

FAMILY AUDIENCES: What Have We Learned?



Final evaluation of the Family Arts Campaign 2012-15

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PREFACE: Laura Dyer, Executive Director, Arts Council England

'Great art and culture for everyone' is the mission of Arts Council England. We really do mean everyone, of all ages, so what better way to encapsulate this than through the lens of the family?

We know from our research that with the right arts opportunities families are likely to engage more frequently in arts activity. We also know that if arts organisations can get their family offer right, then this makes them more accessible for all audiences. Arts Council England recognises the diversity of families and their needs. We wanted to support arts organisations in making their arts offer relevant for families in England today, by challenging the notion of 'family' and moving away from the family ticket being two adults and two children. The Family Arts Campaign has succeeded in doing just that.

It has been fantastic to see the arts sector coming together to think about families; sharing learning, expertise, knowledge and best practice. The Family Arts Standards, launched by the Campaign, have proved popular and are a great way for organisations to be recognised for their family offer. The Campaign has built great momentum. It has encouraged and supported new work, with over 500 new and newly commissioned pieces specifically for families being shown. It has highlighted intergenerational opportunities and created moments for people from different generations to share experiences. It has also provided new collaborations and partnerships, many of which have been cemented through the local family arts networks.



Arts Council England values the impact that the Family Arts Campaign has had in its work with the arts sector. We are pleased to continue supporting the Family Arts Campaign, and have committed to doing so until 2018.

FOREWORD: Kathryn McDowell CBE

Since its beginnings in 2012 the Family Arts Campaign has been fully embraced by orchestras, theatres, dance ensembles, performing arts groups and galleries, across the UK. Over 350 organisations have signed up to the Family Arts Standards quality mark, and 1,200 companies are participating in the Family Arts Festival. To date the Campaign has reached an audience of 1,200,000 family members.

It's not all about the numbers, however. From the Standards helping organisations better understand the barriers preventing families from attending arts events, to more organisations programming high quality artistic activities for families throughout the year; it is clear that family audiences have moved up the arts sector's agenda.

In the first three years of the Campaign we have seen organisational thinking shift to meet the needs of families. New resources are helping us understand the best ways to communicate and connect with families, as well as ensuring that our events provide value for money and ease of access. The campaign has encouraged us to consider the range and quality of artistic product, alongside the whole audience experience.

The Campaign has also united the arts sector in an inspiring way, as a truly national and collaborative initiative. This was demonstrated at the Family Arts Conference in March 2015, where hundreds of arts professionals came together at London's Cadogan Hall and Royal Court Theatre, to share best practice in working with families.



The collaborative working seen in the 23 Family Arts Networks across England and Wales has also been a particular success. For the London Symphony Orchestra, our part in the City of London Network has been an important catalyst for further collaboration with our neighbouring cultural organisations, helping to develop and deepen the role of the arts in our local community.

I would like to thank Catherine Rose, Catherine Sutton and Pam Jarvis for producing this report, which highlights the Campaign's many successes and offers insightful suggestions for the next steps. Thanks also to Arts Council England for funding the Campaign and their continued commitment to the project.

Sincere thanks to every organisation that has taken part in the Family Arts Campaign so far - without you the Campaign could not have made its mark so quickly or successfully. I hope you will continue to engage in the Family Arts Campaign, and help to shape the next exciting stage of its development.



Photographer: Matthew Hughes

INTRODUCTION

'I've never liked the term 'family friendly', particularly in the context of the arts. It sounds compromised: the opposite of high-quality, innovative, challenging art. It seems to be saying "Don't worry, it may be dull and unexciting but it's safe to take the kids." Of course this is deeply unfair and many arts organisations have been promoting some great work under the banner of 'family friendly' for decades. But it has also been the banner for tokenistic face-painting and many hours of tedious workshops that have marginal interest for children and absolutely none for accompanying adults.' David Brownlee, Family Arts Campaign

The Family Arts Campaign inspired a huge range of arts organisations to come together with the shared ambition to expand family audiences. The campaign provoked debate and revealed insights about what 'family' audiences really mean through recognising the diversity of families and their needs, expectations and responses to the work on offer. The study reveals the Campaign has shaken up thinking and attitudes to family audiences, through leadership, sharing knowledge and best practice and collaborative action.

Challenging preconceptions about family audiences and what the arts offer them has been at the heart of the Family Arts Campaign.

This national initiative set out to better understand what families enjoy and value from the arts and how venues and producers can best engage with them. With over 2,000 arts organisations joining the Campaign, and 735,179 attendances across the two Family Arts Festivals, the Family Arts Campaign has built impressive mass and momentum.

Now, in mid 2015, this evaluation shows that several targets have been met or exceeded.

The Family Arts Campaign is funded through Arts Council England's Audience Focus programme. Arts Council England is clear that the arts enrich people's lives, but it also recognises that the arts need to reach more people and attract even bigger audiences. Its Audience Focus fund is intended to increase arts attendance and to build the resilience and capacity of arts organisations. Through audience segmentation it identified considerable potential to drive up the engagement of new and mainstream audiences, and specifically family audiences offered the greatest opportunity for expanding engagement. Audience Focus funded the Family Arts Campaign through the acknowledgement of its capacity and ability to deliver a large scale, national collaborative programme across all art forms and types of organisations in order to increase levels of arts engagement by families.

The Family Arts Campaign has just completed its second active year, following a consultation period which started in 2012. This is a timely point to reflect on what the Campaign has achieved on its journey and this evaluation assesses how the Campaign is meeting its objectives, and importantly, how it is shifting thinking.

THIS EVALUATION

We begin this evaluation with an overview of the development of the Family Arts Campaign: its objectives, the various components and summarise how the Campaign has delivered against the measures of success and key performance indicators set out at its inception.

Section 1 gives an overview of the development and delivery of the Family Arts Campaign.

Section 2 looks at the types of changes that have occurred as a result of the Campaign and the impacts such changes are making on the arts and cultural sector.

Section 3 reports on how the Campaign has impacted on family audiences and the benefits to audiences that are occurring as a result of the Campaign.

Section 4 explores what has been learned along the way and reflects on the longer term impacts on the arts and cultural sector that are the result of sharing knowledge, adoption of best practice and collaborative working on a national scale. We have reflected many different voices in this report: all quotes unless directly attributed are from participating organisations.

The evaluation process has maintained a formative role in shaping and delivering the Campaign and informing its direction and content. Recommendations from Interim Report 1 in April 2014 placed the emphasis on knowledge-sharing and building up expertise: supporting networks and local action, spreading learning and developing the Family Arts Standards: these have been implemented by the Campaign.

Evidence sources referred to in this evaluation are listed in Appendix I: Evaluation methodology.

WHERE THE JOURNEY LED: MEASURES OF SUCCESS

The evaluation measures and describes the degree and nature of change taking place as a result of the Family Arts Campaign through quantitative and qualitative data. The quantitative strands of the evaluation provide a range of impact measures which act as KPIs for the programme.

Is the arts and cultural sector responding to the Family Arts Campaign?

- Analysis of the Family Arts Campaign database shows that approximately 2,425 organisations and 1,102 individuals engaged with the Family Arts Campaign across the three years, across a wide range of organisations and art forms, and including many non-arts organisations (see Appendix II – Family Arts Campaign – who took part?)
- The total number of organisations engaged with the 2013 and 2014 Festivals is 1,276. In 2014, 377 of the 2013 Festival organisations did not engage with the Campaign in 2014, while 527 new organisations joined the Festival in 2014.
- 145 of the organisations that registered events for the 2014 Festival are NPOs (Year 2 target = 300 NPOs). A total of 208 NPOs took part in the first two years of the Festival.
- 32 Wales-based organisations took part in the 2013 Festival, with a further 21 receiving information. 56 Wales-based organisations took part in the 2014 Festival
- 63,086 hits on the website (www.familyartsfestival.com) from when it went live to March 2015

Is the Family Arts Campaign helping organisations to reach audiences?

- 735,179 known attendances across the 2013 and 2014 Festivals were reported by respondents to the two main statistical surveys. However, the actual total is larger, because a proportion of Festival participants did not file figures. (Overall target = 350,000)
- 319 organisations have signed up to the Family Arts Standards, as at 31.3.15 (Overall target: 300)
- 9,069 events across both Family Arts Festivals.
- 32% of event providers in 2014 offered only charged-for events; 44.5% offered only free of charge events. 23.5% of event providers offered a mixture of charged-for and free events
- 59% of respondents to our Final Survey said that average attendance/participation had increased over the past two years
14.3% of respondents confirmed that repeat attendances have increased

Has the Family Arts Campaign supported an increase in new work and new types of event for families?

- 402 pieces of new or newly-commissioned work or new types of event were shown or mounted during the 2014 Festival. Added to the 113 new initiatives from 2013, this makes a total of 515.

- 41.3% (109) of respondents to the Final Survey said they had commissioned or created new work for families during the 2014-15 financial year

Is the Campaign supporting intergenerational activities providing opportunities for the young and old to spend time together?

- 61% of Final Survey respondents said that the amount of work they target at families has increased
- Organisations have greater awareness of the family as a distinct audience sector, and greater recognition of the family as a key audience
- Event audiences were made up of 43% adults and 57% children
- Is the Family Arts Campaign leading to new collaborations and partnerships?
- There are now 21 Local Family Arts Networks consisting of 189 organisations in total (Year 2 target: 20)
- Five Networks participated in the Arts Award pilot
- 17 Networks undertook Test Drive projects
- Central partnerships with the Family and Childcare Trust (FCT), The Audience Agency (consultation and training), the Campaign for Drawing and Trinity College London

Is the Family Arts Campaign helping to build new knowledge and skills?

- 1,156 arts professionals participated in specially devised training on family audiences (the target was 1,000 people attend family friendly related professional training before March 2014, with 70% from outside London – actual overall percentage 67%)
- The first Family Arts Conference attracted 307 attenders, the second attracted 349 (the target was 500 delegates to the two conferences: 70% from outside London – actual percentage 68%).
- Wales-based professionals made up a total of 122 attendances at training, conference and evaluation events
- 172 people attended Family Matters, a learning day which took place in March 2014
- The Test Drive resource has now been downloaded 540 times.
- New toolkits were produced on Content Guidance, Evaluation and Audience Research, Pricing Family Events and press and media
- In addition, the familyarts.co.uk website provides a portal to a wide range of resources including case studies, toolkits, articles, research and accessibility resources, with 15,766 hits recorded to March 2015

Is the Family Arts Campaign supporting the arts sector in building its audience and increasing revenue?

- 33% of respondents to the Final Survey said that their earned income from family audiences had increased over the past two years
- Many organisations report that their rationale for engaging families in the arts has changed and developed
- Although Local Authority income for family work has declined, there is evidence that grant income, partnership income and income in kind for family work has increased for some organisations.



Moving Stories, Seven Stories

Photographer: Damian Wootten

SECTION 1: Background, context and delivery

Development of the Family Arts Campaign

Arts Council England funded the Family Arts Consortium to deliver the Family Arts Campaign on account of its vision and capacity to operate on a national platform that had the reach and potential to support the Arts Council's goal of giving every adult and child the opportunity to experience the richness of arts and culture. The Family Arts Campaign took as its working definition of families 'a family visit is a group of two or more people where at least one is over the age of 16 and one is under'. This is a broad definition and how to define 'a family' continues to be debated, reflecting the diversity of family configurations in contemporary society.

FAC's model brought together six industry membership bodies and two development agencies across the artforms to develop an audience strand that was of importance to all. The membership bodies of the Consortium (Association of British Orchestras, Society of London Theatres, UK Theatre, Independent Theatre Council, Contemporary Visual Arts Network and Dance UK) represent multiple arts sectors and a wide range of organisations in a wide range of scales. In addition, the Audience Agency and the Family and Childcare Trust contributed specific expertise relating the family audience.

Much of the Campaign's success is attributable to careful planning, preparation and extensive consultation over a six month period, ensuring that the Campaign was grounded in research and best practice, which helped to avoid re-inventing the wheel.

The Campaign identified its family-focused objectives as:

- Developing quantity/range of product
- Improving quality of experience
- Improving marketing

The Campaign delivery model and elements

The Family Arts Consortium: Campaign delivery

Creating a Consortium of industry bodies representing a range of art-forms was a key element of Campaign delivery. Levels of engagement varied across the Consortium, due to individual circumstances and capacity levels. ABO is particularly pleased at how the orchestral sector has embraced the project. ITC has encouraged many smaller theatre organisations to engage, and is continuing to do so:

"From the very start there was an 'oh it's about buildings' attitude, and we had to do a lot of work to counteract that – and I'm not sure how that arose. Luckily, I noted that early on and actively encouraged organisations to engage." ITC

DanceUK, despite its own capacity difficulties due to a merger, believes the Campaign has focused thinking about family audiences. VAGA underwent difficulties and closed down during the Campaign, to be replaced by CVAN, bringing in representation of the visual arts alongside The Big Draw. *“CVAN is not a membership organisation but has very active steering groups at regional level and tried to get more galleries to sign up to the Standards as a good model to roll out to galleries. This has been a well-planned and well executed campaign and I hope to see it expand and grow as it has huge potential.”* Julia Bell CVAN

Consortium partners are positive, recognising the value of cross-industry working, of the Networks and networking and sharing of knowledge and best practice. The development of new product has been noted: orchestras are being encouraged to create work specifically for the family audience rather than for children. Many were already doing work for families. However, DanceUK reports that little dance is being created for families and children and choreographers need support to develop expertise in this area. The opportunities to take part in conferences and the evaluation day were highlighted: the value of learning from each other within the sector, and from case studies, particularly by the ITC. Interestingly, putting the issue of artform to one side to concentrate on the audience and audience engagement was seen as a strength.

“The whole focus on audience and proper engagement is really good for the sector. It’s a massive shift in focus, and after a while individual art forms don’t really matter – everyone’s trying to do the same thing, which is engage the public in a positive way around the arts.”

“The Campaign has put families back on the agenda. An outward-facing campaign has its upsides and downsides – the focus on one point in the year is too narrow. It works best when it is meeting a tangible need: the Networks are producing tangible results and we should further empower this grass-roots level of activity. An inherent difficulty is that change is often brought about by the energy and willingness of one individual: when they move on a lot of the impetus is lost. We need to look at ways to drive organisational change and opt-in by the whole organisation.” Anne Torreggiani, The Audience Agency

Overall, the feeling from Consortium members is that the Campaign is embedding itself into organisations’ programmes of work and that it is developing well.

Partnerships

The Campaign has created strategic and delivery partnerships with several organisations in addition to the consortium at various stages of the project.

Strategic partners

The Family and Childcare Trust (FCT), which was also a member of the Consortium, developed the Family Arts Standards, a crucial element of the Campaign welcomed by many organisations. Further detail on the Standards can be found in Section 2.

Trinity College London was commissioned by the Campaign to run a pilot project exploring how Arts Award could offer a framework to attract and support family engagement in the arts, including youth-led activities, by working with schools.

The Campaign for Drawing and The Big Draw became part of the Campaign in 2013. The Campaign offered a potentially greater profile for the Big Draw, the Campaign for Drawing's major annual festival in October-November. The Big Draw offered FAC a chance to reach out to the visual arts and to include many more events as part of the Festival and to benefit from The Campaign for Drawing's international profile. Although this partnership has been positive, Big Draw participants did not always understand the relationship with FAC and were sometimes resentful at having to upload their events onto the Festival site. Evaluations clashed in the first year, though the evaluation teams for FAC and the Campaign for Drawing resolved these issues positively. Due to funding issues and a change in policy concerning charging to take part in the Big Draw, the Campaign for Drawing withdrew from FAC after the 2014 Festival.

Kids in Museums were part of the initial planning of the Campaign, with a role in creating youth-led activity ('Take a Grown-Up'). However it became clear that collaboration was proving difficult due to a lack of shared aims and working styles. It became evident to the Campaign that a successful and sustainable partnership would not be possible.

Delivery partner

FEI UK was contracted by the Campaign to run the first two Family Arts Festivals, including creating both websites and an online marketing and press toolkit.

The Family Arts Campaign in Wales

Funding was granted in 2013 by **Audiences Wales**, and in 2014 via the **Arts Council of Wales**, resulting in a competitive tender (won by Fieldwork – see below).

Fieldwork, a Cardiff-based arts organisation, led the second year of the FAC in Wales with a remit to maximise opportunities for arts organisations and families in Wales to take part in the wider Campaign. They led on promotion and publicity, a training programme, and encouraged take-up for the Festival, providing a point of contact for Welsh organisations. They have been involved in their own evaluation and the wider evaluation of the Campaign.

Campaign elements

The Family Arts Consortium, Board and project managers designed a multi-platform Campaign to drive strategic and lasting sector change that would increase engagement by family audiences in the arts. This was delivered through the following elements:

Family Arts Festivals in 2014 and 2015	Two-week national festival in October-November, supported by a national listings website onto which events could be uploaded.
Family Arts Standards	Developed in collaboration with the Family and Childcare Trust, addressing a need for arts organisations to have clear guidance on welcoming and providing for families.
Family Arts Awards	Awards for a range of achievements including Best Family Welcome, Best Venue and Best Event. Voted for by the public through the Festival website.
Learning and knowledge exchange	A wide range of opportunities included annual conferences; peer learning opportunities; training (see below).
Marketing	Marketing advice and support: national marketing campaign for the Festival included a partnership in 2013 with the Mirror newspaper, aimed at helping arts organisations reach as large an audience as possible.
Advocacy	Festival Patrons and Ambassadors enlisted, including Children's Laureate Michael Morpurgo in 2014. In addition, the involvement of leading arts organisations was a key feature of the consortium model.
Partnerships	Consortium partnerships, strategic partnership and delivery partnerships, which varied and developed across the Campaign.

Learning and sharing knowledge

The Campaign has had a strong impact on the arts sector through adoption of new learning and best practice, rather than public awareness and external profile. The Campaign placed the spotlight on what was already working well, and what therefore needed to be done in order to create greater resilience. The following table shows the range of learning and sharing opportunities presented by the Campaign, including training, networking and conference events.

	Attendees	No. outside London	% outside London	Attendees from Wales
Conference – April 2013	307	210	68%	16
Initial networks meeting	44	31	70%	0
Standards Pilot Group meeting	12	7	58%	0
Seminar – July 2013	48	30	63%	1
TMA courses – October 2013	52	29	56%	4
Networks meeting – Feb 2014	30	29	97%	0
Family Matters – March 2014	172	92	53%	4
Welsh marketing training 2014	31	31	100%	31
Welsh Symposium – Oct 2014	55	52	95%	48
Networks meetings – Nov 2014	20	18	90%	0
Conference – March 2015	349	205	59%	18
Scottish events – March 2015	36	36	100%	0
TOTALS	1,156	770	76%	122



Dance City

Photographer: Richard Kenworthy

SECTION 2: A catalyst for change: the impacts of the Family Arts Campaign on participating organisations

When a significant number of arts organisations collaborate and share insights and experiences it can have a substantial effect on the sector. Our investigation reveals that the Campaign has resulted in noteworthy shifts in the attitudes, thinking and practice of participating organisations. Increased understanding of family audiences and their needs is leading to an enhanced cultural offer and more resilient cultural organisations:

“Raising awareness of the needs of children and families in their visits to arts and cultural venues or festivals. Putting the child at the heart of programming, leadership, venue design, staff training and relationship building, rather than seeing them as just an audience development issue.”

This section explores the increasing momentum of the Campaign and the types of change that organisations are making as a result, supported by evidence from surveys and interviews and illustrated by case studies. The Campaign provided the impetus for arts organisations to focus on family audiences by creating access to knowledge, best and emergent practice, peer group sharing, resources and support. The two Family Arts Festivals provided focal points and national marketing opportunities. In our April 2014 interim evaluation we found that organisations were starting to make changes and experiment with new ideas as a result of the Campaign, but that change is a long term process. In this section, we look at how sharing knowledge and insights, collaboration and partnership orchestrated through the Campaign has supported organisations in developing new perspectives on family audiences, trialling new ways to increase and diversify their family audiences, or making meaningful changes in their cultural offer for families, programming, venues, pricing and communication strategies.

The changes being driven by the Campaign are leading to a range of impacts¹:

The type of change	What happened as a result: impacts
Attitudinal: thinking differently through change in rationale	Family audiences have moved up the organisational agenda, with increased focus across all organisational functions and at senior level Changes in policy and strategy: organisational culture is affected by new emphasis on and awareness of the needs of family audiences, leading to enhanced cultural offer
Openness to new ideas: trying something new: new initiatives in family Product	Development of the quality, range and distribution of family product enhances the cultural offer available to family audiences A focus on artistic quality leads to a more consistent definition of 'quality' for family audience experience as a result of FAC and an increase in programming

[1] In 2015, our Final survey asked “Has your rationale for engaging families in the arts changed in any way over the past two years?” There were 183 responses to this question which demonstrated a range of changes

The type of change	What happened as a result: impacts
Improvements in audience experience	Adoption of the Family Arts Standards leads to changes in venues or organisations or in marketing and audience development
A more resilient, and aware sector informed by shared purpose, new cultural resources and shared best practice and learning	<p>New resources such as toolkits, website, commissioned research are increasing knowledge capital</p> <p>Communications are reframed to meet the needs of family audiences</p> <p>Increased understanding of family audiences and their needs enables arts organisations to better meet the needs of family audiences through access to and adoption of 'family friendly' best practice</p>
Collaborative working is building family audiences and sector understanding	<p>The Family Networks generate new projects to build family audiences and share best practice and channels of communication</p> <p>Attracting new and different audiences through revising the family offer</p>
A new model for national campaigns has changed how the sector works together	A critical mass of organisations that share brand values and an interest in developing family audiences are shifting attention toward enhancing the experience of this audience

• A catalyst for change

The majority of organisations responding to the Final Survey experienced some form of change as a result of engaging with the Campaign. Most importantly, The Campaign is changing sector attitudes by encouraging organisations to put families first, stimulating strategic thinking about the role of the family audience. Its emphasis on knowledge sharing has increased understanding of family audiences, leading to organisational changes that impact on artistic programming both in quantity and quality of work available to families and operational changes to venue presentation, communications strategies and customer care aimed at enhancing the family experience. In many cases this has led to increased audience numbers or attracting new and different audiences.

The table below summarises these impacts. Organisations could participate in the Campaign in a variety of ways: taking part in the Family Arts Festival; joining a Family Arts Network; running a Test Drive; attending conferences or training events; downloading resources from the Campaign's website; or receiving Campaign email bulletins. The impacts made by these different strands are ranked in order of greatest overall impact. The Family Arts Festival had the most even spread of impact across areas, for 75% of respondents. Increased knowledge of family audiences and development of marketing strategy featured the most prominently across the activities whereas increased quality and increased quantity of programme featured least.

Impact of the Family Arts Campaign: summary and overview

Family Arts Campaign element	Increased knowledge of audiences	Increased quantity of programming	Increased quality of programming	Increased audience	Broader audience	Development of marketing strategy	Changes in policy and strategy	Involved but no impact	Not involved
Family Arts Festival	32.0	22.3	12.7	25.7	26.3	29.7	16.7	20.0	20.3
Regional Network	22.3	17.0	10.6	17.0	23.4	35.1	12.8	31.9	62.1
Test Drive	57.6	30.3	15.2	33.3	54.5	36.4	15.2	15.2	86.0
Conferences	66.4	7.0	14.8	7.0	10.9	36.7	26.6	15.6	51.5
Training Events	56.7	6.7	11.7	16.7	11.7	26.7	28.3	20.0	75.7
Evaluation activities	3.4	7.3	10.1	9.2	7.3	22.9	22.9	37.6	56.7
Resources from the Campaign's website	24.8	5.7	15.9	12.7	17.8	38.9	22.3	26.8	39.6
Received email bulletin	20.7	2.6	4.8	2.6	4.4	16.2	8.8	47.6	12.2

• A shift in focus:

Attitudinal and strategic change in organisations and shifts in thinking about family audiences

"Audience experience is more important with family work than with adult. There's a pressure to know what the audience 'got out of it', whereas with adult work just knowing that the work itself was high quality is enough. But this puts a bit of pressure on creators because engagement is so key."

"There's such a broad range of expectations from families – diversion, entertainment, engagement, education. It's hard to gauge what quality is for families because what they want / need is different (and for the same family can be different on different days)."

Comparing responses from the Midpoint Survey (the post-Festival survey in 2013) with the Final Survey reveals how the focus of arts organisations and individuals taking part in the Campaign has shifted and indicates a distinct change in the way people are thinking about their family audience and prioritising different aspects of engaging with the family audience. In 2013 respondents were asked to cite the single most important factor in engaging family audiences: the question was phrased slightly differently in 2015 but the responses illustrate this shift in thinking:

2013: the single most important factors in engaging family audiences: given in order of priority	2015: the key ingredients of a high quality arts experience for families, beyond artistic quality: given in order of priority
Programme	Welcome, Front of House, Facilities (physical access, logistical access)
Intergenerational focus	Accessibility (referring to product, and environment)
Marketing	Clear communications about both artistic product and facilities
Other (a wide range of issues)	Activities that all ages can do and enjoy together
Price / Value for money	Appropriate and accessible pricing and value for money
Quality	Fun and enjoyment
Understanding needs of families; communicating; developing relationships	Provision of wraparound activity
Venue atmosphere / facilities / safety	A relaxing comfortable environment
Profile / Brand / Reputation	Flexibility
Communicating with families through networks and channels that families access	Thoughtful and thorough planning

The major change is prioritising the whole experience of family audiences to make it more accessible and congenial, to represent and communicate organisational brand, programme and additional provision in a family-oriented way. 15% of respondents to the Final Survey said that FAC had specifically changed their views about what the key issues for a family audience. As well as putting the needs of families first, this second column shows evidence of experiential change. Other issues included 'clear age recommendations / age appropriate activity' (an issue which extensively discussed in our Focus Groups) but also 'genuine audience consultation'. There was also more emphasis on progression, i.e., what a family might do next and how the host organisation can move them on in their journey through the arts.

• Thinking differently through change in rationale

The Campaign has led to a change in rationale for engaging in family work for 23 organisations: their rationale was now based on greater knowledge of the audience; better awareness of demand for family product and deeper understanding of families' needs and interests. Changes in how organisations define 'family' ("*Activities for family members other than participant children*") has led to practical changes to programming and more focused thinking about what is presented, how it is presented and who it is aimed at, as well as an increased interest in programming for a broader family audience. More product seems to be available, as well as an increased commitment from artists themselves.

"We are always evaluating and changing how we engage with families and trying to increase our reach to improve the experience for older children ages 7+ "

"We are increasingly interested in exploring ways to engage families and young people with theatre, and in reshaping the nature and scale of our productions to see if we can connect with those audiences more often."

Thinking differently has led to an increased emphasis on new partnerships that has benefited organisations. Partnerships have extended their capacity and ambition with regard to families, increasing audience reach, supporting new types of programming and developing expertise.

"Working with other venues and information-sharing has allowed us to explore a more varied programme for families and help engage with families. We're thinking more creatively about how to reach certain groups and what channels work."

"We have become more collegiate with other arts organisations to make sure our offer is across the town and not just in our own venues."

Four respondents discussed changes in rationale in terms of instrumental value for learning or wider development, referring to the importance of parental engagement for children's learning outcomes and the role that their programme could play in facilitating this. One respondent had piloted a new project for foster families, the success of which was informing future initiatives.

We are now seeing a shift when compared to comments about rationale in 2013: survey responses at this time either described the rationale for working with families in aspirational but general terms related to charitable purpose, public value, 'accessibility' and 'developing the audience of the future', or identified bespoke initiatives for families as a means of brokering a relationship with a specific community, or providing an arts-based approach to meeting social need. In contrast, responses in 2015 identify a rationale based on knowledge of the audience's needs and how these can be met, openness to consultation, confidence in organisations' ability to offer quality product and services, commitment to improvement and recognition of the business case for family engagement. It is striking that while in 2013 nearly a quarter (22%) of respondents cite 'developing the audience of the future' as their rationale for working with families, in 2015 only one person (0.005%) mentioned this. Clearly, in 2015, families do not represent a conduit to the audiences of the future; rather, they are the audience of now.

• Openness to new ideas: trying something new:

Taking new initiatives in family product

The Family Arts Campaign sought to shift thinking and preconceptions about the artistic quality of work available to family audiences and to stimulate a rethink of the family audience experience. As a result organisations are now seeing that they need to support the arts experience of families as a journey rather than just offering a single event. The Campaign has given many organisations a renewed sense of purpose. Rather than thinking about children as *'the audience of the future'* there is a shift in focus to see them as the *'audience of now'*. Consequently some are now trialling new products and introducing new activities for families aimed at enhancing their experience. Whilst some ideas may not be innovatory, even subtle shifts and small steps in adopting good practice can affect the experience an organisation constructs for its audiences:

"We were encouraged to run a family drama workshop and plan to do this again at some point. It was great to see parents participating with their children and having fun together and allowed us to offer much more of an experience than a one off event".

Princess Theatre, Ambassadors

Such openness to new ways of working has impacted on programming: for example one venue is now taking on feedback from local communities to adjust its programming to fit their needs; others are expanding their offer:

"We have always targeted family audiences for our Christmas show, and run a regular Saturday children's theatre programme in our studio. We now programme work on the main stage in October half term, February half term and over Easter."

Several organisations specifically targeted fathers and as a result are now seeing an increase in attendance by male parents, or specific age groups such as families with under-5s.

New opportunities for diverse and disadvantaged audiences

The Campaign spurred some organisations to develop new relationships with families from specific ethnic and diverse groups. Where BAME demographic is closely tied to economic deprivation, organisations have developed ways to meet the needs of low income and BAME families. These initiatives include offering free tickets; test drive and ambassador schemes; partnerships with BAME organisations; providing free activities; involving performers from different ethnic backgrounds, programming events and outreach activities alongside cultural festivals such as Chinese New Year, Diwali, Afrovibes, or running events in specific communities and neighbourhoods experiencing deprivation with high levels of economically-excluded social groups.

The importance of partnerships with community and neighbourhood networks, charitable and special interest organisations or local authorities in order to make initial contact with diverse

audiences comes through powerfully in survey responses. In many cases the first step is the partnership, supplemented by other tools such as marketing, ticket offers or outreach. This grass-roots approach was instrumental in gaining access to diverse family audiences: however, as cuts deepen, the capacity for outreach, learning, participation and education departments is likely to be affected and this may have a negative effect on engaging with new and hard-to-reach audiences.

"We target local schools and nurseries for children's shows, normally with an offer incentive. This has had moderate success and has resulted in increased sales to those groups."

"Through our work in Luton and Houghton Regis we worked with local schools and partner organisations to make this happen. The results show an increase in audiences from these post codes."

"Our OakMobile with the National Trust was aimed at BAME audiences and drew on cultural references, and we used performers from different ethnic backgrounds."

Positive and affordable pricing for specific groups and special deals for the local community in specific postcodes has also helped to engage new family audiences, as has introducing child-only tickets, allowing families to bring any number of adults with them. Adults may value the idea of supporting the child's experience but feel less able to pay for themselves. In some cases initiatives are linked to funding criteria or partner's funding.

The Campaign has encouraged venues to be more precise in defining the reach of their family audience. 9% of organisations said that their audience composition was a true reflection of the make-up of their local community; 41% of organisations felt that their audience composition reflected this to a large extent, with 30% saying that the demographic is reflected to some extent. 13% did not know and 6% said it was a poor reflection. Organisations working in areas that have a tradition of non-engagement in arts targeted economically excluded social groups, using audience data based on postcode. Several undertook audience profiling to develop a more informed view of the characteristics of their family audiences. This has enabled more specific programming and targeted marketing campaigns.

"We are looking at audience segmentation and trying to attract a wider range of participants by programming work that is more popularist, or with well-known titles, but without sacrificing the quality for which we have a reputation."

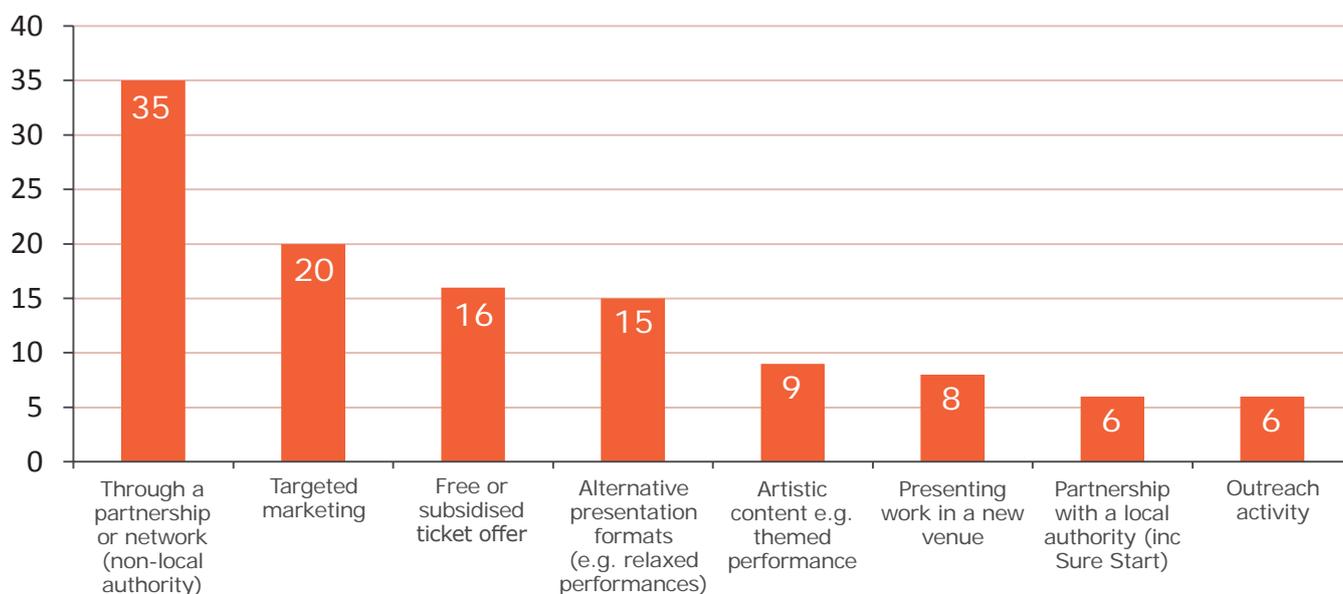
"I no longer rule anyone 'out' and work harder to tailor events to particular groups so that people can choose a workshop that is most relevant to them."

This example covers a mixture of groups and demonstrates good use of audience data by the organisation to identify target areas.

"We targeted specific post codes through targeted print distribution and audience development events. We targeted families on low income (and certain postcodes) with our Newham Free Entry initiative. We targeted families with children with additional needs through our Free Saturday club for children with disabilities/SEN. We used Mosaic to pin point areas we needed to reach. We used the Map of Deprivation to establish wards and streets. We have seen some growth in certain wards and districts we targeted."

Types of families targeted by Family Arts Campaign participants		
Families from a specific postcode or are	65%	121
Families on a low income	49%	92
Families with children with additional needs	46%	85
BAME	28%	52
Specific family members (e.g. grandparents)	19%	36
Other: carers, home educators, dads, LGBT	8%	

Methods of targeting (no. of organisations)



Organisations explained what they saw as the factors impacting on inclusivity:

Factors conducive to inclusivity	Factors explaining lack of inclusivity
Audience development initiatives: outreach in schools and to young people Highly localised marketing, word of mouth	An acknowledged need for more dedicated outreach and marketing
An inclusive artistic programme	Inaccessibility due to price
Rooting the organisation in the community	Strong tradition of non-engagement in arts
Affordability and positive pricing for specific groups	Logistical inaccessibility – transport
Networks and partnerships	The challenge of a diverse area – that it is hard to reach everyone

A few organisations were able to describe the impact on audiences

“We made it a priority to reach families in our local, very mixed area, working with local community organisations to get to hard-to-reach groups, providing activities to attract a broad spectrum of participants, and making free provision wherever possible to ensure inclusivity. We created a youth theatre group for under-7s, free family storytelling sessions for under-4s, and a free youth theatre group for children with additional needs. The more we provided, the more word spread among the community, and by keeping prices very low or free we could attract very diverse families to our space.”

The importance of an inclusive artistic programme with a more proactive approach to programming work that is relevant to their local community, and for which there will be a demand was also cited.

“We try to programme work that has cultural relevance to our local community, which is often in poor supply. When we can produce shows ourselves we make sure they have cultural relevance in subject matter, casting, production and marketing.”

Being open and attuned to the needs of the local community shapes new thinking about how an arts organisation might engage families and become more accessible by providing training and employment.

“The implementation of our £1.50 film screenings helped us target family audiences who felt the venue was not inclusive for them. The work we did in co-coordinating work placements with local charity Family Skills (who organise work placements for young women on the poverty line to help get them back into more permanent work) also helped make the venue feel more inclusive.”

Several organisations are now undertaking consultation with harder to reach and diverse communities and this aspect of the Campaign could be spotlighted in the future.

Those who felt that they were less inclusive attributed this to the need for more dedicated outreach and marketing, as inaccessibility due to price was the second most cited reason for lack of engagement by audiences on low incomes:

“As a city centre venue in a city with very low disposable income we have many barriers to attendance we are still working to overcome.”

“Our research indicates that theatre-going isn’t generally on the radar for low income local families.”

Not all initiatives were successful: even so, such examples can provide useful insights. One organisation offered a frank account of a recent unsuccessful initiative, why this was so and what might be done differently next time

“We attempted, through the Council, to reach out to schools and families who we knew couldn’t easily afford or access our events. We did not see very much take-up and believe this was due to the last-minute nature of the offer, and also the concert offer itself (it was too much of an ask to get these people to a full orchestral concert even if free). We are now considering a more suitable ‘first access’ product for these groups, and perhaps incorporating a visit to their community hubs before inviting them to come to us.”

New and different partnerships between arts organisations and other organisations are emerging as a result of the Campaign, allowing arts organisations to access different audience groups and communities and enabling families to be signposted to further opportunities.

“Working with other venues, info-sharing etc. has allowed us to explore a more varied programme for families and help engage with families. We’re thinking more creatively about how to reach certain groups and what channels work.”

“White, middle-class London is represented but Islington is a hugely disparate borough in terms of wealth distribution and we do not currently see the hard-to-reach side of the borough represented at our events. We are working on refining our marketing to this group (in particular thinking about the channels we go through - for example using the Council or local charities as brokers.”

Political and social issues: there is a distinct difference in emphasis in Wales, particularly concerning ‘the poverty agenda’ – a phrase not used in England, but one which is of especial resonance in the Valleys and North Wales. Many felt that providing affordable work for families was a moral obligation, in order to address social inequality. Arts organisations feel an obligation, as well as a desire, to provide events in both Welsh and English, to cater for both main languages.

Several organisations are experimenting with new ideas, such as relaxed performances, as a means of attracting new family audiences, but they are also finding that these meet the needs of existing audiences that would not have been identified prior to introducing this type of programming.

Ideas Test: New work for Families – a call out for small commissions for 2014 to encourage more activity

Stephanie Fuller, Creative Enabler, Ideas Test - the Creative People and Places programme for Swale and Medway

Families are a key demographic for us in terms of building regular arts engagement. A 2013 highlight was Chris Sacre's workshops for families with hearing impaired audiences designed to be accessible to everyone, and Physical Folk workshops in Luton (Medway) bringing arts to people who don't have access to family activity. 2014 built on this with new innovative activity, again going to where families are, rather than trying to get them to attend a venue or event. This fits with our evolving approach to take away barriers to engagement in practical ways, to get people to try new things:

"Beached" by Strangeface Theatre, a tabletop piece of theatre for pubs and cafes, workshops and performances by YAK dance in shopping centres, Mighty Mike's Balloon Experiment show in libraries in Medway, storytelling project in Murston, building on what we have learned about motivation for families to attend – something for everyone, led by children's interests. Families come in many shapes and sizes and we are looking to grow arts participation significantly. Audience surveys use our established methodology: follow-up surveys with our research partners Canterbury Christchurch University, social media data, and project data from delivery partners.

There are problems with low aspirations in terms of quality of activity locally. Moving to a paid-for model from activity that is free will be a problem. Geographic reach in this dispersed semi-rural population is difficult and we need to overcome audience bias against 'arts', but there is good feedback from young people about what they want. Activity with lots of 'hooks' are good – a 'gaming festival' for instance. People need to understand what you're offering them clearly before they'll travel or commit to attending.

Some lessons:

1. Build on existing work and actively develop work addressing harder to reach families
2. Talk directly to families to get feedback
3. Cater for different sizes and shapes of families (teen parents, single parents, grandparents and children, teens)
4. Don't forget teens.



Puppetry Project by Strangeface Theatre

Photographer: Hope Fitzgerald

• Improving the family audience experience: the Family Art Standards

“The Family Arts Standards are a fantastic guide to help make sure arts and culture organisations are reaching their potential when it comes to what they offer for family members. The advantage of signing up can be felt by both organisations and families, allowing the venue or company the chance to communicate information on what they offer, and giving families the opportunity to plan their visit in advance. The comprehensive list of organisations that have already signed up is a clear indicator of how well the Family Arts Standards are considered within the sector.” Laura Dyer, Executive Director, Arts Council England

The Family Arts Campaign and the Family & Childcare Trust developed the Family Arts Standards to meet the need voiced by arts organisations for sound guidance on how best to provide for family audiences. This set of criteria is aimed at enhancing the quality of the family experience, recognising family needs, providing better customer service and reducing the barriers families face when attending arts events. 319 organisations had signed up to the Standards as at 31th March 2015. They signed up because the Standards codify ideal practice and provide access to the knowledge and expertise that enables them to enhance the quality of audience experience. The Standards provide a Quality Assurance framework, or checklist,

against which they can benchmark their provision. Promoting the best practice defined in the Standards also supports cross-departmental commitment to providing quality experiences for families, leading to changes in thinking about the family offer. This then informs policy, strategy and operations, leading to improvements in the content and quality of their offer, content of artistic programme, or of the audience's experience. The Standards enable organisations to monitor themselves, to think purposefully, specifically and collectively about their strengths and weaknesses and review "how can we do this better?".

"Supporting the Learning department to make the case for developing accessibility and the family friendliness of our venue, aside from programme development, seemed subtle but has had a very big impact on the way we work."

"We are being more organised about our offer to families. How we plan it and promote it. We have set up a small group of staff here to meet and record progress and development. We do not have a Participation officer, and very little marketing resource, but we have squeezed in this bit of focus which we think is working. We have started really thinking about wraparound activities and the "value" offer for family events."

"It has made us consider and enshrine some key elements in our offer for families. Unexpected benefit is that due to the wide range of standards, it has made us put families and their needs on the radar of colleagues from departments across the theatre (FOH, Marketing, Operations and Bar)"

"We are very new but so far it has given marketing, programming and FOH staff a tick sheet to work from regarding the standards. Here in marketing it has aided marketing strategy and how we think about families. What they need, who they are, what is important to them, how we can get to them and so on..."

Two touring companies say that the Standards have impacted on their relationship with venues, through "encouraging them to sign up and consider how they can best present their family offer." Being part of a wider industry initiative and benefiting from networking opportunities was also a motivation for several organisations: they felt that signing up to the Standards had had a positive impact on their audience's perception of their organisation, providing audiences with reassurance of their commitment to family audiences through association with a recognised brand.

"Made us more aware of things to consider when organising family events. Audiences have confidence in our ability to look after their families."

"It is a recognisable, reputable, endorsement that shows a commitment to offering high quality arts engagement to our family audience"

Some organisations felt they already met the Standards or signing up made sense as a logical next step in their journey of working with families.

“Our organisation has a strong ethos regarding families – adopting the Standards was important to us as a point of principle.”

Even organisations that report that the Standards have as yet made no impact on their organisation often qualified this by saying that they were already doing everything that the Standards required so no change was necessary. However, they welcome the Standards as “a useful reminder and checklist” with value in areas such as benchmarking and advocacy.

“We have a well-established audience for our Children’s Season which is a very successful area of our work and so using the Family Arts Standard hasn’t had a noticeable impact in terms of audience or financially but it has ensured that we do not get complacent and rest on our laurels and prompted us to think about developing and nurturing our audiences further.”

The least beneficial impact of the Standards lies in changes to attendance levels and there appears to be limited impact on audience awareness of the Standards².

The greatest benefit of the Standards lies in internal organisational development through increased knowledge; access to a benchmark for quality, a catalyst for changes in attitude and behaviours or in highlighting opportunities for improvement: all these impacts add up to improving the quality of the family offer.



Moving Stories: Seven Stories

Photographer: Damian Wootten

[2] The Family & Childcare Trust has carried out its own survey which shows that organisations which promote the Standards may see some positive impact on audience numbers. Their report will be available separately.

Living the Family Art Standards: Woodville; Neil Chandler

Families are our biggest audience – our biggest growth market: we now put them at the heart of everything we do. Woodville signed up to the Family Arts Standards as we believe it is easier to work to a national framework –easier for the audience to understand how we benchmark our service and facilities. It demonstrates the great importance we place on our family audience. For many years our programme had no direction, the driver was financial and the work left no social footprint, creating minimal engagement with the audience. Since rebranding in 2012 all areas of the venue are programmed to complement all events. The art gallery, studio theatre, main auditorium, foyer and food and beverage spaces all work under the direction of the General Manager (who is also responsible for programming, marketing and brand management, audience development). This cohesive approach is made easier by having the Standards in our mind during the planning and delivery. We learned how important the diverse family audience is; how it should be respected and not taken for granted. We have made considerable changes to our venue as a result, including ticket pricing, emailing a pre-show video with information for families, created a garden space and offering more family friendly food, staff training, and seating for toddlers and babies. Our aim is to increase attendance from an average of 57% (was 42% in 2012) to 80%.

Eureka moments come when our family audiences return again and again. We see more patrons attending multiple performances and offer rewards for their loyalty (241 tickets, free tickets to similar shows). The patrons return because they know, like and trust us. Adding the FAC logo has given our events the stamp of approval and national coverage via press and website.

It takes time to build customer confidence and loyalty. We want to help set the local and national agenda without always putting profits first. We aim to make The Woodville the leading family friendly venue in Kent - a venue where families know that whatever they are coming to will be good value and a good experience. This objective can be fuelled further by participating in the festival, living the Standards; engaging in conversation; networking with other leading venues and product.

• A more resilient and aware sector drawn together by shared purpose, new cultural assets, and shared best practice and learning

As the arts sector is under increased pressure to develop its resilience the Campaign has supported organisations to develop their adaptive capacity through promoting a culture of shared purpose. Joining together to deliver a national campaign has led organisations to take family audiences more seriously and to become more flexible and adaptive to meet audience needs.

Organisations are increasing their resilience and building more robust organisational practice through:

- new uses of buildings to generate revenue
- improving the level of service offered to family audiences is leading to increased loyalty and repeat business
- diversification of family audiences is gaining grass-roots support
- dialogue with programmers is introducing customer focus to commissioning, and
- programming within family products and reframing messaging and marketing strategy.

"It's really helped us to look at the bigger picture of arts activity in the UK. It's really easy to just keep your head down and continue doing what you've always done. But by tying your programming in with a national campaign, it not only helps to get more recognition outside your local bubble, but it has also helped us to look to more national campaigns and base our programme around those as well."

"Previously our priority was to book high quality, imaginative shows. Last season we trialled booking shows with a more 'commercial' name or title and doubled our audiences."

The Campaign has established new resources for the sector, such as the web of Family Arts Networks, the Family Art Standards and free online knowledge resources for all to share. The new thinking this presents has led organisations to reflect on their practice and leadership, contributing to a change in focus whereby families are no longer an 'add-on'. Rather, family audiences are now embedded in the organisational strategy and business models of many participating organisations that now see growing and sustaining the family audience as a key driver to growth in income, attendance, organisational profile and public value.

"Families are now a key identified audience for the Centre in our business plan and audience development plan. Our board is beginning to recognise that families are one of the key important audiences."

Our strategy going forward is to offer more participatory opportunities and to change the way the building operates so that it becomes more open to people to use throughout the day."

"Severe austere government policies have meant that we have to be more flexible and adaptable to meet audience need."

The research that the Campaign commissioned has stimulated new thinking on pricing³; organisations are exploring new ways to source additional income; considering what constitutes value for money and recognising that thoughtful and thorough planning to get things right for families pays dividends, bringing benefits to organisations and audiences alike.

"Our commitment to engaging with our communities and developing our audiences, including our family audiences, has gained in strength and profile."

"This Campaign has focused our organisation on the importance of the family audience in our work. Before the campaign, the family audience was a peripheral part of our strategy. It has now become a central part of our audience development strategy and is a key part of our business plan for the next three years."

"Helped us understand that you don't need vast budgets and that simple things can make a huge difference, even a simple trail can transform a venue."

• Collaborative working builds family audiences and sector understanding: the role of Family Arts Networks

The Campaign set out to enable families throughout the country to access high quality family-friendly arts activities. Although this is a national initiative, local arts organisations played a key role in linking the Campaign to local audiences. Much of this was achieved through the Campaign's initiation of 21 Family Arts Networks, comprising 184 organisations of a wide range of scale and art forms. The Campaign supported these Networks through facilitating joint meetings, training, information and resources:

"The resources provided by the Campaign, from written reports to training days, have proved extremely useful in legitimising our own efforts. It is very helpful to have a body of approved work that we can regularly turn to, and know that hundreds of other arts organisations across the country are doing the same. It is rare to feel this kind of consistency across the sector." London City Network

These Networks are an integral and important facet of the Campaign's 'bottom-up' approach that enables different local needs, audiences and issues to be reflected. They share the common purpose of learning from each other and of collaborating to increase engagement with family audiences by offering them different experiences and opportunities. Most Networks have 5 to 9 members, the largest being Kent with 19 members.

[3] <http://www.familyarts.co.uk/resources/toolkits/pricing-family-events/>

The ethos of a Network is: *'To explore ways to encourage families to become more culturally confident and inspire them to try new cultural venues and genres'*. (Sallyanne Flemons, Family Explorers North East) and *"To think more widely about who 'families' are, and how to reach them. Think of all the generations, not just the children."* (Manchester Family Arts Network). The Networks achieved this through collaborative activities, including: joint programming and outreach workshops, cross-promotion and joint marketing using the Family Arts branding to create awareness of local family activities; using social media to invite audience responses; ambassador schemes to engage families; building awareness of family-friendly events amongst existing audiences and encouraging families to try something different whether it be artform, venue or location.

Bristol Family Arts Network wanted to build relationships with new audiences in neighbourhoods experiencing social and economic deprivation. 'The majority of visitors attending our family programmes are from more affluent wards of Bristol and there is a lack of understanding and connection with families from neighbourhoods with little cultural provision who do not access the city centre cultural offer. It undertook joint marketing and delivery of 48 Family Arts Festival events including outreach workshops and The Big Family Arts Picnic.

Results showed an increased number of families attending events in comparison to the 2013 Festival. Arnolfini showed 37% new visitors at one event. 25% found out about Bristol Family Arts Festival through the joint leaflet, an increase of 13% compared to 2013. The numbers of people attending from the targeted postcodes also increased when compared to attenders at Arnolfini's regular family offer throughout 2014.



Networks and developing audiences

Several Networks targeted specific audience groups.

Cumbria targeted primary age children through producing collaborative marketing materials for schools for Network venues taking part in the Family Arts Festival. The immediate impact was an increase in audiences at participating venues.

Leeds Early Years Network aimed to broaden the provision and access to activities for children and young people, with author sessions, performances at the local theatre and art gallery open sessions for the Family Arts Festival.

Manchester targeted teenagers, creating two Family Arts branded Trailblazer Maps, one for teenagers and one for families with young children. *'Having a physical map / trail that families can do, encourages them to visit other venues and helps us all build audiences. Shared knowledge is good.'*

Sunderland recruited families from areas of low cultural engagement, providing free activities, theatre tickets, poetry workshops and craft sessions, and was supported to run a test drive with FAC funding. *'The opportunity to secure funding was very valuable. Without a doubt being able to produce the Test Drive offer has increased our audience engagement.'* *'This is a big issue in Sunderland and it has helped us take initial steps to improving our offer and our communication with families.'*

Tri-borough Music Hub Network, London, includes the largest number of NPO's of any Network. It targeted five family groups, developing different models of working which can be shared with all partners. Network partner organisations now have new routes to engage with target families, and more partnerships are being formed. Information is shared at meetings and family engagement is reviewed by the Strategic Partners of the Hub.

Coventry & Warwickshire wanted to increase cross-venue visits by local families and organised collaborative marketing and cross-promotional activity to each other's' current family audiences, including Test Drive, Facebook campaigns and flyer promotion of the Family Arts Festival website.

Creating cultural confidence to try something new

Family Explorers North East aimed to help families to become more culturally confident as *'this was an area where behaviour change was deemed most likely to be achieved with the resources available'*. It offered joint marketing and curated recommendations from 24 partner venues via an e-newsletter and Facebook page. The Network has seen continuous growth in the number of people signed up. However engagement of families through schools was resource-intensive and did not achieve strong results and bespoke events were not well attended. **Norfolk** aimed to grow engagement, to increase the range, quality and access

to work suitable for children, young people and families and to develop joint programming and marketing strategies leading to long term development of a shared family arts offer for Norfolk and Suffolk. They wanted to develop activities in which families could participate together – *'we felt that a lot of children's provision is segmented into specific age groups'*. 39 new participatory workshops and 40 theatre performances were held as part of the Family Arts Festival: audience numbers were over 14,000. Venues reflected on the family experience and made improvements at front of house level.

A Network's success obviously depends on the input of members: Networks in which members were less active had lower impact. Networks reported that the issues they faced included the time and resource commitments required to deliver a multi-partner project: for example, the resource implications required for effective use of social media.

"Collaborating as a network takes time and energy and everyone needs to be really clear about the goal if it's to work. Sharing the workload helps too! The venues within the network which have been most productive are the ones where there is 'buy-in' from management. Some network members struggled to find resources from their organisations if it didn't come from the top." Manchester Family Arts Network

The **Humber** and **Nottingham** Networks both experienced a range of challenges: these included difficulties in engaging audiences and issues with the level of attendance at Network meetings. Such factors impacted on the Networks' capacity to reach their potential.



Photographer: Justine Ranson

“Raining Cats and.... Frogs?!” Telford Family Arts Network

Our idea for FAN test drive came about through a Big Draw event based around a new piece of public art – an interactive wall on which to hang pictures – thus the concept of Raining Cats and Dogs arose. We made a day of free activities at Southwater, the new development at the heart of Telford, as we want this new space to become a cultural hub. Playhouse Theatre’s Rainforest Symphony about a frog called Acapella meant dogs became frogs!; Telford & Wrekin Music samba and djembe drumming workshops for all the family; Stickleback Plasticus’s Cat’s Choir street theatre performance. Tickets for Rainforest Symphony were offered to target hard to reach families through Council partners such as Homestart, teen parent support and youth workers. We hoped that once families who may not normally access these sorts of events saw the performance they would stay for other events on offer.

The Big Draw was kick-started by sending out luggage labels to Telford schools asking them to draw cats or frogs on a label and return them to us. These labels were hung from giant willow and paper umbrellas and visitors added their own drawings. We also made origami jumping frogs and creating cat and frog masks.

We collected baseline data about the families attending to create a database that we can invite to future events and for feedback for future planning.

We had 1400 visitors to our event. Everyone who came into the building was welcome to participate and we estimate 600 people joined in various workshops. We consider this as an extremely successful event and will try to source funding to make this an annual event. We are piloting a FAN newsletter and will continue to collect information about families as well as feedback at future events.

Collaboration has brought benefits to organisations in Family Arts Networks

- Many networks report an increase in audiences: they had effectively tracked new visitors to their venues to demonstrate the impacts of their Family Arts Campaign activity
- Increased understanding by four networks of how to analyse and evaluate their Family Audiences through workshops with The Audience Agency: this will inform future developments.
- Working together has resulted in new learning: *‘working collaboratively across the region and across art forms brought new understanding for each organisation about the opportunities with social media advertising for the family audiences in the region’.* Jo Litt, Coventry & Warwickshire
- The majority of Networks are very positive about the opportunity and see the value that working together has brought. Many intend to continue to meet and develop specific appropriate projects. *‘Cumbria Family Arts Network would like to develop*

further collaborative activity together, which could include commissioning work for future festivals or bespoke events throughout the year. There is a desire to provide opportunities for the broader family'

- Networks felt that the Family Arts Campaign branding is growing more recognisable to audiences and Network members are now much more confident about using it: they also value the Campaign website

• A new national campaign model has changed how the sector works together

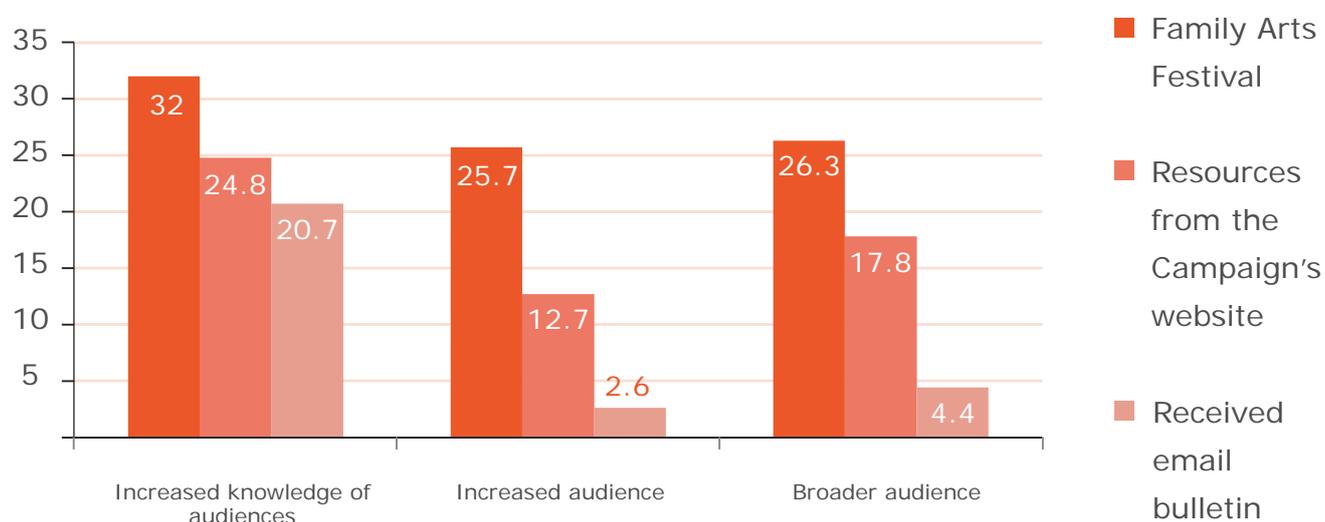
The consortium model has brought considerable value to the Campaign, particularly in being able to reach out to a wide range of arts organisations and support the dissemination of information to their memberships. The FAC Board has also had a role here. This campaign model has allowed the Campaign to reach towards a 'critical mass' in terms of numbers of participating organisations and individuals, and towards recognition of the FAC across the arts sector. However, audience awareness remains limited.

The Arts Council of Wales had a particular interest in broadening the family audience and has maintained a funding partnership with the Campaign, initially through Audiences Wales, showing that the individual nations of the UK can collaborate in a significant way to further the aims of the Campaign and bring its benefits to more audiences.

• The impact of the Campaign's events and resources

Many Campaign participants found the Campaign's various activities had a positive effect on their audiences, leading to increased numbers attending or broader audience composition, and an increased knowledge of the family audience.

How the Campaign supported audience development



Campaign participants say that the single most important development that the Campaign has supported in their work was:

Most important development	No of citations
Improved communication with families	27
Increasing / reaching new audiences	11
Increase in amount of work for families	9
Better awareness of the needs of children and families	8
Changes to the physical environment	6

These comments throw further light on these developments.

Improved Communication with Families

"Our Family Learning Officer came back from the recent conference with fantastic ideas and a renewed sense of focus in terms of marketing strategies. We're currently undergoing an organisational restructure so will look to implement these going forward."

"Our marketing training day was absolutely invaluable and we were given many pointers that seemed subtle but have had a very big impact on the way we work."

Increasing audiences and reaching a new audience

"The biggest impact for us is to be able to create an audience development plan and act on it by hosting family days that encouraged hard-to-reach families to attend theatre. That mostly came out of networking."

"To deliver the Test Drive campaign has had the biggest impact. From this as a network we have identified target families and different ways we can reach out and engage with these families in a new and consistent way."

Brand-awareness of the Campaign

In the next section on the impacts of the Campaign on audiences we comment on the low level of awareness of the Campaign amongst audiences. The lack of a strong media presence, the lack of a media partner in 2014 and the generally low level of recognition in the national press also mean that public awareness is not high. Organisations commented on this:

"The branding needs to go to the families – press, cereal packets, McDonald's. Nobody sees the branding except us."

"We don't believe that 'Superbrands' such as FAC or Kids in Museums can really influence families. They aren't as powerful as brands such as LSO or Museum of London. But the Standards are useful."

"Issues about brand and coverage don't matter if quality is better, there's more work, bigger audience and families are rising up the agenda."

This latter comment reiterates a point that consistently emerges across this evaluation - that the real impacts of the Campaign are internal to the arts and cultural sector.

"It's about internal advocacy. We are a huge organisation. The Standards and the Family Arts Festival gave weight to ideas we've been having for a long time – training visitor experience staff, etc. We would like it to go even further."



Photographer: Justin Yockney

SECTION 3: How changes resulting from the Family Arts Campaign have impacted on audiences

It is clear that the changes brought about by the Family Arts Campaign are benefiting audiences. Increased understanding of the needs and wants of family audiences; more commitment to enhancing their quality of experience; communicating what they offer and the service they provide; value for money; more consultation about artistic and practical matters - all these changes have the cumulative effect of pushing family audiences up the agenda of organisations participating in the Campaign. The needs expressed by family audiences are being acted upon. This has been a journey of change in the hearts and minds of arts and cultural organisations, and evidence from a small sample of families supports that given by arts organisations, and shows that families feel they are now better served.

"There's such a broad range of expectations from families – diversion, entertainment, engagement, education. It's hard to gauge what quality is for families because what they want or need is different (and for the same family can be different on different days)."

"FAC has raised our game around FOH and visitor experience. The welcome is now better for families than for general audience."

"We don't look at families as just the children anymore."

How organisations are responding to family needs (see table p.42)

An interesting view on quality was given by one respondent:

"We previously valued high quality work; now we have shifted towards what will sell."

Family attendance at the Festival

The Campaign happens at every scale of organisation and activity – from the tiny to the huge. The number of attenders at events in the 2014 Festival ranged from very small groups (7 family members at a creative workshop) to the very large (thousands attending a large-scale family show in a theatre over several performances). Organisations gave their best estimates of the percentage of adults and children attending their events in the 2015 Festival in the Final Survey⁴.

- 57% were children under 18
- 43% were adults

[4] Only 316 respondents answered this question for adults, and 317 for children. A very few responses were inaccurate and did not add up to 100. Some events showed 100% of attenders were adults, while some showed that 100% were children.

What family audiences say they need	How organisational thinking has shifted to meet the needs of family audiences
<p>Specific needs</p> <ul style="list-style-type: none"> • Reassurance and stress reduction • The holistic experience as well as the product • Making families feel welcome • Emerging as well as existing audiences 	<p>More understanding of needs</p> <p><i>"I didn't realise how stressful attending an event can be for families, and how easily the experience can be tarnished."</i></p> <p><i>"By gaining a wider knowledge and understanding I know I look at the family offer more holistically."</i></p> <p><i>"We have a deeper understanding of what works and this is because we have started to think of our audiences as the individual people that they are. It has been important to learn that families are many things and that there is not one kind of family, but a multitude."</i></p>
<p>Provide a quality experience for families</p> <ul style="list-style-type: none"> • Basic standards for the whole organisation • Touring companies working with venues • Meeting resistance within the organisation 	<p>Whole-organisation buy-in</p> <p><i>"It seems so obvious now, but we were missing basic things which we've now put right. I was surprised how resistant some of our team were, and seeing their attitudes change has been marvellous."</i></p> <p><i>"My personal opinion hasn't changed but we've tried to communicate this opinion across the organisation."</i></p>
<p>Tell them what they need to know</p> <ul style="list-style-type: none"> • Finding the right media for the family message • Communicating in a transparent fashion • Understanding what families need to know • Good communication between organisations 	<p>On-message communication</p> <p><i>"Families need ongoing opportunities and to be made aware of these through targeted marketing using appropriate media."</i></p> <p><i>"We were doing a lot of the right stuff, but we weren't telling people in the right way, or enough."</i></p> <p><i>"More awareness of the need for transparent messaging - prompted by presentation on content."</i></p> <p><i>"Really understanding details that families need to know."</i></p>

The impact on family audiences

Organisations indicated that their increased awareness and understanding of the needs of families was contributing to changes in areas including programme, communications, facilities and welcome.

"Raising awareness of the needs of children and families in their visits to arts and cultural venues or festivals. Putting the child at the heart of programming, leadership, venue design, staff training and relationship building, rather than seeing them as just an audience development issue."

"We are more in tune to what families need to know before they get here, so it's helping to inform how we communicate with families."

"Pushed us to think about a family's needs outside of just being entertained, particularly when purchasing a ticket, but also in how we host the events"

What family audiences value about the arts experience

This evaluation also gave us the opportunity to explore family attitudes, values and decision-making. We show below the responses regarding what family audiences say they most value about attending the arts as a family. Fun was one of the most frequently cited reasons because fun *"creates great memories."* Quality time together and the opportunity to introduce children to new experiences or to do something creative together also matters to families: *"exposure for my girls to a whole new world."*

What families value about their arts experiences	No. of people citing this
Whole family engagement, togetherness, quality family time	86
Enjoyment, fun	64
Involve children with the arts, introduce them to the arts	54
Educational for children	47
Creative, especially creative in a way not possible at home	31
Association with young family members, especially those mentioning grandchildren	27
New, different and/or unique experience	25
Shared memories and experience	23
Interest, inspiration	21
High quality experience	14
Educational for adults	14
Able to talk about or discuss it afterwards	8
Cheap/value for money	6
Family friendly environment	3
Supporting a local arts organisation	2
Accessibility of events for disabled child	2

This selection of comments illustrates the above points:

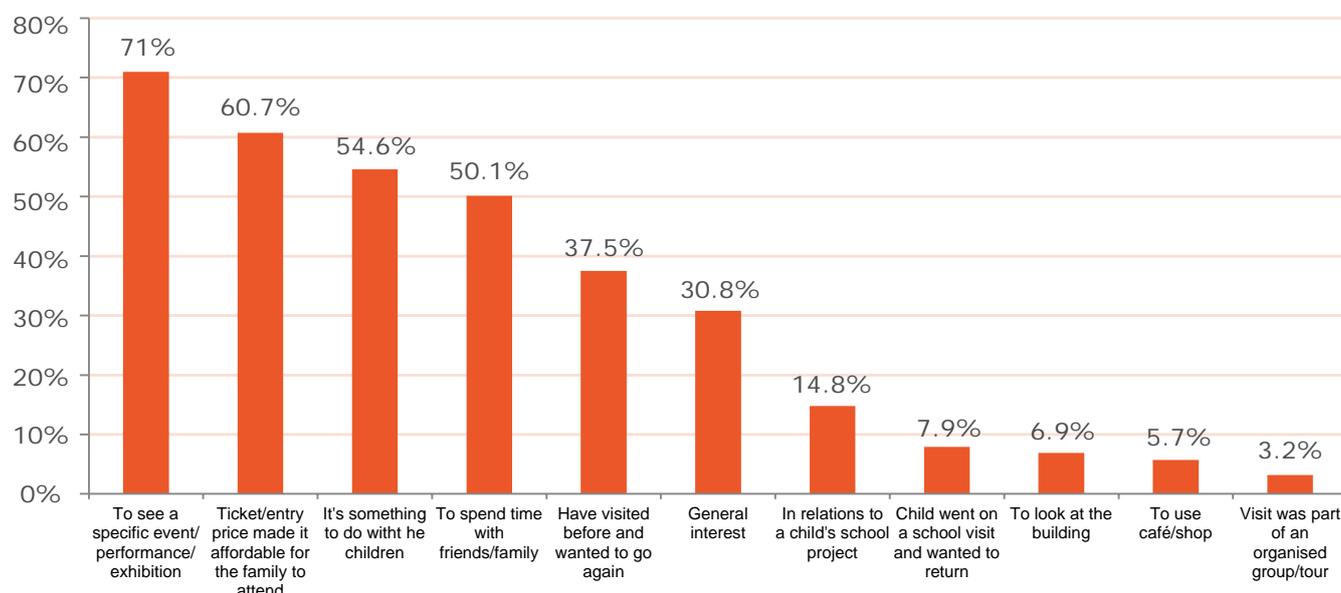
- It's fun. It encourages the children to read, and think, and to be creative. Local productions at the Luton Library and Library Theatre are great quality and value for people with young children for whom it is not yet appropriate to travel to the big shows in London. Thanks to these my two boys get excited about theatres, libraries, museums etc.
- Nice opportunity for intergenerational creativity. Our family life is so busy we don't always have the time to focus specifically on creative activities at home, so events are

good for this. It is nice to be part of arts events with other families/children. If it's a making activity then we can be a bit more creative and messy than we would be at home (and it's someone else's job to tidy up - which as a parent is nice!)

- Quality time which the family can share and learning experience. It can motivate the children to do something other than stare at a computer screen! It is often good therapy for our ASD child.
- As a parent I wish to give my children a varied life experience. As a scientist with little understanding of art I enjoy and value the chance for my kids to take part in art-based activities with those with a better understanding and greater passion than myself.
- The chance to encounter original, different and unconventional shows, exhibitions and events and discuss them together with humour, candour and sensitivity.
- Working together as a family in a friendly environment with creative activities.

Understanding more about how families make decisions and choices about attending arts events also contributes to insights on audience behaviour. The main reasons are product-based, to see a specific event or performance; price dependent, when the ticket or entry price makes it affordable or personal, or It's something to do with the children or to spend time with family and friends.

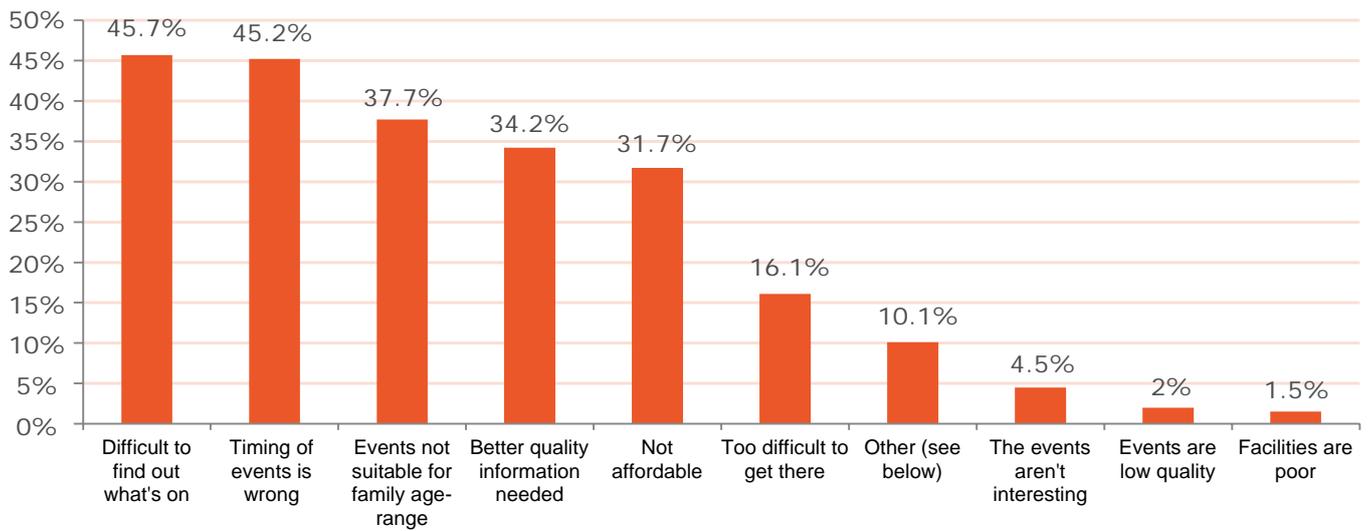
Factors influencing decisions about events attended as a family



What prevents families attending arts events?

Understanding the barriers to access faced by family audiences is an integral aspect of developing family audiences. From our 2015 Family Audience Survey, factors that prevented people from attending the arts as a family are shown on p.45.

Factors that prevent families from attending art events



The main obstacles to attendance and participation are:

- The timing of events
- The difficulty of finding out what's on
- Event unsuitable for respondents' specific family age-range, or events are unsuitable for a disabled family member (adult partners and children are cited more than once), or anxiety or difficulty associated with taking a disabled family member on an outing (particularly those with Aspergers, ADHD and similar issues)
- The need for better quality information to aid decision-making
- Hearing about events either too soon before they occur or even after they have occurred
- Affordability is an issue for about one-third of respondents.
- Being time-poor and busy with family commitments and the demands of daily family life
- Poor programming/lack of variety/lack of events – especially for the 8-13 age-range
- Difficulty of parking

Accessibility and geographical issues are also a barrier to access: for example a large proportion of Welsh people live many miles from the nearest arts venues, and in areas which are poorly served not only by public transport but also by road networks. Travelling north to south is an immense challenge and very time-consuming, and can be expensive. Even travelling into Cardiff from nearby towns is problematic and unaffordable for families, particularly those on low incomes.

New attitudes lead to new products for audiences

In thinking about families and their needs, venues are now recognising that they need to adopt new attitudes to how families behave, allowing audiences to experience at their own pace and in their own way and being flexible by not expecting standard behaviour at arts events. An example is a relaxed concert

New opportunities for audiences with special needs

A Relaxed Concert: Town Hall & Symphony Hall (THSH) Birmingham

'We relished the opportunity you gave us to go out as a family and not worry about what people around us thought. We listened to a world class orchestra in a very relaxed and welcoming atmosphere. We are very grateful.' Audience member

Children with autism and learning disabilities should have access to the same life-enhancing opportunities as their peers. In 2014, as part of the Family Arts Campaign, Town Hall & Symphony Hall (THSH) introduced relaxed performances for families in Birmingham and the West Midlands designed to meet the needs of children with Autism. This involved making changes to the performance, venue-set up and staff training.

THSH approached autism West Midlands and Orchestra of the Swan to work collaboratively on a relaxed concert. This new audience had never engaged with THSH before so the main challenge was communicating with an entirely new audience. Autism West Midlands provided staff training for THSH's operations team. The creative team worked with James Rowney, a young ventriloquist with autism, who compered the concert. They produced specific introductory materials to prepare attenders for the concert and what they would see and hear.

Indicators of success were growth in audience numbers after several relaxed performances and the positive response from audiences and families. The shows are open to all, not just young people with autism: on-going feedback from everyone is encouraged and responded to. With a specific focus on relaxed performances, Chris suggests *'working alongside a charity such Autism West Midlands who represent and advocate for awareness of a condition is an invaluable relationship to forge. Expertise, trust, new relationships, training and learning meant we were able to programme and market sensitively to the needs of this specific family audience'*.

Chris Proctor, Programme Manager at Town Hall Symphony Hall (THSH) Birmingham.



Copyright: Town Hall & Symphony Hall Birmingham

The 'family voice' is being listened to

There is evidence of an increasing interest in consultation and collaboration with families with organisations recognising the value of listening to the 'family voice'.

"Our approach to programming has changed in that we take on the feedback from the communities we cater to and adjust our programming to fit their needs."

LSO – Dos and Don'ts for family audiences

LSO has been involved in the Family Arts Campaign since the inaugural conference in April 2013, attending training and sharing days, and leads the City Family Arts Network. It sees families as an important target audience and FAC as an opportunity to extend and exchange ideas. Five events as part of FAF 2014 ranged from free lunchtime concerts to special activities for children – including the successful Create an Opera in a Day. We became conscious how important it was to highlight when an event is taking place in the school holidays and developed a bespoke part of our website – lso.co.uk/bringyourfamily – split into: Introduction / Practical information / Forthcoming events / Family Arts Festival in direct response to research offered by the Campaign, which advised that parents planning family visits have different needs and priorities from 'standard' concert-goers (i.e. adults attending solo or with a partner) and that should be reflected in layout and tone.

From this experience we learned

- to programme more family-specific events rather than immediately tagging 'events for all' as suitable for families and identify age ranges;
- that day-long immersive projects work brilliantly;
- we should cater for early years: a very hungry market;
- to programme well in time for family print and marketing;
- to collaborate with partners on events and promotion;
- to keep average ticket price very low and have free events for those who cannot afford low cost tickets;
- to secure local press to cover events including a professional photographer;
- to target hard-to-reach local families actively through local authority contacts;
- to be clear: unaccompanied adults not allowed, nor unaccompanied children;
- to target 13-16 year-olds, engage via grandparents, aunts, uncles, godparents etc. to act in loco parentis;
- to create and give out mementos so that the event has a memory for the participants and undertake post-concert surveys so that we can monitor events.

'Tips' about engaging family audiences to pass on to other organisations:

DO:

1. Give all the details, in good time
2. Emphasise how easy everything can be (choosing, booking, attending)
3. Use approachable, inclusive language
4. Position the arts as fun for all generations
5. Incorporate digital elements into marketing
6. Communicate through local networks
7. Take time to meet families face-to-face
8. Keep activities low cost or free
9. Include participation as part of the experience
10. Make the relationship last longer than just the event

DON'T

1. Make adults or children feel unwelcome
2. Embarrass parents in front of other parents
3. Fail to provide clear information
4. Provide no opportunity for feedback, or not listen to it
5. Change the programme
6. Talk down to them
7. Provide poor facilities – food, parking, toilets, access
8. Have no staff, or poorly briefed or unfriendly staff
9. Provide a disorganised product
10. Rip them off

Fabienne Morris, Communications Manager, London Symphony Orchestra , LSO



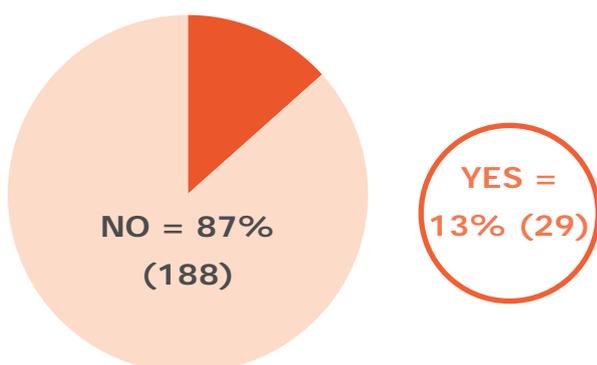
Create an Opera in a Day

Photographer: Kevin Leighton

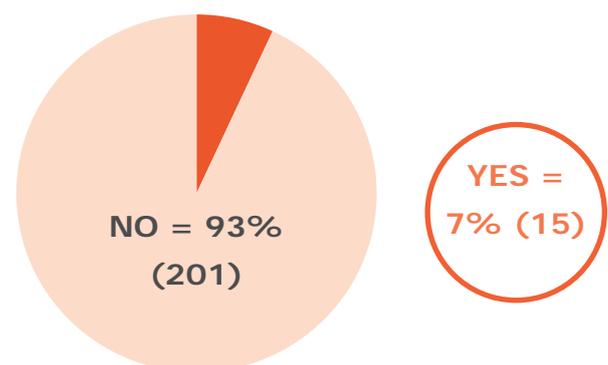
Audience awareness of FAC brands

Public awareness of the Family Arts Campaign brands – the Festival and the Family Arts Standards – appears poor. In one of our Arts Consultation Groups (2012), attendees (drawn from participating organisations) agreed that *"campaigns have to be running five, six or seven years before they enter people's consciousness."* The charts below show a low level of public awareness, particularly as the respondents were people who were targeted specifically through the family databases of participants in the FAC.

Aware of Festival



Aware of Standards





Photographer: Alan Fletcher

SECTION 4: So what happens next?

The future of Family Arts

Organisations are aspiring to continue their family programme

The culmination of this phase of the Family Arts Campaign is a good point for organisations to reflect on their aspirations and goals for the future and to consider what they need in order to achieve their ambitions⁵. How organisations are thinking about their future plans is set out below.

What organisations taking part in the Campaign plan to do next	No of citations
Increase the availability of product of the same type	23%
Artistic development e.g. scale, quality, range, genre, level of challenge	16%
Diversify audiences	16%
Increase audiences	13%
Present work in new places	6.5%
Develop a venue, facilities and welcome	6%
Consult with families and conduct research and evaluation	5%
Develop profile, reputation and brand	5%
Gain (more) funding	5%
Artistic collaboration	4.5%
Develop aspects of marketing	4%
Develop new partnerships to support audience development	4%
Increase repeat attendance	4%
Move families up and embed families within the organisation's agenda	2%
A new pricing structure and increased incentives	1%

More work for families: artistic development

In our Final Survey a fifth of respondents say they aspire to deliver more work for families in the future. This included both core artistic product and wraparound activity, which respondents see as a factor in supporting a high quality experience, environment and welcome, and giving an event a higher value by enabling families to deepen engagement. Establishing a regular programme was cited as a goal by many respondents: a regular offer is essential to developing audiences and to consolidating an organisation's profile and reputation.

"We want to tighten up our programming more this year so that it all makes sense as a cohesive plan, previously we were disjointed in our programming."

[5] Final Survey: 243 responses. Note that responses are not mutually exclusive.

As well as increasing the amount of available product, organisations are keen to develop artistically, either by working on a larger scale, improving quality, or by programming a wider range of work, a new genre or more challenging repertoire. All demonstrated an ambition to expand and improve the offer to families in response to demand.

"To refine our output to meet the demands of the incredible variety of family structures in our community."

"To make connections between offsite and onsite programmes, develop a performance strand for summer, develop sound-based/digital resources for winter."

"We are developing a larger scale show as a result of our success over the last couple of years"

"Offering more main stage work alongside our studio programming. With Nuffield moving into a new venue in Southampton city centre there will be much more opportunity to programme a wider choice for families including workshops and participatory events, due to having more space, and being more accessible to the wider community."

Some organisations are looking to present their work in new places and spaces, through touring more widely and reaching new geographical areas: *"We are currently reviewing our approach to tour more rural areas. We would like to reach a wider demographic"*. Other organisations want to present work in different types of spaces within their regular locality, recognising that this strategy would support accessibility for new or harder to reach audiences. Others look to increased collaboration between artistic partners, to co-commissioning and co-production, as well as benefits in presenting a joint offer to families, with both approaches leading to higher experiences and higher profile.

"We want to commission and co-produce new work in partnership with other organisations and have plans for one new chamber music theatre for early years, one new Christmas show and one co-production with an international dance company."

"With the museum and central library close by we want to create a family day out feel where families can move easily and safely between the venues, adding value to their venture into the city centre."

Several organisations spoke about their ambition to consult with families about the artistic programme and in some cases to involve young people as co-creators of family product.

"Co-programming with local families through outreach."

"We are launching our family ambassador programme which will see children and families responsible for artistic decisions in the future."

Some non-arts organisations are using arts-based approaches to engage families.

"I think arts for families is a good way to engage visitors with our animals and conservation projects. I hope to do more projects this year (2015) and persuade people that this is a good thing to do."

This serves as a reminder that as well as benefiting the arts sector, the Campaign also attracted interest from other organisations that are arts-based and has supported their practice. This in turn gives different audiences the experience of participating in arts activities and provides employment for artists in new contexts, further supporting resilience in the sector.

Building the family audience

Building audience engagement is the second most-cited goal for the future. More respondents (39) discussed diversification of audience than did increase in attendance (33) though there was significant cross-over between the two. This suggests that although an artistic and business case increasingly supports an organisation's rationale for working with families, aspirations around equality of access are central to organisational values. A few organisations cited specific methods and partnerships through which they intended to achieve this aim.

"Work with stakeholder groups, community partnerships and ward-based inner city targeted groups."

"Offer activities for toddlers and parents, link with other local organisations for marketing etc., make the gallery even more accessible, encourage local families to visit through working with more schools and children's centres, work with local Bangladeshi women and children."

"Develop key partnerships such as shopping centres."

Other goals and aspirations

To develop their welcome and facilities: "Even friendlier communication with bookers, more visual welcome tailored for customers on arrival."

To build their profile and reputation amongst the family audience. This linked strongly to a business rationale and to the need to gain the trust of families in order to encourage risk-taking with unfamiliar product. "Increase trust in the quality of our programme and commissions to persuade families to take a leap on possibly unfamiliar artists' names and titles." Comments conveyed a strong sense that organisations value families and quality of

work for families highly and they want to be competitive in the family market place. “We hope to position the venue as somewhere families think of when they want to go out together.” “We want to be seen as a cultural venue in the city for high quality, relevant and ground-breaking arts work for families.” “Become the regional venue of choice for family producers.” Such ambitions show the importance that organisations attach to their family programme and the family audience. Rather than representing a tangential aspect of the programme or a small audience segment this work is seen as central to the organisation’s credibility, profile and sustainability.



Theatre Royal Brighton Awards 15

Photographer : Rachel Cherry

What next for the Family Arts Campaign? Suggested directions

- **Build on success: the criteria for a successful national campaign:** the Campaign has achieved or exceeded the measures of success it set itself and has learned much about the building blocks for running a national campaign. The resources it has created provide valuable frameworks and knowledge infrastructure for the sector through the standards, online case studies and toolkits. The training opportunities, the continuing Family Arts Networks and partnerships have built sector capacity. Most importantly it has driven shifts in thinking and raised sector aspirations and ambitions for the family offer and audience experience.

- **Support the development of the 'family voice':** FAC has a role to play in supporting organisations to develop the 'family voice' in the same way that the 'youth voice' has been promoted for many years, and to model how this might operate in practice. Starting points may be conversations with the heritage sector where family panels already exist (not only does English Heritage have an active family panel, but it has also recently appointed a child CEO) and with organisations such as firstsite where family focus groups are already embedded. More effective consultation with families seems to represent a logical next step for many organisations, and is something practical and realistic for FAC to do.

Sustainability: Conditions for continued success

- **Support coping with economic uncertainty:** our evidence shows that whilst organisations participating in the Family Arts Campaign are motivated to continue the work and to and develop and improve their offer to families, these aspirations sit within a context of economic uncertainty for both arts organisations and families. The arts sector must find new sources of income, partnerships and models of working in order to remain resilient in the face of cuts. Many families have less disposable income and arts participation is just one of many competing priorities for their time and resources.
- **Support sourcing funding:** 35% of the 223 respondents cited funding as the key element that needed to be in place for their family programme to flourish. Respondents to the Final Survey noted how sources of income for family work had changed since March 2013 (see below). Earned income from family events showed a very positive trend with 35% of organisations (81) reporting an increase in sales and only 5% noting a decrease. For 18% all their work is free of charge. Other sources of funding for family work also changed over the two year period demonstrating a substantial rise in funding from Trusts and Foundations and increases from all other sources.

The 45% rise in support in-kind demonstrates the value of partnership working that is cited by many organisations as a key development in other parts of the survey. Only funding from Local Authorities shows a marked downward trend which is predictable in the light of recent cuts to this sector. Therefore funding is available and organisations are being successful in accessing it. However more is required in order for organisations to develop or to establish a regular programme to build audiences and profile. In other words organisations need initial investment in their programmes in order to build to a point where earned income will increase.

Between March 2013 and now, i.e. in the past TWO years, which of the following sources of funding have you been successful in securing for your family arts programme, and how have the amounts you have raised changed?

Answer Options	Increased	Stayed the same	Decreased	I don't know	Response count
Trusts and Foundations	51	69	12	39	171
Local Authority	16	81	43	33	173
Commercial Sponsorship	20	65	16	53	154
Private Donation	33	61	7	53	154
Support in kind	45	80	3	46	174
Other	15	31	5	44	95
answered questions					217

The Family Arts Campaign can play a crucial role in supporting access to funding by providing the research and information required to make a compelling case to funders. A high value was placed on the resources that FAC was already producing in this area and organisations would like more. FAC might play a future role in this area, through commissioning and disseminating research; advocating to funders for support for family arts and/or providing fundraising advice to organisations on information about opportunities, guidance in bid writing or advice surgeries.

- **Achieve a higher profile:** a fifth of Final Survey respondents (40) felt that increased publicity was required in order to support the sector's work with families. Others felt the Campaign offered a good level of support for profile and publicity and the opportunity to be part of a national initiative was valued. FAC needs to achieve a higher profile, and increased Festival brand visibility and currency with audiences. Regionally driven publicity campaigns might be a direction to explore in the future. The success of Networks such as Birmingham suggests that regional publicity, driven by the Networks or other partnerships of organisations, might be an achievable and effective means to build the profile of the Festival brand, local support and arts participation for families more generally. Organisations valued the Festival website but some commented that they would like it to be available as a central mechanism for promotion all year round.

Advocacy, support and dialogue

- **Provide advocacy and support:** we see in this evaluation how the Campaign has moved families up the agenda in many organisations and how the family audience is now discussed at all levels including senior management and board. Gaining the support of colleagues, especially those at senior level, remains an area for development and one that is necessary in order for family programmes to progress. The Campaign is in a good position to advocate to senior leaders, potentially through artform-specific

networks and events such as the Association of British Orchestras Conference.

- **Continue to advocate for family arts:** advocacy is identified as being a key condition for family arts programmes to flourish in the future. FAC is doing a great job of campaigning to the arts and cultural sector about the value of families to the arts, but there is a further campaigning job to be done in advocating the value of the arts to families in order to persuade funders, local authorities, gatekeepers, press, politicians and other parts of the third sector to support a more stable base for support including funding. This may require FAC to widen its campaigning remit, or to partner with other organisations that campaign for the interests of families but who may not yet be talking about the arts. Some organisations feel that advocacy should be a priority and a responsibility for the Family Arts Campaign.
- **Broker more product and dialogue about quality:** the Final Survey strongly suggests that the Campaign has fuelled a growth in the availability of arts product for families as well as developing awareness of what 'quality' means in the context of work for families. Respondents identified that a key condition for sustainable family arts provision was the availability of more product for families to enjoy and more artists able and willing to work in this field. Although more product is being created, more needs to be done to bring it to the attention of others who are looking for work to programme. The Family Arts Campaign is well-placed to provide brokerage or a marketplace where creators and gatekeepers could meet; it might even consider endorsing the quality and suitability for a family audience.

Further development of successful innovations

- **Learning and Networking:** this evaluation shows how the Campaign's learning opportunities are making a demonstrable difference to knowledge and capacity in the arts sector. Organisations are looking to FAC to continue this role in the future and to provide the research, case studies, statistics, good practice and specific advice required for growth in quality and quantity of work as well as enhanced communication strategies with audiences. The training and conference events were cited by organisations as being a key component in supporting their programme to flourish.

For many organisations, networking is closely tied to learning, with informal networking highlighting practice and providing access to research. More formal networks support learning through dialogue and foster new creative and promotional partnerships, leading to emergence of new work and approaches as well as access to new and more diverse audiences. FAC's role in setting up formal networks and providing further informal networking opportunities is seen as a crucial condition for continued success in the future.

- **The Family Arts Standards:** The value of the Standards is clearly seen by many, but the universality of their application has not been sufficiently recognised. The Standards could be developed so that it is clearer that they are intended for organisations other than venues. If the Campaign were to model the Standards in non-venue based organisations, there would be a clearer indication of what they might look like in practice.

The future of the Family Arts Campaign

FAC continues in the UK

The Family Arts Campaign will continue in the UK, with a third and longer Festival already planned for 2015 from 9th October to 1st November, just over three weeks. FAC administration will remain with the ABO for the coming year, before moving to a new umbrella organisation. Future Festivals will extend over a longer period of time, to enable more organisations to take part and to foster new partnerships.

Family Arts Campaign plans for Europe

FAC's plans to develop the Family Arts Campaign Europe (FACE) began immediately after the first Festival in 2013. A submission for funding from Creative Europe is being planned for October 2015. FACE is working with partners in Belgium, Romania, Norway, Slovenia, Spain, Italy and Croatia. If funding is confirmed in March 2016, project activity will start in June of that year.



Photographer: Hope Fitzgerald

APPENDIX 1: Evaluation Methodology

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

1. Five 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 (referred to in the text as 'Baseline Survey')
- 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 (referred to in the text as 'Statistical Survey 1')
- c) Survey 3 In-depth survey (closed 16/12/13): 318 responses. Festival outcomes, audiences, programme, communications, attitudes and experiences of the Festival (referred to in the text as 'Mid-point Survey')
- d) Survey 4: Statistical (closed 09/12/2014): 323 responses. Number of events, attendance figures, whether events were free or charged for, newly-commissioned work, areas in which work was presented (referred to in the text as 'Statistical Survey 2')
- e) Survey 5: In-depth final survey (closed 29/05/2015): 422 responses (see below). Involvement in family arts, work for families, family audience and programming, learning and change (referred to in the text as 'Final Survey'). Note: this was the only survey that we incentivised, with five Marks and Spencer's £25 vouchers
- f) Audience Survey 2 (closed 03/06/ 2015): 222 responses. Experience of local family arts events, awareness of FAC brands (Festival and Standards), barriers to attendance; what families value in the arts (referred to in the text as 'Audience Survey 2')

Organisations responding to Survey 5 (Final Survey)		
Type	Response Percent	Response Count
Independent arts organisation	44.2%	199
Other organisation	18.2%	82
Local authority arts organisation	11.8%	53
Museum	9.3%	42
Individual artist	4.4%	20
School, college or children's centre	3.3%	15
Charity (non-arts)	2.2%	10
Heritage organisation	2%	9
Community organisation (non-arts)	1.3%	6
Consultancy or service organisation	1.3%	6
Other individual	1.1%	5
School-based arts organisation	0.4%	2
Umbrella body	0.2%	1
		117
answered questions		450

Note: details of previous surveys are available in our previous reports.

2. Arts Consultation Groups

These groups of representatives from participating organisations in the North, Midlands, South West and the South East/London, held in September – October 2013, informed the evaluation and gave us a basis for future direct conversations with those participating in the Campaign.

3. Focus Groups

As a follow up to the Arts Consultation groups, a series of five Focus Groups were held in May-June 2015. Unlike the previous events, these were themed by function, with two Marketing discussion groups, in London and Birmingham, a group for Programmers/Gatekeepers in Manchester and a group for Creators/Producers, also in London. There was inevitably some crossover between the groups. A final group was held in Cardiff to cover the Welsh experience.

4. Family Arts Networks

The Family Arts Campaign has set up 21 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. The Networks were also surveyed for our Interim Report in 2014.

5. Direct feedback from families

Our online Focus on Family Arts Forum, ning.com had 78 members who post blogs and

hold discussions. We carried out two surveys of forum members on factors affecting family attendance at arts events.

6. Feedback from families who attended the Family Arts Festival

Two audience surveys were set up. The first was carried out through the Festival website during the 2014 Festival, linked to the ratings system for the Family Arts Awards. A second survey was sent out by participating organisations during May 2015. Survey feedback from family audiences included perceptions of their experience, its value and quality.

7. Interviews and other information sources:

We carried out interviews with:

- a) Family Arts Campaign Team: feedback on the Festival, critical success factors and lessons learned
- b) FEI: delivery of the Family Arts 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 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
- g) David Brownlee and Mari O'Neill of the Family Arts Campaign

8. Case studies

20 case studies have been created from projects and initiative which were identified throughout the first three years of the Campaign, either by the Campaign team or by the Evaluation team.

APPENDIX 2: Family Arts Campaign - who took part?

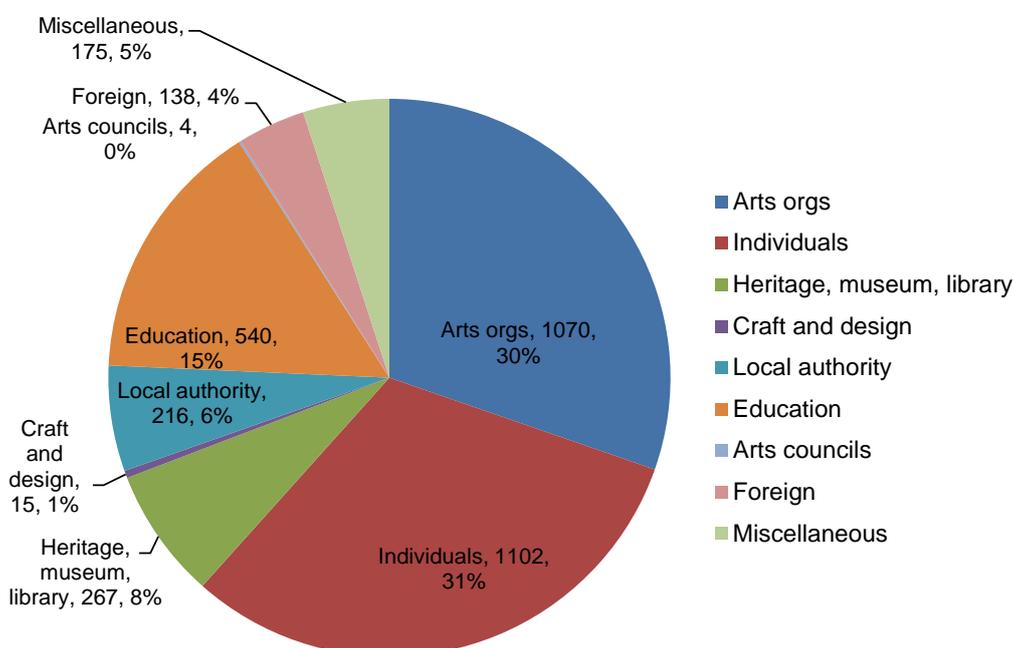
For the Final Survey in April-May 2015, the evaluators were asked to use the main database from February 2015, which included everyone who had engaged in any way with the Festival (though not including anyone who had opted out at any point). In order to understand the reach of the Campaign as a whole, we analysed the database.

The database encompassed organisations and individuals who had taken full part in any (in some cases many) aspects of the Campaign, such as the Festival, training, conferences, Family Arts Networks, signing up to the Family Arts Standards, etc.), and those who had signed up for the newsletter without having taken direct part. While the cultural sector, in the form of the arts, craft, heritage, museums and libraries were strongly represented, it also included non-arts charities and institutions, some businesses and a number of non-UK contacts.

Notes:

- The database contained only email addresses, with no personal names or organisation names.
- Multiple email addresses were recorded in the following categories: Arts organisations; Arts Councils; Heritage, Museums and Libraries; Local Authorities. These have been de-duplicated for the purpose of this analysis.
- It is inevitable that it is not always clear what type of organisation or individual is represented by an email address. In many cases, where an address's provenance was not obvious (i.e., did not mention the organisation's name in the address) it was checked online, while in other cases this was impossible.

Database by organisation



Database breakdown

Category	Number	Notes
Arts organisations	1070	Some arts organisations had multiple contacts on the database, which have been de-duplicated.
Heritage, museums and libraries	267	Includes museums, libraries, stately homes and historical tourist attractions.
Education	540	This included schools, colleges, universities and conservatoires. Some may include an arts organisation within their institution.
Local Authority contacts	216	Some Local Authority contacts were from arts organisations which come under the aegis of their local council.
Craft and design	15	
Individuals	1102	Many individuals were clearly freelancers in different disciplines; some were freelance designers.
Arts councils	4	
Foreign	138	These included contacts from The Big Draw, as well as schools, universities and arts organisations overseas.
Miscellaneous	175	These included religious institutions, non-arts charities, non-arts businesses, some non-cultural tourist attractions (such as zoos), the NHS, arts consultants, PR, press, arts consultants, etc.
Total	3527	