price

22.4% of information was anecdotal, but 9.4% of respondents had undertaken specific research ranging from workshop evaluation to commissioned studies by independent researchers. Sales and attendance data also provided good evidence - e.g. free events booked more quickly while less expensive shows sold better. Three other themes occurred repeatedly in responses to the question of price as a barrier:

## Identified local need

5.5% (21 respondents) talked about the specific needs or circumstances of families they hoped to attract – in most cases a local community. Pricing was therefore based on a specific subgroup of families. Responses show a detailed knowledge of local audiences and a strong commitment to engaging with them.

Example comments:

- “Events in [our most affluent areas] can be charged for and we get a full audience. If we charge for activities (even a small fee) in other areas of the County we don’t get a full audience.”
- “Surveys, comments and anecdotal evidence along with attendance indicate that price is an issue for our local families who live in areas of high deprivation. As a result, and through funding, our family drop-in programme is free.”

## The success of family deals, discounts and special offers

6.5% (25 respondents) referred to the popularity of special offers. Box Offices were asked about family discounts and child discounts. Families like to feel that their particular circumstances were acknowledged and, when they were, sales were better. This suggested that price structure, as much as price, is an issue for families. Comments suggest that families are strongly motivated by special offers.

Example comments:

- “Sometimes people query the price as we make no distinction between children and adults.”
- “Kids Week is incredibly successful because it makes visiting the theatre affordable. Offering 50% off ticket prices for children makes a trip to the theatre cost effective. Our evidence is supported by ticket sales and anecdotes.”
- “Sibling discounts are expected.”
- “We recently had a family show with all tickets priced at £11.50 (children too) which disgruntled a few customers, especially given that a big chunk of the targeted audience were 1-7 year olds. Parents felt tickets for very small children should have been discounted.”

## Perception of value will affect the price families are willing to pay

10 respondents say that families are willing to pay when they value a product highly. Therefore issues around pricing are subtle and flexible.

Example comments:

- “Our work with families has been funded, which has meant that we have not charged. However, our evaluation revealed that families are willing to pay for high-quality activity.”
- “It entirely depends on the title. For a very popular show, there’s more elasticity (and I’ve used dynamic pricing to increase the average ticket price)”
- “We think value for money is more important than price. Our focus groups indicate that people will pay if they know they will have a good experience.”

## COMMUNICATION WITH FAMILIES: LACK OF MEANS OF COMMUNICATION AS A BARRIER

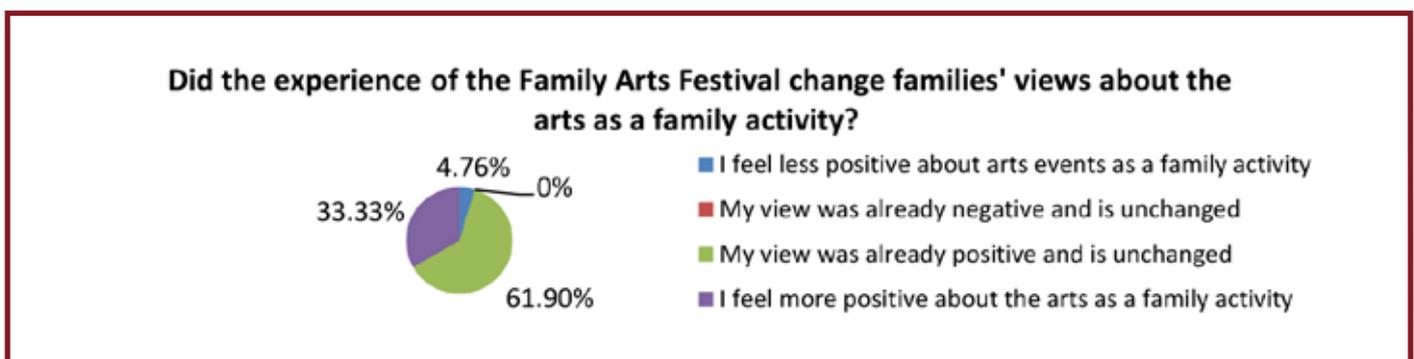
39.7% have family mailing lists; 36.9% have family website pages with 26.2% having search or family filter functions and 27.8% have dedicated family brochures. However, a third of respondents (35.8%) had no targeted means of communication in place to contact families about their work. This important issue could be addressed through providing online training resources to support organisations to develop communication tools.

## 2. FAMILIES WILL TRY NEW THINGS TOGETHER THANKS TO FAMILY-FRIENDLY QUALITY OF EXPERIENCE AT ARTS EVENTS AND SPACES: KEY OUTCOME 2

We currently have relatively little data on what encourages families to try new things together and our evidence shows this varies enormously from family to family. Quality and the programme offered, as well as value for money, are key issues, as for most cultural attenders and participants. This aspect will be a key issue in evaluating the Campaign in 2014.

Are parents more keen on known and trusted experiences or interested in seeking out variety? From our family surveys, 84% (58 of 69 respondents) say that a new experience was important or essential, while 40.6% (28 respondents) say that a familiar experience was important.

Did their experience of the Festival change families' views about the arts? The chart below shows that 61.9% (13) were already positive and still felt the same; 33.3% (7) felt more positive and only 4.8% (1) felt less positive. Our online pilot family survey, tested on 21 respondents - a tiny sample of the thousands who experienced the Festival - points to the way to future investigation.



### Also among this group:

- 81% found the events they attended were excellent; 19% as well above average
- 33.3% had used the Festival website to find events
- 47.6% said they had attended as a family for the first time.

### Interesting feedback on factors influencing family choice emerged from the Curve in Leicester when they asked:

*"What positive effect does the experience at the theatre have on you and your child/children?"*

- 90% refer to the value of arts activities in gaining new experiences for their families
- 66.7% for educational benefits
- 50% for building confidence
- 40% for developing social skills
- 13.3% for meeting new people

### Other suggestions were:

- Experience live performance/teaches children about proper entertainment
- Increase concentration and develop imagination
- To have fun! (2 respondents).

### 3. A WIDER RANGE OF ARTS ORGANISATIONS WILL BE INVOLVED IN FAMILY FOCUSED ACTIVITIES: KEY OUTCOME 3

#### Who took part in the Family Arts Campaign in 2013?

928 organisations took part in the 2013 Family Arts Festival, responding enthusiastically to this first year. This number is far greater than anticipated in the initial KPIs and Campaign targets. 1212 registered on the Festival site and receive newsletters; others attended training events but did not take part in the 2013 Festival. The range and scale of participating organisations shows how joining this initiative caught the attention and enthusiasm of so many organisations - from major national organisations such as Tate, Royal Opera House and the National Gallery; heritage organisations from National Trust to individual sites such as Durham Cathedral; specialist museums; producing and touring theatre companies as well as many London and regional theatres; local authority leisure departments, festivals, libraries; artist groups and visitor attractions. 90% were already presenting work for families.

#### Art forms presented by organisations in 2013 Family Arts Festival

Art form	No of organisations	% of organisations
Combined arts	254	27.4%
Theatre	161	17.3%
Visual arts	143	15.4%
Heritage	118	12.7%
Non-arts	90	9.7%
Music	60	6.5%
Dance	42	4.5%
Library	27	2.9%
Story-telling	17	1.8%
Digital	7	0.8%
Circus	5	0.5%
Poetry	1	0.1%

#### Who takes responsibility in organisations for participating in the Campaign?

Who within the organisation took responsibility for planning participation in the Campaign? Survey 1 responses give an indication of attitudes toward developing family audiences in organisations.

Education Department	42.9%
Artistic Leadership	34.0%
Marketing Department	18.9%
Chief Executive	9.5%
Other	30.8%

In 42.9% of organisations the Education Department took on responsibility for planning the Festival: further responses in 'Other' also fell predominantly into the education category. This supports survey responses on reasons why organisations sought to work with families. The Campaign aims are closely aligned to those of education and outreach departments, in seeking to enhance engagement with local communities and to engage disenfranchised groups: 24% of organisations joined the Campaign for this reason. This is further reflected in how organisations funded their Festival activities: for 34.6% of organisations, funding came from trusts and foundations. So, for many organisations work with families is part of a broader commitment to access and inclusion and wider social aims, rather than a business development opportunity to increase revenue.

'Other' also revealed who else was driving Campaign participation within organisations: this includes artists and freelancers; trustees; young people and families; arts development officers in local authorities; library staff who run events; museum staff, often at curatorial level. In some organisations responsibility lay across departments. In some very small organisations one person was responsible for all roles. This reflects the diversity in scale, resources and organisational structure of the organisations participating in the Campaign. Museums, heritage and libraries are structured differently to arts organisations so the Campaign needs to be certain that it is communicating with these organisations as effectively as possible. The particular needs of very small organisations also need to be taken into account as to how best to support their involvement.

## SPREAD OF ART FORM LISTINGS PRESENTED IN THE FESTIVAL

Visual Art	513	Outdoor	54
Workshop	350	Film	40
Theatre	325	Behind the Scenes	27
Storytelling Books	169	Exhibition	25
Music	142	Comedy	21
Performance	134	Circus	9
		Dance	86

Of these events, 773 were free and 1122 were charged for.  
Of the 513 visual arts listings, 491 are The Big Draw.

Family Arts Festival presented a good balance of arts forms and an impressive body of activity. The Festival's partnership with The Big Draw significantly added to the Festival's visual arts strand with 491 events. In Survey 3 several organisations mention craft activities, which have been included in the visual arts now but will form a separate category in the future. Theatre was the most strongly represented art form through 324 events. Storytelling and books, as well as music and events described as 'performances' were also strong strands. There were only 86 dance events in the Festival and 40 film and digital events and this may be an area for development in 2014. There were also opportunities for audiences to participate in the 346 workshops presented over the course of the Festival.

5 respondents gave details of other events organised as part of their programme, such as open days, tours, interpretative events, open rehearsals and broadcasts in the post-Festival survey (Survey 3),

## GEOGRAPHIC SPREAD OF ORGANISATIONS IN 2013 FAMILY ARTS FESTIVAL

The Festival attracted a strong geographic spread of participating organisations, with 77% of organisations from outside London (the target was 60%) showing that it is achieving its aim of engaging organisations on a national basis.

London	171	West Midlands	70
South East	130	North East	43
South West	91	Scotland	34
North West	87	Wales	32
Yorkshire	78	Northern Ireland	6
East Midlands	76		

## NEW PARTNERSHIPS AND RELATIONSHIPS RESULTING FROM THE FAMILY ARTS CAMPAIGN

32.5% of organisations say Festival participation has been a catalyst for developing new relationships and partnerships at local level. Based on information from Survey 3 these can be classified as follows:

Type of Partnership	No of citation
New partnerships with artist	15
New relationship with another arts organisation	12
Partnership with local network of arts organisations	11
Partnership to support publicity	3
Links to umbrella organisation (Library Service)	1
New local partnership (non arts)	7

For many respondents working with the artist was a success and they hope to work with them again. This interest echoes responses to Survey 1 in which two organisations ask for a database of artists who work with families. It seems that many organisations are uncertain about selecting and briefing artists to work with family audiences and this is a topic that could be referenced on the Family Arts web resource.

Working with other arts organisations and broader links through local networks was highly valued by participating organisations. This outcome of the Festival can create an important legacy helping arts organisations become more rooted in their local communities. Such relationships include other local organisations, schools, libraries, local BBC Radio and a 'town in bloom' competition. Some local partnerships had supported recruitment of families.



The Big Draw at The Architecture Centre: image Easton

### **The Big Draw**

The Family Arts Campaign's partnership with The Big Draw substantially boosted the level of visual arts activities in the Campaign and the first Festival. Whilst this was positive, organisations and individual artists who participated through The Big Draw did not always feel part of the Campaign.

36% of organisations in The Big Draw say that the partnership with the Campaign enhanced the offer this year, through reaching a wider family audience; the Campaign's attractive logo; its visibility through PR; enhanced communication through the FAF website and social media, and it felt like being part of a national festival.<sup>[12]</sup>

However, opinions on the benefits of the partnership were mixed, with some confusion over branding events both as The Big Draw and the Family Arts Festival; frustration over registering with the Festival; difficulties with the Festival website; a perception of a 'second layer of bureaucracy' through the demands of the Campaign and a sense that the partnership diluted and confused the message of The Big Draw. Some participating organisations and artists felt that the Festival was claiming credit for what they were doing, particularly through the evaluation team's request for attendance figures.

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<sup>[12]</sup>Source: Initial Evaluation Report for Big Draw 2013

## 4. CHALLENGING PERCEPTIONS BY ORGANISATIONS THAT WORK FOR CHILDREN AND FAMILIES MAY NOT BE CHALLENGING OR DEMANDING: KEY OUTCOME 4

Outcome 4 addresses issues around how family arts product is perceived by arts organisations and focuses on one particular characteristic of artistic product – the level of challenge.

In Year 1 the evaluation did not measure specific shifts in organisations' perception in this area, as we believe that such shifts will occur over a longer period and will be more accurately and usefully measured during 2014-15. However data gathered during the first phase of evaluation offers a valuable perspective on progress towards this outcome and reveals areas for further consideration.

### Families, artistic programming and risk-taking

Organisations were asked what they considered the most important factor in attracting a family audience. 31.8% of respondents said the programme is the most, or one of the most important factors.

Those citing the programme discussed it in terms such as: *"accessible, interesting, relevant, inclusive, appealing, enjoyable, engaging"*. This is language focused around nurture - organisations appear to believe that, for families, successful artistic product is that which gives easiest access and stays in familiar territory, they do not think of families in terms of challenging or demanding product. The language of 'nurture' was used in terms of marketing and relationship building in Surveys 1 and 3 and in discussions at the Artistic Consultation Groups. There are no direct comments about challenge or risk-taking in the artistic programme, though occasionally language suggesting a more dynamic relationship with the audience is used - *"extraordinary, exciting, captures the imagination, inventive"*: only four of 308 organisations indicated an element of challenge or risk-taking.

- *"creating inventive and high quality work."* Stuff and Nonsense Theatre Co  
*"This particular project engaged family audiences because it was unique and extraordinary."*  
Aylesbury Vale District Council
- *"Providing opportunities that appeal and are a little bit 'unusual' and out of their normal experience of theatre."* Ambassador Theatre Group
- *"Intelligently programmed work and accessible venues or locations to present work."*  
Combination Dance

Risk-taking (though not specifically artistic) was discussed in The Audiences Agency presentation at the Birmingham Conference in March 2013 and at the July seminar attended by 47 organisations. The Audiences Agency noted that families like to plan carefully, know exactly what they are going to experience and do not like surprises.

It is interesting to note that in audience feedback 'a new experience' rated more highly than 'a familiar experience' as a factor when deciding what arts event to attend, albeit from a small sample (see p22). Similarly, audience research by The Curve revealed that "gaining new experiences" was a benefit that 90% of respondents hoped to gain from attending an arts event (see p25).

## **The issue of 'quality'**

Improving quality lies at the heart of the Family Arts Campaign - quality of product, quality of communication, quality of experience. We know audiences rate quality of events as the second most important factor in deciding what they will attend. Improving quality was mentioned by one of the consortium partners as a key driver for participation in the Campaign - they observed their art form constituency was producing work for families that was under-resourced and of lower quality than other types of product.

However, in the Baseline Survey, 'improving artistic quality' was the least selected area for improvement. Only 28.4% of respondents selected artistic quality, compared to the 63.1% who identified a need to improve the quality of experience for families. This level of engagement with artistic quality remains consistent in Survey 3. 20.1% of respondents believe that participating in the Festival helped to develop their artistic offer and 25% cite the programme as an area for development in 2014.

Quality of artistic product appears to be an area of difficulty in the Campaign. It is difficult to define across such a broad spectrum of arts organisations and work. We need to understand more about what the family audience means by 'quality' of product. It also appears difficult to engage organisations in reflection and development around this issue.

The evaluation team discussed the issue of quality with Jane Beardsworth and Helen Featherstone of ACE and asked about ACE's own definition in terms of family programming. ACE acknowledged that talking about quality of family product in a way that is positive, not judgemental and not creating division is a challenge for the Family Arts Campaign. For ACE, quality lies in increasing the range of new and interesting material that is available to families and they note that this encompasses material that may be popular and entertaining, but which may not necessarily fit ACE funding criteria. For ACE, it is important to acknowledge types of work that families are already enjoying as well as seeking to create a new offer.

## **For further consideration**

'Challenge' does not seem to be an area that organisations are considering in their artistic programming for families. Perhaps the messages they are receiving about attracting and nurturing families do not encourage them to think in this way. Some evidence from audiences suggests that they welcome new experiences: families' responses to challenging product will be important to explore in Year 2.

Perceptions around 'challenging' or 'demanding' programming lead on to wider issues around perception of 'quality' that need to be better understood. This may enable organisations to engage more robustly in future discussion around programming decisions.

## 5. ARTS PLAY A GREATER ROLE IN SUPPORTING INTERGENERATIONAL WORK: KEY OUTCOME 5

The Campaign is not looking at product aimed at children, but at involving the generations across a whole family in a shared experience. Evidence provided by arts organisations strongly suggests that consideration and understanding of intergenerational work is already developing, through engagement with other strands of the Campaign.

### **Many organisations identify intergenerational programming as a key factor for success**

17.2% of respondents indicate the importance of programming work that is genuinely engaging for all age-groups and generations is the single most important factor in engaging family audiences. This was the second most-often cited category, and ranked ahead of marketing. This point was made in relation to artistic product presented by the organisations and equally to the content of participatory activities.

### **Organisations also identify the value that an intergenerational arts offer holds for families**

Some responses explore the area of intergenerational work in more detail. These organisations identify the benefits to families of engaging in activities together, undertaking challenges, developing new skills and promoting positive relationships and communication through shared experiences. These responses move into the territory of well-being, social cohesion and the wider instrumental value of an arts offer for families. The most important factors were cited as:

- *"Promoting inter-generational learning - providing varied activities that encourage family groups to learn and discover together"*
- *"Encouraging creative interaction, communication, mutual support and bonding within families."*
- *"Events that require adults and children in a family to work together. Our activities are designed to make the whole family work together. Many adults have reported how much they have enjoyed making recycled crafts and that they would now be doing this at home"*
- *"Giving children and parents something creative to do together so that they can bond and feel proud of [it]."*

### **Introducing children to the arts through family activity is an important factor in establishing interests, tastes and attendance habits for the future**

A number of organisations believe that family activities are formative experiences for children and young people which, if positive, may serve to establish interests, tastes and attendance habits for the future. This view echoes the findings of the Taking Part Survey 2005/06 which finds that being taken to arts events and being encouraged to participate in arts activities when growing up significantly increases the chances of adult attendance and participation.



The point is made by organisations in a number of different contexts. In discussing its rationale for working with families the Royal Opera House states:

*“Every arts organisation should be concerned about the future of their audience, and in an ever-evolving arts industry and rapid pace of change in the ways people consume cultural, creative and entertainment experiences, it is ever more important to consider how your audience is evolving..... Learning and participating alongside family members who can reinforce an interest or passion at home or in the community is clearly a very powerful process, and this is principally why the ROH is keen to attract a family audience. On the one hand, fond memories of attending a performance or workshop with family members might lead a young person to pursue an interest or career in the arts, on the other hand, experiencing a Royal Ballet or Royal Opera performance within a culturally aware, reasonably affluent family might lead that person to become a long-term consumer and supporter of the arts more generally.”* Royal Opera House, Survey 1, Question 10 ‘Why is it important to attract a family audience?’

An Arts Consultation Group member referred to being particularly aware of grandparents booking to take their grandchildren to family concerts. Sharing their own enthusiasm for a passion such as music is a key motivation for grandparents when choosing an activity to do with a grandchild. Other organisations raised similar points in Survey 3.

A number of organisations are therefore expressing the view that creating quality and attractive product for all the family is not just a key success factor for engaging a family audience today, but may equally represent an investment in the audience of tomorrow.

**In conclusion, arts organisations are developing their thinking around three themes:**

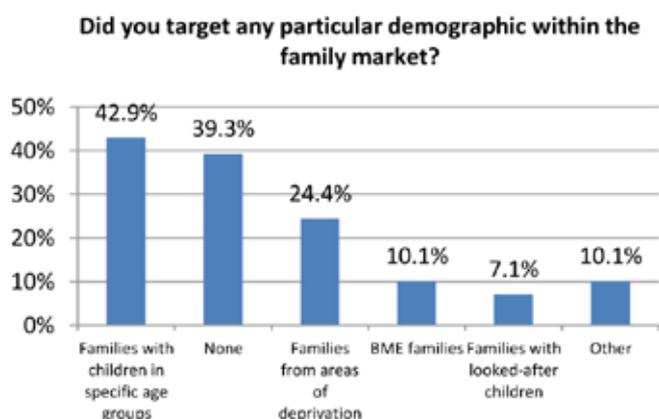
- Work that is genuinely engaging for all the family is a key element of quality and success
- Engaging in the arts together holds positive benefits for families
- Positive experiences as a family can inform future children’s interests and preferences

## 6. AN INCREASE IN NUMBERS OF PEOPLE REGULARLY ENGAGING IN THE ARTS: KEY OUTCOME 6

Results for this KPI will emerge after the 2014 Family Arts Festival, since it is only possible to measure progress over *the course of two Festivals*.

## 7. A WIDER RANGE OF PEOPLE ATTENDING OR PARTICIPATING IN THE ARTS: KEY OUTCOME 7

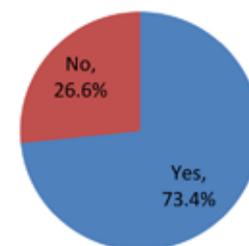
We asked participating organisations whether they were aiming to attract a particular family audience.



Under 'Other', respondents listed groups such as regular users of their facility (e.g. a library); families with disabilities (including mounting 'relaxed performances'), local families, or families within a specific drive-time; families who had attended other shows such as panto; attenders who would not normally bring their families with them; and holiday-makers. There were also some very specific and specialised audience targets:

- *"'Explorer Families' who have a sense of adventure and like of the outdoors as the activities including walking and nature interaction."*
- *"Babies born at Birmingham City Hospital and Heatlands hospital in w/b 11 February 2013 (our Centenary week) as part of an offer giving them a free theatre experience for the first ten years of their lives."*
- *"Local school children and their families including military families and those from rural communities."*

**Did your strategy result in attracting this audience?**



When asked whether their strategies (which included the Festival but also any existing marketing or audience development work they were already doing) had worked, 73.4% said yes.

Several organisations gave useful insight into different ways of contacting the public. These included using digital platforms to attract a younger audience; working with local and community groups including the Youth Service, Sure Start groups, a neighbourhood management team, local children centres and schools, women's aid groups, and groups from BME communities.

Several pointed to a more diverse audience, including people from BME groups and from deprived areas.

Example comments:

- *"One of our outreach events was held in an area of deprivation with a high percentage of BME families. This community does not often travel into the centre of [the city] so we wanted to provide an opportunity for members of the community to participate in the festival on their home turf, with the hope that once they become familiar with the organisation they may feel more confident about coming to visit us in future."*



## 8. A MORE INFORMED ARTS SECTOR: KEY OUTCOME 8

Much evidence from Year 1 suggests the Campaign is already impacting on organisations' thinking and practice in regard to families. 69.8% of organisations (Survey 3) say that participating in the Festival has supported their knowledge and many identify areas that they will do differently in the future. The Campaign is enabling organisations to reflect, identify priorities and develop their ambitions in relation to families.

A key aim of the Campaign is to create a more informed sector with access to good quality information about the needs and preferences of families and how these can be most effectively met. Issues including product quality and range, visitor experience, and communication with family audiences are identified by the Campaign as being areas for learning. All of these areas will have a significant impact on the overall quality of an organisation's offer and will in turn have a positive impact on the organisation's business.

The Campaign's programme promotes learning in a broad range of ways including: formal training sessions; large-scale conferences featuring knowledge and practice from within and without the sector; shared discussion and collective action through the local networks; new knowledge derived from Test Drives; online resources including links to current research; profiling of case studies.

Survey 1 explored the knowledge and level of confidence in relation to family programming at the outset of the Campaign. Survey 3 indicates the impact of the 2013 Festival on organisational insight and knowledge and also the impact of the Festival on organisations' ambitions for the future. Over the first phase of the Campaign changes include: increased reflection and self-awareness in organisations; increasing understanding of how Campaign resources can support their needs and interests.

### ISSUES EMERGING FROM THE SURVEY 1 BASELINE

#### Activities supporting a family programme

Organisations indicated what types of activity they had undertaken in 2012/13 in relation to families. 28.9% (111) had made changes to their venue to make it more family friendly (e.g.: front of house; catering and bars; special events, etc.). Less than a fifth (71/18.5%) had an organisational policy in place to inform their work with family audiences.

#### The extent and role of research

Two questions give insight into the extent to which organisations may be undertaking their own research with family audiences. 155 respondents indicated that they have evidence that price is an issue for families' based on these types of evidence (note that categories are not mutually exclusive).

Anecdotal	86
Sales / Attendance Data	45
Survey	36
Observation	13
Other	8
Focus Group	6

This indicates that the more detailed and personal forms of contact with families about the important issue of price are the least often undertaken. Only 9.4% (36) of respondents had surveyed families on this issue while only six (1.6%) had discussed price in a focus group.

Only 36.1% of organisations have undertaken audience research with families. Of the 131 respondents that undertook research, 121 gave further detail about their work.

Responses are categorised below:

Type of Research	% of respondents	No of citations
Consistent audience consultation (This category was checked where it was implied that audiences were always / very frequently offered opportunities to feed back)	11%	40
Occasional audience consultation (This category was checked when an organisation mentioned getting feedback from family audiences, but it was clear that that this did not take place as a matter of course)	6.3%	23
Focus Groups	5%	18
Dedicated research - a one-off, specific initiative	4.1%	15
General audience research which included family audience	3.9%	14
Research driven by funders (HLF bids frequently mentioned)	1.7%	6
Research linked to new product development	1.4%	5

- 33% of respondents gather continuous feedback from their audience about their experience of and views about the offer. However the scope of information and its use is not discussed.
- Only 5 organisations indicate that audience research is used in product development. This appears to be a missed opportunity.
- Focus groups are mentioned by only 14.8% of respondents

So while organisations are eager to engage a family audience, they have limited information about their audience and its views. There are notable exceptions to this and examples of practice. For example:

- *“Our Family Advisory Group ...meet[s] on a quarterly basis to feedback about service [and] input to future programme”* First Site Gallery, Colchester
- *“We have a family steering group to consult with and test learning provision”* The Hepworth, Wakefield)

Organisations would benefit from undertaking more research, in particular qualitative research, with their audience and may need support in carrying this out. Information about successful research undertaken by others may be beneficial. This is borne out by the number of respondents to Survey 1 Q24 who cite training in research and access to knowledge/case studies as being necessary areas of support (see page 41).

## AREAS IDENTIFIED FOR DEVELOPMENT AND IMPROVEMENT IN ADVANCE OF THE 2014 FESTIVAL

Organisations indicated areas they want to develop or improve in relation to their offer for families.

Answer Options	Response Percent	Response Count
Bigger audience	76.2%	250
Broader audience	69.5%	228
Quality of family experience	63.1%	207
Range of programme	54.6%	179
Quality of artistic offer	28.4%	93
Other	11.8%	39
answered question		328
skipped question		56

'Other' responses included funding, marketing, interpretation, deepening relationships and developing repeat attendance.

Two thirds of respondents want to achieve a bigger and broader audience. Overall quality of family experience is also important to respondents. However the means to achieving that bigger audience - product development, marketing and communications do not feature as prominently. Only 28.4% of respondents identify the quality of artistic offer as an area for development, suggesting they feel satisfied with the quality of product, though range of product is more frequently cited.

When asked "What specific information or training would support you in developing family audiences?" only 22.4% of organisations indicated that they had any training or information requirements, despite 85.4% having identified areas for development. The following topics are identified

Topic	No of citations
Marketing	23
Access to existing knowledge / case studies	22
Research - how to gather information about your family audience	11
Training for FOH and other customer facing staff	9
Funding guidance	9
Reaching specific types of family - hard to reach /BME	6
Digital Marketing	3
Families with children with additional needs	3
Early Years	3
Safeguarding	1
Working with Artists	1
None	37
Don't know	8

Marketing was the most popular category in this small sample. Respondents want to know more about how to find families, the best means of communication and examples of marketing that had worked well. Digital / social media were specifically mentioned by three respondents.

Access to existing knowledge and case studies is also important. Organisations want easy access to good quality knowledge and research and reliable information in one place rather than having to search. They are keen to learn from case studies about tried and tested practice. Both this point and the next most popular category - support with research into family audiences - supports the recommendation above (see p11) that there is limited research taking place within organisations and the knowledge base they can access, especially in terms of examples of practice, is small.

## **FAMILY ARTS FESTIVAL AND ORGANISATIONAL LEARNING**

### **The value of Festival participation to organisations**

Respondents identified what taking part in the Festival had enabled them to achieve.

Taking part in the Festival has enabled organisations to...	Response Percent	Response Count
Broaden their audience	37.0%	114
Increase the size of their audience	27.6%	85
Extend the range of activities they offer	23.7%	73
Develop their artistic and cultural offer	20.1%	62
Make changes at their venue in response to family needs	17.9%	55
None of the above	38.0%	117
answered question		308
skipped question		8

### **Contribution to organisational learning about families**

Has participating in the Festival raised any other issues about family audiences for organisations?

31.2% (96) indicate further areas of the Festival's impact, including:

- Improvement in various areas of practice
- Greater understanding of issues
- Greater self-awareness - identifying areas where further learning / development is required
- Identifying capacity for growth
- Creating new partnerships / joining new networks
- Benchmarking existing activity

All of these areas have a strong learning focus. Responses were framed very positively. Although some respondents highlighted areas of challenge, or in need of improvement, these were framed as learning points and opportunities. Respondents say their identified needs could be met through further engagement with the Campaign and looked forward to the next Festival. Many say the regional networks offer opportunities for development and other organisations expressed the desire to collaborate with local peers. Survey responses give a sense of good will towards the Family Arts Campaign and of the value that organisations perceive it offers.

### Value added by the Campaign

69.8% (215) of respondents say that participation in the Festival had added value to their organisation, through practical or learning outcomes.

Value added by the Campaign	No of citations
Better Understood / developed Front of House and Welcome	18
Learning about Families - Characteristics, Needs, Barriers	16
The Standards were a catalyst for learning / discussion / action	15
Identified capacity for growth in our offer for families	14
Better understood / developed communications strategy for families	9
Identified need to broaden audience base	8
Identified need to develop programme offer	7
Fostered an organisation-wide approach	5
Confirmed we are already doing well	1
Other	21

The Campaign can enable organisations to benchmark their work and confirm that their practice is sound. This may be a useful way of messaging the benefits of Campaign participation to organisations that already have a high level of experience in working with families.

'Other' responses to how the Campaign has added value included: prompted organisations to work with touring groups and undertake training; highlighted the benefits of local partnership working; highlighted the need to look at the needs of specific age groups; demonstrated that digital is not a good medium for hard to reach families; learning about internal champions; that artists working with families need specific training. They were also able to use Family Arts Campaign best practice case studies for internal leverage.

In conclusion the Campaign's capacity to act as a catalyst for organisational learning and development is a notable area of success. Organisations have been prompted to reflect on three areas:

- Self-awareness - what they do well / less well
- New priorities - where they should focus next in order to improve
- Ambitions - what they aspire to achieve

## MOVING FORWARD: WHAT MIGHT BE DIFFERENT IN 2014?

Would respondents do anything differently in 2014 as a result of their experiences in 2013? 168 respondents say how they would approach 2014, revealing that organisations have reflected carefully on their programme, their level of engagement with the Campaign and the benefits that it has brought them:

What Organisations will do differently in 2014	No of citations
Get involved earlier / get involved more in FAC	58
Marketing / Publicity	41
Programme - Quantity / Content	38
More local collaboration with other organisations	12
Nothing / Don't know	12
Target a different / wider audience	8
Changes to venue arrangements	6
Change resourcing for the programme	6
Price	5
Evaluation / data collection	5
Programme Timing - in day / in week	4
Get involved with the Standards	4
Gain funding	4
Other	10

58 (34.5%) respondents say that they intend to get involved with the Festival at an earlier stage and / or engage more deeply with the Campaign. 25% (42) cite changes to aspects of programming and issues around quality and content as well as logistical points such as timing of events.

24.4% cite Marketing and Publicity though this point encompassed different points of view. Many want to make more of the Festival branding. However others noted that while they valued being identified with the national campaign in practice it had had a limited impact on their attendance figures. For example:

*"We hoped that the national advertising would bring in additional audience, however it still seemed to be the local publicity that people had seen and we would focus more on this."*

There was difference of opinion on the benefits of a Festival approach. One respondent felt that the Festival created more available product and therefore greater competition between organisations for audiences. They saw this as a particular challenge for Marketing. However, others felt that creating a critical mass of product was positive; creating a higher profile that would in turn lead to higher audience numbers. These respondents saw benefits in regional collaboration and a joint marketing approach.

Although a small category, 5 respondents commented around pricing. Three organisations plan to charge more for their events in 2014. One respondent discussed plans for regional price fixing.

Other plans for changes include increasing organisational awareness, considerable thought and a significant level of commitment, both to the Campaign and to improving the quality of offer to families. The following comment sums this up well:

*"We would want to utilise more of the branding available to use as part of the festival, both on our print and digitally. We are looking at the Standards and will hopefully sign up to these in the near future. We'll also signpost more of our audiences to the Family Arts Festival in general so that they become more aware of what is available. Finally, we have joined a network in our region to enable us to develop further links and worked in a more joined up capacity with other venues in our area."*

## **9. THE FAMILY ARTS CAMPAIGN AS A MODEL OF DELIVERING A NATIONAL CAMPAIGN:**

### **KEY OUTCOME 9**

Is the consortium model an effective way of delivering a national campaign? In theory the model offers attractive potential for a national campaign in that it streamlines the delivery of a shared objective; has the capacity to achieve critical mass of participants; is conducive to new opportunities for collaboration and the adoption of best practice, and enables economies of scale.

The success of a national campaign is also very dependent on the buy-in of a critical mass of organisations and access to the routes to secure their involvement. Nearly 1,000 cultural organisations signed up to take part in the Family Arts Campaign despite there being no financial incentive or any other form of imperative for them to do so. Evidence from the Surveys indicates that being part of a national campaign focused on a particular issue relevant to their organisation strikes a chord because it responds to a shared need in the sector, as well as capturing its imagination and commitment.

The main strength of the consortium that delivers the Family Arts Campaign is the involvement of the major trade associations in the arts industry and their capacity to lead their members to address a shared priority. The model also delivers access to a critical mass of over 2,800 cultural organisations in the UK their national reach and collaboration offers a route to increased public engagement.

The key factor in the Family Arts Campaign model is its emphasis on a 'bottom-up' ownership by the arts industry in which strong organisational buy-in is a driving force. The Campaign was informed by a year of consultation and planning in dialogue with the members of the consortium organisations, with NPOs and the wider involvement of other organisations that are family-oriented or that might provide support, including: Arts Development UK, Voluntary Arts Network, Arts Marketing Association, The Audience Agency, Mumsnet, Society of Chief Librarians and Kids in Museums enabling the programme to build on their experience and expertise to create financial sustainability.

Whilst the consortium model in principle offers many opportunities, in practice several issues emerge. Critically managing a consortium of a group of organisations is dependent on resources, time and careful communication to ensure meaningful decision-making when so many people are involved. This places considerable demands and challenges on the Campaign delivery team. It is also a question of managing expectations of the extent to which consortium organisations can lead their members toward the Campaign given their different sizes, capabilities and capacities, multiple priorities and timeframes. This consortium partnership is not a match of equals. The model requires careful management so that consortium members can respond effectively and be proactive in the communication, advocacy and delivery of the Campaign.

# STRANDS OF ACTIVITIES THAT SUPPORT THE FAMILY ARTS CAMPAIGN

## 1. FAMILY ARTS STANDARDS

Initial research carried out by the Campaign showed that families welcomed the idea of a Family Friendly badge for arts organisations and venues that met agreed standards for families. They felt the badge would help them decide what arts events to attend and increase their confidence to take a risk where the badge was displayed. Arts organisations were equally positive.

### **The Campaign Delivery plan intended the Family Friendly Arts Standards Badge would indicate:**

- Improved quality of experience at arts events for families
- Greater focus by producing companies and venues on the needs of families
- An increase in numbers of families engaging in the arts with a broader range of arts organisations
- More resilient NPOs through improved marketing and better customer service
- It will be easier for people with young families to keep attending and/or participating

By January 2014, 91 organisations had signed up to the Standards. 73 are venues, of which 83% are from outside London (KPI 200 of which 60% out of London) and 18 are other organisations, of which 72% are from outside London (KPI 100 of which 60% out of London). KPIs represent target figures for the two years of the Campaign.

### **Delivery**

The Family and Childcare Trust, a Campaign partner, is a national charity which seeks to create a more family friendly UK through research, campaigning and practical support is delivering this strand of the Campaign's activity. In Spring 2013 13 arts organisations formed a pilot group for the Family Arts Standards. They were:

Birmingham Contemporary Music Group	Northern Ballet
Déda Dance	Royal Liverpool Philharmonic
English National Ballet	The Edge Theatre & Arts Centre
Greenwich Theatre	The Place
Herbert Gallery	Theatre by the Lake
Lyric Hammersmith	Touring Consortium Theatre
Turner Contemporary	Company

The Family and Childcare Trust and the pilot group discussed what they believed families were looking for and what the Standards should encompass. The first version of the Standards was published in September 2013 and organisations signed up to use the Family Arts Standards branding. Organisations self-evaluate in relation to the Standards, but applications for the badge must be signed off at a senior level.

Arts organisations and families both access the same version of the Standards. Arts organisations are also offered guidelines to explain what is required and support reflection on current practice and areas for development.

The Family and Childcare Trust is creating a second version based on feedback from families and arts organisations including ideas from Audiences Wales who ran a training workshop about the scheme. The Trust is running two focus groups for families, in London and Trafford, which will represent the views of families. The second version of the Family Arts Standards published in March 2014.

## **The Standards: opportunities and challenges**

Feedback from the pilot group and observations from the Family and Childcare Trust provide valuable insight into the opportunities and challenges for arts organisations in offering a high quality experience for families. While some challenges are practical, many relate to issues of management, resourcing and customer service that are typical across the sector. Learning emerging from the pilot phase includes:

- Working towards the Standards is proving to be a long process for many organisations. This is often due to lack of capacity in organisations
- The Standards touch on many different areas of an organisation's work, including artistic direction, and it takes time to involve all parties in debate and decision-making
- Some organisations are finding it challenging to understand differences between child friendly activities and family activities, though it is acknowledged that there is important crossover
- There may be cost implications in adopting the Standards. These are not necessarily cash costs, though facilities may require cash spend, but rather the financial risk associated with new types of product. Loss of income to catering is also a consideration for some.
- Pricing is an area of challenge and there is a need for more research and strong case studies from organisations that are succeeding in these areas. Organisations may need to be clearer about their aims regarding target audience when considering price, for example those actively seeking a more diverse demographic will need to charge less
- Organisations need to think about the structure of family ticket offers as well as the full cost of a family day out
- Arts organisations demonstrate weakness in the area of audience feedback and the importance of communicating back to families how their feedback has led to change is not appreciated.

## **Raising awareness of the Family Arts Standards**

The Standards are at an early stage: further profile-raising work is planned for the final version.

51.7% of respondents were aware of the Standards and 70% of respondents said that they would like to sign up, indicating enthusiasm for the scheme, in the pre-Festival baseline survey. 68.2% said they were aware of the scheme by the time of Survey 3. However, this figure is derived from organisations which had participated in the Festival so it appears that there is much yet to be achieved in terms of profile-raising. The consortium members could play an important role in advocating the Standards to their membership. On a positive note, four organisations specifically mention adopting the Standards as their aim for the 2014 Festival and many areas that organisations want to develop align well with the Standards' content.

Many organisations indicate that they downloaded the Standards in order to benchmark their own activity (Survey 3). However, these organisations did not sign up to the Standards. So whilst the Standards are being used to effect, there may be barriers to signing up to them which should be explored.

Regarding audiences, in Summer 2014 the Family and Childcare Trust plans to promote the Standards to local audiences in areas where there are a number of organisations carrying the award and seek coverage through local press. As Kate Crandon of the Family and Childcare Trust<sup>[13]</sup> comments *"The standards will only make sense to families by seeing them work in practice. Because it is ultimately about families, personal experiences, trust in the Standards will come from use and good stories"*.

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[13] Interview with Kate Crandon, 28th January 2014

## 2. CONFERENCES AND TRAINING

Developing the arts sector's knowledge, skills and expertise lies at the heart of the Family Arts Campaign. A high quality, relevant and accessible training offer is therefore a key aspect of its activity and an important factor both in its immediate impact and in its longer-term legacy. The Campaign's training offer encompasses both conferences open to large numbers of organisations and covering a wide range of topics, and training courses for smaller numbers which focus on very specific topics.

### **The First Family Arts Conference**

The opening conference of the Campaign took place on 15.04 2013 in Birmingham and marked the launch of the 2013 Family Arts Festival. The event was full, attended by 307 people representing a range of art forms and organisation types: 68% were from outside London. The Campaign KPI relating to conferences is 500 delegates attending two conferences by March 2015 of which 70% are from outside London. The conference comprised key notes from Arts Council England, the Family Arts Campaign and the Audience Agency and eight break-out workshops featured case studies and debate around key issues.

### **Family Arts Seminar**

A one-day introduction to planning and programming for families (July 2013) was attended by 48 people. This had two key elements: a presentation by the Flemish-based Cultuurnet of 'Flybox', a 'game' for organisations to map their offer to families and support collaborative working, and a presentation by The Audience Agency from the April 2013 conference.

### **Training Survey**

VAGA's survey of training needs received 319 responses. Staff were asked which topics they would find most useful across Audience Development, Front of House, Marketing/Press/PR, Programming and Management/Operations, and their preference for length of training. The results informed development of training and an ultimately unsuccessful bid (to the Paul Hamlyn Foundation.) Additional feedback about barriers to attending live training events (time, travel, cost) informed discussions for potential online training.

### **Short training courses**

UK Theatre commissioned three half-day training courses from The Audience Agency, delivered in Autumn 2013 and each with 25 places, though none reached capacity.

- Make yourself at home: Getting the Welcome Right for Families  
Get Families: Understanding the Dynamics and Needs of Today's Family Audience and Creating the Right Messages for Them
- Families 2.0: An Introduction to Using Digital Campaigns to Engage Family Audiences

## FAMILY ARTS CAMPAIGN TRAINING EVENTS: BREAKDOWN OF ATTENDANCE

Training Event	No of attendances
Conference April 2013	307
Seminar July 2013	48
Make Yourself at Home September 2013	16
Get Families October 2013	21
Families 2.0 October 2013	15
Attendance at Family Arts Standards Pilot Group meetings	12
Attendance at initial networks meeting	44
<b>Total attendance as at December 2013</b>	<b>463</b> <b>(66% from outside London)</b>
<b>KPI for Training / Conferences over two years</b>	<b>1,000</b> <b>(70% from outside London)</b>

### Feedback from participants

Evaluation from attenders at training events shows that:

- Conference delegates reported favourably on their experience of the conference: 84% (KPI 80%) say they would recommend it to a friend. Feedback indicated an appetite for research, statistics and practical knowledge
- Attenders were divided in their reception of the Cultuurnet resource. Many greatly enjoyed the activity and started that they would take the approach back into their organisations, while others found it difficult to understand or apply the concept to their situation. This points up that organisations are at different stages in their thinking and expertise around families and creating a training offer that can accommodate all levels of experience is challenging
- Feedback from the three short courses indicated that the content was relevant, well-presented and likely to have an impact on thinking and practice

There has been no follow up of attenders to gauge what impact the training has had on their practice. While surveys undertaken shortly after a training event give a good indication of quality and satisfaction levels, detailed follow-up work enables fuller understanding of the impacts of training on organisations. The evaluation will look at the impact of the Campaign's training during the second year of the Campaign.

### Does the Campaign's training offer match the needs of organisations?

The Campaign's choice of learning topics across the conference, seminar and short courses is well-matched to areas of need. Organisations identified the most popular topics for developing their offer for families were: development of the audience, both in number and breadth and quality of family experience. Some organisations would welcome support with access and interpretation.

Training in marketing / digital marketing was important and a high number felt that access to research and case studies would benefit them. Consortium members identified case studies as being important to their members and there is good scope for disseminating case studies or research findings through the consortium in the future.

Specific areas in which a small number of organisations want to improve their knowledge include reaching specific types of family, families with additional needs, early years and safeguarding. These topics recur in both surveys. Although specific training in these areas is not viable the Campaign could offer support through links to existing information sources, training opportunities and organisations with expertise.

## What else do organisations want to know, and how can this be achieved?

As discussed on page 38, in Survey 3, post-Festival organisations referred to areas they now considered most important in attracting a family audience and what they wanted to do differently in 2014. Responses show a shift in focus towards the programme, a better understanding of intergenerational work and consideration of 'quality'. There is great potential for future training and conference events to look more closely at these areas and for best practice and learning to be drawn together and disseminated widely through the Campaign and its partners.

## Future plans

In response to organisations' comments about the barriers to attending live training events the Campaign plans to create an online offer for Year 2. Initially this will package the three short courses created by The Audience Agency. Fees will be less than those for live training events. An online facility will also enable participants to undertake training flexibly and at their own pace.

'Family Matters', a learning event on 11th March 2014, brought together good practice and case studies from a wide range of organisations which took part in the 2013 Festival. A second conference will take place in March 2015.

## 3. THE LOCAL FAMILY ARTS NETWORKS

17 local family arts networks are demonstrating how Family Arts Campaign's "bottom-up" approach is stimulating and supporting collaboration between organisations at local level to develop joint initiatives and activities, share knowledge and good ideas. Each includes a minimum of six 'local' organisations and at least two different art forms and agrees to a delivery plan of how they will work together. Within the 17 Local Family Arts Networks there are 142 organisations and one individual artist.

Nottingham	Bristol	Heart Medway
Manchester	Coventry & Warwickshire	Salford & Trafford
NE England	Humber	South Yorkshire
Derby	Barbican	Leeds Early Years
Birmingham	Sunderland	Telford & Wrekin
Tri-Borough Music Hub	West Yorkshire	

Consultation with Family Arts Network Leaders identified that the most valued aspect of the Networks has been:

**Sharing knowledge and debate** on the issues that matter to them about family audiences. The Networks are enabling larger and smaller organisations to come together and share knowledge and intelligence and costs. For example: from practical points such as techniques and examples for involving families; more strategic issues of the complexities of the impacts of diversifying audiences or of engaging non-English speaking families.

*'The most important outcome for us all was simply working together and sharing good practice with one another. Our network enabled us to have faces and names in organisations that we can link up with. Meeting regularly also meant we could share programming ideas that offered a variety of events for families across the city'* Network Leader

**Increasing understanding** how other local organisations work with families. For example: how receptive they truly are to engaging families and welcoming them to use their spaces; how members want to evolve their family offer; the issue of families work v work for children

**Strengthening the local arts infrastructure** by new relationships open the potential for cohesive joint initiatives, funding bids, opportunities for more visibility, advocacy and endorsement

**Collaborative marketing:** several Networks produced collaborative marketing campaigns for the Festival with launches that generated significant regional media coverage and drove traffic to the Family Arts Festival website. Other initiatives included joint print, joint outdoor advertising and shared social media activity

**Collaborative programming:** workshops and performances

**Joint training:** some Networks that attended a Family Arts Network Seminar felt it would be useful to share experiences with other Networks: this is being put in place by the Campaign managers

**Joint targeting** of specific groups, including hard-to-reach families in shared catchment areas

Issues that will need to be resolved include the capacity of smaller organisations to fully participate in the Campaign and to contribute funding toward joint initiatives or PR activities.

The Campaign has supported the establishment of a national web of Local Family Arts Networks, all aiming to increase their reach to engage with families and offer a range of different experiences and opportunities. This has the potential to be a significant legacy from the Campaign. There are also instances, for example in Greenwich, where groups of organisations collaborated to promote the Festival through local schools, using the Festival branding.

Many Networks are at an early stage of development and Campaign officers are considering how to support their growth. Plans include providing a resource kit of template press releases, suggestions for social media activity; regional PR launches and regular meetings for Network members to share experiences and look at ways forward for the Family Arts Standards, Test Drives and Family Arts Awards.

## **4. TEST DRIVE**

### **Overview of materials**

The Test Drive programme was initially based on the 'Family First Nights' project created and carried out by Mousetrap Theatre Projects over the past 14 years. In addition, The Audience Agency was commissioned to create a guide which would provide a transferrable model which any organisation could apply to its family programme. Test Drive is aimed specifically at non-attenders and is therefore important in encouraging and supporting organisations to reach out to new family audiences.

The Audience Agency document outlines the Test Drive process laid down by Anne Roberts in 1998, of six steps to creating a Test Drive project: Where are you now?; What are you trying to achieve?; Who is your audience?; What are your barriers and opportunities?; What different models would you choose? and What are your progression routes? 'Family First Nights' provides a case study for organisations, including a discussion of family friendliness, barriers experienced by families, planning a family programme, administrative practicalities, dealing with bookings, reaching target families, supporting families during their visit, evaluation and feedback, and how to keep families engaged longer-term (sustainability). They also provide a list of useful resources and some planning templates.

### **Overview of Test Drive usage**

It is not yet known what response there will be to applications for funds to run a Test Drive as part of the Family Arts Campaign. In preparation for this process, meetings with Family Arts Networks, led by Helen Ball of the Audience Agency, have been carried out with the following networks: Birmingham, Bristol, Derby, Humber, Manchester, Salford & Trafford, Sunderland, Telford & Wrekin, Tri-Borough Music Hub and West Yorkshire. She reported that the sessions were attended by a wide range of organisations and that they focused on presentations and key facts about the family audience, pointing the attenders towards the Test Drive resource and the application process. Helen reports that "the general feedback is that sessions have been helpful". The next step for the Networks is to submit a short proposal. Twelve projects will receive funding of £5,000, totalling £60,000.

### **Outcomes**

It is too early to be able to report in any way on the Test Drive programme, as this part of the programme is in its early stages. However, the number of downloads indicates a strong interest in the resource and the potential for it to have a significant impact. Our baseline survey indicated that the following percentages of respondents felt that the following aspects of the Campaign were 'Quite Important' or 'Extremely Important':

- To increase our understanding about families and their needs: 78.1%
- To improve the quality of our offer for families: 82.9%
- To increase the number of families in our audience base: 87.5%

In addition, both the baseline survey (62.2%) and the follow-up survey (60.7%) indicated that organisations are targeting specific family groups. The groups most targeted are families from areas of deprivation (37.2% and 24.4% respectively) and families with children in specific age-groups (44% and 42.9% respectively).

The Test Drive and the process surrounding it are important ways to address both these areas of need. However, in our baseline survey, 82% of respondents said they were not aware of the Test Drive project and only 10.8% said they were both aware of and intending to take part in it. We did not ask this question in the follow-up survey, for reasons of space.

Also in the Baseline Survey, organisations indicated their need for help in the following, among other things: marketing (23); access to existing knowledge / case studies (22); research - how to gather information about your family audience (11) and reaching specific types of family - hard to reach, BME (6).

In Survey 3, 51% of respondents stressed their priorities as 'Increasing their understanding of the needs of the family audience' and 54.2% for 'Increasing the number of families attending your event(s)'. These challenges would be addressed by the Test Drive or by disseminating new practice in attracting first time attenders.

## 5. FAMILY ARTS FESTIVAL MARKETING AND MEDIA CAMPAIGNS

The success of a major national campaign is linked to the level of profile it attracts. The Festival marketing campaign focused on reaching a wide family audience, increasing participation and attendance at local arts activities and events through media partnership and digital campaigning. Marketing objectives are defined<sup>[14]</sup>:

- Create a Family Arts Festival website that families can use to find events in their local area
- Run a major national marketing and media campaign (including social media) to support the initiative
- Incorporate an Awards scheme, encouraging families to leave feedback on their experiences

PR company Cult.Brand were commissioned to communicate key messages and support media launches; delivery of an online platform (web and mobile, email marketing) with design and digital agency NTD and a Facebook campaign by Monogram, to enable families to search for events and vote for Awards, integrating this with social media channels to engage with families and encourage arts organisations to promote the Festival; engaging the Daily Mirror as media partner to reach a mass audience and ensuring that the brand created by COG was applied for maximum impact. The campaign was designed to peak at key points in the programme, with launches in June and September 2013.

### Media relations

Cult-Brand handled media relations from July until November 2013. A separate evaluation of media activity has been provided by Cult Brand. Their campaign generated: 231 mentions in London and regional print; 14 broadcast and 95 online, including previews in Time Out, BBC Radio 2 Arts Show and critic's choice in The Independent, Radar, Evening Standard Online, the Time Out Blog and Parentdish. The Daily Mirror supplement was seen as a major success in addressing the Festival's core aim of introducing new family audiences to the arts; however the relationship with the Mirror was not as hoped and their promise of regular placement of human interest stories was not achieved.

The regional coverage achieved by participating organisations and supported through resources such as template releases was a strength of the campaign. Cult-Brand was disappointed by the level of attendance at The Globe press launch on 18 September 2013, attributing this to the lack of 'names' that would make the event newsworthy. The lack of media collateral in the form of high profile interviewees and champions made it difficult to attract attention from the national press. Feedback from children's editors and features writers said that the Festival appeared to badge existing content, rather than feature specifically commissioned content. Cult Brand also felt that the partnership with The Big Draw led to confusion with regional and local media, with some coverage reporting venues holding their own 'family arts festival' rather than successfully communicating that they were part of a nationwide Festival.<sup>[15]</sup>

They recommend that the 2014 Festival addresses the issue of national press profile through expanding the quantity of festival premieres and specially commissioned content, strong stories and access to celebrity interviewees as well as support for organisations to generate regional media activity.

Feedback from participating organisations (Survey 3) indicates that although being part of a national campaign appears to be highly valued, there was disappointment in the publicity level generated.

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<sup>[14]</sup> FEI Family Arts Festival Marketing Evaluation Report 2013

<sup>[15]</sup> Source: Cult-Brand PR Evaluation 2013

## Online platform

The website integrated the interface with participating organisations, the events database and a front end website allowing users to search by date, art form, age suitability, postcode and a free text search for those looking for specific events, venues etc. Content highlighted events and showcased a variety of art forms. The homepage integrated sharing buttons for social channels Twitter, Facebook and Google+, and a twitter stream. Localised email functionality allowed users to sign up to receive listings of events near them. Awards voting was added to each events page of the website, with a voting search landing page. At the end of the Festival, the website changed from an events search to a venue search, for the period in between Festivals.

Almost 60,000 people visited the website between its launch on 18 June and 19 November. Overall traffic to the site was lower than expected, attributed to awareness levels of the Festival in year one. Usage peaked between 18 September and 4 November, coinciding with the Festival Launch, with growth continuing during the Festival. Nearly 40% of web visits came from people in the London area, with the remaining traffic from major cities such as Manchester and Birmingham. Visitors looked at 7 pages on average, spending an average 3.3 minutes on the site: the majority of users going straight to the event search; the bounce rate was 6.81%, suggesting that traffic was well targeted and user online experience was positive.

People typing in the URL, and Google organic searches for the Festival were primary sources for traffic; this was boosted by the Mirror supplement, further increased in response to the radio campaign, digital advertising, programme advertising and promotion of the Festival by event organisers. Mumsnet newsletters, referrals from the Campaign's social media channels delivered 15% of website traffic overall; Time Out editorial also delivered strong click-throughs.

## Digital marketing

Digital marketing focused on social media, email newsletters and a Facebook advertising campaign.<sup>[16]</sup> The engagement of many arts organisations using the Festival hashtag and in Twitter was positive. There is potential to develop the role of targeted family and arts bloggers and influencers in creating content to extend reach. Social media figures are: Facebook fans: 1,584; Twitter followers: 1,228; YouTube views: 709; Pinterest: 26 followers (as at 30-10-2013) 1,143 people signed up to receive the Festival e-newsletter, sent initially monthly, then weekly, then daily during the Festival.

## Response to the marketing and media campaigns by participating organisations

Respondents' feedback about the website in Survey 3 is classified to reflect positive and negative comments, as below:

Subject	Positive Comments	Negative Comments
Look	99	12
Navigation (including Search	45	53
Registration / Upload	18	33
Content	18	6
Audience Experience	4	4

<sup>[16]</sup> Monogram Family Arts Festival - Facebook Ads Report 30 10 2013

When comments contained both positive and less positive aspects (e.g. the respondent likes the look but found uploading difficult) both aspects are recorded. Very little information is given about the experience of audiences, as organisations will not have received this type of feedback. However many organisations comment that they have no evidence of the impact of the website on their audience figures or of audience awareness of the website.

- *"It gave good space to each entry, I cannot comment on how effective it was in reaching audiences, I am not aware of any of the audience for our event visiting the website. It did however encourage our local paper to give more profile to our event was very helpful."*
- *"We were pleased when we featured on the home page and promoted it on our social media"*

Participating organisation's comment on specific aspects of the site:

**Look of the site:** most respondents were very positive, they liked the logo and felt that the site was eye-catching, appealing to families:

- *"Very good, easily navigable, well set out, good user journey, well organised calendar and listings, clear information, straight-forward and eye-catching branding"*
- *"Nice bright engaging website - like the moving eyes!"*

Negative comments noted that the site, in particular the home page, was too busy:

- *"A lot of content on the homepage and certain things can get lost. Loading time is very slow"*
- *We enjoy the Family Arts Festival logo; especially the interactivity of the 'googly eyes'. However, the home page is difficult to navigate and overloaded with text. It takes time to find the information required: we would like to see an easy access events section."*

**Registration/Upload:** many organisations reported difficulties in registering and uploading content. Issues included the time required; difficulties in resizing images for letter box banners; and uploading multiple dates for the same event or for tours.

*"From an organiser's point of view it was terrible. No logic to the process of uploading information."*

**Navigation:** organisations were equally divided in their views on the navigation. The search function had mixed reactions. Some liked the postcode search, with others preferring a 'by town' or 'by date' search.

*"We think it's a great start but would like to see the search functionality refined, particularly for users to be able to search by geographic network area. This would then enable us as networks to have a way of linking to a place where families could find out everything on offer to them within our region - we could then use this link in all of our e-comms around the festival."*

*"I think it needs to be much easier for families to locate activities in their locality. Whilst I think the whole concept is brilliant, sadly very few families ever really heard about the Festival and certainly didn't discover the website until after the event."*

A significant number of organisations had been unable to find their event when they searched.

*"Really difficult, as we had difficulties with the website. Initially hard to upload, and both the theatre and our activities were really hard to find (we had complaints from a journalist who could only find 3 of our 21 events). The search facility wasn't very user friendly."*

**Content:** many respondents commented that the content was informative and clear, but some saw it as ‘just another listings site’ and want to see more dynamic content, more information about ‘why families’ and more information to help families choose between events.

*“It’s quite a user friendly site and has good information about what you can find. What is missing for me is the WHY. It’s doesn’t clearly state why there is a family arts festival e.g. the Family Arts Standard and Festival exists to support families”.*

One respondent felt that events unsuitable for family audience had been registered and questioned the editorial control. The issues of support for work offered by the museums sector is also raised with suggestions for broader categories to describe their activities, including one for Big Draw events.

## PARTICIPANT VIEWS ON THE EFFECTIVENESS OF CAMPAIGN MARKETING TOOLS:

Tools	Very effective	Somewhat effective	Not at all effective	No response
Website	30.20%	56.50%	10.40%	2.90%
Social media	25.30%	45.10%	9.10%	20.40%
Digital advertising	15.30%	39.00%	19.20%	26.60%
Targeted family newsletter	14.00%	40.90%	21.10%	24.00%
Print	13.60%	54.20%	18.20%	14.00%
PR campaign	13.00%	46.40%	16.90%	23.70%
Radio advertising	3.20%	34.10%	31.20%	31.50%
Other	1.60%	14.90%	9.40%	74.00%

- **Website** has been the main investment for the Campaign and is seen overall to be the most effective tool by 30% of survey respondents with 56% seeing it as somewhat effective: at this stage it is not possible for organisations to define the extent to which this led to attendances
- **Social media** is also proving very effective for 25% of organisations and somewhat effective for 45%, closely followed by Digital advertising  
Targeted family newsletter: only 14% see this as very effective, with 41% seeing it as somewhat effective and a quarter having no view.
- **Print:** only 13% found that Campaign print to be very effective, with 54% finding it somewhat effective. 1 in 5 say that print was not at all effective. For the next stages of the evaluation it will be useful to explore which print items are referred to in more depth, especially as some Networks invested in joint print.
- **PR campaign:** 13% found this very effective with 46% finding it somewhat effective
- **Radio advertising** was seen as not at all effective by 31% with only 3% finding it effective
- Some respondents said they were **not aware of the other strands** to the publicity campaign.

Feedback from the four Family Arts Consultation Groups set up to inform this evaluation identifies the need for celebrity endorsements for the Campaign and the importance of a wide social media presence. They also commented on the wider issue of on how theatre critics won’t go to family work and that this was an area for the Festival team to consider.

## TAKE UP OF FESTIVAL BRAND AND BRANDED ITEMS BY PARTICIPATING ORGANISATIONS

Organisations are responding positively to the Festival branding, finding that it appeals to families; is fun, flexible in how it can be used and that it does not suggest what a family should be or what an event should be. FEI were disappointed by the use of the visual identity for the Festival and found that many organisations and events were not making use of the logo or making reference to the Festival. Some organisations comment that the logo aligns the brand to other family attractions (Alton Towers) and that it works well for families but less well for arts organisations. However brand adoption takes time and now that the visual identity is becoming more established it should be more widely applied in the second year.

In addition Family Arts Festival branded items such as posters, t-shirts, badges and voting templates were made available to participating organisations. These items were not part of the original Campaign plan and show how the Festival Team respond to the need to provide collateral to the sector to support the programme. These items were used by 67.5% of survey respondents.

In many cases the branding support worked exactly as intended and was enthusiastically received, with venue staff wearing the t-shirts and the logo used on websites, foyer screens, and online listings, creating visibility for the Festival:

- *“We loved it! The posters were all over the venue, and were placed with arrows to direct audiences Staff were in T-shirts for events, and we all had badges in the run up. We didn’t use the voting templates as our venue is so new. We used the festival as an audience development tool. We don’t yet have a loyal audience to support us in that way.”*
- *“We used everything you sent before and during events - it gave a distinct flavour to the events and made it clear that we were part of something bigger.”*

Reasons for not using the branding include venues having their own family event branding or strict branding guidelines; that marketing materials had already been produced, or that they were using the Big Draw logo. In a few cases it was linked to not really understanding the point of The Campaign:

“No need to. The event would have happened anyway no one was interested in whether it was part of your campaign. [Our organisation] has a big enough following of families and their own information went out with the workshop in it.”

Several organisations were unaware of the Campaign resources but there are good intentions for next time:

*“If we were to be included again we would make much better use of the resources and promote the scheme more widely.”*

# APPENDIX 1

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## FAMILY ARTS CAMPAIGN BOARD

### Family Arts Campaign Board

Kathryn McDowell (Chair)	Managing Director, London Symphony Orchestra
Peter Helps	Chief Executive, Sinfonia Viva
Jessica Hepburn	Executive Director, Lyric Hammersmith
Karin Gartzke	Business Development Director, Ambassadors Theatre Group
Robert O'Dowd	Chief Executive, Rose Theatre Kingston
Emma Gladstone	Artistic Director & Chief Executive, Dance Umbrella
Deborah Sawyerr	General Manager, Bush Theatre
Tim Wheeler	Artistic Director, Mind the Gap
Ivan Wadeson	Executive Director at The Audience Agency
Shona Powell	Director, Lakeside Arts Centre
Anand Shukla	Chief Executive, Family and Childcare Trust
Matthew Rowe	Director, Firstsite

# THE FAMILY ARTS CAMPAIGN'S RESPONSE TO THE APRIL 2014 INTERIM EVALUATION

We're delighted that our independent evaluators have recognised what an amazing impact the Family Arts Campaign has made in so little time, but equally we agree there is much more to be done.

While the big numbers achieved in 2013, particularly for the Festival, were beyond our wildest hopes, what is most encouraging to us is the way that the Campaign has helped organisations examine their current practice and improve it. We absolutely agree that the Festival needs to be used as a springboard into the wider campaign.

The Festival was always intended to be the centrepiece of the Campaign and the element with the highest public profile. However we feel the Standards have the potential to have the biggest impact in improving the experience for families. We have already seen the potential our Networks have for collaboratively improving practice and growing audiences. Specially commissioned training for the Campaign has been extremely well-received and our Conference and Learning Event have been great opportunities to share good practice.

Our challenge in 2013 was to rapidly build a critical mass of organisations. We agree that this year our focus should be more on deepening relationships than pushing for significant further growth. We will however still try to build new relationships in places and sectors where we currently are under-represented. This includes with Arts Council England's NPOs.

As well as deepening relationships, we want to focus on quality, particularly in the Festival. We will use 2014 as a year to champion artistic quality and innovation in work for families. We will also re-examine our Awards and see how these can better support the recognition of artistic excellence.

It has been a fundamental part of the Campaign's philosophy that we are not 'the experts'. We rely on arts organisations to share best practice and be honest about the success and challenges of innovative approaches. We have no intention of moving away from this genuine 'sector-led' approach, but we do acknowledge that for the organisations that are the leaders on family engagement, the Campaign may have less to offer.

While we hope that the profile we can give organisations who are leading the way will be a reward in itself, we will work to try and ensure there are other ways they can benefit. In particular, we are making every effort to increase the profile of the Festival by securing a major corporate partner. Even if we are not successful in this quest, we will do all we can to improve the impact of our marketing campaign, particularly our media and social media activity.

*David Brownlee, Campaign Director*  
*Mari Hunter, Campaign Manager*